



Alfred Cove Art Society NEWSLETTER

October 2023

Our next newsletter deadline is Friday 17th November. Please send in your news.

President's Report.

I find it hard to believe that we are rapidly approaching another end of year, I feel it has gone in a flash. The committee has been very busy learning the ropes and trying to navigate a slightly different path. Consequently November is a full calendar and December is following suit.

The **September workshops with Andy Dolphin** were immensely successful and it demonstrates how hungry we are for more serious art development. Hopefully we will be able to organise more and varied workshops for the coming year.



Andy also provided our demonstration last meeting, it was thoroughly enjoyable. I can't wait to put some of his ideas into practise, I am sure those who attended already have.

I have been away with some American friends in the SW over the past few weeks and have been fortunate enough to be able to follow the art trail from Albany to Augusta. It fun and inspiring.

Mundaring Hills Open Studios opens this weekend until 29th October, followed by the **Armadale Hills Art Trail Open Studios** which runs from 10th - 19th November. **Melville Art Awards** at the Wireless Hill Museum are also currently open until 12th November. As you can see there is plenty of opportunity to indulge your creative self! An art feast.

ART TIP: A little dash of unexplained colour in a painting can enhance the image for the viewer.

ACAS Dates for your Diary

AGM, 26th October. 7pm in the Gallery, followed by Chroma Demonstration featuring gold leaf application and light refreshments.

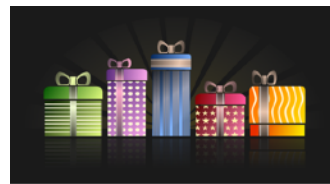
ACAS Skill Share, 5th November, with Deb Armstrong, 'Loose and Luscious'. The Way of Water. \$20 for the afternoon.

Beginners are very welcome. You can bring your own water based paints or use mine. I will supply the different papers that we will use.

We will explore techniques to add movement, texture and depth - using washes, colour and expressive marks - with spontaneity and/or intention.

Let's make some loose and luscious art together and witness what water can do. Debbie

Christmas Lunch, Friday 1st December, 12noon at the Himali Gukha Restaurant, 17 Kearns Crescent Applecross. Cost \$44 per head, payment on the day. Please advise Vicki if you can attend so we can organise numbers.



Christmas Bazaar in the gallery on Saturday 9th December. We are joining the Karlup Potters who have planned a pottery sale. It is a wonderful opportunity for us to display and sell a variety of things we produce. Please let me know ASAP if you are interested so that we can begin to

Life Drawing Atwell Gallery
Every Sunday, 9 – 12,
Book with Graham at:
longhurstgr1@gmail.com

Alfred Cove Art Society

Member Article by Peta Zeller

October 2023



Art as a journey for me started at a very young age, with countless adventures growing up on a farm, in the south west, near the Stirling Ranges. I loved all the plant textures, the rolling hillside views, watching the weather patterns moving

around the surrounding countryside. Until the age of eight I saw all as major shapes, as I am extremely short sighted, I lived in an almost monotone world - a huge advantage now as I can often start a painting without glasses and block in very quickly before any detail.

My art teacher – Mrs Annette McGready – was my first influencer and fed my curiosity with many books (pre internet!). Each year of high school, the art students, made the 5 hour each way trip to the Art Gallery of WA, in one day in a bus, and this was my first introduction to actual real painting.

After leaving school and having to find my own way financially, I moved to the city and art was put on hold. Mid-twenties, I found myself venturing to Europe, for a two-year working holiday. It was while there with the massive selection of galleries, churches and museums with a plethora of art to see that my interest was once again re-charged. I began slowly. I was also starting a family, taking term classes where and when I could. Eventually I committed to a two-year course with artist Robyn Lowry and my interest was certainly peaked to where I am now, painting professionally and also teaching. I have to thank Andrew Tischler for his encouragement. My other influencers have been Richard Schmid, Todd Casey, Micheal J Keys, Jane Hunt and more recently Matt Ryder and many more.

Recently I have also conducted Immersion Plein Air painting holidays in France. A great way to explore and paint at the same time.

At present I paint in a couple of styles or methods – Plein Air or outdoor painting, for the pleasure of just being out and about in the elements and all the challenges that entails. Flemish, out of admiration of artists of the past, and the beautiful finish and transparency of this method. Alla Prima, or wet in wet, for the instant gratification of painting.



"Fluers de Taffy" Oil on Cradled Panel – Flemish Method.

My preferred medium is Oil. I currently am represented by the Millbrook Gallery in Williams and also exhibit in juried exhibitions.



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Vicki's Report on our Workshop and Demonstration with Andy Dolphin

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Our very welcome guest speaker for our September meeting was Andy Dolphin from Mount Barker. Andy has been painting in oils for

approximately 20 years but has recently become interested in water-colours, especially en plein air.

After Andy analyses a scene (what makes you want to paint this?) he completes a simple (no detail) thumbnail sketch in which he blocks in shapes in black and white only and looks for interesting patterns that will form the foundation of the painting. He gets rid of what he doesn't like in the photo and paints on primed MDF.

Ultramarine, Yellow Ochre, Burnt Sienna, Permanent Crimson, Lemon Yellow, Spectrum Viridian and Spectrum Red is Andy's limited palette. When he mixes two colours, he puts more of one colour on each side. Using Odourless Solvent, he blocks in his shapes with a very thin mixture of Burnt Sienna and Ultramarine being "careful but not pedantic". He has started using Michael Harding Paints (which Leon Holmes sells) as he feels they are more creamy than Art Spectrum – especially the white!



Using a cheap brush (e.g. Mont Marte Gallery series) with a square edge, he paints with the brush almost flat against the surface so it doesn't dig up the bottom layer. Amazingly, he tries to use only 1 brush for the whole painting and continually walks back to check his painting every few minutes.

Squinting helps him define his shapes and he relies on his feelings, although he says he has a "method not a formula".



Andy's Main Tips

- use retouch varnish in between coats
- work dark to light and big to small
- waves are like mountains; they have a light and dark side
- think of rocks as boxes – many sides
- won't use pure white as highlights and Andy doesn't use black at all
- shadows – cool – blue-purple-grey
- white foam - white with a touch of yellow or yellow ochre
- use lost and found edges to direct the viewer's eye.
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Thank you Andy, for a wonderfully relaxed demonstration with plenty of laughs and much food



for thought. info@andydolphin.com.au

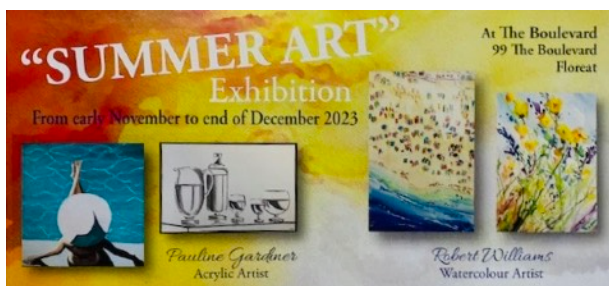
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Exhibitions Galore!



THANK YOU TO OUR SPONSORS
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We thank Sam Lim
Member for Tangney
for the printing of this newsletter

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