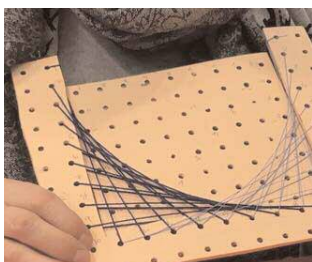
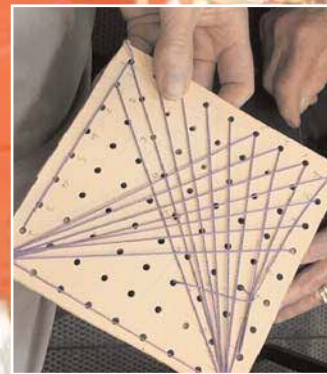
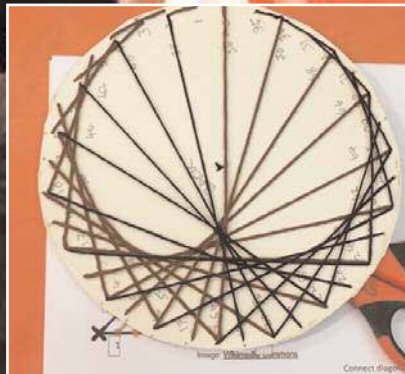
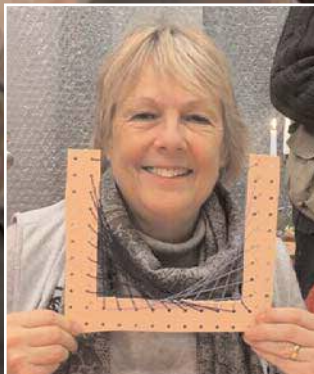




Twelfth Night Lunch

Our celebrations in January have disappeared into a mist of dramas and crisis.

Only a few short months ago life was normal and we had lots of fun and laughter. As usual in January, the Barn was transformed into a Christmas feast by willing volunteers and food appeared as if by magic.



David provided us with an interesting creative challenge by providing card and wool with which we had to create various shapes and patterns. It was quite challenging!!!

Many thanks to all members who helped once again with this annual get together.



On The Plinth

Jill Phillips

Having an Honours degree in Archaeology and having worked on excavations in Egypt, Ethiopia and Eritrea, Jill's interest in sculpture was ignited in Roman quarries in the Gebel Dokhan in the Eastern desert.



The Romans had carved rocks into columns, taken them down the mountain and across the desert to Egypt. Jill thought *"This is amazing. How have they done this in these arid conditions?"* This inspired her to go on a stone carving course in the Isle of Purbeck, which made her realise how difficult it was and, in Jill's words *"I was hooked."*

She then went on a silversmithing course and met Wessex Sculptor member Elizabeth Skeet. When Jill told Elizabeth her interest in doing another sculpture course, Elizabeth introduced her to Wessex Sculptors. Jill can't remember how long she has been a member, but does know that she became Treasurer within six months of joining us and we are all very grateful that she has been our Treasurer for much of the time since.

Jill has her own studio at home and has plenty of materials with which to continue making sculpture during the current COVID-19 crisis. She also likes working with glass, which is easy to pick up and put down. She has a couple of things on the go at the moment which will keep her occupied while we are all confined to home.

Sculpture-wise, Jill is currently working on a sculpture of a small horse. *"I like doing horses so I have a horse that I've started and it's on a sort of springy thing so that it moves. It's a plaster one."* Her favourite material to work with is ciment fondu because *"it grows very quickly"* and she is *"not very patient. It's tactile to use. You can get the feel of it as you're putting it on and shaping it with your hands. I quite like that part of it."*

Giacometti is one sculptor who inspires her. *"I quite like him because I quite like ... interpretation of art rather than something that looks exactly the same. I like to put my own interpretation on things. I'm open to suggestion and like looking at different types of art."*

Jill has found being a member of Wessex Sculptors very fulfilling. *"We have such a diversity of people with different skills and different ideas that, as a group, this works really well so I like that interaction that you have with other people and seeing people's creations. You can use their inspiration and this helps you with inspiration somehow. It's very infectious."*

When Jill left work, her colleagues bought her a mig welder as a leaving present so she is looking forward to having a go at that, *"saving tin cans and cutting them up and using them to make something quite interesting."* We can't wait to see what she produces with it!



Plaster Workshop

Nine students attended the Plaster Workshop held by John Souter, all keen to get up close, personal and messy with plaster.

It was terrific! John ensured the workshop was very well resourced and taught us all about the history of plaster; the chemical changes that take place when mixing it, how to create the armature and different ways in which our creations could be finished.

The end results were as diverse as they were exciting. Animals, plants, birds, people, shapes – all were taken home with pride!

Thank you John for an excellent workshop.

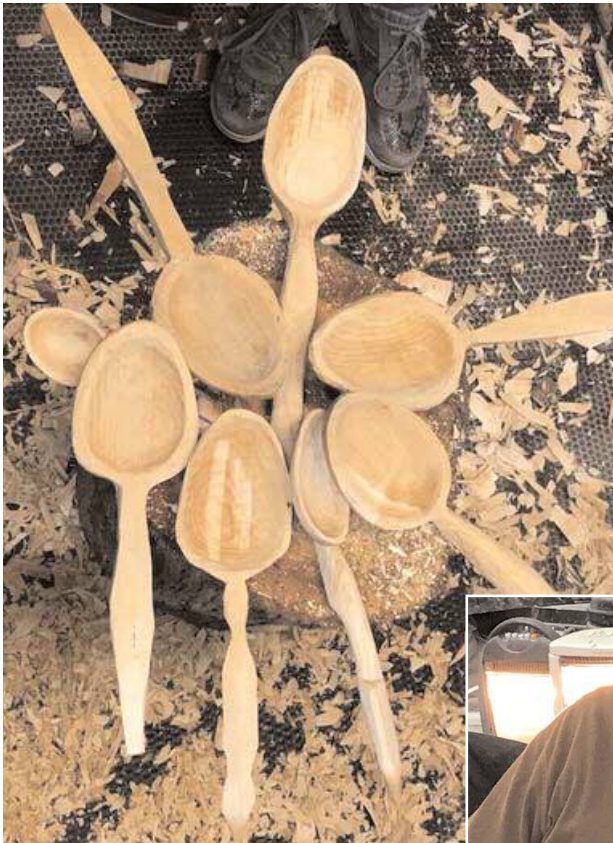


Thanks to John for an excellent Workshop



Wood Workshop

Swedish style wood carving spoons workshop.



Eight people attended this workshop which was great fun and relaxing, but I don't think any of us realised just how difficult wood whittling really is.

Steve Dyke was an excellent tutor, very knowledgeable and his enthusiasm is infectious so we did all complete one large spoon and some of us managed a second smaller spoon too by the end of the day.






However, we had been warned how addictive spoon carving can become and Steve was right!



This is a craft that uses green unseasoned wood which is easily found, few tools are needed, is most relaxing, even stress relieving, and could be done whilst watching the TV...perfect!



A Sculpting quiz to keep you sharp!

- 1 Based on a fairy tale written by Hans Christian Anderson a 2.5-metre-tall bronze statue sits at the waterside in Copenhagen. What is it called?
- 2 The statue of Liberty was dedicated in 1888, a gift from France to USA. The 46-metre copper statue was designed by French sculptor Frederic Auguste Bartholdi and built by which known French architect?
- 3 These monolithic figures were carved by the Rapa Nui people on Easter Island. By what name are they known? 
- 4 In 1998, sculptor Anthony Gormley unveiled a landmark in the north of England, close to Newcastle. What is it called? 
- 5 Andy Goldsworth is noted for his sculptures made from what?
- 6 What is Michelangelo's most famous work? 
- 7 Who is the sculptor of Discobolus? 
- 8 Which American President is represented in this sculpture by Daniel Chester French? 
- 9 Salvador Dali created several works of surrealist art including a telephone. Which creature was substituted for a handle?
- 10 This Swiss sculptor was known for his long thin figures and his work L'homme qui march was sold in 2010 for £58 million making it one the most expensive sculpture. He then sold L'homme au doigt in 2015 for \$141.3 million. Who was he?

If you want to check your answers e-mail them to me –
jill.winterscroft@tiscali.co.uk

Sue Gentry has been sending out useful links to keep us amused - you may be on the mailing list?

Albeit all painting related, WS members might also be interested in some. The Mall Galleries have created online exhibitions which I enjoyed looking at (nice big images).

www.mallgalleries.org.uk



Colouring Ciment Fondu

We have recently started stocking basic powders for colouring ciment fondu; these come in unexciting, builder's colours: Black, Buff, Red and Brick. The containers are kept on the bench in D1, as the materials are chargeable, and there is a logging sheet for them in the Cement folder. Penny Claisse has some experience of working with these powders.

To find some more ambitious colours, I have used the natural earth pigments supplied by Celtic Sustainable, as brought to our attention a while ago by Jen Boardman.

These come in a wide range of shades, though largely at the red end of the spectrum; just a selection are shown here:



They can be bought direct from the supplier, at a cost of about £4 for 100g, or £13 for 500g, although the price depends on the colour group. Packing and postage is reasonable and certainly reliable via Royal Mail, in my experience. Go to <https://www.celticsustainable.co.uk/coloured-earth-pigments-naturals/> to buy.

I think that it is best to incorporate the pigment into the ciment first and you need to reckon on using as much pigment as ciment, by weight. I have only used red and yellow pigments. I added the red pigmented ciment to kiln dried sand and clay powder, as for John's mix. However, for the yellow I used just pigmented white ciment and kiln dried sand in a 1:1 mix; but I think that I shall need to seal the finished surface, as it is a little friable.

If you are going to cover a big area, it will prove costly at anything much more than 3mm thickness, so I used a finishing layer, over a coating of diluted PVA.

Humphrey