

The Good Oil

Winter 2025



© Julie Fenton

Demonstrators: Yesim Gozukara
David Reynolds, Maxwell Wilks
Workshop: Linda MacAulay
Lifestyle Gallery and more



Meetings @ 7pm

Maroondah Federation Estate
Greenwood Ave, Ringwood

2nd Monday of month
Guest artist
demonstration
6.30 - bring paintings for
Members Showcase



rasart@outlook.com

RAS Committee 2025

President Sponsorship	Denise Warren rasart@outlook.com
Vice President Life Drawing Co-ordinator	Graeme Moulden gmoulden@bigpond.net.au
Secretary	Fiona Foley
Treasurer	Frances Langdon
Membership	Christina Higgs
Purchasing	Kaye Smith
The Good Oil RAS Design Instagram Website	Linda Hibbs
Exhibitions	Lorraine Manderson
General	Graham Jones Lisa Bullock

Non Committee Roles

Plein air Coordinator	Trudi Canavan
Members Showcase	Jennie Cody
Website	Leigh Brownfield (LiftoffCreative)
Facebook	Denise Warren
Library	Barb Dodson
Exhibition Support	Paul Clark

Acknowledgement

We would like to acknowledge the Wurundjeri people of the Kulin nation who are the traditional custodians of the land upon which RAS stands. We would also like to pay respect to the Wurundjeri Elders, past and present, future and extend this respect to all Aboriginal and Torres Strait islander peoples today.



Note from the Editor

Hi fellow artists!

How many of you procrastinate with your art/creativity? It seems to often go hand in hand with being creative which can be a down side if you actually keep on making those cups of tea and not sitting at the easel - but they say setting a specific time aside each day or week to focus on your art is the answer. It forces you into a routine and that seems to finally push the procrastination away.

I often encourage others, especially those facing a health issue, to keep doing their art - keep being creative. It can seem like an effort when we are weighed down by events outside of our control - but it is vital to shift into that 'in the moment' zone, in order to give ourselves a break from over thinking. So for any of you facing big challenges! (as I am currently and others in RAS) - don't forget your art/music/photography or whatever you know will put you in the moment. I hope it helps you.

Apologies to anyone whose work does not appear in Members Showcase- all artworks appear on our Instagram and Facebook pages. It takes a lot of time to arrange these in some kind of visually pleasing order and add all the captions and I just didn't get there! So they have been placed according to ease, colour and size.

Our 60th next year! I was hoping to have interviewed some of you by now regarding your early days with RAS and your artwork but it's been a bit of a roller coaster ride of a year - so that hasn't yet happened. But if you have been a member of our society for a long time - and would like to put together some of your memories of the earlier days and send to me - I would really appreciate that!! So if you were a member 10 or more years ago - please get in touch - as I just can't chase up people at the moment. Send to: lhibbs05@gmail.com

Keep on creating!
Linda

Front cover main image:
Julie Fenton 'My Everyday'



Note from the President



Welcome to the winter edition of The Good Oil.

It seems time has not stood still for me since writing my first President note for the magazine (Autumn 2025). I must say there

are times when I question my sanity for taking on this role but then someone in this wonderful art community of RAS will contribute an idea or offer some assistance in a small but valuable way and I am reinvigorated again. Art is like that too, we wax and wane in our own art practice and something will ignite our creative spark and off we go again developing an idea until it is born through us and onto the canvas or paper. The community of an art society is a great place where we join together to discuss our creativity and we have the support of other creatives in a safe and friendly space.

This edition certainly displays a very lively creative group. Since the last edition of The Good Oil we have held a 'Perfectly' wonderful workshop hosted by Linda McCauley with 'Paint a Pear 6 ways'.....a fabulous learning experience of how to use Acrylic mediums....We have held demonstrations by Yesim Gozukara, David Reynolds and Max Wilks, which are all featured in this edition.

Our Lifestyle Exhibitions of Blue by You and The Everyday are featured in this edition, and until the end of the year we are trialling a Peer's Choice prize option...so please make sure you get down to see the Lifestyle Gallery exhibitions as they change over and pop your votes in the box in

studio 3. The box will be there for 2-3 weeks after each hanging until judging has been done. Your feedback on this trial is also appreciated.

The Central Ringwood Community Centre (CRCC) has invited RAS to partake in a Community event. The 'Colours of Culture' Art Competition is all about celebrating the rich diversity, stories, and traditions that make up our community. CRCC have invited RAS to assist in the process and provide the judges for the competition. More on this as it unfolds

We held our yearly Sponsors night - an event that not only allows the businesses that support us to showcase their products and meet our members, but an opportunity for us to show our appreciation for their donations.

Planning for our major exhibition for 2025 'Florescence' at Millers Homestead is well underway and it's shaping up to be another fabulous exhibition at this historic homestead. Entries have closed and we have 40 paintings. Our Judge for the exhibition is Antoinette Blyth. Thanks to Barb McManus and Trudi Canavan for their contributions to the workshops and Plein Air events. We are also aiming to fill the glass cabinet at the homestead and contribute to Cancer Research (see below). So keep your creativity springing into action.

Enjoy this fabulous edition, keep creating and contributing and please know you can always email any suggestions to me at rasart@outlook.com
Kind regards,
Denise



PROVIDE A MINI CANVAS FOR CANCER

As part of our Major Exhibition at Millers Homestead, we also have the opportunity to fill the glass cabinet in the corridor and this year we would like to fill it with mini canvases - 4x4in (10.2 x10.2cm) painted by our members with flowers or artwork of your choice - keeping with the Florescence theme.

These canvases will then be for sale to the public for a minimum \$5 donation going towards **Cancer Research**. Cancer is and has touched both our RAS community and Miller's Homestead Community recently, so we thought it a fitting project. This is open to all RAS members, not just those who have entered the Miller's Exhibition. Feel free to use any medium.

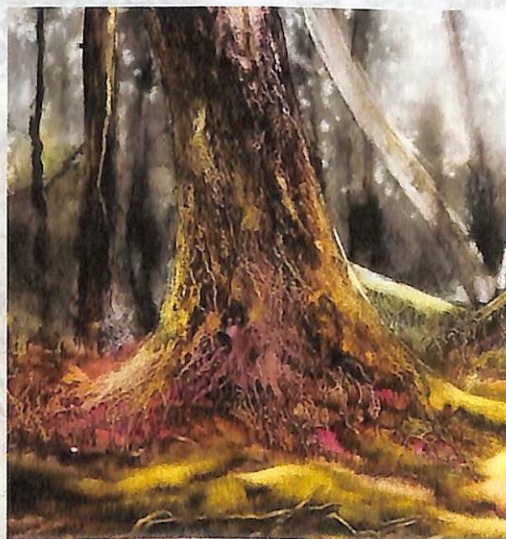
RAS will provide the canvases. Available to collect and paint on from Monday 25th August from Studio 3. Complete and return by **Thursday 4th September to studio 3**. Those exhibiting at Millers can bring theirs when dropping off their paintings. There is a number on the back of each canvas. When you take a mini canvas **record the number and your name on the sheet** provided. Feel free to take more than one. Just record the numbers for tracking purposes. Please also complete the back of the painted canvas - I'm sure the purchaser would love to know the name of the artist.

Art Demonstration

Yesim Gozukara



Yesim weaving her magic granulation techniques into the eucalyptus



A close up of another of Yesim's paintings showing detail of granulation on a tree trunk.

What a pleasure it was to have Yesim return and demonstrate her wonderful watercolour techniques, including granulation, of which she is renown. For this demonstration she focused on a eucalyptus tree - giving form and structure and texture to the strands of bark falling down the trunk. The background was secondary but gave the painting the depth to show of the majestic tree.

Yesim usually starts her paintings wet on wet. So she covered her paper with water on both sides before placing on a waterproof board. This allows for a lot more freedom in applying and moving the watercolour around. Compared to her demonstration previously, she did not use as much granulation as she preserves that effect especially for expansive textured foregrounds and landscapes. But she did apply granulation Daniel Smith watercolours and a small amount of granulating medium on the tree trunk and sparingly in the grass as well as the foliage at the top - tilting the paper so that some downward movements were achieved. This gave a beautiful texture to the tree.

Yesim then worked in the details on the trunk with smaller brushes. She explained that although she generally works quickly in her studio before the paper dries, it is difficult in a demonstration because she usually then lets the paper dry before painting in the details as she did on the tree. Despite those restrictions - Yesim's demonstration was again one of generous sharing of her ideas and techniques.

If you haven't seen her work in person - keep a lookout for any exhibitions she may have and she usually exhibits at the Camberwell Art Show.

WEBSITE:
<https://www.yesimgozukara.com>

Art Demonstration

David Reynolds

by Lorraine Manderson

We were privileged to have David Reynolds, an award-winning Botanical and Wildlife artist, as our June demonstrator. He specialises in Australian flora and fauna, exotic plants and wildlife. His training in graphic design, filmmaking and photography gave him a strong background in all art genres, but it was only in the last twenty years that he developed his passion for botanical art. He gave us many insights into his painting style. He demonstrated on 300g smooth Arches paper to show how he achieved his beautiful paintings in exquisite detail.

Artists learned valuable tips and tricks, for instance, he demonstrated how he uses water with the paint to achieve loose outcomes before adding the detail with a very fine brush. He demonstrated how he develops texture by building up layer upon layer without brush marks which is required for botanical art. He emphasised that it is important to know the characteristics of the pigment and what it can do, as this speeds up the painting process.

"Know the characteristics of the pigment and what it can do. Staining colour allows building layers" David Reynolds

by Julie Jackson

David Reynolds's equipment included 000-1 brushes, Arches 300g HP watercolor paper stretched, masking fluid, a light box 2H mechanical pencil, lighting and magnification tools.

Botanical and wildlife realist artists typically know species identification and network with fauna/plant specialists to ensure they are correct. He likes to display flora in isolation but wildlife in their habitat. After creating an outline, it is important that pencil and brush marks are not visible at the end. He painted a Silver Princess eucalyptus. His mark making 'begins tight and ends loose' with minute botanical details. Firstly he painted a branch with staining wash. 'Staining colour allows building layers.' For texture, he dropped in 'cream/milk'



As this work is very time consuming, taking up to six months to finish a piece, he stressed the importance of correctly identifying plants before beginning your painting journey. David's fine detailed botanical artwork is represented in the State collections of the Botanic Gardens both in Melbourne and Sydney as well as private collections in Australia and overseas.



The gumleaves David worked on during the demonstration (left).



Another example of gumleaves

Titanium white into wet. He observed fine scratches along the branch. He showed his scrambling technique 'dark over light' to represent this detail. After a wash layer, 'characterful' leaf damage was painted with burnt umber dropped wet in wet. Dry brush was used for a 'burnt' leaf tip.

Art Demonstration

Max Wilks

By Lynn Baxter

Max paints small paintings on location and then he may make a larger version in his studio. His subjects to paint are: shipping, seascapes, small boats, scenes from his travels in France, England etc, as well as close to home in Eltham. He finds it not necessarily easy to translate as quick field study into a larger painting – he may enhance it to fit his vision, the structure of the painting becomes more intense the larger it is.

When he starts a painting, he roughs it in with a thin layer of paint using turps, and then leaves it for a few weeks to dry and then reassesses the composition etc at that stage. Watercolours are easier for him to use these days due to his legs not being that good! He loves doing watercolours but it is the hardest medium especially on location. He recommends practising by doing one watercolour a day for months!

MATERIALS

Using turps means the paint is slightly quicker to dry, either odourless or the ordinary type.

Max explained that he uses 'Chisel' (Flat) brushes – some brands that he likes are NEFF and Seniors brushes. He uses hot soapy water to clean them.

"You need good brushes for good control – no 'hard-as-rock' type brushes."

He doesn't use any 'earth' colours, ie. No umbers etc. He likes, and will be using tonight, Australian Red Gold, Cadmium Red, Cadmium Yellow, lemon, Cadmium Orange, Viridian, Titanium White, Cobalt, Ultramarine Blue, Alizarin Crimson, Permanent Rose oil paints. He also uses a type of lilac that reads green (that's what he said!).

Max likes to glue canvas sheet to a board (either MDF or 3 ply sheet) using wood glue thinned out with water. He only uses a thin layer of glue.

He puts weights on the surface and leaves it so set for a few days. Sometimes he buys a Seniors Art product instead which is vacuum framed. They are usually good value. He favours good quality linen, sometimes cotton but says to be wary of the quality. Belgian Linen can be \$200 - \$300/metre. The material you paint on can make a big difference to you finished artwork and your painting experience. Cotton Duck can be OK but check the quality because it can suck up the paint, and cost is NOT an indicator of quality. Also, he uses paintings that he doesn't like – he coats an oil-based primer over the canvas or board, which can take a while to cure – maybe a month or two! Don't rush the curing process at this stage. When cured, he sands it ready to paint.

When painting in oils, Max generally starts with a white canvas, however, in any subject he blocks in the darks and light tones and strengths. He uses the canvas as



the lightest tone, leaving those areas unpainted. He always works darks to lights and rubs out areas after the blocking in to roughly describe where the lights are.

"Time at the easel is the best teacher to improve" Max Wilks

DEMO OF A COUNTRY SCENE WITH A HAY SHED
Max has already toned his canvas a light grey wash before the demo. He then quickly marked up general shapes with his brush and a dull lavender/pink colour. He paid attention to anchoring the main subjects of trees, shed. Then blocked in trees on the left-hand side, 'scrubbing' paint on and flicking with his brush, using a lavender colour with a touch of blue to describe the dark areas of the trees. Initially, he paints with big brushes and blocks in big shapes, using small brushes for details later. Sometimes even uses fingers and finger nails.

He pointed out 'Connectors' – elements in the painting that provide balance between the darks – connecting them through the values and other colours. He added the 'air holes' in the foliage later using his finger in a rag and putting in the light area of the sky later. The trees in the middle are blocked in with Aust, Red Gold making sure the trunks don't look too even. He washed on a brown grey to foreground grasses area – then a muted yellow using Aust, Red gold and lemon. 'Try and make this stage fairly loose – tightness can become photographic!'

Oils can become very muddy easily, and muddiness comes from carelessness! You must wash your brushes especially before applying the lights. So, rub out some areas, if necessary, if it will result in muddy colours. Remember cleanliness is important at this stage Try applying a 'clean' colour to try out the colour relationships, if its not ok, rub it off. For the lights on the top of the trees, he applied Cadmium Yellow, 'cutting 'into the tree canopy. He then added more warmth to the middle of the tree canopy towards the darker. He explained that he was not aiming to do an exact copy – suggesting the feeling of the scene. He continued working on the lights. He adds the sky later. When adding the hay bales in the middle distance he used bright cad yellow as they are sunlit from the other side of the trees.

Paintings give an impression of what's happening around you and an impression of what you see. The impression is the first thing that you see that draws you to paint it.

Painting in the sky usually comes last.

He painted around the objects very carefully using a clean brush so that the sky paint colour will be clean! Horizon sky – using white, cad lemon, a bit of cream/

pale yellow, put in the shapes in between branches, trunks and leap canopy groups. For rest of sky – Colours used: Cobalt and white, mixed with a hint of turquoise colour (Langridge Neon Green). Painting the holes in the canopy, it has to look like sky, not holes in the tree., the colour should be slightly darker in the holes than the sky around the edge of the canopy. He flicks his brush across the branches so that the edges of holes aren't a fully connected line, ie, some smudged/ blurred areas. Adds shadow to the front of the barn. Fence next – his advice, don't make it obvious! Just do a suggestion, hint at the fence.

He endeavours to make a painting the consists of hard and soft edges – balancing them areas so they work to his eye. With a small brush he touches up details on the trunks and branches - some darks (blue mixed with brown) to create shadows. Also, Alizarin with a bit of blue for shadows on the tree trunks. Feathering into the sky to suggest wispy t then branchlets to the tree tops. Last minute of demo -he suggests the cow!! And now the painting is balanced.

"Make your painting interesting, as the enthusiasm will be evident in the finished piece" Max Wilks

Linda MacAulay Workshop - Paint a Pear 6 ways – Acrylics by Denise Warren

This was an interesting, fun and educational workshop. Linda is a fabulous teacher who gave very valuable and informative notes as well as inspiring with her enthusiastic teaching style. I love using acrylics and always knew that I could do more with them so this was the 'pearfect' workshop for me.

We were all instructed to bring six substrates to paint our pears on and with each one we drew an outline of a pear with a water color pencil. Linda then began to explain the different mediums that can be added to Acrylic paint to give many different effects. Pear 1 and 2 had an underpainting of tonal paint first with the dark then mid then light paint all blended vertically at first. This was left to dry then Pear 1 was completed with a dry brushing technique using a clean dry bristle brush and working the paint with gentle pressure to give a soft airbrushed effect. Pear 2 we added an open flow and gel medium to the paint and repeated the process for wet blending. This made the Pear more slippery and harder to blend.

By Pear 3 we were all keen to try glazing... But pear 4 was a wild ride turning acrylics into water colour with mediums to produce wet on wet. This was a 'pearthy' intense time for me as my pear slipped down the page. I was pear-ticularly excited to try adding texture with impasto to pear 5!



As the pear pressure rose we tried not to compare the pears and by Pear 6 we had fun with a contrasting colour underpainting and the addition of some of the mediums we had learned to play with layering 'pearfectly' on top.

Linda also took us through some photos of her finished artworks and described the many different effects she achieves through adding mediums to her acrylics. It was a 'Pearfect Day'!



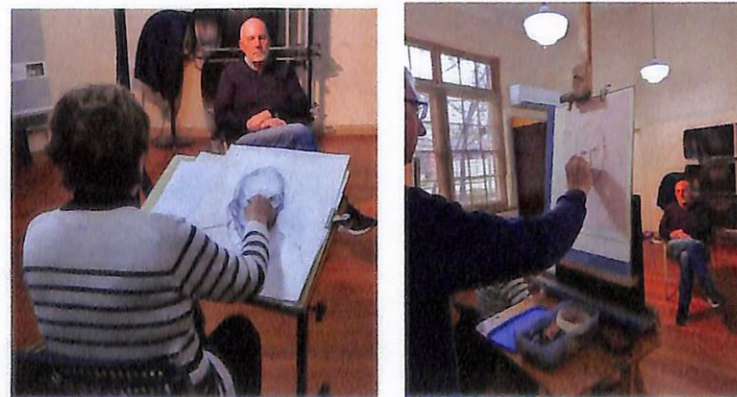
ARTIST OF THE MONTH Zhonghua Andrew Fan



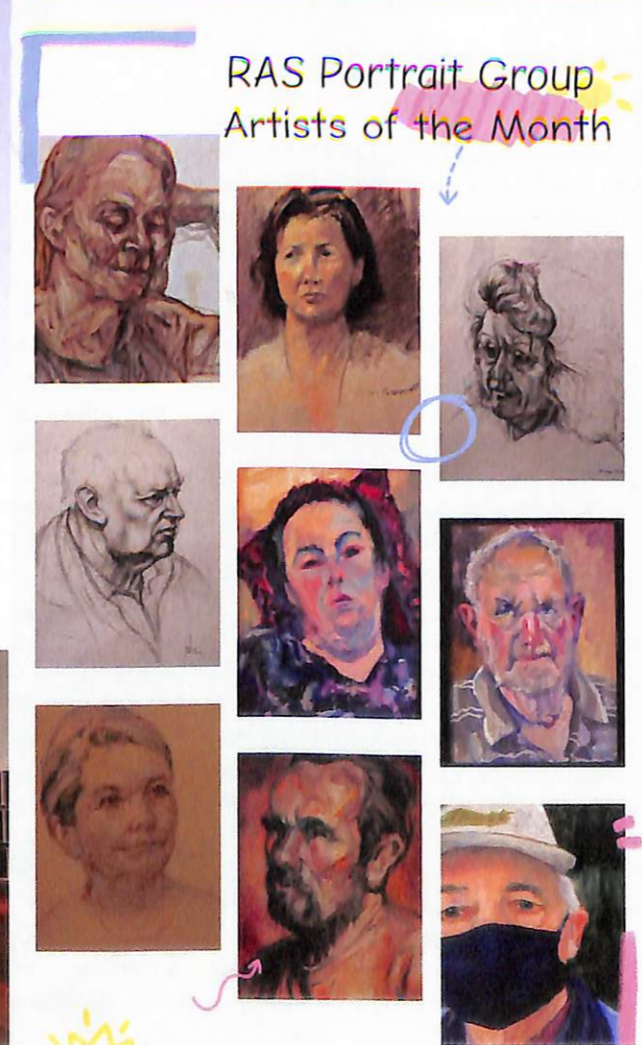
Zhonghua or Andrew as he is often known, was born in the 1960s in Inner Mongolia, China. As a young boy, Zhonghua had

a love for art and regularly enjoyed spending his morning with a sketch book capturing the scenes of bustling train stations. This passion later led him to pursue a degree in Fine Arts majoring in oil painting. After immigrating to Australia with his family in 2001, Zhonghua has largely devoted his time to painting the landscapes and seascapes of Australia. He is particularly inspired by the role of natural light in these landscapes and his paintings capture the subject in its rawest light.

Andrew Fan has been a member of Ringwood Art Society since last year. He enjoys sketching with the Life Drawing group and also likes painting Australian landscapes. He is also a member of Ferntree Gully Arts Society. Zhonghua regularly holds collective and solo exhibitions and you will see his paintings in many exhibitions around Melbourne.



ARTIST OF THE MONTH



RAS Portrait Group Artists of the Month

ARTIST OF THE MONTH



I started into 'art' about eight or nine years ago by going to Melbourne Polytechnic in Prahran and studying Visual Arts which consisted of painting, drawing and printmaking and other ancillary subjects.

Covid came along and shut down APW and my ability to print so I basically gave up printmaking and spent most free time learning to paint – which wasn't much as I had taken on the role of President with RAS!

What came out of that was an interest in lino-cuts and etching and after Prahran I continued studies in V.A. at RMIT and further developed printmaking. I was able to use the printing facilities at the Australian Print Workshop in Collingwood which was tremendously useful.

A couple of courses and youtube videos later I am now becoming serious about developing my skills and hope to produce finer work in the next couple of years.

My painting skills had not really improved much as I was looking to be taught 'traditional' skills in the style of the old masters, however that is not what is taught in today's Uni's – it's much more contemporary and abstract.



Sponsor's Night

Held in August with two of our main sponsors - The Art Shop and Art Spectrum. Members were able to see artists demonstrating new materials and have a go themselves. Support our Sponsors whenever you can! We thank all our sponsors including Frames Now for being so generous.



Lifestyle Gallery

First Place
Barbara
McManus



Second Place -
Suzanne Elstyn Randles



People's Choice - Fiona Foley



Chris Masters



Third Place - Julie Jackson

Beris Kennedy



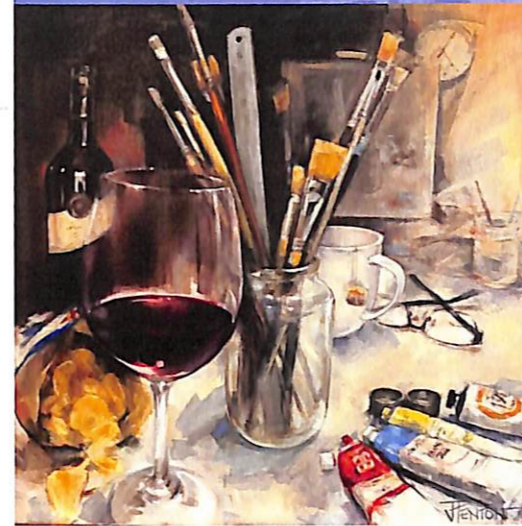
Joy Hitchcock



Great Ryrie Primary School students
(see article next page)



Lifestyle Gallery



First Place
'My Everyday' oil
Julie Fenton
A well
Constructed and
skilfully executed
still life by a very
gifted artist. A
complex subject
made to look
simple.



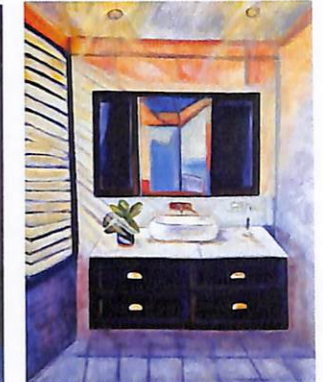
Second Place
'In The Fire Lights Glow' Acrylic/ink/collage
by Anne Randles. An interesting and colourful
abstraction on everyday utensils that a lot of
us have. Good use of Complimentary colours
that create harmony within the subject.



People's Choice.
Margaret McGillivray



Entry by
Fiona Foley



Entry by
Denise Warren

School Students Visit - by Denise Warren

In May, as part of an Historical/Cultural excursion, the Grade 1 students from Great Ryrie Primary School visited MFE including the RAS 'Blue by You' exhibition and our Studios.

Andrew Duong (MFE) and myself provided a brief introduction before taking them around. As we rounded the corridor to the 'Blue By You' exhibition the whoos & aarghs from the excited children were wonderful to hear...with spontaneous "Oh I like that" and "Oh that's my favourite." I asked them how the exhibition made them feel and the responses were "Happy", "Calm", and "Sad, you know like blue!" The Hot air balloons by Beris Kennedy were a favourite.

As we crossed the pavers to the RAS Studios, the students admired the old bricks around the tree and the dates on them, with one commenting that his grandfather owned one of them.

As it was a wet Tuesday, Trudi & the Plein Air troops were busy painting a Still Life and the children enjoyed

a peek through the door, waving excitedly as REAL ARTISTS were painting. In Studio 4 they met the Tuesday morning group of Kaye, Judy, Ali, Margaret, Sally & David. David entertained them with the Caterpillar that had hitched a ride on the branch he was drawing and they loved that Sally let them have a try of watercolour painting.



Kaye Smith with the students

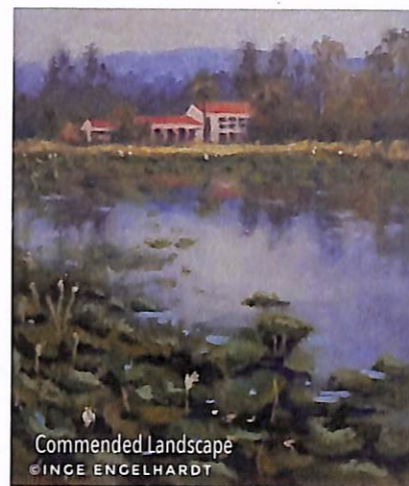
There is certainly something to be said for the joy of young budding artists interacting with more seasoned artists....Thank you Tuesday group for your patience and generous time.

Members Showcase

Note: These paintings are not in order of month nor certificate. They have been placed according to colour and size.



Highly Commended Landscape
© ERIC LAIRD



Commended Landscape
© INGE ENGELHARDT



© CHERIE GREGO
Commended Seascape



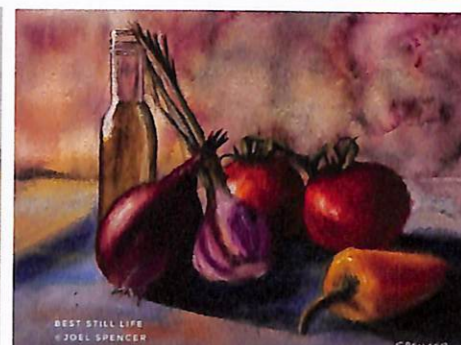
Best Seascape
© ALI KOZANOGLU



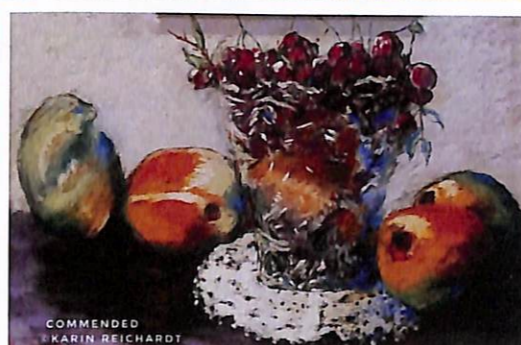
Commended Fauna
© LOUISE MANDERSON



Commended Urbanscape
© CHRIS WILKINS



Best Still Life
© JOEL SPENCER



Commended
© KARIN REICHARDT



Highly Commended
© DENISE WARREN



Highly Commended Seascape
© DENISE WARREN



Highly Commended
© JO POWER



Highly Commended Fauna July 2025
© GLENDA TSOPKEMA



Best Landscape
© JOEL SPENCER



Best Abstract July 2025
© LUCIENNE RANDLES

Members Showcase



Commended
© INGE ENGELHARDT



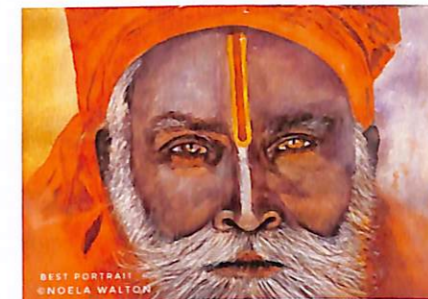
© JULIE FENTON



© ROBIN DAWSON
Commended July 2025



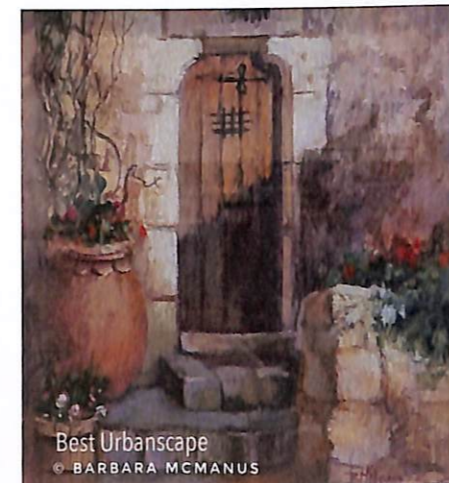
Best Figures
© BARBARA MCMANUS



Best Portrait
© SMOELA WALTON



Highly Commended Urbanscape
© SARA VALENTINO



Best Urbanscape
© BARBARA MCMANUS



Highly Commended
© JULIE JACKSON



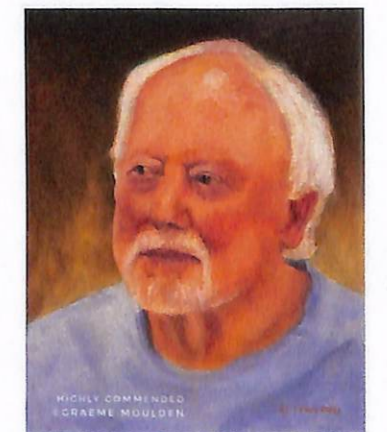
Commended Abstract July 2025
© DENISE NETHERCOTT



© PAUL CLARK
Best Fauna July 2025



Highly Commended Abstract July 2025
© ANNE RANDLES



Highly Commended
© CRAEME MOULDEN

By Linda Hibbs ARTS IN MAROONDAH ONLINE MAGAZINE

RINGWOOD ART SOCIETY

Ringwood Art Society is a vibrant active art society whose studios are based at the Maroondah Federation Estate in Ringwood. Next year is our 60th Anniversary year - and we will have various events including an exhibition at Maroondah Federation Estate Gallery. Details will be available via our Website and Social Media.

We run classes in different mediums, offer workshops during the year with professional artists and every month we have an art demonstration given by different professional artists from all over Melbourne in different styles and mediums. These are open to non-members with just a \$5 donation at the door (Meeting Room 1 - Second Monday of the Month - see our website for details).

We have a very active Plein Air (Paint out-doors) group who set up at various local pre-organised settings and paint the landscape. Non-members are welcome to come along and there is no cost. If you are thinking of becoming a member this is a good way of seeing who we are. As part of a Membership you get to see the art demonstrations for free, a discount for workshops, join tutored classes (not free), and also receive our professional quality full-colour magazine produced three times a year with information about art and artists and showcasing members' paintings. You can also enter our many exhibitions.

The society is run completely by volunteers. A committee oversees and organises all the running of the society and other volunteers assist with all the many activities throughout the year.

All kinds of artists make up the society - from beginners, to emerging through to professional. Each month, members can bring along a painting to enter in Members Showcase and prizes are given. Any medium is accepted and all the artworks are for sale and prizes are given.



The current exhibition is called 'The Everyday' which runs until the 8th of September, and the previous exhibition invited artists to use predominantly blue in the 'Blue By You' exhibition. Ringwood Art Society also aims for one or two major exhibitions each year and this year we return to Miller's Homestead in Boronia for an exhibition entitled 'Florescence' see page 18. The exhibition runs from the 8th of September to the 28th of November, with the Opening on the 17th September. Go along and have a look at the exhibition (all artworks are for sale) and also admire the wonderful homestead which is run by Knox Council in conjunction with Knox Library and Your Library services. There will also be workshops offered as part of this exhibition and on specific days you can spot our Plein Air group painting in the grounds. Another big exhibition we take part in is the Melbourne International Flower and Garden Show. We sell a lot of paintings at the exhibition where we join other community art groups upstairs in the Exhibition Buildings.

Ringwood Art Society dates back to 1966 when a group of local enthusiastic artists formed a group, using their homes as a meeting venue. They were later offered the use of a large barn at the rear of a property known as 'Baileu' in Canterbury Road, Vermont, becoming the first home of the group, known then simply as the Ringwood Artists. In those days, the group numbered about twenty. It grew steadily and when the Barn was no longer available, they had to find other venues, including Ringwood Library and the now Heathmont Uniting Church. By the mid 1980s, the numbers had grown to about 75 and during this time the society became incorporated and known as Ringwood Art Society Inc. With increasing numbers - a more permanent venue was found at the North Ringwood Senior Citizens Centre. With a permanent studio, the society was able to offer classes, workshops and paint-outs. In 2015, the society was approached by Maroondah Federation Estate to join their Arts Precinct with dedicated studios, an art gallery, meeting rooms and more modern facilities. The group is continually expanding and now has around 125 members.

Our society also presents the Graeme Hildebrand (past member) Award and Prize to a nominated art student at Ringwood Secondary College each year.

To find out more about our society you can follow us on Instagram @ringwoodartsociety, Facebook: @ringwoodartsocietyaus website: ringwoodartsociety.org.au or drop by our studios and pick up a pamphlet and membership form and check out the artworks in the Lifestyle Gallery in the Corridor behind Maroondah Federation Estate Office.

RAS
Ringwood Art Society Inc



NFP
FOR THE MONTH OF AUGUST 2025



<https://ringwoodartsociety.org.au/contact/>
<https://www.facebook.com/groups/871915666167024/>
<https://www.instagram.com/ringwoodartsociety/>

Exhibition update

Florescence:
ENTRIES CLOSE: Monday 18th August 2025
DELIVERY: Tuesday 2nd September 10-4pm
OPENING: Wednesday 17th Sept 5.30-7.30pm
Light Refreshments provided
PICK UP: Monday 1st December 10-4pm

Florescence (noun) refers to the state or period of flowering, blooming, or flourishing, both literally for plants and figuratively for other things like art, culture, or a civilization.



MILLER'S HOMESTEAD PRESENTS

FLORESCENCE

A spring exhibition by
Ringwood Art Society



Join us for an inspiring showcase of art celebrating **Florescence**, featuring works by talented local artists from the Ringwood Art Society.

8 September to 28 November 2025
(during opening hours)

Miller's Homestead
Dorrigo Drive &
Melrose Court, Boronia



Bookings required to attend launch:
Scan QR code call 0438 284 989 or visit events.yourlibrary.vic.gov.au



Art Exhibition and Sale
Art of the Book
Art inspired by or created from books
8 Sept - 10 November 2025
Lifestyle Corridor
Maroondah Federation Estate Ringwood

Members:
All paintings must follow the theme
Entry forms: DUE 1st Sept.
Bring art to meeting 8th Sept.
Any Medium. Up to two works.
Prizes for First, Second, and Peer Choice



Official launch:
17 Sep 2025
5:30-7:30pm

Coming up

ART DEMONSTRATION
Ringwood Art Society Inc

Regina Hona
Monday September 8 2025 @7pm
Maroondah Federation Estate, Meeting Rm 1

It is with great pleasure we welcome Regina back to RAS. Her award winning seascapes in particular are stunning but her landscapes and portraits are equally impressive. Working predominantly in pastel but also in oils.

Non Members Welcome (\$5 at the door)

MEMBERS: Bring Lifestyle Corridor 'Art of the Book' painting at 6.30
Members Showcase Bring your paintings @ 6.30
Enter one category: seascape, landscape, urbanscape

ART DEMONSTRATION
Ringwood Art Society Inc

Rehann Vazid
Monday October 13 2025 @7pm
Non Members Welcome (\$5 at the door)

Don't miss this opportunity to see Rehann, a Melbourne based watercolour artist whose landscape paintings capture beautiful natural light. Trained in design he now paints full time, runs workshops and retreats.

MEMBERS SHOWCASE Bring your paintings @ 6.30
Enter one category: Still life, Portraits, Figures

Program for rest of year

RAS 2025	SEP	OCT	NOV	DEC
General Meeting (Monday)	8 th 6.30 for 7-9pm	13 th 6.30 for 7-9pm	10 th 6.30 for 7-9pm	8 th Xmas Party 6-8pm
Members Exhibitions	Landscape Seascape Urban scape	Still Life Portrait Figures	Flora Fauna Abstract	Summer Salon
Artist Demonstration	REGINA HONA	REHANN VAZID	LIZ GRIDLEY	NO
Lifestyle Gallery Themed Exhibition Prizes 1st, 2nd & Peers Choice	'ART OF THE BOOK' An artwork inspired by or created from books		'ART IN MOTION' An artwork that captures movement This will run for one month only Nov 10 to Dec 8	
Workshops				
Exhibitions TBA	Millers Spring Exhibition Sept 3 -Nov28			

The Heathmont History group is inviting RAS members to contribute to a book showcasing Heathmont's Pocket Parks. The book will also include photos but it is envisaged that the placement of full page sketches/illustrations will compliment the photos. They are also looking for individual aspects of a park - a close up sketch of a picnic table, a piece of play equipment, a sign, a rope bridge, a tree - to add interest to the pages. Sketches can be pen and ink or paint or whatever I will compliment the book. Information has been sent to all members via email that lists the pocket parks. RAS members Julie Fenton, Robin Dawson and Linda Hibbs contributed to a previous book on the larger Reserves of Heathmont and Linda designed the Heathmont 100 Calendar which also included a painting by Julie Fenton.

If you are interested please contact History Group convener Gerry Robinson, (who attended our Sponsor's meeting in August to promote the idea and invite members to contribute). They cannot offer remuneration, but can offer acknowledgement fame for you and the Society!
HEATHMONT GROUP: Ringwood & District Historical Society gerryrobinson039@gmail.com 0418 867 255



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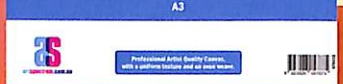


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Exclusive for Ringwood Art Society

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