



# Newsletter

June 2016

[www.warsashartgroup.org.uk](http://www.warsashartgroup.org.uk)

## Chairman's Welcome

Holiday season is here again, although many of the members who are retired probably take breaks at any time of the year. However and whenever you take them, I hope you enjoy them.

The weather hasn't been too bad for painting outdoors. Although I overheard somebody telling a friend that he had just seen a bunch of artists on the seafront battling the wind and rain, trying to hold on to their equipment! People don't realise how we suffer for our art do they? They think that we all work in a nice cosy studio, working from photographs, with endless cups of tea..... Well, I admire those of you who go out in some fairly rough weather and paint or draw. Tie yourselves to the mast, kind of thing. I must admit that I have done that on a cruise ship during a storm. I captured some great rough seas, but the 'wet-in-wet' got a bit much when the waves came over the side! The best pics I got were the photographs that I took through a ships side porthole (do they call them portholes on cruise ships? Not *windows* surely!)

I hope that you have all renewed your membership and are looking forward to the talks and demonstrations that Jane Moody has lined up for us.

The annual exhibition forms are ready as a reminder that it isn't long till the big event. Please help as much as you can to back up the stalwart regulars who are always ready to do their bit.

Keep up the good works (art, of course).

*Vic Bettridge*

## Members' News:

A warm welcome to Debbi Hide and Kenny Mcleod who have joined us since April; and to returning member Jo Green.

**Congratulations** to Wendy Bawden for being awarded The Judge's Choice at the this year's Titchfield Art and Craft Show. Chris Lewis and Joan Lee had their work Commended; and Tony Ballingall's painting was Highly Commended.

## **Changes and Corrections to the pink Programme Booklet**

Since the pink Programme Booklet was mailed to members with April's newsletter, there have been a few changes. Please note them in your diary:

Thursday 7<sup>th</sup> July – Jamel Akib – painting demonstration, mixed subjects.

Thursday 1<sup>st</sup> September – Pip McGarry – demonstration and talk, “Wild Life”

The meeting in April 2017 will be on Thursday 6<sup>th</sup> April, and not the 4<sup>th</sup> (which is a Tuesday).

## **Informal Outdoor Painting and Sketching**

This year's sketching days got off to a good start at Titchfield Abbey on 14th May. It was dry and bright throughout the day. Some of us sketched in front of the north wall – complete with full picnic gear - sheltered from the fresh wind. The next session will be an evening one along the Hamble at **Warsash on Thursday 30th June, 6.00pm onwards**. Meet at Warsash Quay, opposite the Rising Sun.

Further to our outside display at the Spring Steam Up event in April, I have booked a day's sketching at **Bursledon Brickworks on Thursday 21st July**, - 11:00am – 4.00pm (museum closing time). Meet at the gate, immediately in front of the museum and car park at 11:00am. Entry is £4 (adults), £3 (concessions), which will give you free entry to the museum until the end of the open season on 30<sup>th</sup> September. Ample parking, café and toilets. Subjects include the collection of chimney pots and on the first floor, the engine house and a various pieces of machinery inside and outside. More information at [www.bursledonbrickworks.org.uk/index.php](http://www.bursledonbrickworks.org.uk/index.php)

Bring your usual outdoor painting / sketching gear, though please bear in mind that space may be limited in some areas inside the Brickworks and other people may be looking round. The sessions will be informal, untutored. Stay for as long as you like.

*Joan Lee*

### **A Sporting Life - Open Exhibition at Southampton City Art Gallery, summer 2016.**

There is still time to enter this exhibition, open to all artists living and working in the Hampshire area. Handing in is 9th – 11th June; collection of unselected works 16th – 17th June. The exhibition runs from 25th June – 10th September. Collection of unsold work 13th – 14th September. More details at:

[www.southampton.gov.uk/libraries-museums/art-gallery/a-sporting-life.aspx](http://www.southampton.gov.uk/libraries-museums/art-gallery/a-sporting-life.aspx)

# **Tutored Art Classes and Workshops**

## **Tuesdays**

Our longstanding and popular Art Classes will continue as follows:

**Morning Classes:** 10:30 am – 12:30 am with Kay Le Poidevin – Mixed Media

**Afternoon Classes:** 13:30 pm – 15:30 pm with Vic Bettridge – Watercolour & Drawing

From Tuesday 27th September 2016 to Tuesday 29th November 2016 (10 weeks)

At St. Mary's Church Hall, Church Road, Warsash. **Cost £48.**

Applications will be taken on a first come first served basis.

Maximum 18 per class. **Closing date for applications 1st September 2016.**

## **Saturdays**

We have arranged two all day Saturday workshops as follows:

### **Saturday 16th July 2016**

**“Summer Landscapes in Watercolour” – Tutored by Alan Trussler**

Venue will be the Grove Room of the St John the Baptist Church Hall,  
7 Church Road, Locks Heath. **Cost £25**

Numbers limited to 12. **Applications close 2nd July 2016.**

### **Saturday 29th October 2016**

**“Portraits of your loved ones in Oils or Acrylics”**

**Tutored by Stewart Beckett.**

Venue will be the Victory Hall, Warsash. **Cost £25**

Numbers limited to 12. **Applications close 1st October 2016.**

For an application form and any queries, please contact Chris Madden.

## **Wednesday afternoon untutored workshops**

*12 weeks 20th April – 6th July 1.45pm – 3.45pm, At Sarisbury Green Parish Rooms*

*£10 Term fee, payable at first meeting*

*Any questions Nicky Ballingall*

## The Annual Art Exhibition Notes

The exhibition entry forms are now available and have been included with this Newsletter, together with Guidance Notes. There are a few items that need to be mentioned concerning the quality and condition of any work that is being submitted. Remember that the show is to display your work and if it is for sale, it should be presented to a high standard.

**Portfolios** – You are all familiar with and recognise the standard portfolio. It is usually a watercolour, pastel, drawing or similar. It is sandwich between a backing board and a mount card, and is sealed in a cellophane sleeve for protection. Unframed canvases cannot be submitted as portfolios. The backing board should be acid-free mountboard or greyboard, not scrap cardboard.

Please do not use masking tape to seal the sleeve. Clear tape, such as Magic Tape, is more professional and tidier. Make sure that your name and details are visible on the back so that we can contact you in the event of a query and sales records. The buyer will probably want to know how to contact you in the event that they want to offer you a commission.

**Frames** – Please ensure that frames are firm and in good condition, free from damage and marks. The glass where used, should be clean and there should be no dirt or debris visible inside the glass. If you are framing the picture yourself make sure that the picture is firmly stuck to the back of the mount. This will avoid the possibility of ‘picture slip’, which is where the tape fails, the picture drops down and a gap appears at the top. Be warned, masking tape is notorious for losing its grip on watercolour and cartridge paper.

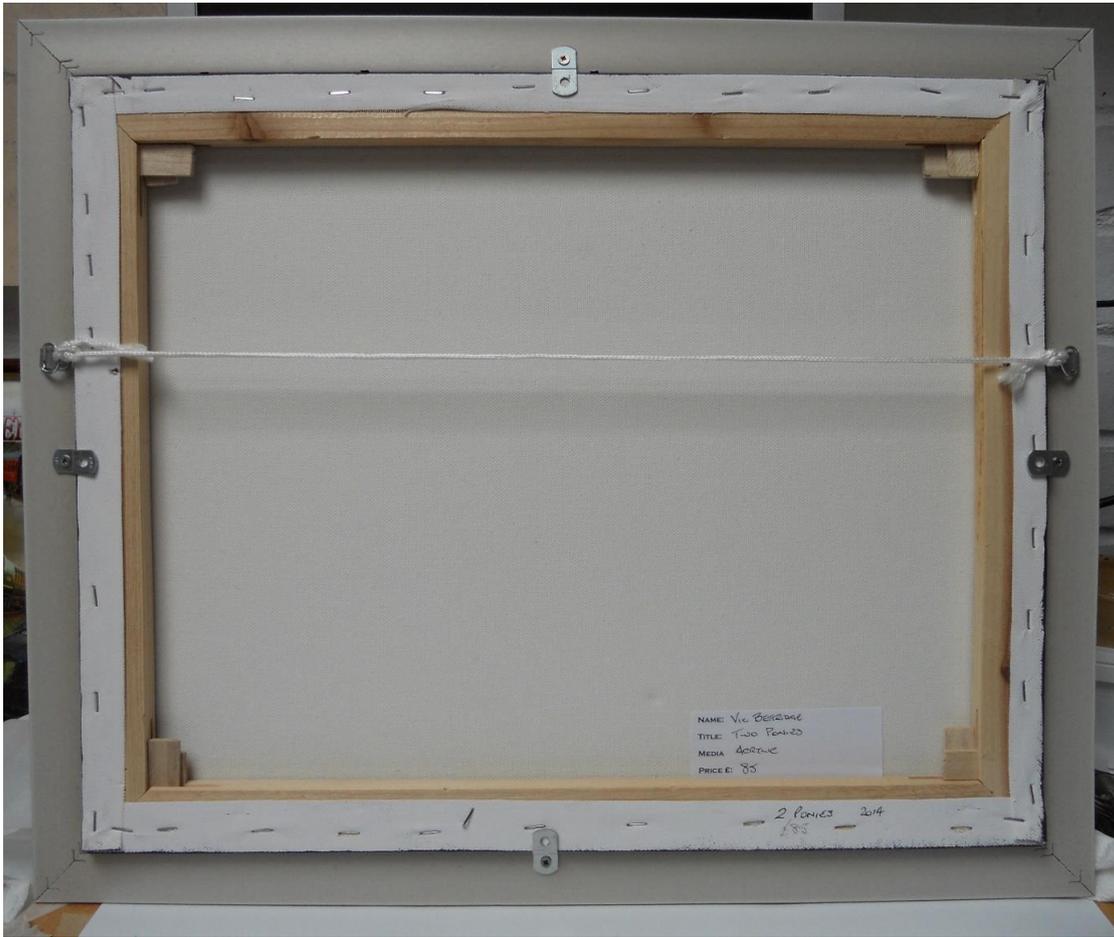
Framed watercolour, pastel, and drawings’ back boards should be sealed at the back with brown tape. Again, please do not use masking tape, Sellotape or plastic parcel tape. Brown paper adhesive tape should be used, such as brown paper gummed tape. Hobbycraft sell a self adhesive tape for this purpose, as do online art suppliers such as Jacksons and Great Art.

‘D-rings’ should be screwed to the back of the frame at least one third of the way from the top. This is so that the string does not show above the picture when hung. Do not use curtain eye screws as they hold the painting off of the wall at an odd angle. Strong string should be threaded between the D-rings as taut as possible. Do not use wire as this can slide on the hook and cause damage to other pictures.

**Unframed Canvases** - That old chestnut. Please ensure that the edges are neat and tidy, and painted on all four sides. Untidy ones will be rejected.

See good examples on next page.

If you have any queries at all about any of the items please contact me, Vic Bettridge.



Framed canvas example – note the strong cord attached with D’rings screwed into the frame either side.



Good backing for a typical watercolour, pastel, drawing or mixed media painting. Note the brown adhesive tape covering the the pins which secure the picture in the frame; and the strong cord attached to D’rings screwed into the frame either side.

## Arty Speak - Prints, Printmaking and the Labelling of Prints

Visits to two high quality exhibitions in May and preparing work for various exhibitions have set me thinking about what are, and what are not, original pieces of artwork involving some form of printing, ie Original Prints. Particularly with the growing use of digital technology and electronic printing media, this can be very confusing – or even contentious - for artists, exhibition curators and art buyers alike.

An original print is an artwork in its own right. The medium used to create it is some form of printing. It is not derived from anything else, such as a painting or drawing. Artists who create original prints commonly call themselves printmakers.

What all traditional (non-electronic) printmaking techniques have in common is they involve the transfer of an image on an inked-up block onto paper by applying pressure; either manually or with the aid of a printing press. Monoprints are original prints, created as a one-off piece of work, like a painting, and may be labelled “unique”. Most printmaking techniques involve the creation of a set number of identical images, i.e. a limited edition, each labelled 1/50, 2/100, where the bottom number is the total number of prints in the edition and the top one is the print number. Examples include linocut, etching and wood engraving.

Originals can also include work created digitally on a computer or tablet, such as an iPad, using apps or software such as Photoshop. They may subsequently be printed on paper electronically, enabling them to be displayed in an exhibition, either individually or as an edition.

Originals are distinct from **Reproduction** prints which are frequently labelled and sold as “limited editions” as above. . Even if they include the artist’s hand-written signature, they are simply copies of paintings or drawings produced by photographing and reproducing the original image, often using digital technology such as giclée printing. Invariably they are produced at a different scale to the original. To avoid potential confusion; give prospective art buyers a clear idea of what they are purchasing; and to keep printmakers happy, it’s best to label prints clearly and accordingly: “*Original monoprint*”, “*Original linocut, edition number 1/10 etc..*” ; “*Reproduction of watercolour painting..., print number 1, 100 available*” .

We are lucky to have two printmaking workshops within close to Warsash: Red Hot Press at Southampton and Badger Press at Bishops Waltham. Both run courses on a wide range of original printmaking techniques, for all abilities. More information on the workshops’ websites: Red Hot Press - <http://www.redhotpress.org.uk/>

Badger Press - <http://www.badgerpress.org/>

The website of the prestigious Royal Society of Painter Printmakers (RE) includes images of originals produced using a wide range of printmaking techniques. They exhibit at Bankside Gallery, London - [www.re-printmakers.com/members](http://www.re-printmakers.com/members)

Joan Lee

## ***Coach outing to the Houses of Parliament 18th April***

At the invitation of our local Member of Parliament, Suella Fernandes MP, Jane Moody organized a coach to take 50 members and friends to visit the Houses of Parliament on 18<sup>th</sup> April.

On Arrival we went through airport style security and then split into two groups.

Unfortunately Suella was tied up on other business and not able to greet us, but our two guides were excellent at describing the tour to various rooms and also to both chambers of Parliament.

The paintings within the Palace of Westminster are outstanding and our guides described these very well. Quite a history lesson as well.

After our tour some of our members went to other art galleries in London and some stayed within Parliament and watched some of the MP's at work in the commons from the public gallery.

Our coach picked us up at 4.00pm and we returned to Warsash with a lot more knowledge of how our representatives work at their 'office'

A very interesting day, and big thank you to Jane Moody for arranging this trip

We look forward to future outings but we need volunteers to arrange them

Its not too difficult, and you don't have to on the committee to volunteer.

*Brian Gray*

### **Dates for Your Diary**

July 7th – Jamel Akib

July 17th – deadline for Annual Exhibition entries

Aug 16th - Annual Exhibition, Handing in day

Aug 17th - Exhibition Preview Evening

Aug 18th – 21st Exhibition open to the public

September 1st – Pip McGarry

Sept 14th Start of Wednesday Workshop

Sept 27th Start of Tuesday Classes

Nov 29th End of Tuesday Classes

Nov 30th End of Wednesday Workshop

### **Next Newsletter**

The next newsletter will be published on Thursday 3<sup>rd</sup> November and handed out at the meeting that evening. Members' contributions are always welcome; newsletters shouldn't just be notices from the Committee supplemented with scribblings from the Editor. They could include a report about an evening painting demonstration or lecture, such as the excellent lecture Douglas Skeggs gave about Monet at the May meeting; a report on a gallery visit; or a review of an art-related book. I hear quite a few members like the *Smiles*.

Please send your material (a paragraph up to a page of A4) to me, Joan Lee. The deadline for the next newsletter is **Monday 24th October**.

*Newsletter compiled and edited by Joan Lee*

## **Arty Happenings**

**Last Chance to See** – John Piper – The Fabric of Modernism, at Pallant House Gallery, Chichester, on until 12<sup>th</sup> June. The galleries are open Tuesday – Sunday, closed Mondays. [www.pallant.org.uk/](http://www.pallant.org.uk/)

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**The 69th Farnham Art Society Annual Exhibition** 6th – 16th July, James Hockey & Foyer Galleries, Falkner Road, Farnham, Surrey.

If you are in the west Surrey area during the first half of July, I'd highly recommend a visit to the annual show of 2D and 3D work in all a wide range of media from members of the highly regarded Farnham Art Society. To exhibit here, you need to be elected as an Exhibiting Member of the Society by a panel of judges. There is further selection at each exhibition. There is also work by Associate Members who are professional artists belonging to prestigious organisations such as the Royal Institute of Watercolours and the Royal Society of Painter Printmakers. The galleries are open from 9.30am Monday to Saturday and from 11.00am on Sundays; and close at 5.00pm every day except the last Saturday (16<sup>th</sup> July), when they close at 4.00pm. More information and examples of members' work on their website.

[www.farnhamartsociety.org/](http://www.farnhamartsociety.org/)

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## **London Exhibitions**

Royal Academy Summer Exhibition – 13th June – 21st August

The Mall Galleries :

David Shepherd Wildlife Foundation – Wildlife Artist of the Year 2016  
28th June – 2nd July

Society of Women Artists – 28th July – 7th August

Royal Society of Marine Artists - 28th September – 8th October

Bankside Gallery - Shakespeare A Celebration – 29th June – 10th July

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## **Smiles**

New book: from the Fictitious Publishing Company:  
Suspense, author Cliff Hanger, illustrated by Toby Kontinyoud.

The Art of Carpet Fitting – Walter Wall