



Hello and welcome to the eleventh newsletter!

AGM

This year's AGM is on May 11th. We need new members to join the committee as some existing committee members will be retiring. It is healthy to introduce new blood with new ideas. Please consider nominating someone or putting yourself up for nomination. Some positions require minimal input and some are more time consuming but you will have help to learn the ropes. Have a chat with the existing committee and find out more. All nominations need to be received by the secretary by May 4th.

Without a committee to run the group there will be no group.



Your art group needs
YOU!

Visiting Artists

On **March 24th** we welcome Vic Bearcroft who will give a demonstration using pastels. His subject is an American Indian.

Mike Webster will be coming to give us a demonstration on **June 22nd**. He will be using acrylics to create a seascape.

Both artists are old friends of the group and many of you have visited to them for various courses. Both are very entertaining and inspirational artists. It will be great to see them again.

Do invite any friends or anyone you think might be interested. The entrance fee for non-members is £4.

Ron's Demos

If you have any topics that you would like Ron to do a short demo on when he's at the group meeting please let the committee know. One or two topics (such as mixing greens) we feel would be more effectively dealt with on a one-to-one basis as everyone's palette is different. Ron can tailor his help advice to your particular needs on such topics.

Ron also has some photocopies of sheets he gave out in previous demos such as trees and perspective. If you missed these do ask him for a copy.

Other Courses

Have a look on the noticeboard as you are waiting for your cuppa as there is a variety of leaflets about art courses on a variety of topics. You deserve a break after all the horrible weather we've had.

Hints and Tips for Strong Composition

1. The focal point should draw the viewer's eye to it. Place the focal point (the thing that's the main subject of the painting) on one of the 'intersection spots' from the "Rule of Thirds", then check the other elements in the painting, which should lead they eye towards this point.
2. Have an odd number of elements in the painting rather than even and don't try to include too much in one painting.
3. Varying the space between the elements in your composition, the angles they lie at, and their sizes makes a painting more interesting.
4. Elements must either be definitely apart or definitely overlapped not just touching as this creates a weak, connected shape which will distract the viewer's eye.
5. Isolate the key elements in a scene and check their placement by using a viewfinder.
6. It doesn't matter whether the overall feeling of the colour in a painting is warm or cool, it just shouldn't try to be both.
7. Do the elements in the painting's composition feel they belong together, or are they separate bits that just happen to be in the same painting?
8. Don't get stuck in a rut and use the same composition all the time, no matter how successful it is. Vary where you put the horizon line, where you put the focal point, swap between portrait (vertical) and landscape (horizontal) shaped canvases.

OK, Back by Popular Demand...

What do you get if you cross an artist with a kebab?
- Donner-tello

What do you get if you cross a painter with a boxer?
- Mohammed Dali

Why was the art dealer in debt?
- He didn't have any Monet

What did the artist say to the dentist?
- Matisse hurt

What do you call an American drawing?
- Yankee Doodle.

Don't forget, this is your newsletter. Please let the committee know if you like it and what you would like to see in it. Contributions, comments and ideas are all welcome.



Happy painting!

(With thanks to Marion Boddy-Evans)