



Brushnotes

SPECIAL ISSUE - 2017

Wanneroo Joondalup Art Society (Inc)

P.O. Box 2280, WARWICK WA 6024

NEXT MEETING

Venue for meetings
**Rob Baddock
Community Hall.**
160 DAMPIER
AVENUE, KALLAROO,
Corner of Mullaloo Drive

**Next
Meeting
Tuesday
7.15pm
20th February**



*and the
best for
2018*

PRESIDENT'S REPORT DECEMBER 2017

As we wind down, or ramp up, towards the Festive Season I'd like to reflect on some of our achievements this year.

We held our first Art Fair at Rob Baddock Hall in June giving WJAS members the chance to set up stalls to sell their art. We invited the Lions Club of Whitfords to fundraise with a BBQ trailer and The Travelling Coffee Bean van set up at the front of the hall. It was a vibrant atmosphere with good crowds coming throughout the day.

The May and September Exhibitions were both successful with good attendance and sales.

Our fundraising efforts were fruitful with money coming in from Grill'd Burgers Hillarys and the Entertainment Book sales. We are currently on the voting list for the Bankwest Easy Grant to receive some more cash.

Another additional source of income has been the sales from Art Books donated to WJAS.

We received a City of Joondalup Grant to deliver free art workshops. The response from our members and the public was overwhelming. The four workshops booked out quickly with several people on a waitlist.

Roger Bayzand led four groups of twenty through the acrylic workshops. Some of the participants had never painted before, some had not painted for years and others were using acrylics for the first time. Everyone learnt new skills and left with a completed beachscape.

Over fifty members attended the WJAS End of Year Lunch at the Carine Tavern. It was a great way to celebrate with members.

I'd like to thank everyone who has supported and assisted me this year.

I'm looking forward to what 2018 brings.

Kerry Reverzani

President

Wanneroo Joondalup Art Society

0448895951

www.wanneroojoondalupartsociety.com

Paint pouring with Kim Saunders

A different and interesting demonstration in paint pouring using resin was given to members for the June meeting. Resin is a two part mix of Resin and a hardener and needs accurate measuring to harden. Pigment and acrylic paint can be mixed in and does not yellow and is non toxic. Surfaces you can use are almost anything including canvas but it needs to be tight.

Kim had a grotty laminate bench in her kitchen she had accidentally burnt. By using resins and adding colour and mica flakes she transformed the bench which is now heat and water proof. Resin will fill gaps and dips, you can pour onto paper but it may go brown.

Drying can vary depending on humidity and temperature, eg. cold takes longer. A few hours.

For coverage on a 20"x30" use 2 small bottles of resin mix. It is best to use all of the bottle as being the same size you do not need to measure. Art Resin costs about \$33 for the two 125ml (250ml) bottles.

Mixing equal quantities of hardener to resin, resin first then hardener then a dash of 'free flow' acrylic in a styrofoam cup (it must be acrylic paint) this is stirred together and poured onto a small board. A blue mix then a yellow mix then a purplish crimson are poured one after the other onto the board. This is tipped gently letting the resin flow to the edges using a plastic pallet knife to spread the mix. A plastic sheet protects the table as it can be very messy and impossible to clean up.

Another product Kim demonstrated was pouring paint using different pouring mediums with an acrylic polymer base, comparing brands - Liquatex, Matisse and Atelier. Liquatex mixes colours and pours easily but is the most expensive, Matisse is thicker and does not pour as well and with Atelier the colour looks lighter when mixed in but dries similar to the others and pours well. These products are like varnish but more flexible and glossier, they mix well with acrylic paints and inks and are self levelling and no hardeners are needed but polymers are not as hard as the resin.



Polymer paint demonstration, right, Matisse, Atelier and Liquatex

All of these products have different attributes and need understanding and practice to get the required results. Remember using products to thin paint down is diluting the intensity of the colour.

To control areas of flow use impasto gel even with resin and masking tape on the edges then use a sharp blade to score edge when dry, remove tape for a clean edge. A lighted torch is used to burst bubbles, carefully, gently with a sideways motion. not used to dry resin as it will burn. Finally acrylic never really goes hard, it is susceptible to moisture in the air.

Thank you Kim for giving us this informative demonstration



*Betty Mclean
June members choice*

Haley Kruger Gradwell our July demonstrator came in pre prepared with canvases showing her work in different stages of their development which was a great way to show members her process. Flowers are a great way to learn to paint with their simplicity. The photo you use needs to be a stand out and one you have written permission to use if not your own. An online site called 'photo reference for artists' are generous with great photos but you must acknowledge the photographer and no merchandising from it.

First she begins with blocking in a greyscale, to give a road map of all the intricate patterns and identify shapes, this takes 1 to 1 1/2 hours. Note that using a 76 x 76cm canvas takes about 20 to 30 hours to paint.

Next layer is a glaze, Universal Medium and Varnish, this is applied between layers. Paint preferred is Atelier Interactive paint which can mix with the under layer of paint if not really dry. Occasionally other brands are used if needing different colours.

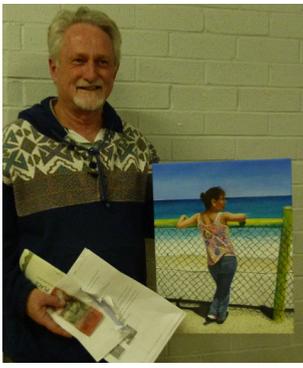
Using a transparent colour makes the paint glow and is best for delicate flowers and use opaque colour when needing more solid petals depending on the variety of flower being painted.

Titanium white is applied as an under paint as painting colours straight onto a canvas tends to bleach the colour and you need to use much more expensive colour to get the same intensity. Titanium white is less opaque than zinc white. Zinc white is used to reduce the colour.

A medium is used to 'water down' or fill the paint as the acrylic paint being a plastic needs to make a film on your canvas.

Thank you for this very informative demonstration





Members Choice for July was Willem Schnook

JUDY RODGERS our August demonstrator was born in Hungary and came to Australia 22 years ago with no regrets.



Judy is a highly awarded artist and came late into art. Was a member of WJAS and the JCAA and the gallery manager of The Blender before it was called the JAG. She is interested in a lot of things including sculpture and public works. Carravagio and Durer are inspiration. Materials are pine plywood, dry pigments, charcoal pencils, lead pencils, rubbers, 220 grade sandpaper and acrylic paint finishing with a polyurethane varnish. Her technique is straight forward using a simple coloured background usually on a pine plywood, parts of which she keeps visible as part of the design. Plywood gives an interesting finish and has marvellous variety and purchased from hardware stores. Use a cabinet maker to accurately cut the board to size and square it does not need to be framed and is easy to store.

Inspiration: Tends to do domestic imagery observing the kitchen eg. eggs - conservation, still life, family. Method: The image comes to mind then she does a photo shoot sometimes taking up to 200 photos.

A background is painted on, after the figure is mapped out first, in this case red with the paynes grey on top keeping the figure clear. After 2 weeks the paint and board are dry and sanded back. The figure takes a couple of days to draw and one day to finish.

First glimpse her work is photo realistic but closer up you note it is a cross hatch of lines like Durer used in the middle ages, building up line for the mid and dark tones. Judy uses a same size photo print of her model, partially or fully (to keep an exact likeness for aligning her work. This is a formula that Judy has developed and one that works for her.

Using a graphite pencil she starts to draw in lines, building up a tone and occasionally rubbing the surface to soften the lines on the face. She loves to draw hair and here the secret is to find the dark and mid tone areas. A kneadable rubber lifts highlights into hair. Six layers of different angles gives a nice rhythm and deal with the whole thing rather than a small

section but starts with the darkest point like the pupils or nostrils. Taking her work into Photoshop before it is finished helps her to work out what is wrong with it. Thank you Judy for an insight into your art.

Members Choice for August June Sullivan with Emu Sorry I did not get a photo

GEORGE HAYWARD October demonstrator
Topic: Denmark landscape using black & white Acrylics



INTRODUCTION

At 18 years old George studied art at Cambridge in UK. He supplemented his income working for a departmental store as a sign printer. He immigrated to Perth in 1973 again supplementing his income working in a building society. After a 25 year break George took up art again with a passion for expressing 'feelings' into his work. Nature and landscapes are his main influence but will paint whatever stirs his emotions. George's paintings are bold and captures the spirit of nature. George has been a professional for 15 years. He has a purpose built rammed earth studio/gallery in Kalamunda where he conducts art workshops (acrylic indoors and oils outside) and provides at least one art exhibition each year for charity.

MATERIALS

- 200 gsm paper (wholesale) & cheaper paints used for work shops & demonstrations.
- George makes his own canvases, matboards and frames. He rarely uses brushes.
- Acrylics purchased mostly from BG Coatings in Malaga.
- Whatever tools needed to get the effect required: rags, fingers, various palette knives, sponges sometimes various brushes applied to throw paint on.
- Plastic plate (palate) & dryer (as paper crumples)
- Water plus spray bottle.
- Own photos or from imagination as he believes it is his own feelings & interpretation.
- Primary Colour Wheel: George found colours complicated when he was 18 yrs old. Later he discovered the colour wheel showing warm, cool & complementary colours of the rainbow.

METHOD

- Black & white photo of a landscape in Denmark; George loves using black & white providing light and dark tones. He showed the completed framed picture with a touch of colour in.
- Leave space around edge of paper for a frame.
- Picture has 4 stages: white sky, strip of land (with trees on) water, & rocks.
- Paint further away keep coming forward layer by layer. Sky already white.

- Strip of land: Mix black & white (light grey). Approx 2/3 across the paper make a strip of land using a wet rag dipped in grey- darker at the bottom, further away more white.
- Water: Wet rag dipped in white for under the land.
- Bunch of trees: dab wet rag dipped in black onto white background (top & sides) to form leaves. Add grey to the rag and dab on top of the black. With a side of a large palate knife add black & white to form a boulder at bottom of trees.
- Single tree: Turn paper upside down. Put dab of watery black on a palate knife. At the base let the paint run to form a trunk. Outline the branches with the tip of the palate knife.
- Rocks: Using a side of a large palate knife put dark grey tones from the tree to the boulder. The side of a smaller palate knife for smaller rocks. Drag dark paint on palate knife for boulder.
- Add almost white dabs onto trees & grey tones under trees. (vegetation between rocks using palate knife with black on a palate knife drag it from the edge of boulder all the way up the trees)

Thankyou Kathy Fitzpatrick for this excellent write up



Left
George's
finished piece

Janette Hafez
members choice
for October



KSHANTI WIKRAMANAYAKE

November demonstrator

Topic: Farmhouse in canola fields (acrylics)



INTRODUCTION:

Kshanti has been painting for 45 years. She immigrated from Sri Lanka to Australia 30 years ago. Kshanti believes it is important to try all mediums to learn colours. She started with water colours then oils, pastels and three months ago acrylics using very bright colours as this was different, maintaining oils to be the best professional medium to work with. Kshanti teaches all subjects. She teaches seniors at Trinity School in Perth and has been teaching adults and children at the Wembley Downs Tennis Club for 15 years. Kshanti organised 15 art exhibitions per year with the assistance of volunteers. She has had solo exhibitions with 7 students and her next exhibition will be 2018 for the Town of Vincent. This year she has been short listed for the Town of Claremont Art Award.

MATERIALS

- Canvas which has been gesso twice
- 6-7 Fluorescent tubes of acrylic paint (Daier Rowney system 3 from England)
- Foam brushes (various sizes)
- Brushes (large and small)
- Water & cloth
- Knows in advance what the subject is, frame to use etc. (York Canola fields; Cottesloe sky, a Margaret River farm house)

METHOD

- With a small brush paint a sky line across the canvas approx. one third down.
- Paint a farm house (in purple) two thirds across (not the middle of the canvas)
- Use water to mix the paints. Use the wet foam brush horizontally (so that the paint does not run) to paint the majority of the painting. Uses layers of water with very little paint to change colours. If using white the fluorescent colours disappear.
- Sky: top of sky watery blue, purple, light pink & orange. Layers of light blue to the right of the house & bright pink over the house to the land
- Land: Bright yellow (canola) with purple, orange & brown under the house and scattered down the canvas. A touch of green to right of the house.
- Farm house: with a brush define the house using purple.
- Trees & bushes: use a fine brush paint trunk and dots for leaves using red/brown with sky in between the branches.
- Use a dry small brush for finishing touches: dark purple lines on house, along the house & bottom of the tree. White for the roof & highlights on house.
- Use liquid text varnish over the canvas to finish.

Thankyou again Kathy Fitzpatrick for organizing and writing of Kshanti's demonstration





*Trish Wheatley
members choice
for November*



Above: a few of many stalls set up by our members

MEMBERS NEWS

TUESDAY MORNING PAINTING GROUP

WJAS Tuesday Social Painting Group DUNCRAIG start back on Tuesday 30th January 2018

All members are invited to join this happy group of artists who meet most Tuesdays at 9.30am until 12.30 in the Studio Room at the **Duncraig Leisure Centre**.

Cost is \$3.00 / session

THURSDAY MORNING PAINTING GROUP

Thursday Social Painting Group KALLAROO next meet on Feb 1st 2018

An interesting mix of regular artists enjoy the company and encouragement of fellow artists. We have a great facility and with the back door open it's lovely environment for painting. If you are considering social painting then come along with your art gear and join this happy social group

Biscuits, tea and coffee provided

Rob Baddock Community Hall.

160 DAMPIER AVENUE, KALLAROO

Thurs 9.30am - 12.30pm

Cost is \$3.00 / session for members, visitors \$5.00

For further information call the Groups Co-ordinator.

Kerry Reverzani 0448 895 951



Roger Bayzand was delighted to be awarded 1st prize (Oil & Acrylic) at the Alcoa and Pinjarra Rotary Exhibition for my portrait of Campbell the Bush Poet. This was my first time of entering this Exhibition and it was nice to see such a well organised and lit display of nearly 300 art works.

ART FAIR

We held our first Art Fair at Rob Baddock Hall in June giving WJAS members the chance to set up stalls to sell their art. We invited the Lions Club of Whitfords to fundraise with a BBQ trailer and The Travelling Coffee Bean van set up at the front of the hall. It was a vibrant atmosphere with good crowds coming throughout the day.



Acrylic Painting Workshops

Roger Bayzand was the tutor for the four Acrylic workshops held this year. With twenty people in each group, learning to paint a beachscape, many with no prior experience in painting. As you can see they all had an enjoyable experience learning new skills and leaving with a finished artwork and a smile



Above: Two happy groups with their completed artwork

SEPTEMBER EXHIBITION



Even though the night was very wet and windy the opening of the September Exhibition went well with a very short speech given by our president Kerry. Lillian and her team organised the tasty finger food including some wonderful chocolate treats. People were complimentary on how good the exhibition looked.



Above: scenes from the September Exhibition opening night

Below: Fifty members came to the Christmas dinner at the Carine hotel



COMMITTEE 2016-2017 YEAR

PRESIDENT

KERRY REVERZANI 0448 895 951
kverzan@gmail.com

VICE PRESIDENT

ROGER BAYZAND 0449 560 588
bayzand@hotmail.com

TREASURER

JENNY ELLIS NEWMAN
jenny.ellisnewman@hotmail.com

SECRETARY Volunteer required

SUE McEWAN 9401 3384
k.p.mcewan@optusnet.com.au

COMMITTEE

MARK THORNTON
malthorn@bigpond.com
LILLIAN WOLFINGER - FINANCE OFFICER
lillian@lillianscounselling.com
CHRISTINA JONES
christinajones@y7mail.com
JESSIE-ANNE CLEMENTS
moffateclipse@yahoo.com.au
KSHANTI WIKRAMANAYAKE
kshantiw@hotmail.com
LARRAINE BRICKELL
sbrickell@bigpond.net.au
SHIRLEY MASHMAN
shirleymashman@live.com.au

BRUSHNOTES EDITOR

ROS BLACKBURN
djblack76@gmail.com

SAFETY OFFICER

KAREN PETROVSKI
kpetrovski@optusnet.com.au

DEMONSTRATOR ORGANISER

ROGER BAYZAND 0449 560 588
bayzand@hotmail.com

WEBSITE ADMINISTRATOR

KERRY REVERZANI
kverzan@gmail.com

GENERAL ENQUIRIES

Email: wjartsociety@gmail.com

If you would like to volunteer to be part of a great and active team please contact one of the above

EXHIBITIONS TO ENTER

Rockingham Entries close 23rd Feb
customer@rockingham.wa.gov.au
Collie Entries close 12th January
collieartgallery.org.au

The next WJAS Members Exhibition will be in May

Please email Ros if you know of other exhibitions

DEMONSTRATORS

We will have some very different artists demonstrating some unusual ways of producing art during 2018, so be sure you make a note of the dates in your calendar.

The Demonstrator coordinator, would welcome suggestions of artists you would like to see demonstrate their skills

Exhibitions to see in Perth

SPONSORS:

Please produce your WJAS and appropriate discount cards

Jacksons 9240 7247

Oxlades 9446 3233

Daniel Gregory Framing 9309 5647

40 Barrisdale Drive, Kingsley

Ace Framers Hamersley 92438940

30 Brabant Way, Hamersley

Discounts available to WJAS Members

Brushnotes editor: Ros Blackburn

93092557

Please email me djblack76@gmail.com with any stories or achievements by our members as it does make for a more interesting newsletter