



Newsletter

May 2017

www.warsashartgroup.org.uk

Welcome from your Chairman

I hope that you are all fit and healthy, ready to venture out into the great outdoors to paint and draw. Well, at least some of you will do it, maybe with Joan and her outdoor gang. She works hard to organise the outings.

I've just got back from a long cruise and so I am a bit out of touch, especially as on my return I found that my broadband router had failed. I couldn't check my emails! I know that for some people that would be the end of the world, but I have survived unscathed. It's taken till today to fix.

Not wishing to say too much about cruising, but on P&O ships there are free watercolour classes on the 'sea days'. So if you want a holiday visiting different places and also some tuition, you might consider a cruise. I am not sure whether other cruise lines do it so check before you book. The food is pretty good too, and you can eat almost around the clock..... Sorry, but I didn't put on any weight at all in spite of all the cream cakes at tea time.

I know that the exhibition team have been hard at work and Rachael includes an article in this edition. Titchfield is next and then others to follow. If you hear of any open ones, please let us know so that we can alert the other members.

In the meantime, happy painting and good luck with your sales.

Vic Bettridge, Chairman

New Members

A warm welcome to the new and returning members who have joined Warsash Art Group since February: Jacqueline Allen, Penny Cox, Janet Davis, Mark Davies, Linda Francis, Gwen Geary, Julie Parr, Sam Phelps, David Simmons and Katherine Underwood.

Obituaries

Pam Simcock – we understand from her daughter that Pam Simcock passed away in September. Our thoughts and prayers are with her family and friends.

Members' News: Joan Lee had four pictures accepted for the AppArt Spring Exhibition and Sculpture Trail on at Priors Field near Godalming, Surrey in April; and three pictures in Farnham Art Society's 70th Annual Exhibition at the University for the Creative Arts, Farnham.

Chris Lewis held a successful exhibition of her paintings at the Oxmarket Centre of Arts, Chichester in February.

Subscriptions Reminder

Subscriptions were due for renewal on 1st April. Thank you to everyone who has already renewed. If you are one of those who have not renewed, please complete the form in the paper copy of the last newsletter (February 2017, page 7) and send it, with your cheque for £15, to Membership Secretary Fiona Haughton. Contact details on this form and in the paper copy of this newsletter. If you intend to put work into the Annual Exhibition you will need to have renewed by Thursday 1st June.

Strawberry Fair – Saturday 8th July

We shall have a stand at the above event in the Warsash Strawberry Field. The following are needed from Warsash Art Group members:

A total of 20 paintings - 1 picture per person

A total of 30 portfolios – 2 pictures per person

Greeting cards - up to 20 cards per person, all to be priced at £2.

I will remind you nearer the time but I aim to collect them at the evening meeting on July 6th.

I make no promises for sales but we will do our best bearing in mind it is a family day out.

NB - I am also looking for transport for 3 large screens. Any offers to me, please.

Ian Lawrence

Exhibition of the Knights of the Garter Crests – Ian G. Brennan, Sculptor and Woodcarver to the Royal Household, and speaker at our evening meeting in April, says that The crests are going to be exhibited at Layer Marney Tower Nr Colchester in Essex, CO59US towards the end of May. The new £1.33 'Windsor Castle' set of stamps shows Ian's Knights of the Garter Crests in St George's Chapel. More information on his website www.contemporarysculptor.com/

FOUND PROPERTY – a ladies ring was found in the vicinity of the Victory Hall at the time of our Annual Exhibition last year.

Would the owner please contact Jane Moody. Telephone number on Programme Booklet.

Annual Exhibition 2017

Preparations for the 2017 Warsash Art Group Annual Exhibition are well underway. Vic has a new team of helpers this year.

Fiona Haughton is Logistics Coordinator. Fi is making sure everything happens at the correct time. Rachael Brown is Entry Coordinator. Rachael will be dealing with all aspects of members entries. We also have Caroline McGrath, Geoff Heal, Ian Lawrence and anyone else we can draft in to help.

Entry forms have been included with this newsletter, as have the Exhibition Rules.

SOME RULES HAVE CHANGED THIS YEAR. PLEASE READ THE ENTRY FORM AND RULES CAREFULLY!

What we really need help with is advertising the Exhibition.

We need to advertise the Exhibition to as many people as possible. The more we can advertise, the more footfall we will get. While increased footfall does not always mean increased sales, we definitely won't sell anything if no one comes to view.

Also advertising needs to reach everyone, not just other artists. We need to entice visitors who will appreciate the beauty and hard work that goes into producing the artwork that is on display.

"But how can I help with advertising?" Well we are glad you asked that question, so here are some ideas.

Facebook.

Warsash art group has a Facebook page, www.facebook.com/WarsashArtGroup and we have created an event to cover the Exhibition

<https://www.facebook.com/events/1795904134064701/> .

Before and during the exhibition, please share this event with as many friends as possible, and encourage friends to share it with their friends.

If you are a member of any local Facebook groups or pages, share the event to that group, as long as it is allowed by that group's administrator.

Posters

A new poster has been designed for this years exhibition and a copy will be included in the newsletter in July.

Please find somewhere to display the poster, anywhere where it will be seen. This could be in your rear car window, local shop, gardening groups, wildlife groups, any group or association you go to.

We welcome any suggestions for advertising.

Rachael Brown

Tutored Workshops

Tuesday Mornings and Afternoons

Following the pattern established during this Summer Term, two back to back workshops will run for ten consecutive Tuesdays, starting on the 26th of September. The tutor is Kay LePoidevin and she will give you the opportunity of trying a variety of mediums as well as covering composition and drawing. The structure of the workshops is not rigid and those who prefer to stick to one medium can do so.

These workshops are very popular and places are limited to one per member (eighteen places in each workshop) so book early. Bookings are accepted on a first come first served basis. Members who miss out on their first choice will be offered a place in the other workshop – provided a place is available.

Applications

Autumn Term workshops will run from Tuesday 26th September to Tuesday 28th November (10 weeks) at St Mary's Church Hall, Church Road, Warsash.

Cost £48.

Max 18 per class.

Application Slips are in the paper copy of this newsletter. For more information, please contact Chris Madden.

The demand for one day workshops seems to be very low at present, perhaps reflecting the very high take up of the Tuesday workshops. I would like to wait until much later in the year before offering another one day specific theme workshop. This will be announced at the monthly meeting and by email.

Wednesday Afternoon Untutored Workshops 2017

Summer Term – 3rd May – 19th July
Autumn Term – 20th September – 6th December
£10 Term fee, payable at the first meeting.
Any questions, please contact Nicky Ballingall.

Review of Talk Given by Ken Stanbury - Thursday 2nd March

These are Ken Stanbury's contact details: Ken Stanbury, ADW Frames, 64 Anglesey Road Alverstoke. PO12 2LS. Tel: 02392 521745. Email: adwframes@ntlworld.com

This was a timely and informative talk about how to best make pictures *exhibition ready*: be it for exhibitions, a gift, the home, or something purely decorative. Even with experience in exhibiting, there was quite a bit I wasn't sure about or didn't know. Questions flowed from the audience throughout. Ken talked for about an hour (prior to our AGM) though really he could have done with the full evening. Though he covered framing works on paper thoroughly, he barely touched on how to best present pictures on boards and canvases. Framing is usually the biggest expense involved in exhibiting artwork. Though affordability is always a key consideration, it is well worth getting it right and avoiding false economy. Pictures are more likely to sell and be appreciated if the frame enhances the picture instead of distracting from it, or killing it. As the vast range of options out there can be daunting, especially for relative beginners, Ken stressed that it is well worth spending time at the framers trying out different mounts and mouldings before making a decision. **For our Annual Exhibition, please read the Framing Guidelines supplied with this newsletter as part of the exhibition paperwork.**

Using his wife's watercolour painting of a tiger as an example, Ken emphasised how important it was to include a mount around the picture to "let it breathe". Having the moulding sitting against the picture directly "strangles it". He advised a double mount of overall width about 60-70mm (2 ½ - 3 inches); and a bit wider at the bottom to remove the optical illusion of the picture "falling out" when hung on the wall. With the help of his samples of various mounts, quarter frames (mouldings) and different types of glass, these were some of the points covered in this talk, plus audience questions afterwards:

Mountboards and their cores (edge touching the picture) come in various colours and grades. Off-white usually works well. Most mountboards are made from wood pulp. Particularly with the "standard" boards in the cheapest price range, there is a risk of lignin leeching out, causing the core to brown after a few years, potentially damaging the picture. White core board, bleached to prevent the lignin leeching is much better, though even here the core may brown eventually. More and more framers are offering *conservation board*, such as that made by Arcadia. More and more artists are choosing it as the cost comes down. It has been chemically treated to remove all tree sap in the pulp. At the premium end of the market is *museum quality* made from cotton, which should conserve pictures for many decades or centuries.

Glazing - , 2mm flow glass is usually standard, 4mm for very big (1 metre plus) pictures. Its main drawback is high reflectivity. Though non-reflective glass solves this problem, it can dampen down the luminosity of the picture, and kill the fine lines and details, as was very obvious when I tried out Ken's samples of glass against the tiger picture afterwards. At about ten times the price of flow glass is UV-protective glass, worth the investment for very valuable pictures. Acrylic is: lighter weight, clear and good for settings where safety is an issue, such as hospitals / around children, though it's expensive, reflective and vulnerable to scratching.

Backing – Various grades of boards. He recommended D'hooks screwed onto the back of the frame, and not the board. Framers will have a stapling gun to secure the clips around the backing. These should always be covered with framing tape, or gum tape (usually brown), but not masking tape as this looks untidy and is not very strong. It is also good

practice to use bumpers: two 10mm diameter circular pieces of felt stuck to the bottom of the frame. This will hold the picture back from the wall and allow the air to circulate behind it. Apparently, the temperature difference between the back of the picture and the front can be as much as ten degrees (Celsius).

Mounting pastels – use a spacer, about 5mm on the back of the mountboard to provide a small gap between the picture and the mount to trap any loose pastel dust.

To securing the picture onto the back of the mount, use acid-free framing tape (available from various stockists including Great Art). For most works on paper, a single hinge at the top should be sufficient. There's a risk of the paper cockling if taped all round.

Signatures – one way artists can help their framers is by taking care with placing signatures: usually in the bottom right hand corner, though not too close to edges. Sign in ink or pencil, not biro.

Joan Lee

Interesting websites

Maggie Cross - www.maggie-cross.co.uk/

Anne Chadwick - www.annechadwickfineart.co.uk

Dates for your Diary 2017

The new yellow Programme Booklet is enclosed with this newsletter. The next Thursday evening meeting is on Thursday 1st June when Max Hale will give an appraisal of members' work. Please bring a finished picture, or work-in-progress (one picture per person) for gentle comment. On Thursday 6th July David Stockwell will give a talk: 'Why are There So Few Women Artists?'.

Joan Lee is also planning the following informal outdoor painting / sketching sessions. Bring your usual painting / sketching materials; plus a windproof, sunscreen, sunhat; and stay for as long as you like:

- Wednesday 31st May, from 11.00am – Porchester Castle. Meet in the courtyard near the western entrance and the castle keep. Parking at the castle. Porchester station and bus stop at Porchester shopping precinct approx one mile north. Bus stop served by half hourly X4 bus (Southampton-Locks Heath-Fareham-Portsmouth).
- Thursday 29th June, from 6pm – evening painting / sketching at Warsash Quay (or in The Rising Sun if wet / cold).
- Thursday 20th July, from 11.00am – Bursledon Brickworks – TBC in next newsletter.

Next Newsletter

The next newsletter will be handed out at the evening meeting on Thursday 6th July. The deadline for material is **Tuesday 27th June**. If you have something you would like me to include, such as a report about one of the Thursday evening meetings, or an exhibition success, please email it to me.

Newsletter edited and produced by Joan Lee

What's On

Bankside Gallery, London - www.banksidegallery.com

- Royal Society of Painter Printmakers (RE) 5th May – 3rd June
- The Society of Graphic Fine Art – 5th – 18th June

The Mall Galleries, London – www.mallgalleries.org.uk

- The New English Art Club Annual Exhibition – 16th – 25th June
- Wildlife Artist of the Year 2017 – 28th June – 2nd July

Pallant House Gallery Chichester – www.pallant.org.uk

- Victor Pasmore – until 11th June
- The Woodcut from Dürer to Now – until 25th June

The Watts Gallery Artists Village, near Guildford Surrey - www.wattsgallery.org.uk

- *A Craft Engrained – Wood Engravings by Gwen Raveret and Artists of Today* – until 25th June. This show includes work by three current members of the Society of Woodengravers: Hilary Paynter, Howard Phipps and Anne Desmet RA.
- In the main Watts Gallery there is currently an exhibition of figure drawings, portraits, oil paintings, murals and sculptures by nineteenth century artist George Frederick Watts marking the bicentenary of his birth.

Some WAG members have pages on Facebook all about their art. Here are a few of them. Type the following into the *search* box in the top blue bar on the Facebook site:

Chris Lewis Art RL Brown – Artist

The Art of Kay Le Poidevin Joan Lee - Artist

Smiles

A few definitions:

Propaganda - a real goose

Massachussetts - a big pile up of false teeth in Boston

Blandford Forum – an boring business meeting or social involving people who talk about nothing but motor vehicles.

Itchen Abbas - Scandinavian pop groups and their tribute bands afflicted with skin conditions or midges which cause them to scratch themselves constantly.

In other news : *Transits of Venus*: on two June mornings in 2004 and 2012, priceless Greek Aphrodite statues were stolen from art museums and plonked into the back of Ford white vans.

The condition of the man who think he is an American town deteriorated last night: doctors say he has now worked himself into a state.