

The Good Oil

Autumn 2021



Banksias by Glenda Tjepkema

Welcome from Gordon Carter (President)

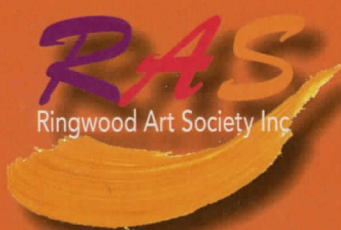
David Chen, Pat McKenzie and

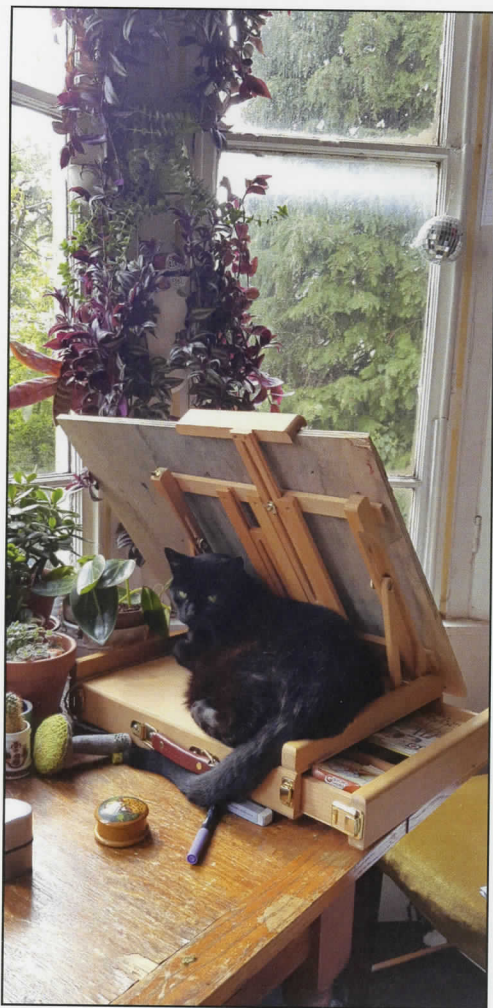
Renee Mitchell demonstrations

Science & Art - Violetta Misiorek

Women Painting Women

and more





The essential studio pet to help hold up your easel! Katsu, the studio cat of UK illustrator Freya Hartas who looks like he has the situation well worked out!

With permission from Freya Hartas

<http://freyahartas.co.uk>

@freyahartas (Instagram)

who follows our RAS Instagram.

Note from the Editor

From a difficult year last year, we have headed into this new year with much hope and anticipation of better things to come.

I look forward to working with Gordon and I also thank outgoing President Lisa Higgs for her support and friendship during her years as President and including last year as acting President!

Thank you to our new Secretary, Violetta Misiorek for her fascinating article that discusses art and science and that 'left brain/right brain' switch. Many of you will be familiar with the book by Betty Edwards 'Drawing on the Right Side of the Brain' that deals with this theory.

Thank you also to Barb Dodson who sent in her impression of the recent wonderful *Women Painting Women* exhibition at Burrinja Gallery, and also a workshop she attended.

Your contributions can be as long or short as you like: about your art, or your studio space (or lack thereof!), an exhibition, an online class, an artist you admire, a technique or medium you would like to share...send to: lhibbs@ihug.com.au by **1st of July** in time for the next issue.

Hope you can attend many of the wonderful demos and workshops RAS is offering this year and keep on being creative.

Linda

lhibbs@ihug.com.au

Contributions to The Good Oil always welcome!

LINDA: lhibbs@ihug.com.au

rasart@outlook.com

Send contributions as a word file /in an email and photos as separate file via email.

Below: Outgoing Committee were presented with beautiful flower bouquets at the March meeting. Left: Lisa Higgs (President), Fiona Wright (Treasurer), Janet Demond (Membership) and Olinka Baykara (Secretary). Also pictured, John North and Kaye Smith who will remain on the committee.





Meetings @ 7.30
 Maroondah Federation Estate
 Greenwood Ave, Ringwood
 2nd Monday of the month
 (including monthly guest
 artist painting demonstration)



rasart@outlook.com

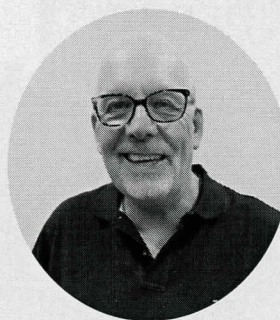
RAS Committee 2021

President	Gordon Carter gordon.carter@y7mail.com
Vice President Plein air & Life Drawing Co-ordinator	Graeme Moulden gmoulden@bigpond.net.au
Secretary	Violetta Misiorek violetta.misiorek@bigpond.com
Treasurer	Joy Hitchcock joy.hitchcock1@gmail.com
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Workshops/ Sponsorship	John North northjohn@optusnet.com.au
Purchasing	Kaye Smith
Website Update	Lyn Kosmer
The Good Oil Instagram/ promotional design	editor/designer Linda Hibbs lhibbs@ihug.com.au
General Committee	Jennie Cody (Monthly meeting exhibitions) Glenda Tjepkema (Facebook updates) Russell Halden Marysia Boothroyd

Website Team:

Technical manager: Leigh Brownfield (LiftOffCreative)
 Updates: Lyn Kosmer
 Visual material: Linda Hibbs

Note from the President



Hi Everyone,

I would like to thank the Committee for having faith in electing me to the position of

President and I will do my utmost to repay that faith. I would also like to welcome Joy, Genna and Violetta to the Committee and congratulate Graeme in his new position as Vice President. As for the outgoing members they have been a great asset to RAS, and I thank them for their dedication. I must specifically thank Lisa for stepping up last year and continuing the leadership of the group in what has been a challenging year for her – thanks Lisa.

I have only been with the society for a short time but have lived in the area for some years and have connections through my wife's family. I retired from working in the retail industry, in a number of roles, and took up painting as an interest and am currently exploring and learning in such an exciting environment. I can assure you I will not be displacing any winners in the competitions in the near future!

My aim for the next 12 months is to help recover from the 'emptiness' of 2020 and revitalize the Society and ensure members feel connected and get value for money from their membership. To that end, we as a committee will review our current programs and I encourage comments and suggestions for improvement. I will expand on that in future correspondence and at the monthly meetings.

So, keep those brushes and pencils working away and let's make 2021 a great year.

Cheers.....Gordon Carter



Website: ringwoodartsociety.org.au



@ringwoodartsociety



@ringwoodartsocietyaus

Disclaimer

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David Chen

Demonstrator February

"Musicians use notes to express their feelings - Authors use words to convey their thoughts. I, use colour to paint what I want to see." David Chen

David Chen is a professional artist who has demonstrated for RAS before. His demonstrations are always interesting, enjoyable and with a touch of humour.

It was the first meeting back for the year and the first time RAS had been able to meet/gather. You can see in the photo below that masks were still required.

Thanks to John North for the photos.



Gordon Carter with David Chen and the painting from the demonstration.



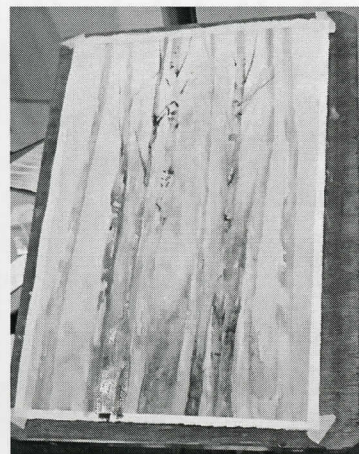
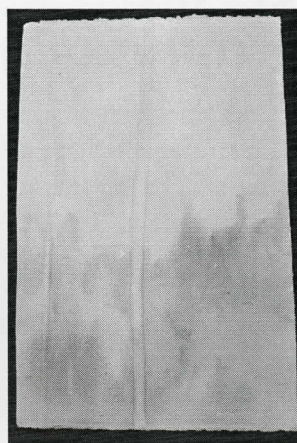
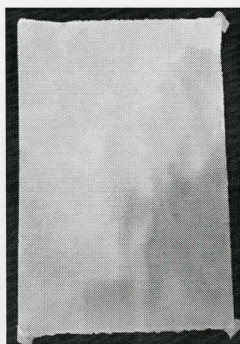
Graeme Moulden and Francis Langdon enjoying being able to show their paintings, watch a demonstration and catch up with others.



(Ed's Note: Apologies for not having more information on this session but I was unable to attend this meeting).

Pat McKenzie

Demonstrator March



"I don't know where it comes from, this feeling that I just 'have' to put brush to canvas? It is such a luxury that I now have the time to pursue my muse."

Pat McKenzie

Pat McKenzie lives on a 750 acre farm in Airey's Inlet near the Great Ocean Road. Much of her inspiration for her paintings comes from the beautiful environment which surrounds her. Numerous bird life, cattle, horses and of course not far away is the beach. She started out in oils, drawing and watercolour and then added acrylic and pastels. She teaches in Geelong and also at the Torquay Community Arts Centre.

For her demonstration painting of tree trunks, Pat used Arches 300gsm Hot Press. She sometimes uses the Ampersand watercolour boards. She taped her paper on the four corners only, so that the paint didn't pool around the masking tape. She dampened the paper by painting over with a water wash, to slow down the process, and then used a big flat brush to mix yellow and blue on the page (rather than on the palette).

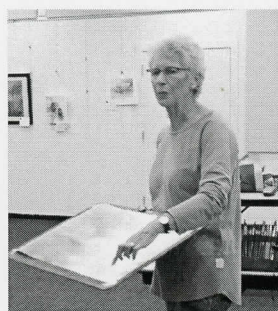
Another brush favoured was an angle taklon brush (Tintoretto Paint brushes). After the background dried, she dropped some water to drip down where she wanted the tree trunks. As it soaked into the paper, she scrubbed until the paint lifted off (using a brush or paper).

Her advice was to create a reference image in your mind from a photo, then put the photo away and keep working without it so that by not focusing on the photo, your creation becomes your work from imagination. It also allows you to 'go with the flow' as watercolour sometimes leads the artist in different directions.

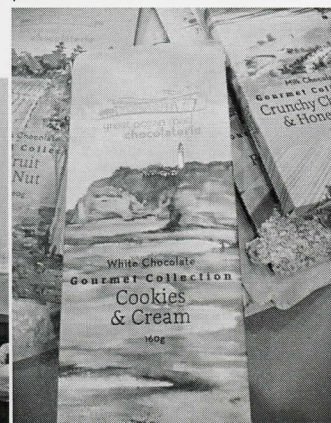
Her advice about paints was to ensure you read the pigment number which is written on the tube (something she didn't find out about for years) and this should be something you can match up with different brands that use the system.

PR102 (PR = Pigment Red+ reference number)
PW6 (PW=Pigment White+ reference number)

Ultramarine and Burnt Sienna together are just about black.



Below: A commission to paint 12 watercolour paintings of tourist places on the Great Ocean Road for the Chocolaterie companie's chocolate packets.



Science and Art - A match made in heaven?

By Violetta Misiorek

It is widely believed that people tend to be either right-brained or left-brained. Are you highly analytical, mostly think in a linear and logical way, well organised and pay great attention to detail? If so, you will be classified as left-brain dominant. On the other hand, if your thinking process is more intuitive and imaginative, you are highly visual, you gravitate towards being a big-picture thinker who is good at deciphering nonverbal cues you will be classified as right brain dominant.

Creative hobbies like music or painting are supposed to come more easily to right-brained people. However, a number of studies show significant benefits of creative hobbies for left-brainers.

Since childhood I was told that I am very good at maths. I was put in the specialist mathematics and physics stream in high school and it was only natural that I ended up studying mathematics and computer sciences in both my undergraduate as well as masters degrees. I grew up believing that I am hopeless at anything 'artsy'. A number of tests in my early career confirmed that I am a left-brainer. It was a great surprise to both my family as well as to myself therefore, when one day, after another scientific day at my job at CSIRO, I felt an urge to paint. At the time I had no idea about the kind of changes that my new passion would bring to the way I think, look at the world and approach problem solving.

I must admit that sometimes I worried that people would take me less seriously as a mathematical professional if they find out how passionate I am about painting. It's as if those two activities are mutually exclusive! It was a great relief when I found out that Albert Einstein has been an accomplished violinist, who admitted that he would have been a musician had he not pursued science. He once said "I live my daydreams in music. I see my life in terms of music". Einstein credited number of his discoveries to his musical experience and knowledge, saying that he often imagined scientific problems within the context of music, letting his mind follow his intuition and only later convert it into logical sequence. Music allowed Einstein to fuel the creative part of the brain, which would not have been regularly

accessed if he was just focusing on logic and analytical thought processes.

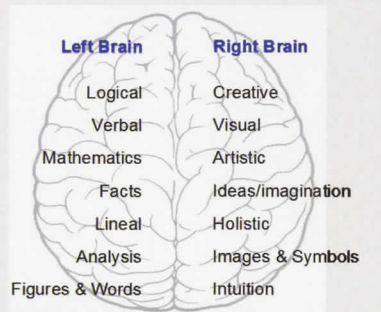
As I experimented with different painting mediums over the years, I noticed that the more I painted the easier it was for me to think conceptually and look at a problem from many different perspectives. I became more comfortable exploring situations under ambiguous conditions, and to progress work with various obstacles and very limited guidelines. It might be due to the fact that the painter starts with an empty canvas and a concept; given of course that he/she is planning an original painting. One has to plan the painting in one's mind and feel the concept in one's heart. The image in the painter's mind changes as the painting evolves, requiring the painter to adapt, adjust shapes, colours and composition. They must continuously visualise in his/hers mind what the impact of those changes are likely to be on the final image.

As I painted more, I had no choice but to put some of my creations on my walls, hence unwittingly inviting comments from family and friends who visited my home. Until then I never realised how vulnerable artists can feel and how many emotions are suddenly on display via the created images. It is then that I realised that I did not paint what I saw but what I felt; and that painting might not be just my way to relax but also a great way to enhance my emotional growth. A big part of emotional intelligence is to understand one's own feelings and to know what impacts our moods, as well as understanding various emotional triggers. For example, painting what one 'sees' in one's mind, rather than trying to copy a photograph, allows one to explore all those feelings and subconsciously analyse them through the creation of an original image.

What I love most about painting is how it allows me to let go of boundaries, restrictions and opens my mind to limitless possibilities. What Albert Einstein once said "Invention is not the product of logical thought, even though the final product is tied to a logical structure" finally started making perfect sense to my left brain.

My advice to anyone who is contemplating taking up painting is never to paint in a way so as to

optimise the likelihood of others liking it. This will hinder your imagination and creativity. Having no expectations and not worrying about judgement is critical. One of my favourite quotes is by Georgia O'Keeffe "Whether you succeed or not is irrelevant, there is no such thing. Making your unknown known is the important thing". Taking up an 'artsy' hobby is one of the most effective ways to improve creativity and imagination as it develops innovative thinking. Psychologists believe that artistic pursuits promote optimism and positive attitudes, which in turn can have a very beneficial impact on one's general mental wellbeing.



Research on neuroplasticity has demonstrated to us that the brain has the ability to change, where it can form new connections between brain cells and learn new things throughout life. There is no reason why, with a bit of practice, one can't learn to switch between the left and right brain depending on what one is trying to do. For left-brainers taking up painting is one of the easiest ways to achieve this!

If you feel like exploring some of my work please visit www.violetttagallery.com



Artwork by Violetta Misiorek (RAS Secretary)

Paintings by RAS members

Peter Schmutter



Barb Dodson



Loreen Knight



Lorraine Manderson
Iconic Exhibition



Dallas Homewood



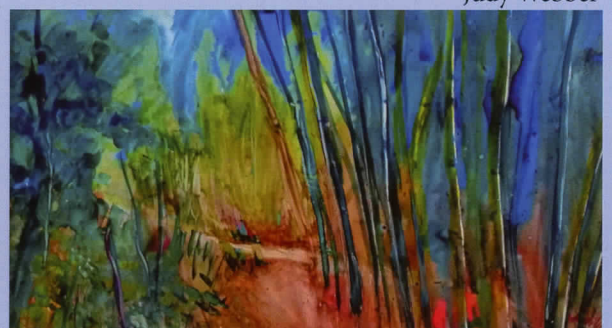
Inge Englehardt



Robin Dawson - Iconic Exhibition



Judy Webber



February ABC Competition - Judge: David Chen

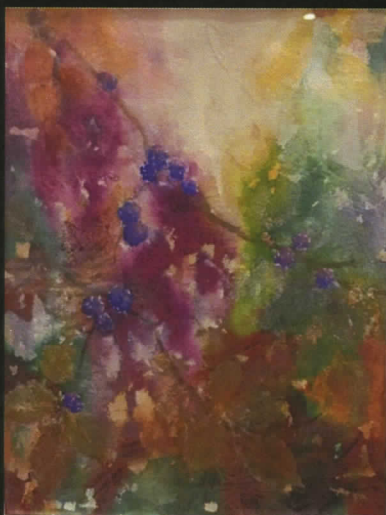
Note: 1st place A- Olinka Baykara (no image supplied)



Glenda Tjepkema
Poppies (3rd/C)



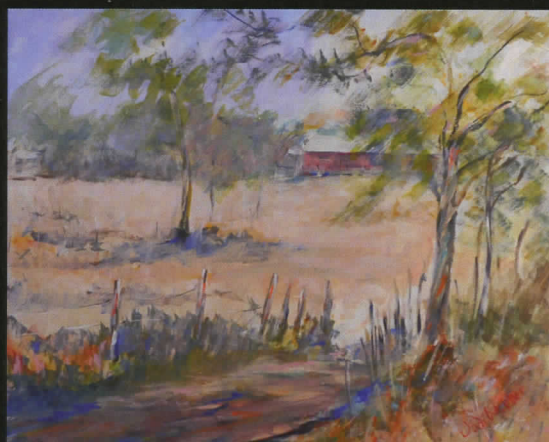
Gerald Howell *Billabong* watercolour
"Composition is sound." (2nd/A)



Olinka Baykara
Blackberries in the Sun (2nd/C)

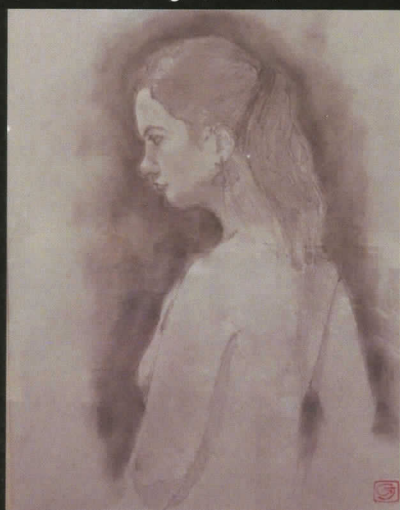


Shirley Dixon
Follow Me
"Lovely little watercolour" (3rd/B)



Judy Webber *Back to the Homestead*
"Free brushstroke, no blending, good." (3rd/A)

Graham Jones *Life Drawing*
"Good drawing" (2nd/B)



Judy Webber
Siblings & Jess (1st/C)



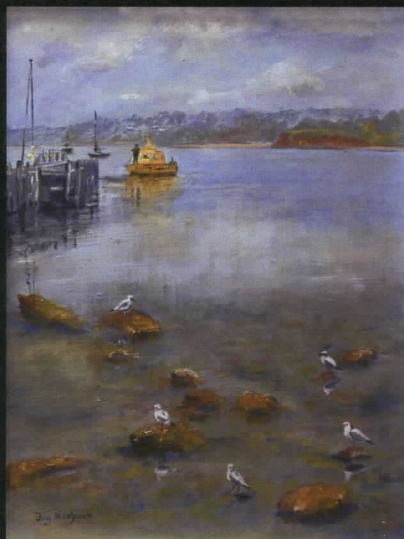
Graeme Moulden *Father Bob*
(ref. TV still photo capture during Ahn Do's portrait session) "Good portrait, depicted well, especially the personality." (1st/B)



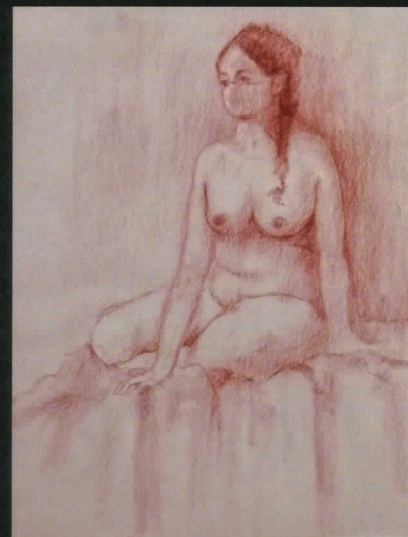
March ABC Competition - Judge: Pat McKenzie



Julie Fenton *Snoozing* oil
"Great brush strokes, not blended." (1st/A)



Joy Hitchcock *Calm Day Mornington* oil
"Fabulous foreground!" (2nd/B)



Judy Hillman *Life Drawing conte*
"The use of conte with still life drawing worked very well." (3rd/A)



Lorraine Manderson
Cornwall Fishing Village
watercolour and ink
"Lovely composition"
(2nd/C)



Joe Infanti *The Cabin* oil
"The reflections make this painting" (3rd/B)



Olinka Baykara *Beach Day* oil
"Good use of colour." (2nd/A)

Judy Webber *Out of Africa* Acrylic on yupo
"Interesting perspective of the elephant" (3rd/C)



Cherie Greco Sturt *Pea* oil
"Contemporary oil." (1st/B)



Glenda Tjepkema *Banksia*
acrylic and ink on canvas
"Lovely use of pen" (1st/C)



April ABC Competition - Judge: Renee Mitchell

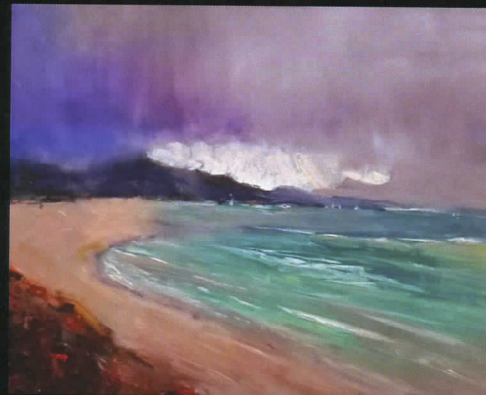
Jenny Tiller
The Pelican
"Great composition
and use of colour."



Anne Poynter
Apple Blossom watercolour
"Nice composition and good shading on flowers."



Graeme Moulden (3rd/B)
Black Saturday
"Great understanding of form, light and shade
and clean clear colours."

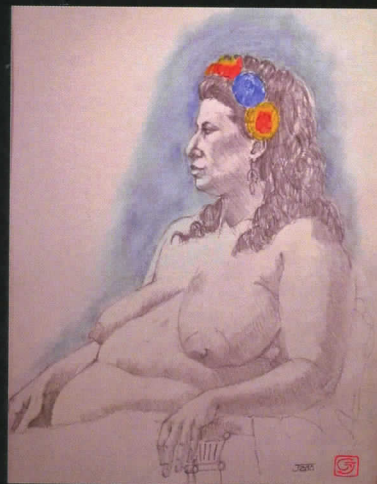


Olinka Baykara (3rd/A) *Storm Approaching*
"Lovely brush work in the stormy sky"



Joe Infanti (1st/C)
Brumbies on the Run
scratchboard
"Great understanding
of light and shade."

Shirley Dixon (2nd/B)
He wants to say sorry! watercolour
"Lovely composition,
subject, and use of colour."



Graham Jones (1st/B) *Life Drawing*
"Great understanding of form."

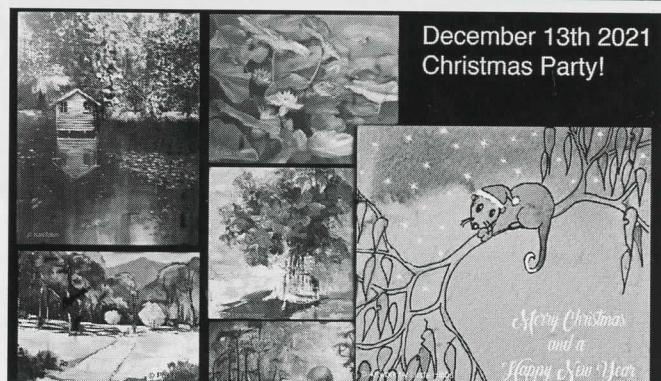
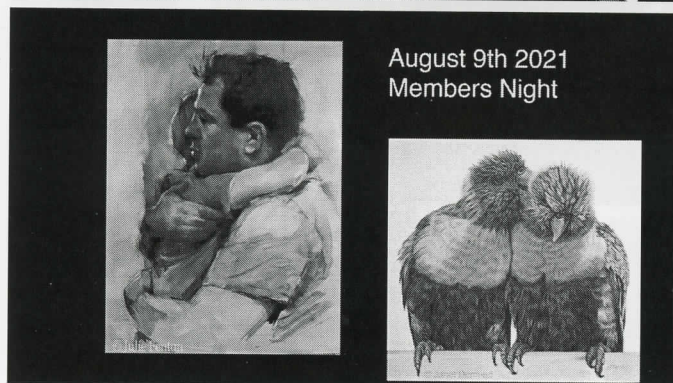
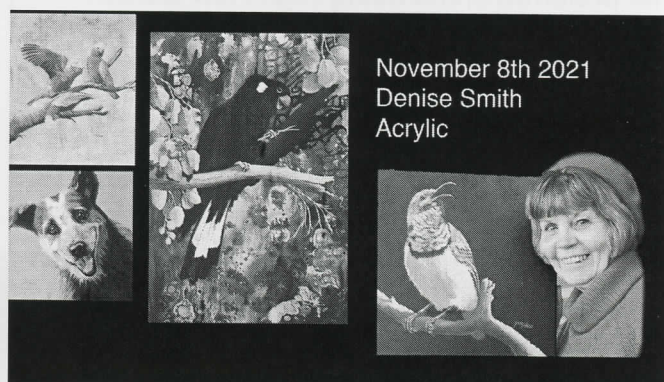
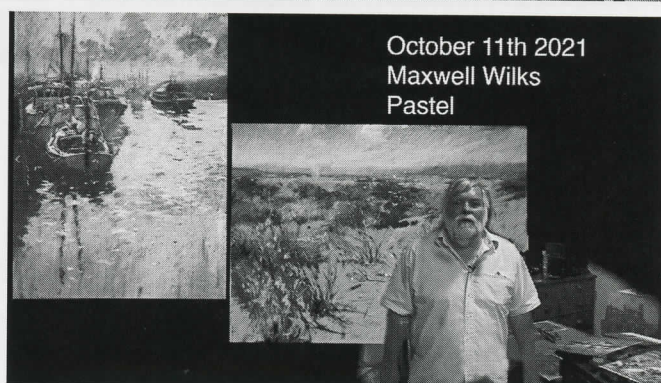
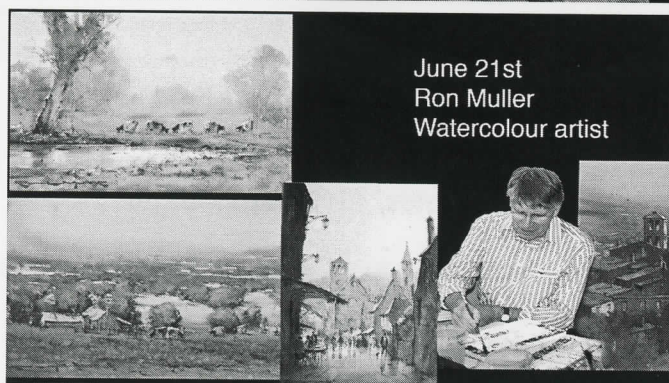
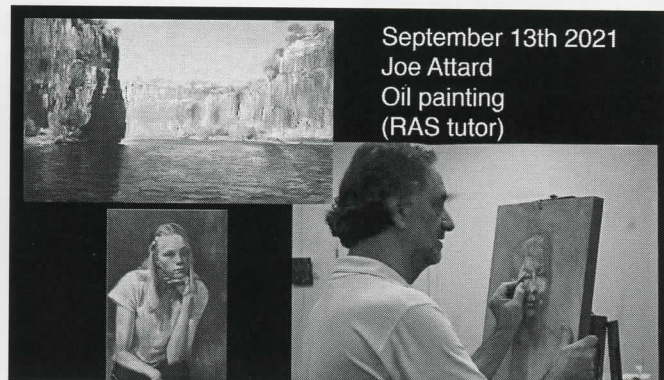
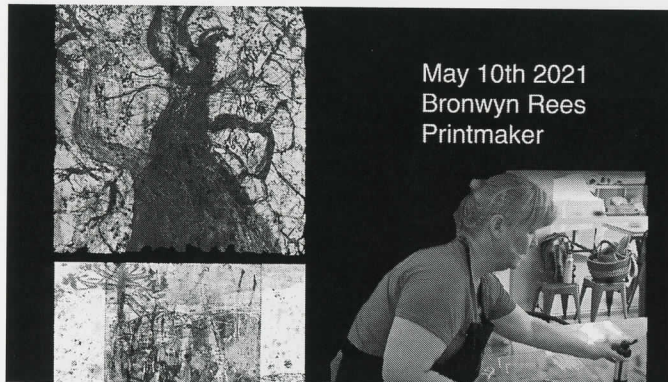
Gerald Howell (1st/A) *The Chase* watercolour
"Good depth of perspective and understanding of colour."



Phil Neagle (2nd/A)
Harvey Golf Course, Yarra Valley acrylic
"Good perspective and great bold brush strokes."



Coming up Demonstrators for the monthly meetings Plan ahead - don't miss out!



Renee Mitchell

Demonstration April 2021

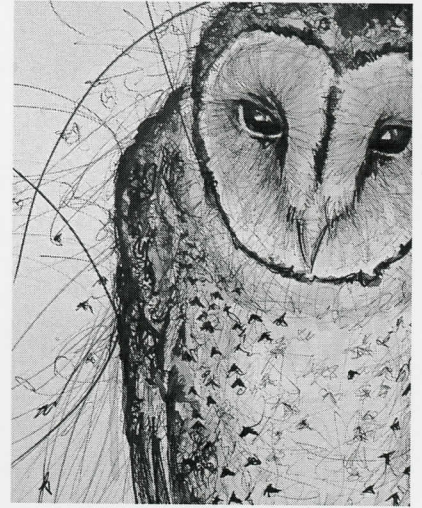
*"Stop waiting for the right idea,
the right tools. Just create."*

Linda Hibbs

Renee Mitchell

With a motivation motto of 'Stop waiting for the right idea, the right tools. Just create,' it is not surprising that Renee Mitchell has a large portfolio of artworks. Perhaps most known for her 'scratch' or 'scribbly line' work, Renee also is an all round talented young artist. Self taught but with admiration for Australian artists like John Wilson and Warwick Fuller, Renee has always liked drawing. Her first solo show was in 2014 and she hasn't looked back since. Combining her passion for pen and ink, Renee expresses her deep connection and love of animals to give them life and movement using this technique. She also combines a mixed media approach with acrylic, loose pen lines and detail. Her works are exhibited in New South Wales, Victoria and Queensland and held by many private collectors.

For the demonstration Renee worked from a basic outline of an owl, with some underlay of acrylic. Her preferred brand being High Flow Golden Acrylics. She starts with loose pen work over the acrylic, slowly building up form. She uses Artline pens (Artline Drawing System Pigma graphic) of various thicknesses to work the lines in and around the animal. The feathers on the bird were not created in any detail but were hinted at by



the feathery lines that weaved in and out of the lines and the little scribbles creating a textural impression. The lines that escape out into the white space follow the natural curvature of the animal.

Renee emphasised that she always seeks permission for the photos she uses for her animals. Most photographers are happy for her to use them but some do say no and she respects that. If you have your own photos, it is better.

A real treat on the night was seeing Renee's sketchbooks, often done whilst travelling by plane between cities (Renee comes from NSW). Some of her beautiful sketches are shown here as well as one of her silhouette paintings.

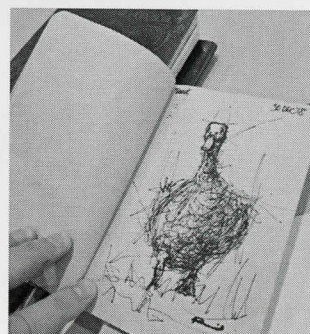
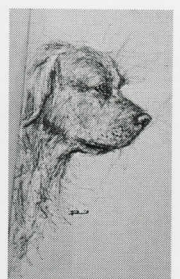
And the great news....Michelle has joined Ringwood Art Society. She's a local and has her work at the Stockroom gallery in Ringwood, you can find her on Facebook or follow her on Instagram:

@reneemitchellart

All artwork by Renee Mitchell

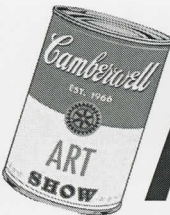


From Renee's sketchbooks





Renee inspiring RAS members at her demonstration in April



2021

Camberwell Art Show

10th to 18th July 2021
Gala Opening 9th July

\$40,000 in prizes

15 Awards "Best of Show" \$20,000

One of Australia's leading selected entry art shows
is back on again
at Swinburne University in Hawthorn, Victoria.

Entries Open April 12th 2021
Entries Close May 31st 2021

www.camberwellartshow.org.au



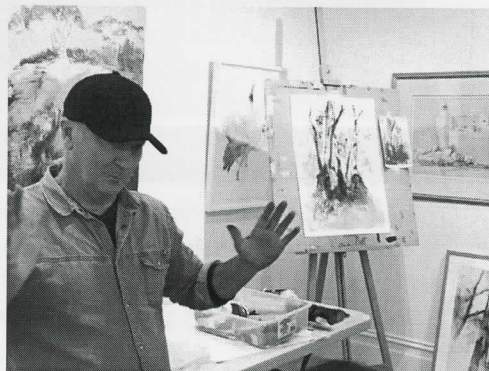
Bob drawing in his sketchbook at the Saturday portrait session co-convened by Nina Ryan and Brian Casey (pictured at the door and standing at easel). All members are welcome. See website for details: ringwoodartsociety.org.au

Photo: Barb Dodson

Artists inspiring artists...

Barb Dodson

"John and I attended a demonstration using charcoal by Rob Knight at AGRA in Camberwell on Sunday 11th April. It was very informative and most enjoyable. Rob shared techniques I hadn't seen before, and produced the beautiful piece (see photo). He was very generous in sharing so much that he has learnt over the years. I would love to get him back to RAS for a charcoal demonstration, or for a workshop or two! He also works in oils and acrylics which could also be ideal for workshops. I attended a painting workshop of his few years ago and it was most enjoyable."

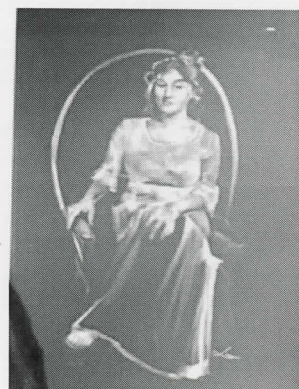


"I attended a fabulous demonstration by artist Catherine Hamilton at AGRA. I saw many ideas and techniques that were new to me. She was very generous with information and lots of humour. She shifted from using pastels due to side affects from the pastel dust and now works in multi-media."

Women painting Women exhibition Burrinja Gallery Upwey 6 March-11 April



"Women Painting Women was a major exhibition of portraiture in traditional oil painting. It presented award winning (including Finalists in the Archibald) realist painters from around Australia. I was fortunate enough to attend this exhibition, and also Liz Gridley's demonstration on one of the evenings. One of my favourite paintings by Liz, a former RAS member "Anguish", along with a self portrait and a couple of others I hadn't seen before were exhibited. Although all realistic paintings, styles varied enormously, from fairly traditional to pop and everything in-between. The quality was amazing - you had to see it in person! My personal favourites were 'Anguish' by Liz Gridley (see next page), Jaq Grantford (above left) loved the attitude and another from Jaq Grantford (left - and details on next page), just loved the beauty and detail. And Liz captured the spirit of the sitter in her live demonstration". Barb Dodson





The Arts Lounge Exhibition

Julie Fenton and Russell Halden

24 March - 22 May

Wyreana Community Arts Centre
Hull Road, Croydon



Don't miss this exhibition by two RAS Artists!

Ends 22nd May

Julie Fenton, a local Heathmont artist, always loved to paint and draw. She studied at Swinburne's Senior Art School before spending a brief time in Advertising and then began a career in teaching. While raising her family, Julie freelanced and squeezed in as much time as she could painting at home. As a member of Ringwood Art Society since 2013, she was awarded Artist of the Year in 2014, 2016 and 2017. Julie enjoys painting most subjects in a variety of mediums but her primary interest is in portraiture. Congratulations to Julie for the sale of her painting 'Swinging' pictured here.

Russell was born in Melbourne, grew up in Box Hill and now lives in Ringwood. His realistic depictions of the Australian landscape have been influenced by his love of the paintings by the Heidelberg School including those such as Arthur Streeton and Walter Withers.

Russell's love affair with the Australian landscape has enabled him to develop a truly unique way of looking at landscapes and the ability to notice light changes, colours and the subtle nuances prevalent in the Australian environment. His beautiful paintings, painstakingly painted, reflect his perfectionist nature and evident in the Tasmanian paintings included in this exhibition. Congratulations also to Russell who has now also sold one of his paintings in the exhibition.



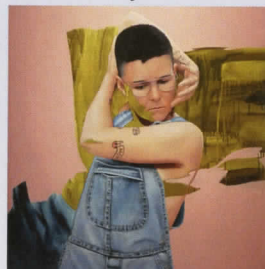
Women painting Women exhibition cont.

Left: Liz Gridley (An-guish) and below Liz Gridley (Cole).

Vicki Sullivan



Kim Leutwyler



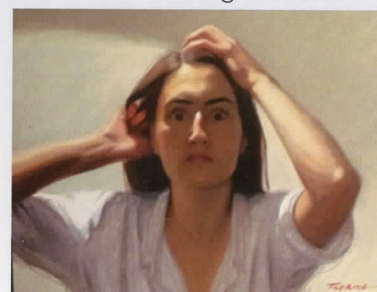
Dagmar Cyrulla



Jaq Grantford
(detail)



Tsering Hannaford



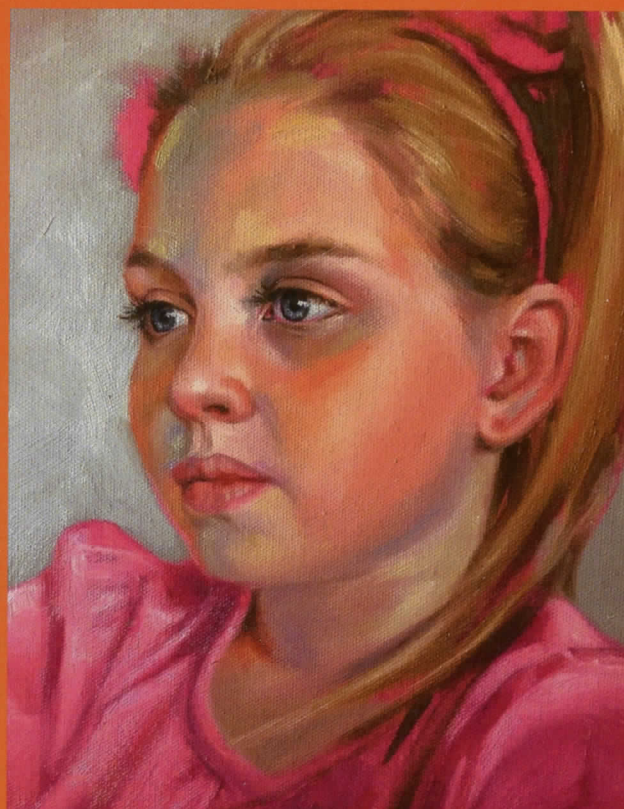
The Good Oil



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PO Box 4404
Ringwood, VIC 3134
Rasart@outlook.com



Detail of artwork created during demonstration by Renee Mitchell



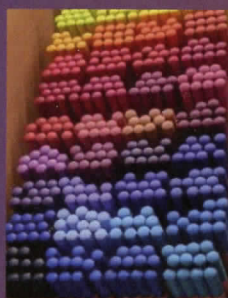
Portrait of step-granddaughter by Yvonne de Valle

Workshop with Jonathan Gemmell coming up this year!
Details regarding this and other workshops for 2021 to be announced soon...



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