



News Bulletin **No. 146**

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No.

146

MAY 2018



by Judith Warbey

Pen and Ink Demonstration by Penny Crichton-Seager in March:

Penny started the demonstration with a loose sketch of a native North American woman. The rapid sketching suited the character of the elderly woman's deeply lined face. While she was drawing, Penny emphasised that the aim of this type of drawing was not to produce an absolutely faithful image, but rather to produce a lively, individual interpretation.



After a break, the demonstration continued with a much more precise ink drawing of a face, using a lightly prepared under drawing in pencil. During these two demonstrations, Penny discussed mark making and the use of cross hatching to emphasise the contours of the face.

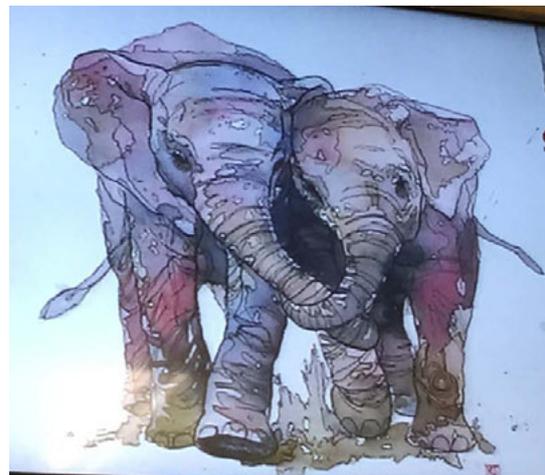


Finally, Penny talked about the use of colour in pen and ink drawings – pointing out that water fast ink can be added before or after watercolour, but water-soluble ink must always be applied after the colour. She uses a watercolour image of a

rhinoceros to illustrate ink drawing to outline the patches of colour within the image, emphasising the form as well as around the outer edges, producing a most attractive result.



We noted Penny's intention to leave the area and move to Scotland and thanked her for her contributions to RAS and wished her well for her future in the north.



Mike Caruana

Helen Talbot's Workshop "Still Life with an Oriental Twist" end of March:

The subject was the same as Helen's demonstration and the members were looking forward to an exciting, busy day stretching our observation and techniques. Helen has family living in China and has

travelled extensively around the Far East acquiring artefacts such as pottery vases and jugs, paper money, coins, printing blocks and printing seals. After reminding us of some of the techniques she



had demonstrated, Helen generously distributed images, Chinese printing, money and small pieces of gold tissue.



We were encouraged to observe and draw the artefacts, use many of the techniques and develop our response to the brief. Some people chose to make a number of different trial pieces, others concentrated on finishing a piece of work. The day was punctuated by further demonstrations, with Helen descending to the floor at times to work on larger pieces! Helen also made a quick excursion demonstrating Chinese painting techniques. At the end of the day, everyone expressed their heartfelt thanks to Helen for making “still life” so entertaining, and sharing her jugs etc., and for the floor shows! A wonderful day’s work.
Mike Caruana

“Drip, Gamble and Split” demonstration by Ronnie Ireland in April:

Ronnie started the evening with a slide show of artists that were prepared to take risks and accept

chance in their work, from prehistoric work in the Chauvet caves right up to the present day. Indeed, the Boyle family incorporate random chance into all their work.



Using the value of accepting chance into your work, paintings can evolve in completely unexpected ways. The artist has to recognise when to bring random chance into the next step of working. Ronnie started with one member making five random marks on a surface which had paint covering a failed painting. This altered surface led to a sunset, which turned into a moonscape. Using a dice, or flipping a coin, he then followed what the result led to: heads – landscape, tails – portrait, etc.



He puts random texture over a failed painting, and drips paint down the surface without thought. With another altered surface, the audience was then asked to decide whether the apparent “head” appearing was male or female, and Ronnie searched around the marks to bring out a warrior face wearing a helmet. He explained that, at this stage, painting with controlled marks, traditional marks, considering (or leaving to chance) hard or soft, contrasting or fading away. Ronnie always uses acrylics because oils take too long to dry and change the dynamic of spontaneity, also acrylics can layer quickly. Ronnie suggested using a dice for colour selection – 6 named colours and toss dice three times, and coin toss for decisions, makes for an interesting painting experience, and certainly takes the artist outside their comfort zone. Also creates unexpected results, which can be used artistically. The workshop should be very interesting – no-one will know what to expect.

Judy Warbey

Plein Air –The First Plein Air was last Wednesday 2nd May at Christchurch Harbour we started in the rain but the weather picked up and we finished in lovely sunshine. Elvie, David and Myself went all togged up in rain coats and hats but ended up having to peel layers off as the day went on. We all finished a painting and had a real laugh as well.



The next plein air is 25th May in Knoll gardens. Everyone going is to meet in the car park at 9.30 am. as we get 'free entry' if we go in together! June 6th is at "High corner inn" New forest. 4th July at Ringwood. August 1st Harbridge. Knoll gardens again 31st August, 5th September, Steamer point, 3rd October at Blashford lakes.



Please let Anne Squire know if you are turning up. Everyone is more than welcome. The dates are also on our website:

<http://www.ringwoodartsociety.org>

Ann Squire

A plea: If you are buying a greetings card and get given a paper bag, please would you keep it and give it to a committee member at any meeting, and we can use these during the exhibition for card sales.

For Chat and Photos taken at our Club Nights, Parties and other Events and general Art related items –

Go to our Facebook page online at:
www.facebook.com/RingwoodArtSociety

If you wish to place an Art related advert on our Facebook page, please email your copy to our Chairman chairman@ringwoodartsociety.org and ask for it to be put on the RAS Facebook page. www.facebook.com/RingwoodArtSociety

Our 50th Anniversary Celebrations:



David Lowe is going to arrange a hog roast available on our preview night from 5.30 – 7.00, so members and friends can enjoy this before viewing the work. A small charge will be made.



The committee thought that if you could introduce gold into some of your paintings (where suitable, of course), it would have a great effect viewing the exhibition and occasionally catching glimpses of gold, enhancing our celebration. Will see how effective this idea is at the critique!

Sale of Screens - The large 8'W x 6'H heavy wooden framed exhibition screens have now been replaced with lighter aluminium framed screens 4'W x 7'H.

Critique – June 18th Club Meeting

Reminder: For our club night on June 18th, please bring along some art work for the critique; unfinished if you feel you want further advice (perhaps mounted) or completed if you want an overall view.

Plein Air Printmaking in The Forest: is an exciting course for total beginners or more experienced printmakers, working in the Forest with many printing techniques including etching – printing on a mobile press – with individual tuition 7th – 9th August, £175 for two days, extra £75 for the third. Details from Frances Mason 01590 679921.