



# Newsletter

**April 2018**

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

## Welcome from your Chairman

It was unfortunate that we had to postpone the AGM due to bad weather, but it was considered to be a sensible precaution in order to avoid accidents. Members' safety always comes first. The re-scheduled meeting was well attended and saw the re-election of some Committee members and the election of two new ones namely, Sylvia Allen and Chris Francis. We are sorry that Cindy and Ian had decided to step down but we thank them for the tremendous work that they have carried out for the group in the past.

Hopefully, by the time that this goes to press, the weather will have improved. I find it difficult to motivate myself in order to go out into the garage to paint. I envisage the stalwart outdoor artist out in a snow storm, up to their waist in snow, a drift building up against their backs, just the top of the canvas poking out of the snow, a gloved hand holding a paintbrush with a blob of snow in place of paint. Ah, they don't breed 'em like that anymore! We all want nice warm studios, well at least I do.

This is the time of year for preparing for exhibitions and I find it quite exciting. I am actually ready for Titchfield this year, purely by accident I should say. I just happened to have the paintings completed anyway. So, this year the paint will be dry before handing in, for a change!

I am really looking forward to our own show this year. It is always a pleasant surprise to see the work that the members of this group produce. It gets better every year. Well done all of you. Keep up the good work.

*Vic Bettridge, Chairman*

## Thank You

Forty-eight WAG members attended the AGM on 8<sup>th</sup> March. There was a varied selection of members' artwork on display.

We would like to thank Cindy Sherman and Ian Lawrence for their service on the Committee: they both stood down at the AGM. Cindy joined the Committee in 2010. She put a great deal of work into making our Annual Exhibitions happen; first shadowing Linda Clifford as Exhibition Organiser, before taking over her role. She then supported our subsequent Exhibition Organisers: Vic Bettridge; then Fi Houghton and Rachael Brown last year. In addition, she did various other tasks; among them helping me as Newsletter Editor by collecting the printed copies from Warsash and helping me stuff envelopes. She has organised refreshments at our Thursday evening meetings. Ian joined the Committee around the same time; helping set up equipment at evening meetings. He organised public displays: most recently at last year's Warsash Strawberry Fair, in the heat of the strong July sunshine. These helped promote the Group and attract new members, but involved complicated logistics for what were short events lasting only a few hours.

Rachael Brown is still looking for someone to shadow her as Treasurer. If you think you can help, please speak to her or any other member of the Committee. Contact details on the new Programme Booklet for 2018/19 is enclosed with this newsletter.

Thank you to Sylvia Allen and Chris Francis for stepping up and joining the Committee at the AGM. We wish them well.

*Joan Lee*

**New Members** - Welcome to the following new members who have joined Warsash Art Group since February: Imogen Phillips, Rob Trent, Sandra Wilde; and returning member June Harding.

# General Data Protection Regulations

## NB New Form to Complete!

As some of you may have heard Rachael Brown say at the AGM, it will soon become a legal requirement for our Group to comply with GDPR. This is new EU legislation which, regardless of Brexit, will apply to all organisations in the UK from May 25<sup>th</sup> onwards. Essentially it is the existing Data Protection Act beefed up on steroids. It's designed to protect people's personal information from being used or shared without their active, informed consent. Hopefully, it will result in less junk marketing correspondence arising from retailers passing on people's details to third parties. It will enable the right to be forgotten online. It will affect all organisations – large, small, profit, non-profit and voluntary; even relatively low key clubs and societies such as Warsash Art Group.

### This is where You come in:

Please complete the form on the upper half of page 9 and return it to Membership Secretary Fi Haughton by 1<sup>st</sup> June. It gives us, the Committee your written consent to use and keep safely the personal information – name, home address, phone number and email – you provide WAG on your annual subscription form, workshop booking forms and exhibition entry forms. **Without your completed form** we will not have this consent, meaning that **you will not be able to exhibit in our Annual Exhibition this August; or receive any more newsletter / paper mailings; or email updates.** From next year onwards, this form will be combined with subscription renewal.

### **Who uses this info' and for what?**

The Membership Secretary manages the Membership List compiled from members' annual subscription forms. The Exhibition Organisers use your exhibition entry forms during / in the run up to / just after the Annual Exhibition; including handing in / handing out work; and sending out cheques to artists for any work they sell. No one stewarding at the show will give out contact details to gallery-goers without asking the artist first.

The Society for All Artists (SAA) provides the Group's public liability insurance. For this they require a list of current members, names only. The Secretary Brian Gray renews this annually. It's usually the Secretary who sends out group-wide email updates.

Finally, our Workshop Organiser, Chris Madden takes booking forms for Tuesday classes and Saturday workshops.

More about GDPR at:

What it means for clubs and societies - [www.muckle-llp.com/enews/gdpr-mean-grassroots-clubs/](http://www.muckle-llp.com/enews/gdpr-mean-grassroots-clubs/)  
IT Governance - [www.itgovernance.co.uk/data-protection-dpa-and-eu-data-protection-regulation](http://www.itgovernance.co.uk/data-protection-dpa-and-eu-data-protection-regulation)  
ICO (Information Commissioner's Office) <https://ico.org.uk/for-organisations/guide-to-the-general-data-protection-regulation-gdpr/>

## Subscriptions

Subscriptions were due for renewal on 1<sup>st</sup> April. A renewal form was enclosed with the paper copies of this newsletter and the February one, posted to members. If you haven't renewed yet and would like to remain a member of Warsash Art Group, please complete this form and return it, your cheque for £15, to the Membership Secretary (address on form). To be eligible to submit work to our Annual Exhibition in August, you will need to have renewed by Friday 1<sup>st</sup> June. If you change your email and / or postal address during the year, please let us know so that we can keep the list of members up to date. That way, you won't miss out on any mailings or messages.

## **Tutored Workshops - Summer Term 2018**

### **Tuesday Mornings and Afternoons**

We continue to offer two back to back workshops which will run for ten consecutive Tuesdays, starting on the 1<sup>st</sup> May 2018 at St. Mary's Church Hall, Church Road, Warsash. Kay LePoidevin will cover a variety of mediums, but you can stick with one if you prefer. Composition and drawing is explored, as well as painting techniques. The workshops always cater for what the "students" want to do and, if the weather is nice, that may include work "en plein air".

Applications will be taken on a first come first served basis. Class are capped at 18. An application form is enclosed with the paper copy of this newsletter mailed to members in April. The cost of the classes for the term is £48. Forms, with payment to be returned to the Workshop Organiser. Contact details in the paper copy and the Programme Booklet for this year.

Advance notice: Recent increases in Hall hire charges and other fees will increase the cost of these workshops from the Autumn Term onwards.

### **Wednesday Afternoon Untutored Workshops**

Sarisbury Green Parish Rooms, Barnes Lane SO31 7BH, 1.45 – 3.45pm  
Summer Term – 18th April – 4th July  
Autumn Term – 19th September – 5th December  
£10 Term fee, payable at the first meeting.  
Any questions, please contact Nicky Ballingall

### **One Day Tutored Watercolour Workshop – with the Artist and Author JOE DOWDEN**

On Saturday 9th June 2018 Joe Dowden will tutor a WAG workshop at the Victory Hall – Bartholomew Room. Whether it is a sunset over a flat calm sea, a river scape, or puddles in a country lane, Joe is the master of making water look wet.

This workshop will open many new doors for water colour artists. Solid techniques - not just tricks of the trade.

**Cost will be £35 for the day; which is a saving of £15 on Joe's in-house workshops.**

The number of places will be capped at 14. Please send an application form (see paper copy of this newsletter)) with a cheque for £35 to the Workshop Organiser.

# **Annual Exhibition – 15<sup>th</sup> – 19<sup>th</sup> August 2018**

For the second year running, our Annual Exhibition is being organised by Fi Haughton (logistics) and Rachael Brown (admin). They have a team of helpers supporting them during and in the run-up to the show. Entry forms, exhibition rules and information will be mailed to members in May by Rachael. The deadline for entries is Sunday 8<sup>th</sup> July. 2018 is WAG's Diamond anniversary, so let's make it a good one.

One big consideration when putting work into exhibitions is pricing. I'm thinking mainly about framed pictures; but it is always a balance between pricing too high and too low. Too high and you risk pricing yourself out of the market. When rising prices and other uncontrollable influences in the wider world limit many people's spending power, being anxious to avoid that is understandable. Yet, it doesn't pay to go too far the other way. Price too low and exhibition-goers are less likely to take your work seriously; perhaps considering it second rate; and taking the view that the artist doesn't attach sufficient value to their work to make it worth buying. Not only that, it is unfair on the other exhibitors and risks dragging the show down overall. Even if you consider your art to be purely a hobby and aren't worried about earning any money from it, the price should at the very least take into account the costs involved in producing and exhibiting the work; and making it exhibition-ready. Preferably, too, consider the time, effort and creative thought you have put into it.

The main costs to consider are:-

- Framing – Charge more if your work is professionally framed. Bespoke framing is always a premium, but a well presented picture with a frame complimenting the work instead of distracting from it is more likely to sell; and be passed by a judging panel at selecting open exhibitions.
- Exhibition entry fees and commission – these reflect the costs involved in staging and managing the exhibition. WAG's entry fee for framed pictures last year was £1.50 a picture; and the commission was 15%. For this year's *Four Seasons* open exhibition at Southampton City Art Gallery, a high profile venue in the city centre, the corresponding figures were £10 per picture and 30%. They also charged VAT. An artist's starting price of £90, then, became £156 after adding the £10 entry fee, £30 commission, and VAT at 20% (£26).
- Insurance – Warsash Art Group have public liability insurance which covers personal injury; but you may want to consider your own additional insurance to cover theft or damage and your own personal liability insurance if you exhibit at some events such as art and craft fairs.

Other costs include transport (especially if there's a long journey involved) and materials.

Time and creative effort are harder to quantify, but experienced artists with formal art qualifications will deservedly ask more than a beginner, all the more if they have letters after their name after being elected to a prestigious organisation such as the Royal Academy (RA) or Royal Institute of Painters in Watercolour (RI).

Finally, exhibition kudos: ask more if you're entering work into an open exhibition where it has to pass a panel of judges and attracts large numbers of entries, especially at a prestigious London venue. The above show at Southampton had over 500 entries, of which they selected around 130. I believe this year's Pastel Society exhibition at The Mall Galleries received over 1000 non-member entries, from which they selected 88 pictures.

*Joan Lee*

## **Graham Oliver – Moving on in Pastel**

Our first evening meeting of 2018, on 1<sup>st</sup> February, was a pastel demonstration by Wiltshire based artist Graham Oliver.

The first half of the evening was more talk than chalk (or rather soft pastel), but I found this interesting and helpful. He spoke about his recommended materials and good technique. He prefers loose pastel paper and pastel board with a sandpaper texture to pads of pastel paper which are constrained in size and invariably contain papers of the wrong colour for the job. Not all pastel papers are lightfast, so either cover the paper with pastel completely, or prime with a wash of acrylic first. He uses Unison pastels which are particularly high quality and come in a wide range of colours. Conté pencils and charcoal are good for the essential preliminary drawing.

He worked at an easel, paper near vertical, with a preliminary drawing of outlines in charcoal. Before starting a picture, it's good to warm up on rough paper by practicing mark making to get the feel of the medium. Explore the effects of the angle of the pastel; use the side of pastels to fill in large blocks of colour; blending; the effect of one colour on top of another; reflections on water. He likened this to a pianist practicing scales before playing a piece of music. When working, it helps to regularly stand back from the picture to review it; take regularly breaks and come back to it. After the coffee break, he began the main picture: a lakeshore scene looking towards mountains in the English Lake District. This is an area Graham has visited repeatedly to draw and paint and now knows the landscape well.

Before starting, the five essential stages involved in making the picture work:

- Composition – what is the focal point?
- The mechanics of the medium and its qualities
- Colour choice – the need for colour harmony. Here he used a limited palette of mainly yellows, blues, violets.
- Rubbing in, over-laying colours
- Correction and review

Behind him was a selection of his pictures, mainly framed, and mostly landscapes from Wessex chalk country and the Lake District. His style is now semi-abstract and he likes to experiment and push the boundaries of this medium. He has even tried working in 3D, on board to depict rock strata in the cliffs at Kimmeridge Bay. The Neo-Romantic artists of last century, such as John Piper; and the modern Brotherhood of Ruralists, such as David Inshaw, have been among his influences.

I'd been put off working with soft pastels because of the dust as well as storing and framing the finished work without it smudging or dust getting onto the mount. Graham said corrugated cardboard under the easel was useful for catching dust while working. He touched on how best to frame pastels, and there are various YouTube videos showing how to do it. After this demonstration, I'm keen to have another go with my pastels; and also sketch and paint in the Lake District.

More about Graham on his website, including details of his tutored courses. He tutors in the Salisbury area; at Higham Hall on the shore of Bassenthwaite lake in the Lake District; and on cruise ships.  
[www.grahamolivergallery.co.uk](http://www.grahamolivergallery.co.uk)

I believe this was the final evening demonstration organised by our former Chairman Tom Wade West before he stood down from the Committee in 2016 after long service. Thank you, Tom, for your forward planning. For the last couple of years, Jane Moody has been organising our programme, with talks and demonstrations planned through to the middle of next year.

*Joan Lee*

## **Maggie Cochran – Painting with Water-based Oils**

On February 24<sup>th</sup>, thirteen of us arrived at the Victory Hall for a painting workshop in water-based oils, tutored by Maggie Cochran. Maggie provided all the materials, including acrylic paper for us to use; especially useful for those of us who hadn't tried water-based oils before. I paint in acrylics and traditional oils but had never tried water-based oils, so I was keen to try them out.

The morning was spent experimenting and doing three sample pieces using our finger and a palette knife only. Maggie says she rarely uses brushes. Not to use a brush was a novelty in itself! She did three short demonstrations during the morning, then we experimented. One short demo' used a limited palette of three colours plus white, which was liberating in itself, removing the need to use every colour we thought we needed. Mixing colours with a palette knife and blending with our finger seemed a simple way to work. I wondered why I had never worked this way before. Another demo' involved covering the paper with one colour, then working on top of it, using the under colour to our advantage in the painting. This was a useful exercise and definitely one to try again in my own work.

The afternoon was spent using our own photos or Maggie's for ideas to work on in our own paintings. We did a few thumbnail sketches of the picture we had chosen; then decided on the three colours we were going to use, plus white, in our own painting. We then worked on our own primed canvases or boards, and chose the best composition: landscape or portrait format, for our painting. We tried to think about the atmosphere; what marks we were going to make with the palette knife and finger to blend; and the horizon level.

The day went quickly as we had plenty to think about and work on. Maggie's enthusiasm inspired me throughout the day and I left keen to have another go at home with the water-based oils using the techniques we had learned throughout a very enjoyable day.

Thank you to Chris Madden for organising this workshop.

*Heather Jay*

## **Informal Sketching and Painting**

So far this year, we have two meet-ups over morning coffee: The Rising Sun in late January; and Titchfield Haven visitor centre café in February. Hopefully by now we will be into the better weather, enabling more painting and sketching outside. I've planned the following sketching sessions. Bring your usual painting / sketching materials; and appropriate clothing / layers for the weather on the day; including a waterproof-windproof, sunglasses, sun hat, suncream. The meet-ups are informal and untutored. All abilities welcome. Stay for as long as you like. Please watch Warsash Art Group's Facebook page and email updates as I sometimes need to change of dates and / or venues due to weather and other happenings.

**Sunday 22<sup>nd</sup> April** – Bursledon Brickworks Industrial Museum – a great choice of subjects here, indoors and out; including brickmaking machinery; buildings; chimney pots; all kinds of bricks. The Southampton & District Transport Heritage Trust had several Southampton City buses there, painted in the old red and cream livery when I visited in March. I'll be there for 11.00am, when the Museum opens, but turn up at any time until 3.00pm (last admission, before they close at 4.00pm). Simply pay your admission at the counter just inside the main entrance - normal entry is £5 adults and £4 concessions. There's free, ample parking at the end of the avenue leading from the gate at the entrance in Swanwick Lane (SO31 7HB). NB - this gate opens with the Museum, at 11.00am. Hopefully, the café will be open for light refreshments.. More about the Museum and their events on page 14; and at [www.bursledonbrickworks.org.uk](http://www.bursledonbrickworks.org.uk)

**Thursday 31<sup>st</sup> May** - Hamble-le-Rice – catch the Pink Ferry across the Hamble from Warsash and meet at the café by Hamble Quay from 10.00am. If dry and not too cold, there are tables *en plein air* upstairs with good views along the Hamble.

*Joan Lee*

## **Members' News**

Ken Potheary had two acrylic paintings for the hotly contested open exhibition at Southampton City Art Gallery. Joan Lee had a collage accepted. The theme was *The Four Seasons*. There were over 500 entries, with about 130 pictures and sculptures accepted. The show continues until 21<sup>st</sup> April.

Joan Lee had two monoprint-collages accepted for the AppArt Easter exhibition which continues until Sunday 15<sup>th</sup> April (see below).

Sheila MacGougan has a selection of her monoprints of scenes along our local coast on display in the Widgeon Room at the Titchfield Haven Nature Reserve visitor centre until 1<sup>st</sup> May.

## **What's On**

*The Seasons* – Open Exhibition, Southampton City Art Gallery continues until Saturday 21<sup>st</sup> April. Gallery open 10.00am – 3pm Monday – Friday, until 5.00pm Saturday.

AppArt Easter Exhibition, Priors Field, Priorsfield Road near Godalming, Surrey. GU7 2RH. On until, 14<sup>th</sup> April. Near A3 Compton turn off.

Titchfield Art and Craft Show – Titchfield Community Centre

<http://titchfieldartandcraft.co.uk/>

Preview Friday 27<sup>th</sup> April, 7.00 – 9.30pm, Open to the public Saturday 28<sup>th</sup> April, 10.00am – 5.00pm; and Sunday 29<sup>th</sup> April 10.00am – 4.00pm. All work for sale.

*POP! Art* in a Changing Britain, Pallant House Gallery, Chichester, 24th February – 7th May  
<http://pallant.org.uk/home>

## **London Exhibitions**

**Mall Galleries - [www.mallgalleries.org.uk/](http://www.mallgalleries.org.uk/)**

Royal Institute of Painters in Watercolour 206th Annual Exhibition – 6<sup>th</sup> – 21<sup>st</sup> April;  
Wildlife Artist of the Year – 2<sup>nd</sup> – 6<sup>th</sup> May

Bankside Gallery - [www.Banksidegallery.com](http://www.Banksidegallery.com)

Print Rebels, 25<sup>th</sup> April – 13<sup>th</sup> May - Celebrates the 200th anniversary of the birth of the founder and first President of the Royal Society of Painter-Printmakers, Francis Seymour Haden. Prints by Haden and those who inspired him including Rembrandt and Durer.

RE Original Prints – Royal Society of Painter Printmakers Annual Exhibition  
18<sup>th</sup> May – 10<sup>th</sup> June

Morgan Doyle RE – *Sounds of the World* – paintings, drawings, printmaking  
12<sup>th</sup> – 24<sup>th</sup> June

## **Dates for your Diary**

The 2018/19 Programme Booklet is enclosed with the paper copy of this newsletter. It contains the dates of all our evening meetings, classes, workshops and the Annual Exhibition. Contact details for WAG Committee members are on the back page.

Thursday 3rd May – Katherine Howlett-Davies – Architectural sketching (Inktense pencils)
Thursday 7th June – Jamel Akib - Appraisal
Thursday 5th July – Douglas Skeggs – Talk on Velasquez
<b>2018 Annual Exhibition – 15th – 19th August</b>
Thursday 6th September – Soraya French – Acrylic painting demonstration
Thursday 4th October – David Boag – “The World of the Wildlife Photographer” (talk)
Thursday 1st November – Julie Longdon – Demonstration with coloured pencils
Thursday 6th December – Christmas Social

## **Next Newsletter**

The next newsletter will be produced for our evening meeting on Thursday 5<sup>th</sup> July . Members’ contributions, including write-ups of evening meetings and news of your art endeavours are always welcome. If you have anything to contribute, please could I have it by Monday 25<sup>th</sup> June. Thank you to Heather Jay for her report on the Maggie Cochran’s oil painting workshop.

## **Interesting websites**

Trevor Waugh <http://trevorwaugh.com/>  
Joe Dowden - <http://joedowden.net/index.htm>  
Jamel Akib - <http://www.jamelakib.com/>  
Graham Oliver - <http://www.grahamolivergallery.co.uk/>  
Maggie Cochran - <https://maggiecochran.com/>  
Vic Bettridge - [www.vicbettridge.com/](http://www.vicbettridge.com/)  
Rachael Brown, fused glass artist - [www.rlbrown.co.uk/](http://www.rlbrown.co.uk/)  
Joan Lee - <http://artywater.blogspot.co.uk/>

*Don't forget [www.warsashartgroup.org.uk](http://www.warsashartgroup.org.uk)  
and the Warsash Art Group Facebook page*

*Newsletter edited and produced by Joan Lee*