



### Chairman's Chat

By **David Lowe**

The New Year started well with a superb demonstration by **Roger Dellar** in January followed by an intensive Workshop by **Mike Bragg**. **Brian Harrild's** demo Experimenting with Acrylics gave us some new techniques and materials to think about. Our **Salisbury Exhibition Report** from **Ann Squire** is on page 2, naming the Winner of the visitor's favourite painting competition! **Jean Baylis**, our membership and trophies secretary, relates her interesting and varied experiences, as a mature art student attending art courses both locally and in London. And finally, **Barbara Rousseau** and **Ann Squire** both celebrate success with their pastels being accepted for exhibition at Mall Galleries in London *Well done ladies!*

### CLUB NIGHT 20 Feb 12

#### Brian Harrild—Experimenting with Acrylics.



Brian led us through various experimental techniques he has developed. He showed us how he creates his textured background using Weather-shield type paint for a very durable fish and a to provide a substrate into which he embosses with his collection of cogs and toothed wheels to create a tactile backdrop of ammonites to his metallic creations. Then paints using powdered metals suspended in a HQ dental casting paste and acrylic paint mix. Using an acid he then corrodes the metals. A fascinating intro into his art.

### CLUB NIGHT 16 Jan 12

#### Roger Dellar—Painting an Interior

A great demo... and Doug did a good job with the camera... Roger was a revelation in what can be achieved in a heartbeat! The result for 1.1/2 hours work (with stoppages for chats) was truly amazing and he has a unique warm painting style! He applies a mountain of oil paint at two hundred strokes a minute!



### WORKSHOP 28 Jan 12

#### Mike Bragg—Portrait Workshop



Mike certainly puts us through our paces... with close personal supervision for everyone... some good tips and guidance throughout the day. Finishing with his Critique.

*Thanks Mike*

## LETTERS

Re: **Demonstration Monday 20th February—Brian Harrild—Experimenting in Acrylics**

Dear David,

With reference to the Art Club Meeting on Monday evening: I had a wonderful insight into painting with plaster and metals. It was just fascinating. It was suggested by one of the members that the information for the materials used during the evening could go onto the website or in the news letter, as it may be of interest to other members of the club.

The supplier's name and address is :- Alex Teranti, 3 Pipers Court, Thatchem. RG19 4ER  
Tel. No. 0846 1232100

Kind regards, **Lorraine Halsey**

Thanks Lorraine... I'm glad someone got the details. **Ed.**

## Salisbury Exhibition Report.

Despite economic uncertainty, cold weather and a larger number of people than usual with coughs and colds, Salisbury Hospital Exhibition was once again a success.

This year the exhibition was spread out over five different locations within the Hospital. Catalogues were available at each of the locations. Staff, patients and visitors then had plenty of opportunity to enjoy the pictures at different times and in different places. In total 7 paintings sold. One of David Hopley's paintings could have sold 3 or 4 times, such was its popularity. Lesley at Art Care said "she wasn't surprised one of Roy Butlers steam trains sold, as the subject matter is always a favourite with enthusiasts". She also said "The botanical art was great quality this year and it was interesting to see some printmaking for a different dimension". Once again we held a competition for visitors to vote for their favourite painting, not surprisingly the winner was David Hopley's beautiful painting of cows "Inquisitive" the runner up was Ann Squire's painting "Jump out." I want to thank everyone who took part in this exhibition. Always held just after Christmas at a cold time of year when people don't really feel like going out. It is so nice that so many of you made the extra effort needed to take part in this exhibition. I know that it is always really appreciated by all at Salisbury Hospital.

Thank you once again.

**Ann Squire**, Exhibition Secretary

## **Have you ever thought of Art Education as a Mature Student?**

*If so, you may be interested to read what to expect from the experiences of **Jean Baylis**.*

Although design had been part of my career, I had not attended any Art College so when, in 2007 I could resist the urge to paint no longer, I wanted to 'fill in' the foundation blocks of art education that I felt were missing. The last 5 years have been an incredible journey starting with City & Guilds Mixed Media in Adult Education, moving on to the Arts University College Bournemouth, and leading to Kensington Palace Studios with the Prince's Drawing School. All on a part time basis attending one day per week. City & Guilds with Adult Education in Wimborne, started at basics in monotone, lots of graphite and charcoal drawing of various still life subjects. Then we were

taken completely out of our comfort zone working with one eye shut, the wrong hand, moving around the class to delve into someone else's 'precious work' or at times, completely blindfolded to music or sound. We were taught to research, look at colour, tone, form and shape. Life painting with various live models and part of a human skull, I worked with a lower jaw complete with teeth! I copied and abstracted, ripped up paper only to glue it back together again in the style of Alison Lambert's fantastic portraiture. Everything had to be produced in a portfolio for assessment with proof that we knew about health and safety with art materials and solvents. The course was really good grounding for what was to follow. I was referred to the Arts University College Bournemouth and after taking my portfolio and other work for interview, I was offered a place on the two year part time Art & Design Foundation Degree. *Cont'd/...*

## Programme Times

Monthly Meetings..... 07.30pm - 3rd Monday in month.  
Painting Afternoons..... 02.00pm - 4.30pm Ann Rose Hall  
Workshops..... 10.00am - 4.00pm Ann Rose Hall

.../Cont'd. I was petrified I was going to be the 'old granny' of the class but I need not have worried. The age range, 18 to 70 is as diverse as the curriculum. The Arts University is a melting pot of like-minded people from all walks of life, the atmosphere is very relaxed we, all bounced ideas off each other and learnt to critique work, individually and as a group. The first year includes drawing, painting, 3D (metalwork, woodwork, sculpture and plastics), photography, textiles and printmaking. All designed for students to get used to the studios and workshops. The use of digital tools is highly encouraged, photocopying, photo-shop, IT etc., I hated that! Life Study is free for students one or two evenings a week, working from easels, using pastel, graphite, ink, paint or a mixture. I loved that! At the end of the year, we were given the brief for our first Assignment, entitled Place-Non-Place. My idea was the green area of a marine chart which is sometimes dry land and sometimes underwater. It was up to us to research and use any medium towards our preferred pathway, in my case, painting. We had to produce sketchbooks, research and a full portfolio of work for assessment before the launch of the next assignment in the second year. Time was crucial and everything has to slot in around other commitments, the midnight hours took on a whole new meaning.

The next assignment led me to research Degas and his use of light in depicting movement, particularly in dance. The brief for our final Assignment was completely up to us. We were given a form in which to produce our individual ideas for the final major project launch, critique and exhibition. Mine was based on the New Forest, the history and the rare species. Loads of research, I became part of the furniture in Lyndhurst's Museum and Library. However, I was still determined to do my own kind of art, my portfolio was growing and, just in time for mid-way assessment, I sculpted and painted three rare species, a moth, butterfly and fungi. Great, I was told, now photograph them!! Full of frustration, I took my precious artwork back out into the forest. While there, some walkers stopped to see what I was doing and asked if 'my rare species' were real. Bingo! I had the idea and conclusion to my final major project.

The real species were not in the forest, my sculpted ones were! I created enlarged foam backed photographs and framed my rare species for exhibition, alongside my research and other artwork. Amazingly, the idea is of as much importance as the work. It was a huge success and I passed the Foundation Degree. So, where to go from there?

Fine Art BA Hons. At part time takes five years and the work is very conceptual and installation based.

The degree show has a frightening amount of photography in the main gallery and installations just about everywhere else. That was not for me! I decided to get back to my roots and spent a week at the Norfolk Traditional Oil Painting School, run by Martin Kinnear and his wife. I discovered that many of their students are disillusioned by the modern day Fine Art curriculum. Martin teaches the methods and techniques of Turner and the original Norfolk school of painters. We worked on location as well as in the studio, it was no picnic, it was thought provoking hard work but thoroughly rewarding.

I wanted more and, investigated other avenues, discovering a different range of Art Academy existed in London, offering courses long and short using traditional methods and excellent tuition. I applied to the Prince's Drawing School at Kensington Palace Studios. I was offered a place on the course of my choice – Exploring Paint. We were taught to make our own gauche, egg tempera and oil paints from pure pigment and traditional recipes for life painting and to create our own personal palette, quite beautiful for landscape. We prepared our own surfaces from scratch, making gesso, layering and sanding, it was good to do after years of research and libraries. The facilities in the palace are amazing.

HRH Prince Charles originally offered an unused apartment to gifted children from the London Borough Schools, in which to study art using traditional techniques. Over the years, interest and tuition has grown and now there are many courses for adults including a three year diploma. I attended one day a week, it was an incredibly long day from getting the coach in Ringwood at 6.30am to arriving back at 9pm., but I thoroughly enjoyed the work, the studio with gilt wall lights and a marble fire place, the library, so peaceful at lunch times, the company of a small group and tutors including Daniel Chatto, an expert on traditional paint making.

The art world in London has a vibrancy which is all embracing from beginners to professionals. A range of courses using traditional techniques, from 2 hour evening lectures to three days per week for full time diplomas are on offer at The Prince's Drawing School, Heatherley's School of Fine Art, The London Art Academy and others. At the same time, more locally, Brockenhurst College and the Arts University Bournemouth offer some fantastic short courses in a range of mediums and subjects. So give it a go, come out of your comfort zone and try something new. I still have most of my portfolios, if anyone would like to see what you might get up to at art college you are welcome to take a look.

**Jean Baylis**  
*Membership & Trophy Secretary*

### Successes for members in London...



Local pastel artist Barbara Rousseau has had her painting of a "Storm over Dubrovnik" accepted for exhibition at the prestigious Mall Galleries in London from 14 to 25 Feb 2012 by the Pastel Society. Her work was selected for exhibition from amongst hundreds of entries. Even though she has previously won the Society of All Artists (SAA) Artist of the Year competition in 2006, she looks on this accolade by fellow pastelists as the pinnacle of her career. Barbara will be exhibiting more of her work at Exbury Gardens with the "Four Seasons Art Group" from 9 April to 9 June 2012.

Not only do we have Barbara being accepted for this exhibition, but our Exhibition Secretary, Ann Squire, also has been selected.



It is the first time Ann has submitted work to the pastel society and is thrilled to have had a painting accepted. Ann says "To have a painting hung alongside the best pastel artists in the country at the Mall in London is an absolute honour and I can't wait to see the exhibition. I am also exhibiting at Exbury Gardens from the 6th April - 10th June with Barbara."

We are very proud of both of you!

### PROGRAMME

#### APRIL 2 Mon Committee Meeting

- 16 Mon Hash Akib – 'Ringwood Street Scene' - Acrylic
- 21 Sat Workshop – Frances Mason – 'Mono Printing Plus!'
- 24 Tue Painting Afternoon

#### MAY 14 Mon Committee Meeting

- 21 Mon Melanie Cambridge – 'Painting Your Garden' - Oil
- 26 Sat Workshop - Rosemary Walsh – 'Animals in the Landscape' – Any Medium
- 29 Tue Painting afternoon – Mike Bragg – 'Life Drawing & Painting' - Any Medium

#### JUNE 11 Mon Committee Meeting (Newsletter on Website)

- 18 Mon Tony Westmore – 'Colour & Contrast/An Island Scene' - M/M
- 23 Sat Workshop with Melanie Cambridge--Gardens in oils
- 26 Tue Open Painting afternoon.

### STOP PRESS....

### Moors Valley Spring Art Exhibition

Moors Valley Country Park will be holding its first Open Art Exhibition from 19<sup>th</sup> May to 17<sup>th</sup> June

Note that 'Submissions must be made on Monday 14<sup>th</sup> or Tuesday 15<sup>th</sup> May, 9.30am to 7pm.' Info

01425 270 721 or

[www.moors-valley.co.uk](http://www.moors-valley.co.uk)



### ***Are you a member of our thriving Society? ... No?***

To join email: [membership@ringwoodartsociety.org](mailto:membership@ringwoodartsociety.org) or come along to one of our Club Nights. Membership is just £12 per year which includes our monthly Art Demonstrations, to members of the Greyfriars Community Centre.

***To have a taster of what the Society can offer guests are always very welcome to come along to our demonstrations for a small charge of £5***

All our meetings are held in Greyfriars, Ringwood. Monthly Club meetings at 7.30pm on the third Monday of each month in Greyfriars Hall; Painting Afternoons are 2 - 4:30 pm and our Workshops 10am - 4pm in the Rose Hall.