



Newsletter

July 2018

www.warsashartgroup.org.uk

Welcome from your Chairman

I hope that everyone has re-joined and is sorting out their entries for the Annual Exhibition in August. I have been reminded that this year we celebrate the 60th anniversary of the exhibition. It got me wondering what the entries were like for the first one and how nice it would be if any photographs of the event were available. Would you or anyone you know have any stored away somewhere?

I remember when I used to visit local art exhibitions many years ago, before I started getting interested in painting as a hobby, and seeing a fairly standard range of subjects. Mainly thatched cottages, country lanes, cows in the field, pet dogs and cats. Nobody was encouraged to experiment in those days. No splashes or splodges developed into exciting subjects, and as for abstract...wash your mouth out!

Today is totally different and art is far more exciting and interesting I am pleased to say. I look around exhibitions these days and I am amazed at the quality of the work that I see. Some of our members are producing work that I consider to be up there with the best. For that reason I cannot wait to see what you enter in this, our 60th Annual Exhibition. It's going to be the best ever. I've got a feeling in my brush cleaning water!

Vic Bettridge, Chairman

Annual Exhibition 2018 – The Victory Hall, Warsash

Tuesday August 14th - Handing in. Time slots to 11.00am – 2.00pm TBC
Wednesday August 15th - Preview Evening, from 7.00pm. All WAG members invited.
Thursday 16th – Sunday 19th August - Exhibition open to the public
Sunday August 19th – Handing out. Time slots 5.00pm – 7.00pm TBC

Tutored Workshops – Autumn Term 2018

Forthcoming Price Rise

The price of our 10 Week tutored workshop has been held at £48 for some 5 years. However, recent increases in costs, particularly for hall hire, can only be covered by an increase in the fees. From this autumn the cost will be £58. This still represents excellent value compared to other local art groups, and we are essentially non-profit making.

That's the bad news. The good news is that we will again run two back-to-back workshops for the ten consecutive Tuesdays, starting on the 25th September 2018 at St. Mary's Church Hall, Church Road, Warsash.

Kay Le Poidevin, our resident tutor, 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 take account of what the “students” want to do.

Applications will be taken on a first come, first served basis. Classes are capped at 18. Booking forms and contact details were included in the paper copy of this newsletter, published 5th July.

Wednesday Afternoon Untutored Workshops

The summer term finished on 4th July.

The autumn term starts Wednesday 19th September.

End of Autumn term Wednesday 5th December.

NB - these dates are different (a week late) than those given in the pink Programme Booklet.

Any questions, please contact Nicky Ballingall

Watercolour Workshop with Joe Dowden – Saturday 9th June

Thirteen WAG members arrived at Joe Dowden's tutored workshop on 9th June, armed with a long list of pigments; and our pots and jars for water. Soon, we were introduced to Joe's idea of a water pot - almost clear plastic; and, though not quite as big as a household pail, it was a *Bucket!*

Joe is very personable. We enjoyed his anecdotes and his paintings were inspirational. Could we achieve something passable?

There was a very friendly atmosphere and I am sure we all enjoyed the day and achieved a measure of success, though Joe likened my tree more to an Asiatic plane than the English oak intended. Nevertheless he praised it.

I am hoping more watercolour tutorials are arranged perhaps on waterscapes and I will now go shopping for recommended Arches paper and quinacridone magenta and Naples yellow paints.

June Davison

Annual Warsash Art Group Exhibition 2018

The Annual 2018 Exhibition, at Warsash Victory Hall is approaching fast, with artwork in the main hall and the adjoining room off to the right. There will be a tearoom serving refreshments to visitors. For that, we will need a supply of *homemade cakes*. If you can bake something, please bring it to the hall from 10.00am–5.00pm on Wednesday 15th August (before the preview), or early on the Thursday morning (16th); and hand it to Fi or one of her helpers. Entry forms, rules and guidelines were posted, and emailed in May with some of the key dates amended. See also page 1 of this newsletter. Please prepare your work for handing in with careful attention to the rules and guidelines about labelling and presentation supplied with the entry form; and also on page 4 here. The deadline for entries is Sunday 8th July. As this newsletter goes out on the 5th July, we are assuming that you will have all have sent your entry form, with payment, to Rachael Brown. If you haven't, time is running out. You will need to have joined / rejoined WAG by 1st June to be eligible to exhibit. Entry

confirmations and hand-in times will be send out via email. If you have any questions, please contact the organisers, Fi and Rachael.

*****Profiles Please*****

During the Exhibition, there will be a folder of artists' profiles for visitors to browse. If you would like yours to be included and have not enclosed it with your completed entry form, please post it to Rachael or hand it to her in person before the start of the show.

Exhibition Publicity

Especially with so many other events competing for attention during the summer, we need to publicise the Exhibition as much as possible, reaching everyone, not just other artists. We need to encourage visitors who will appreciate the beauty and effort that goes into producing the artwork displayed, meaning, hopefully more sales. This year, our colour poster is illustrated with Carole Jarman's artwork. There's one enclosed with this newsletter. Please display it somewhere where people will see it. If you would like more copies, please contact Rachael Brown. The poster is now on the homepage of WAG's website: www.warsashartgroup.org.uk . We also have an entry in the Hampshire Open Studios brochure and on their website: www.hampshireopenstudios.org.uk/artists/southampton/2 . The paper copy of the brochure went to print just before this newsletter, meaning it will be ready to distribute soon. When it is available, please circulate it as widely as you can, preferably with our poster enclosed. That would help WAG, along with our members holding open studios of their own.

Many artists and art groups now use social networking as part of their promotion, including the Titchfield Art and Craft Show earlier this year. WAG's Facebook page www.facebook.com/WarsashArtGroup, will feature exhibition-related material during the run-up to the show, along with an *Event* :

www.facebook.com/events/215665135825265/ , all featuring a digital copy of our poster.

Please share this event and posts with your Facebook *friends* and *followers* as much as you can: e.g. in your newsfeed; on a *page* you may have about your artwork; or in a relevant *Group*, subject to approval by the Group's administrator. Other well known / widely used social networks are Twitter and Instagram. If you subscribe to them, please use them. If you aren't a social network user, is there anyone among your friends and family who is? Rachael or Joan Lee can supply an electronic copy of the poster, in jpg format, for you to share online.

Framing and Presentation

Though artwork does not have to be professionally framed, the frames should of a similar good quality; and designed for framing paintings and drawings, not photos. If you have 3D work, please give some thought as to how it can be displayed. *Work not framed or presented to standard will be not be accepted for the show at handing in.* The key things are:-

1. Please label everything carefully before handing in with the title of the work, artist's name, medium and price. Attach this label to the back of the exhibit, or in the case of 3D items, in an inconspicuous place.
2. Glazing can be acrylic or glass.
3. Please do not use clip or photo frames.

4. Fit all framed pictures and canvases with suitable D'rings and picture cord, attached at least a third of the way down from the top. The D'rings and cord should be taught so that they are not visible at the front. Please do not use metal picture wire or curtain eye screws. Central ring supports can be used for minatures only.
5. Pictures must be firmly stuck to the mountboard to prevent them slipping. For this, use acid-free hinging tape.
6. Please do not use scrap cardboard to back framed pictures, or unframed portfolios. Frames usually come with backing board, secured with framing pins. Secure the backing board to the back of the frame with brown gummed tape or self-adhesive framing tape all the way around the board, covering all the pins. Please do not use Sellotape, masking tape or parcel tape here as it's likely to come unstuck and looks untidy. Use mountboard or greyboard to back portfolios.
7. Please make sure the frame, glaze and mountboard are clean and free of marks or dust. Be particularly careful with pastel work. Consider using an inverted double mount to allow any loose pastel dust to fall behind the first mount and be hidden from view. There are some helpful videos on YouTube – search for *mounting pastel paintings*. For canvases, please make sure the edges and corners are tidy.
8. Fragile 3D items must be delivered loosely wrapped in a container. Please label the container with your name so it can be returned with your work at handing out.
9. Suitable pictures for the portfolio stands include paintings and drawings on paper and original prints; but not unframed canvases. Portfolios must be professionally presented, with a mountboard, backing board and cellophane wrap, not clingfilm. Seal them at the back with clear tape such as Magic Tape or Sellotape, *not* masking or parcel tape.
10. All the tape etc. mentioned above is available from art materials suppliers, including Hobbycraft, Great Art and Jacksons.

Art in the Garden at the Jan Griffiths Garden, North Boarhunt

Art in the Garden was on for a fortnight in June, hosted by ceramicist Jan Griffiths in North Boarhunt. Among the artists with work on display were Dee McNamara and Lucille Scott (fused glass); Geoffrey Stinton (sculpture); Mark and Rebecca Ford (wicker sculpture); and WAG member Tony Thompson (ceramics). Maggie Cochran had landscapes painted in oils hanging in the studio. She tutored an oil painting workshop for WAG in February. I recognised some of the artists from other events such as the AppArt Easter show, the Arundel Gallery Trail and an open studio at Great Abshot Barn last year. Jan's studio, shop and exhibition area were at the top of the Garden.

On 13th June, three of us were treated to a warm bright day sketching in the Garden with the wealth of sculptures and ceramics. The more we looked round, the more we discovered, with lots of sculptures tucked away in corners of the garden. I barely touched the surrounding woodland, where there was a *Fourth Plinth* where sculptors sometimes demonstrated their artistic skills.

The garden is managed and maintained by Little Forest Land Art made up of about seven people, including one of our WAG members.

Jan hopes to repeat Art in the Garden next year. If she is in agreement, it would be great if we could sketch there again, hopefully with more of us. The Garden is tucked away, at Evergreen, off Trampers Lane, North Boarhunt, but it is reachable with car sharing and keeping an eye out for Jan's handy pink signs.

Advance Notice – Vacancies on the Top Team

The focus now is on our Annual Exhibition, but there are likely to be vacancies on the Committee – or if you prefer the Top Team – next year. Crucially, we need someone to shadow our Treasurer. If you are interested, please speak to any member of the Top Team. We will also need new people to take over various small but essential tasks which do not require Committee membership, ensuring no one individual is overloaded. More helpers might also enable us to realise some potential ideas for the future. More details in the next newsletter. In the meantime, please have think about how you might be able to help. A list of nominations for next year's Committee will first appear at the evening meeting on 1st November.

Communications

As well as producing newsletters, Joan Lee, manage WAG's website:

www.warsashartgroup.org.uk/index ; and our Facebook page:

www.facebook.com/WarsashArtGroup/

The most recent addition to the website is our our Exhibition poster, on the Homepage and under *Events – Exhibitions*. A reminder, too about the Gallery pages, featuring images of members' artwork. If you would like to be included or want to replace your existing images there, please email me a *jpg* file to Joan. If you find anything on the site which needs amending, please let know. I regularly post to the Facebook page, about WAG's programme; and art-related happenings involving our members.

GDPR (Again)

Thank you to everyone (the vast majority) who has returned their completed GDPR (General Data Protection Regulations) form to Membership Secretary Fi Haughton. If you haven't, please do so as soon as possible. This will enable WAG to continue to send you newsletters and other paperwork by post, and email you. We are not sending emails to anyone who has not given their consent for us to contact them that way; or if they didn't give an email address when they joined / re-joined us this year. Please be aware, though, that we regularly email members with reminders about happenings in our programme and other events which may be of interest. That's particularly useful between newsletters (after this one, that includes everything happening between now and the beginning of November). The Exhibition entry form now includes three tick boxes for you to give WAG your consent to pass on your details to exhibition-goers interested in your work and wanting to contact you; perhaps for potential sales.

This newsletter is going out to everyone who joined / re-joined WAG by the beginning of June. If you know someone who would like a copy, and would like to remain a member of WAG, please remind them to pay their subscription.

Members' News

The **Purple Elephant** group held their third annual exhibition at Titchfield Parish Rooms over the weekend 9th/10th June. Some WAG members will be participating in **Hampshire Open Studios**, 18-27th August, either individually or as part of groups such as Painters on the Green, Solent Art Society and the Grayladyes Art Foundation. Details in the Hampshire Open Studios brochure and on their website. Joan Lee will be among the printmakers with work in **Red Hot Press's** open studio at the Corn Exchange, Southampton SO14 3FE over the weekend 18/19th August and the Bank Holiday weekend 25th, 26th,27th August. Open 12 noon – 5.00pm.

Appraisal of WAG Members' Artwork by Jamel Akib,

A good appraisal needs an experienced professional artist who encourages audiences of all abilities through constructive comment. At the same time, they should be honest, praising the strengths; pointing out the weaknesses. and suggesting how the work can be further developed and improved. Jamel achieved this, as did Max Hale last year. Now an accomplished, well established artist, with prize winning work at the the Royal Society of Marine Artists Annual Exhibition, we were lucky to have Jamel available to comment on the 20+ pictures brought to our June meeting. There was a varied mix of media and subject matter; including watercolour; acrylic, oil, intricate pencil and ink drawings and even car lacquer paint. There were Landscapes, seascapes, animal pictures, architecture, people, flowers and finishing with a portrait. A picture's appearance to the audience, depends is very much on where they happen to be sitting, the lighting in the hall and any colour or tonal distortion by the camera. It was helpful, then, to be able to view pictures close-up during the coffee break. Some of them looked very different with stronger colour and tonal variation; and was good to see the fine details. As he viewed each picture, Jamel talked about the key things to think about when creating the work to maximise *Interest per square inch*:-

1. Where is the light coming from; therefore where are the shadows and highlights?
2. Where is the focal point? There should be one only, not two or more competing for the viewer's attention. Always put the brightest light, strongest colour; and most intricate mark making here. Use mark making to lead the eye towards the focal point and stop it straying out of the picture.
3. Break horizons and other strong horizontal lines with some verticals, through mark making. This will stop the eye straying out of the picture either side, causing the viewer to lose interest. This is especially important for seascapes and estuaries. Include vertical marks in the background and foreground.
4. Tone – many paintings, particularly watercolour landscapes, benefit from varied, gradated tone, with the lightest tones in the background; moving forward to the midtones in the middle distance; the darkest ones, and also greatest colour value, in the foreground.
5. Would some pictures benefit from being painted in a much larger size?
6. Pricing: take a recently sold painting, in the middle size range; measure it up to get the surface area and calculate the price per square inch. That's what galleries do.

Jamel Akib's website - www.jamelakib.com

Dates for your Diary

Thursday evening meetings:

6th September – Soraya French – Acrylic demonstration – a Beach Scene

4th October – David Boag – Talk – “The World of a Wildlife Photographer”

1st November – Julie Longdon – Coloured pencils demonstration

6th December – pre-Christmas Social evening

Next Newsletter

The next newsletter will be handed out at the evening meeting on Thursday 1st November. The deadline for material is **Tuesday 23rd October**. Thank you to June Davison for her write-up of Joe Dowden's watercolour workshop in June; and to Linda Amor for proofreading. Members' contributions are always welcome, including reports on WAG's Thursday evening meetings and other art-related happenings. More “smiles” would be good to fill in any blank spaces on the flip side of class booking forms etc. on the final pages. Please email material to the Editor, Joan Lee.

Newsletter edited and produced by Joan Lee