



Newsletter

July 2017

www.warsashartgroup.org.uk

Welcome from your Chairman

There are a couple of important dates to remind you of, namely, 8th July, Warsash Festival, and 9th July, the last day for exhibition entries. Please check with Ian Lawrence to see if he needs further help with the Warsash Festival stall and artwork. Entry forms for the exhibition need to go to Rachael Brown.

I have visited a number of venues lately where some of our members have had stalls, and it was nice to see that in every case they were kept busy with customers, and visitors, purchasing or discussing the items on display. Something that gave me pause for thought was the amount of work that they had all produced. One stall in particular had more artwork on display than I had probably achieved in my whole life! Keep up the good work all of you. You are a credit to the group and we are very fortunate to have such talented people as members.

I sometimes have to remind people that the true purpose of art groups such as ours is to enjoy our craft and to encourage others who perhaps feel that they are 'not good enough'. That is why we don't 'vet' membership applications and hope that every member takes the opportunity to enter their work in the annual exhibition. It's nice to sell work, but that is not the main purpose of holding the exhibition. It is to show, with pride, to the public, what a wonderful art group we are. So get those paintings and craftwork entry forms in by the 9th!

Vic Bettridge, Chairman

Annual Exhibition – The Victory Hall, Warsash

Tuesday August 15th - Annual Exhibition Handing in.

Wednesday August 16th - Preview Evening, from 7.00pm

Thursday 17th – Sunday 20th August - Exhibition open to the public

Sunday August 20th – Handing out, 5.00pm – 6.00pm

More on pages 3-4

Members' News

A warm welcome to new member Jessica Shaw; and congratulations to Bron Stubbington for being awarded the Best New Artist prize by the judges at the Titchfield Art and Craft Show in May.

If your artwork has won prizes or been accepted for open exhibitions, please do let me know so that I can mention it in a future newsletter.

Obituary

Jonathan North. We were very sad to hear that Jonathan North passed away in May. Our thoughts and prayers are with his family and friends. His large triptych paintings looking over fields towards the sea were a bright spot in our annual exhibitions. Kate Lomax, who tutored the Tuesday classes for a time, remembers him as , “A wonderful contributor to class, a joy to mentor. His wonderful triptych with the geese, was his chosen project one term. It was a joy to watch his utter bliss in successfully planning, sketching, underpainting, and finally, painting the work. He was so deserving of the praise that particular piece brought, and I know Jonathan was very proud of the work. Jonathan was always keen to try new things, and never allowed himself to be hemmed in by self constructed painterly parameters. We can all learn from his attitude, not only toward his art, but the way he approached life full on in meeting his challenges. He was inspiring, to say the least.”.

Tutored Workshops

Autumn Term Tuesday classes, tutored by Kay LePoidevin will run from Tuesday 26th September to Tuesday 28th November (10 weeks) at St Mary's Church Hall, Church Road, Warsash. Cost £48.

The Tuesday morning class is now fully booked and the list is closed, however, at the time of publication of this newsletter in early July, there were still places on the Tuesday afternoon class which runs from 1.30 – 3.30pm. A booking form was mailed to members with with the paper edition of this newsletter in July. To come to our classes, you need to be a member of Warsash Art Group.

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..

Annual Exhibition 2017

Preparations for the 2017 Warsash Art Group Annual Exhibition are well underway.

As stated in the last newsletter, some rules have changed this year. Before handing in day, please re-read the rules and guidelines carefully, paying particular attention to labelling, framing and presentation of your work. *Work not framed to standard will be rejected at handing in.*

In response to queries further to the exhibition paperwork mailed with the last newsletter, here are some additional messages from the Exhibition Organisers Rachael Brown and Fi Haughton. Their contact details were given in the paper copy of this newsletter.

Entries and Confirmation

Remember, the deadline for entries is 9th July. Entry confirmations and hand-in times will be send out via email. Please contact Rachael if you haven't had confirmation on or before 16th July.

Monoprints & Linoprints

Monoprints will now be accepted into the main gallery. Subject to the usual framing guidelines.

Linoprints will also be accepted as long as they are the first of a very limited print run. Also subject to the usual framing guidelines.

Pastels in Portfolio Section.

It has been noted that in previous years there has been damage to some pastels entered in the portfolio section. We do not have the capacity to handle portfolio pastels any differently to other media entered in the portfolio section.

All portfolio entries will be placed in the portfolio stands carefully at Hand-in. However, we can't guarantee how the public will handle them.

Anyone wishing to amend their entry should contact Rachael.

Promotion

We need to advertise the Exhibition to as many people as possible. The more we can advertise, the more footfall we will get.

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. Firstly, a new poster has been designed for this year's exhibition and a copy is included with this newsletter. Please find somewhere to display it, 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. Secondly:

Facebook - Warsash art group has a Facebook page

www.facebook.com/WarsashArtGroup

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. If you use any other social networks, please do similarly.

We welcome any suggestions for advertising.

Cakes

Once again there will be refreshments for visitors at the exhibition. Any donation of cakes, biscuits or other edible goodies would be gratefully received. Please could you bring any cake contributions to the hall from Wednesday 16th onwards. Fi will be at the hall all day Wednesday to receive them.

Artist Profiles Wanted

As at our previous annual exhibitions, there will be a folder containing Artists' Profiles for visitors to browse. Until now, it's contained very few profiles and most of those are now out of date. If you would like to have your (up-to-date) profile included, please email or post it to Fi Haughton before 31st July. Don't forget to include your contact details in your profile to enable anyone interested in your work to get in touch with you, perhaps to purchase your artwork, or request commissions.

Outdoor painting and sketching

This year so far, around half a dozen of us have sketched at The Rising Sun, Gosport, Hill Head and Porchester Castle.

Our next sketching meet is scheduled provisionally for Bursledon Brickworks Industrial Museum on Thursday 20th July, from 11.00am. Venue and date to be confirmed on Facebook, and by email. At the time of printing, I still needed firm confirmation from the Museum, but after a good session there last year, they'd be very happy to have us back. Entry is £4 (adults), £3 (concessions). Subjects include the collection of chimney pots and on the first floor, the engine house and a various pieces of machinery.

More information at www.bursledonbrickworks.org.uk/index.php

Bring your usual sketching kit, including a stool if you have one, though please be mindful of other people and any groups looking round the Museum. The main entrance is on the left hand side of Swanwick Lane, driving north, between the bridges over the railway and motorway (satnav code is roughly SO31 7HB). There is a car park inside the gate at the entrance from the road, on the left. The gate opens at 11.00am. I suggest we meet at the Museum reception which is on the left, as you leave the car park. I'd be grateful for a lift from Park Gate, or Locks Heath shopping centre, especially if the weather is hot or wet. I will try and organise further sketching meets before the autumn newsletter comes out in November.

Again, please watch the Warsash Art Group Facebook page and email updates from Brian Gray, our Secretary.

Joan Lee

Printing, Prints and Printmaking

I understand that Rachael Brown, as the receiver of entry forms, has had some queries relating to prints, particularly monoprints (see page 3, and the Exhibition the *Rules and Information* sheet). In response, I thought I'd try and clarify some of the terms commonly used by artists and galleries relating to original prints and reproductions.

Original prints – are created through the process of *printmaking*, using a printing press or by applying pressure manually. The pressure transfers ink from a block onto paper to create an image. The printing here is an artistic medium in its own right, like watercolour or acrylic. There are a number of different printmaking methods of varying complexity. One of the simpler ones is monoprint, producing a unique, one-off print. Ink is rolled, brushed or splattered onto a surface and the paper is laid on this to take a print. Most other printmaking techniques, including lino printing, collagraph, woodcut and etching, involve producing multiple prints as part of an edition containing a limited number of prints. These are numbered 1/10, 2/10 etc, the second number being the number of prints in the edition. Confusingly, reproduction prints, often referred to as giclée prints, are frequently sold as a Limited Edition. Regardless of the number of prints available and whether or not the artist has signed them, they are simply copies of work produced in other media, such as watercolour, invariably on a different scale to the original artwork. Printing here is simply copying and is not a creative process.

For more information about printmaking, techniques, courses and workshops, visit the Red Hot Press website, www.redhotpress.org.uk/

They have a well equipped workshop in Southampton (near the Itchen Toll Bridge). There are also Omega Printmakers in Portsmouth (www.omegaprintmakers.co.uk/); and Badger Press in Bishops Waltham (www.badgerpress.org/).

Joan Lee

October Sales Table

There will be a reminder by email nearer the time, but at the Thursday evening meeting on 5th October, there will be a sales table. All the proceeds will go to Support Kings College Hospital. This is the fundraising charity for King's College Hospital in south London. If you have art materials or art-related books you can contribute to the sales table, please bring them to the October meeting. You can also donate directly to the charity via their website. If you do so, please let me know. More information at www.supportkings.org.uk/

Joan Lee

by Ian G. Brennan

Contemporary Sculptor and Woodcarver to the Royal Household. Appointed Sculptor to the Most Noble Order of the Garter and Most Honourable Order of the Bath.

With a title as imposing as this we were obviously in for a treat. I looked around the hall having arrived a bit early and saw a rather quiet chap setting up a photographic slide show, could this be him I wondered ? He seemed a bit unassuming to me. What could we expect? Well this quiet man had a full audience spellbound as he started his talk. In fact I wondered how he had acquired such grand titles. He started life as a woodworker following in his Father's footsteps making oak benches, tables, complete kitchens, all in hardwood, mostly oak. Not having much money, he collected his tools over the years as they were needed. He found he had a talent for sculpting birds and animals from living wood, he was becoming known for rather lovely work and outgrew his small workshop. He found another, larger one, but disaster struck when his original workshop caught fire and he lost all his work in progress and all his tools. With a family to support, and with much determination and spirit, he managed to get some new tools. Some of these were given to him and some loaned. He made up some saleable tables, chairs and stools, loaded his van, found a decent sized layby and sold them to raise money so he could start his business again. The long arm of the Law pointed out that he shouldn't be doing that in a layby so moved him on, but somehow he managed to sell enough items to allow him to continue his passion.

He turned to sculpting large birds from felled trees (some as a result of the 1987 hurricane) and one was the Phoenix rising from the ashes. This was carved out of a forked trunk of a tree using a chainsaw in the initial stages. One would imagine a rather chunky effect but it was about 8ft high and the feathers on the wings were exquisitely carved and beautiful. In fact all his work was at such a high standard he was being noticed worldwide and he received commissions from high ranking people. After the great fire at Windsor Castle his expertise was again called upon as many of the heraldic shields in the Great Hall were fire damaged. His work for the Order of the Garter involved carving the heraldic shields which hang in St. George's Chapel for the current Knights of the Garter entailing a huge amount of delicate work and research. Sifting through the debris of the fire he found a shield which he felt he could use, and from the centre he carved out one of the towers of the Castle with the firemen up ladders with their hoses putting out the fire which symbolised the terrible events of that night. Every piece of carving he showed in his slides was magical and he proved that he is a great artist with a second to none attention to detail. He showed me a picture of a model of HMS Victory carved out of one of the original beams from the ship with sails so delicately curved as if full of wind. I wondered how on earth he managed to do that. He has done commissions not only for our Royal Family, but also European Royalty, Heads of State and several Prime Ministers. As well as working mainly with wood he has done commissions with marble resin, bronze and sterling silver. His work can be seen in the cruise ship Victoria in the central lobby area - I could go on. He really is a remarkable craftsman, very humble about his ability but the results he has achieved are breathtaking. I felt privileged to have had the opportunity of listening to him (he had several amusing stories along the way). Ian Brennan is not only a supreme artist but his determination in the face of adversity has made him, in my mind, a national treasure.

June Munday

Dates for your Diary

Thursday evening meetings, 7.00pm for 7.30pm, St. Mary's Church Hall, Warsash

September 7th - Phil Biggs - Watercolour Demonstration - *A Village Scene*

October 5th - James Taylor - Talk – '*British Humour of Artist-drawn postcard 1909-1939*'

November 2nd - Max Hale - Demonstration - *A portrait in Oils*

December 7th - Social Evening, with Buffet and Wine

Interesting websites

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

Max Hale - www.maxhaleart.co.uk/

Society of Women Artists (SWA) - www.society-women-artists.org.uk/

What's On

Hokusai beyond the Great Wave, The British Museum, London, on until 17th August.
www.britishmuseum.org/whats_on/exhibitions/hokusai.aspx

Ravilious & Co: The Pattern of Friendship, The Towner Gallery, Eastbourne – until 17th September
www.townereastbourne.org.uk/

Red Hot Press Printmakers at Sir Harold Hillier Gardens, Romsey SO51 0QA, on until 30th July.

Mall Galleries, London

Guild of Aviation Artists – 18th – 23rd July

Sunday Times Watercolour Competition – 19th – 24th September

Royal Society of Marine Artists (RSMA) – 5th – 14th October

The Natural Eye (Society of Wildlife Artists SWLA) 19th – 29th October

Next Newsletter

The next newsletter will be handed out at the evening meeting on Thursday 2nd November. The deadline for material is **Tuesday 24th October**. Thank you to June Munday for her excellent report on Ian G. Brennan's talk at the April meeting. If you would like to write something about one the other meetings in the programme from May 2017 onwards, or have other art-related material to contribute, please email it to me.

Newsletter edited and produced by Joan Lee