



*Adelaide Art Society Inc*

## *Newsletter*

*Spring 2019*

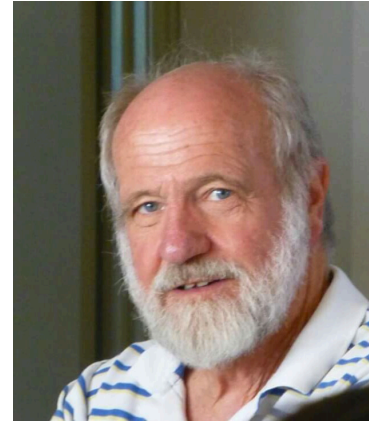
Adelaide Art Society Inc.

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[www.adelaideartsociety.com.au](http://www.adelaideartsociety.com.au)



### **PRESIDENT'S NOTES**

Dear members, once again we find ourselves with Christmas just around the corner, our last quarter has been busy with workshops, social night demonstrations and the Spring Exhibition. As you know we are planning our first ONE DAY, CASH AND CARRY exhibition to be held on Saturday the 30<sup>th</sup> of November between 10.00 am and 5.00 pm with receiving on the previous Saturday from 1.30 – 3.30pm.

As a part of the constitution changes the committee is reviewing the "Rules and Bylaws"; to this end we have upgraded the rules pertaining to our exhibitions. There are a few more to review and this will happen over the next few months.

We have seen some important maintenance issues completed, including the servicing of the air-conditioning units and replacement of a faulty motor in one. This was followed up with a complete cleaning of the heat transfer vanes inside all 3 of the wall units.

The committee has decided to have the studio walls repaired, cleaned and repainted along with repainting of the tea-room and kitchen, including the ceiling. This will take place during the second week of December and will require the removal and temporary storage of items on the top of shelves and cupboards in the tea-room.

When the painting is complete the studio floor will be scrubbed cleaned and recoated as per the maintenance procedure. This will occur in the following week when the building will be off

limits for 48 hours after the coating is applied to allow it to cure.

I wish to thank Bob Rennie for all the work he does for us.

I wish you all a very Merry Christmas and look forward to a happy new year.

Winston

# Christmas

**LUNCH WITH FRIENDS**

**AT THE GRAIN STORE STUDIO**

**12.30 FOR 1.00**

**SUNDAY 1st DECEMBER**

**BRING A PLATE OF FOOD TO SHARE**

**WE WILL SUPPLY CHICKEN**

**BRING YOUR OWN DRINKS**

**ALL WELCOME**

**RSVP - JUST FOR CATERING to**

**[psaint@adam.com.au](mailto:psaint@adam.com.au)**

There may be a quiz; there may be a prize for the best decorated person!

## Members' news

Welcome to new members: Sally Giles and Jillian Johns.

Congratulations to prize winners:

Diana Bradshaw received a highly commended at Glenside Rotary Art Show

Royal Adelaide Show

AAS sponsored encouragement award given to Louise Johnson.

Members' prizes were:

Betty Anderson - overall winner for Flying High. Colleen Duffy - 1<sup>st</sup> and 2nd prize pastel, and 3<sup>rd</sup> prize still life.

Alan Ramachandran - 1<sup>st</sup> prize watercolour, and for Studies of Urban life, commended in class 9.

Sandra Mullins - 1st prize still life.

Katrina Linn - 1<sup>st</sup> prize class 3 oil.

Victoria Rolinski - RSASA prize for best exhibit in show.

Helen Taylor - commended for Watercolour.

There was a good representation of Adelaide Art Society Members at the Portrait demonstrations at the Royal South Australian Society of Arts. They included Iroda Adil, Allan Gaekwad, Adam Opala and Don Burrows. Paintings by Iroda and Adam were sold. Also, by the way, Allan has been elected as Vice President of RSASA.

## **Art Sale**

### **Cash-n-Carry**

### **One day only!**

**Adelaide Art Society**

**112 Margaret St.**

**North Adelaide**

**Quality original works at affordable prices.**

**Saturday November 30th**

**10:00 am to 5:00 pm**

Please contact Marg on [marglynch25@gmail.com](mailto:marglynch25@gmail.com) with anything that would be of interest to members of the Adelaide Art Society for inclusion in the newsletter.

## AAS EXHIBITION DATES FOR 2020

Autumn – 29<sup>th</sup> February 2020

Winter – 4<sup>th</sup> July 2020

Spring – 24<sup>th</sup> October 2020

## Exhibitions:

Our **Spring Exhibition** opening was a huge success and I wish to thank all the people who contributed to not only the event but to mounting the exhibition and the sitting during the opening days. The guest speaker, Geoff Strempel, Director of the State Library opened the exhibition with a very insightful talk. I made a complete mess of introducing our featured member, Colleen Duffey, who came to my rescue and introduced herself before I could spread any more miss-information, thank you Colleen!

At the close of the exhibition 7 paintings had been sold, quite good compared to some exhibitions.

The people's choice prize of \$200 went to Stefan ZAREBSKI with his pastel painting "SWAMP"; congratulations Stefan.



## SOCIAL NIGHTS

February 28<sup>th</sup> 7.30pm. -

### Artist - Peter Fitzgerald

Peter's serious interest in art began during his years of teacher training. He exhibited and sold works in the 1960s. During four years living and teaching in Alberta, Canada, he managed to squeeze in courses in painting and design at the University of Lethbridge. On returning to South Australia, he worked as lecturer and later editor and instructional designer in TAFE.

Years of work and family raising that left me little time (or energy) for producing art. After an early retirement in 1998, he went back to TAFE as a fine art student, and filled in many gaps in knowledge, skills and understanding. Since then his work has never looked back.

Peter works in a variety of media, but essentially, he draws, paints and assembles. The natural world around him forms the basis of Peter's art— its forms, structures, movements...and on those discovered materials that bear the stamps of time and former use – that create a memory and suggest a history.

For our Social Night, Peter will use acrylics to give a demonstration of painting the forms of the natural environment but with a more abstract rendering.



March 27<sup>th</sup> 7.30pm

### Artist – Elizabeth Wojciak

The connection between figurative and abstract/expressionist painting.

Acrylic/Mixed Media. Members will hear more about this social night in the new year.



Everyone really enjoyed Tony White's ideas including an alarm to keep us all in timeline.



One of Tony's demonstration paintings of our "Loose and Lovely" workshop.



## WORKSHOPS

**Catherine Hamilton** – 2<sup>nd</sup> and 3<sup>rd</sup> May 2020

Watercolour/Acrylic workshop. Still life – beyond realism! This workshop will be a mixed media workshop using acrylic or watercolour as a base and incorporating acrylic inks which the Society will supply (limited colour palate).

Catherine says, “a still life beyond realism would work well as a subject. It is mixed media and both acrylic or watercolour or both can be used. I also introduce ink and collage. The idea is to set up a long table of still life flowers, pots, vases etc and to work from there. It’s a wonderful subject to get involved in particularly over two days and also a real confidence booster.

Cost \$180 members. \$200 non-members. Bookings Helen Taylor [derekt@esc.net.au](mailto:derekt@esc.net.au)



**Tony Belobrajdic** – 14<sup>th</sup> and 15<sup>th</sup> November 2020

Watercolour workshop.

Learn how to paint quick and expressive watercolours with fewer brush strokes. This can be done by making a decision by choosing one focal point of interest and then applying one decisive first brush stroke rich in pigment and leave it alone. Working with large size brushes (sizes 12 or 16) adding shape against shape stroke by stroke and almost never going over same area twice and in the process, leaving large areas of paper untouched. Our aim will be to create atmosphere by using a limited palette, oversimplifying shapes and avoiding adding too many details regardless of complexity of subject matter. We will learn how to make very basic pencil sketches and later throughout the course, no pencil at all, starting painting directly with brush. This approach is fun, rather quick and gives painting that fresh and spontaneous look.

Cost \$200 members. \$220 non-members. Bookings Helen Taylor. [derekt@esc.net.au](mailto:derekt@esc.net.au)





## Social Night Demonstrations

**Domenico Palombo** 25/10/19

Domenico is originally from Italy and is passionate when speaking about art from its ancient origins to the present day. He is an art restorer and artist in his own right, running workshops both here and in Italy. His own work shows a fusion of his classical background and abstract expressionism, with use of various mediums.

He makes reference to artists such as Turner and his use of light, and how his work informs present-day artists.



Domenico says we must learn to 'read' paintings. Turner's lights and darks, for example, are of the same value in his work. Domenico uses for the demo, a quality base of stretched linen.

He uses oiled based Dulux paint (always gloss) – white to begin with (Bunnings \$10), and blends into this coloured oil from his own collection.

When using Acrylic paints, he uses Monocel water-based varnish (Bunnings), to get the paints to flow like oils.

He uses liquid soap to retard drying with Acrylics. His set of synthetic brushes come from Spotlight.

**Tony White** Watercolour 27<sup>th</sup> September 2019

Although starting watercolours as a teenager, Tony had a long break, and has been painting seriously for the last 8 years. He quit his day job in September 2018 to become a full-time artist. He conducts workshops both nationally and internationally. Friday night's demo was a scene from Venice. Tony uses Saunders Waterford A3 – 300gms paper and Schmincke paints. His favourite colour is Neutral Tint (purple/black), which he uses straight or mixed with other colours. He uses Titanium White for highlights. Tony says don't be afraid to use white paint or gouache but keep it minimal.



Tony uses a various mix of brushes. For this demo he is using a Mont Marte mop for the majority of the background, and a synthetic pointed brush for detail work. He advises to use all of the brush, the sides and the tips for a spontaneous flow. He says you can use cheap brushes and paints, but never cheap paper. He uses a palette knife to scrape out the shapes of rooves and windows in the buildings and a fingertip to smear or tissue to blot.

Tony is painting wet on wet and using a dry brush on dried paper for different effect. He advises to leave enough white paper showing through to create light effects, and to relate to any white highlights that are used in the painting.

Tony's biggest tip is to PRACTICE! You don't need to spell out everything – let people use their imagination – hint at things. React to what is on your page, not the photograph you are working from.

## Elisabeth Howlett August

Elisabeth began by describing her relatively recent transition from lawyer to artist, a conscious decision made only 5 years ago. She converted her garage into a beautiful and effective studio and showed images to illustrate the transformation.

Elisabeth then also showed some of her past works most of which had been sold via the website, Bluethumb, <https://bluethumb.com.au>. She also has had a solo exhibition at Art Images at Norwood and sold all her paintings in the first weekend.

We were fascinated to hear of Elisabeth's focused business approach to her art. She has taken a course to develop business skills such as setting goals, branding etc. She uses social media and her website to advertise her most recent works available for sale and says she has trouble keeping up with the demand!! Elisabeth found she sold more work when it wasn't framed so now only sells her work unframed on good quality stretched canvas. Most of her work is purchased via the net by people living in NSW, with some people sending her photos of her art once it is in situ and Elisabeth showed us some examples.

Involving others in her practice Elisabeth has found is one good way to help make her work become known more widely. For example, she has worked with various florists who then promote her work to also promote their business. One florist in Sydney hosted an exhibition of her work for free, providing all the catering and publicity too!!

Developing a distinctive style that can be readily recognised has been important for Elisabeth. She decided to focus on just still life with flowers, usually Australian natives, using a thick textured painting approach. However sometimes she breaks out and does something different e.g. her current exhibition at Art Images is of interiors.

Elisabeth showed us the process she uses. It begins with setting up a bowl of flowers in an interesting vase. Elisabeth uses the camera to assist with deciding on the composition. A grid is drawn over the photo taken to assist with transferring the image to a large square canvas, 61cmx61cm or larger. She then uses charcoal to draw the design and then paints in acrylic over the charcoal. Once this is dry, she begins with the background, applying the thick oil paint mixed with impasto medium using a large hog hair brush, size 6.

Preferred paint includes, Art Spectrum, particularly the Australian colours such as Australian Green Grey, Australian Grey, Australian Leaf Green Blue, Flesh Tint, Naples Yellow, Jaune Brilliant, Turquoise and also Langridge brand e.g. Mars Black, Video Blue, Quinacridone Magenta and Chromium Oxide Green. Elisabeth uses Langridge Impasto Medium to increase the texture and reduce drying time.

It was a most engaging evening and the results were bold and impressive. We all appreciated Elisabeth's enthusiastic and generous account of her art approach and journey.





## ADELAIDE PARKLANDS ART PRIZE 2020

**Applications close 31 January 2020. Less than 3 months remain to enter!**

\$38,500 in prizes with \$20,000 first prize, \$2,000 APPA Young Artist's Prize and 11 x \$1,500 prizes. See the Art Prize web site for details of special prize categories, conditions of entry and the judges nominated for 2020 [www.parklandsart.com](http://www.parklandsart.com)

The prize is open to artists of all ages, from all countries. Shortlisted artworks will be exhibited in the Adelaide Festival Centre, Festival Theatre Foyer Galleries in April/ May 2020. All Artworks are for sale. An excellent chance for artists to show their work to thousands of people and for viewers to have to opportunity to see and purchase the finalists' artworks.

Adelaide is the world's only city in a Park; a design heritage that requires recognition and conservation. The Park Lands are continually under threat from private and commercial interests but they belong to everyone.

Join the artists who have already submitted their entries and add your voice through art to raise awareness of your love of the Park Lands and enter the 2020 Adelaide Park Lands Art Prize. If you would like some printed flyers to share around, contact [info@parklandsart.com](mailto:info@parklandsart.com)



Helen Taylor's Poppies which won her a commendation at Royal Show.



Top left – Flying High, Champion of Royal Adelaide Show by Betty Anderson.

Above – Colleen Duffy feature artist of the Spring Exhibition.

Left – David Strempel, Director of the State Library opening the Spring exhibition

