

Wokingham Art Society

February Newsletter

Editor – Chris Parry

www.wokinghamartsociety.org.uk



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CHAIRMAN'S REPORT



Hello again!
If you are reading this whilst waiting in anticipation for Paul to start his demonstration please remind me to point out that you only have until Sat 19th February to see his work exhibited at the Mall Galleries in the Pure Gold 50th anniversary of the Federation of British Artists Exhibition. The FBA are showcasing outstanding works by their most eminent contemporary Member artists of which Paul is one! These will be exhibited alongside significant works from the history of the nine societies including previously unseen works by artists such as **John Singer Sargent, Walter Sickert and William Orpen**, on loan from major public and private collections,

Including the Tate. **It is open 10am - 5pm daily but closes for the afternoon at 1pm on Thursday 17 February.**

Admission to the Exhibition is free so DO GO!!!

To think back to before Christmas (which seems a very long time ago) our tree at the Festival of Trees at the Bradbury Centre was admired by all with its ingenious and very decorative 'paintbrushes'. Thank you to all who donated brushes but I am disappointed that only one non-committee member gave us one that had been decorated (despite Chris's fabulous ideas in the last newsletter). So once again it was the committee putting in all the effort. It would be a shame for us not to participate in such events but there is only so much that the committee can do. End of nag!

The Christmas demo was a festive mix of fabulous painting by Dee, delicious nibbles and rather superior raffle prizes including two paintings by Charles Evans. Despite the awful weather at the time, many of you joined in and had a good evening.

The attendance for outings and at workshops has dropped off somewhat, we are wondering whether we are 'getting it right'. Please let any committee member know of any suitable places to visit or artists that you would like to work with and we'll see what we can do.

Once again it is time to remind you that the forms for entry into our Annual Summer Exhibition will be IN THE NEXT NEWSLETTER!! So if you are considering upgrading to full membership get in touch with Chris as soon as possible.

Meanwhile check the notices for Rods ideas for painting to be displayed at Wokingham hospital.

As technology marches on and we are aware that many of you are now using emails as a way of life we would like to send out future newsletters electronically to those who would like to get them that way. If you would like to, then please email me to say so at ssquared@btinternet.com.

Please remember to include your name as it is not always obvious from your email address. Thanks.

Best wishes to you all

Sue

**Coach Trip to the
British Museum -
Sunday 10th
April 2011*

This general interest trip to the British Museum has been arranged to provide both specialist interest for artists and broader content for non-painting partners and friends.

Artists are recommended to visit room 90 where there will be an exhibition of drawings from the Museum's collection by many of the great 20th century artists from across the world, including Picasso and Matisse - entry free.

Other sections of the Museum focusing on different civilizations incorporate examples of art in a cultural context (eg. Middle East room 34, Japan rooms 92-94)

We hope artists will find inspiration from the broad range of exhibits in this vast complex and maybe do some sketching.

Coinciding with our visit there is a Special Exhibition about Afghanistan, entitled 'Crossroads of the Ancient World' for which the adult entry charge is £10. This is pre-bookable.

There is also a free exhibition focusing on Australia.

In addition to the Museum's own catering facilities there are in the vicinity a number of small cafes which offer modestly-priced and ethnically diverse cuisine. Naturally you are free to use the day to also visit other things of interest in the locality if you so wish.

The coach will leave Broad St., Wokingham (in front of Prezzo's Old School House Restaurant) at 9-30am prompt. We depart from the museum at 4-30 pm. Please listen carefully to any directions given by our driver regarding pick-up arrangements as parking in front of the museum is controlled.

There is no charge for entry to the Museum, however voluntary contributions are invited. The cost for a place on the coach is £14 including tip for the driver. Please send payment with booking form to

Liz Manley
47, Langborough
Rd., Wokingham
RG40 2BU Tel
0118-9772569

You will find the booking form at the back of your newsletter.

*Summer Painting
Days*

*Once again Daphne Walker has supplied us with the Reading Guild's programme of summer painting days. Throughout the summer Daphne has arranged different venues where we can paint outdoors with other member artists. The dates and venues are supplied on our Summer Painting Days sheet 2011 which you will find attached to the end of this newsletter
Our thanks to Daphne for all her hard work*



An Evening with Tiffany Budd January Demo 2011

As you'll see from her website and blog, Tiffany is multi-talented and this evening's "Fractured" demo shows just one them - perhaps two, because she could talk humourously, too. The technique is inspired by Cubist and Russian Constructivist work, retaining recognisable objects without losing the cubist/constructivist feeling. Tiffany had preprepared a 50 x 70 cm sheet of black Colourfix pastel paper with a simple white pastel pencil line drawing of a bottle, a wineglass and a table-edge.

There is already a bit of artistic license: in the stubbornness of the bottle and the way lines continue regardless of what is in front of them.

Then came the "Where is the light coming from?" question. "Top left corner", she said, and promptly got out a large straightedge to draw some not-quite random light rays right across the paper. Tiffany then went on to extend features of the drawing out to the edges. The way this is done, and how many are curved or straight, depends on the subject matter and the feeling you want. Here she extended:

- the neck of the bottle
- the bottom of its cap
- the top of the liquid

- the top of the glass
- the right edge of the glass
- the bottom of the label.

This left the paper divided into a large number of differently shaped areas. Each of these is to be separately coloured. The colouring was with Derwent pastels tonight but the same technique can be used with acrylic (blended on the paper) or for silk painting.

The procedure was to apply two or more colours into a single area and then blend them with a finger (or perhaps sometimes with a rolled paper blender).

The blending tended to blur the dividing lines and so these were reinstated frequently. Reinstatement was not necessarily with the original white - more often one of the adjacent colours was used and then blended into the appropriate side. The colours started with white near the light source, and got darker and richer further away. Tiffany used about 15, including black. We were surprised at this, because the paper was already black. Apparently its texture is quite different until the pastel is applied and this can show up quite badly in certain lights.

She does not always use black paper but it seemed appropriate here. If sufficient pastel is used the black ground can actually make the colours look more vibrant. For landscapes or other outdoor scenes she would recommend a lighter coloured paper.

It's important not to carry colours across the lines from one area to another, even if you want nominally the same colour on both sides of the line. Mixing is done on the paper and the usual way of reinstating a line lets you use one constituent of the colour mix to blend one way and a different one in the other.

Some quite bright reds were used but burnt sienna and burnt umber (as well as black at the extremities) were blended in as we got further away from the light.

Some of the shapes were too small for blending with a finger - a cotton bud?

Once we got into the actual wine, Tiffany introduced some lovely magenta and purple mixes.

One of the things that surprised me was how much time was taken towards the end in retouching, even modifying, the lines themselves - but it seemed to be necessary. Pressure of time limited what could be done.

The top of the label, for example, didn't quite fit the surface of the wine but it was only a moment's work to re-draw it with yellow (blended down) and a dark (blended up) to get it right.

Pastel pencil is necessary for some of the tiniest triangles.

A mirror might help show up residual faults but Tiffany felt that very little more needed doing. Unlike many pastel painters Tiffany fixes her finished work. She is very keen on

Gerstaecker Fixative.

Unlike many others this lets the original brightness of the pastel show through after it dries.

It was an excellent evening - and we even learned a little about bottle terminology - like the punt (dimple) in the bottom.

Sam Dauncey



Mall Gallery 'New English Art Club' Exhibition

Our scheduled coach trip took place on 28th November, a frosty winter day, from a revised pick-up point due to Winter Carnival road closures! Most of us had not heard of this exhibition before, however it was recommended by committee members who did know of it's importance. We all set off in good spirits and hopeful anticipation.

And what an inspiration these artists are. More than any other exhibition we have been to as a group this one really got people talking and discussing among themselves and thinking about the art and it's significance. The paintings were very diverse in style and reflected a wide-range of aspects of life in our times. Those who went really appreciated the day and well understood why this exhibition had been chosen.

After visiting the exhibition people scattered to have lunch and explore the other galleries in the vicinity. Quite a few also made bargain purchases in the CASS art shop!

What a pity more people didn't take the opportunity to go on this trip. On the day 31 people went, including a number of members of neighbouring art clubs and of a U3A art

appreciation group. There were 20 empty seats on the coach.

Your committee feels it is important that as an art society we should continue to organise and support gallery trips of this kind which bring members together in looking at the work of top contemporary artists. On the day of our visit many of the paintings were already marked as sold although it was only the first weekend. Paintings ranged in price from a modest £100-200 through to £26,000. **It struck me that many of the artists exhibiting here are likely to be the ones whose work will appear in the permanent collections of major galleries in the future, representing early 21st century art.**

Liz Manley

Exhibition News

Mall Galleries

9th to 19th February

Pure Gold: 50 years of the Federation of British Artists

Monday 21st – Sat 26th

The Wapping Group

“London and its River”

Tate Britain

February 16th – 21st August

“Watercolour”

Tate Britain invites you to challenge your preconceptions of what watercolour is.
£12.70 Concessions £10

Next coach trip is to the British Museum.

Now this is a place that has something for everyone – I would say it has something for the whole family! With the coach taking the strain - door to door, could any one ask for more.

So plan for a lovely day out in April a little something to lift your spirits

Dee Cowell adds a little Christmas Pazzazz to our Christmas Demo

Dee started with some advice about pastel papers. She passed several round, including some Tim Fisher (virtually sandpaper), Sennelier card (nice tooth), and Daler Rowney's Ingres (muted colours) and Canford (vivid ones).

Beginners with soft pastels tend to use light-coloured papers but they may be ill-advised to do so. Dee had painted some boats and a mountain village on transparent film and showed us the effect of different backgrounds by slipping coloured paper underneath. I only caught a few.

Not much of the original background may be visible in the finished picture but enough shows through to give a vibrant cohesion. This is particularly true if you follow her advice and paint one colour lightly over another rather than blending them with the finger (flattens it).

The amount of "tooth" is up to you. If the paper's too smooth you can buy "marble dust" to sprinkle onto a fresh/wet acrylic background, tapping any excess off for another day. Another answer is "pumice gel", scraped on as thinly as you like with a palette knife and sanded back if it's too rough.

Storing half-finished soft-pastel paintings can be a problem. There's a material called Glassine which is useful to separate a stack of them (although the inner packaging of a cereal package is almost as good).

Framing is another problem. Solution? Don't tape the bottom edge to the mount, and use at least double mounts. Cut a bigger window in the one nearest to the painting than the next one, so that loose pastel can fall down out of sight. She's wonderfully casual and experimental with what she does- all this stuff about the marvels of bright paper and up goes a sheet of beige! Underneath were five layers of newspaper to soften the surface of the board. She'd already put texture paste in some crucial places.

The aim was a wintery picture of three children, based on a couple of photos. One was a genuine snowy scene and the other was of the kids running towards you. She did have a coloured version of the children but prefers to work from a black and white copy. Remember, it's all about "kids in snow" so don't put anything in the background to distract the eye from the kids. Charcoal is excellent for drawing with pastels. Here Dee drew just enough to locate them on the page and show where no background scenery need be painted.

Then she went straight into the sunny sky backdrop

with bright yellows, oranges and reds. Knowing that she wanted the heads to stand out she started darkening behind them and introducing mid-distance greens.

The tree on the right was an excuse for a lesson on using pastels with texture paint:- colour taken from the pastel with a wet brush will run to follow the texture (the dark) and you won't lose the tooth. Then, when it's totally dry, white pastel can be touched over the top to give the "snow-on-the-branches" effect. The paper can get damaged if it's not dry.



Several layers of colour, purples and then blues, were used to build up the sky. Next came the snowy surface behind the figures: light blue followed by darker ones, and more darks towards the sides of the picture.

There are lots of colours in snow, so put them in - whites can go over the top later if you want. Dee said

that the figures were going to be darker than the background and she was painting darker behind the lighter (sunlit left) sides of the figures but I can't see it.

She started on the figures by putting in very dark brown splodges for the faces and similarly dark tones for the clothes. . . . but it started to make sense as she went on to the pale yellow hair and touching some bright lights over the brighter sides of the clothes, including very vivid red on the jacket.

As the figures started to take shape I noted four things:

- the colour photo had reappeared but Dee was making her own mind up about colour
- the snowy background was pushed up quite carefully to the edges of the figures with a shaper tool
- pastel pencils were used to get detail
- the drawings were corrected with charcoal.

Lighter blues and whites were glazed over the background snow and over the foreground texture paste. Dashes of white on darks gave the effect of snowy grasses.

This is as far as Dee got by the time the pseudo mulled wine and the mince pies started calling. The specks of white coming diagonally down onto the blond head were in response to a question about how to make it actually snowing, and

might be extended or removed!

She said she would finish the painting later and send us a copy (see [below](#)). If she sticks to her claim to be using the photo on the left as her source for snow colour and texture there's still a fair bit of work to be done. I can't wait!



Look for Dee's finished painting on the website, A great evening = Sam Dauncey

20% discount at the T&G gallery Wokingham

Situated at the corner of Easthampstead Rd

Discount will be given to all members who show a valid art society membership card

Paintings for Wokingham Hospital

In the past, the Society has supplied paintings to the hospital for display and sale and this has been of mutual benefit to artists and patients alike.

The hospital is still keen on the idea but the Society is unable to rely on a single volunteer to collect store and hang paintings for the hospital, to overcome this difficulty as well as providing the hospital with a greater choice of subject matter, we have decided to create an illustrated catalogue of available paintings which we can show to the hospital so that they can make a selection. This catalogue will also provide us with the means of managing the choice of replacement paintings as **they are purchased by patients and visitors.**

If you would like to take this opportunity of having your work displayed for sale, **please email a digital photograph of each of the paintings that you would like to sell, together with their prices and dimensions to Rod Jones.**

One advantage of this scheme is that there is no practical limit to the number

of paintings that may be offered by members other than the fact that the standards of framing and presentation must equal those required for the annual exhibition. Once an initial selection has been made by the hospital, successful members will be notified and arrangements will be made for the delivery of the selected paintings to the hospital.

It is hoped that once the catalogue has been completed, it can be displayed on the Society web site so that members can not only see what works are on offer but also see which works are hung as and when they are selected and thus get a clear idea of the standards and taste of the Hospital selection committee.

Subjects which have proved popular in the past have included not only local scenes but floral arrangements and pictures of pets and toys. Members may also like to consider producing works particularly designed for their therapeutic effect!

Rod's email address is rmj@thingy.com.



March Workshop with Rosemarie de Goede

At the Wade Day Centre on Saturday
19th of March from 10am to 4pm
Price for the day £15 .

Generous and enthusiastic, Rosemarie is a joy to paint with - so come along and spend a day painting with this talented artist. For more information contact

Brenda Baldwin on
0118 9784481

Sunny Andalucia

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04 June, 09 July, 23 July, 10
September, 15 October, 12 November**

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"Painting experience was excellent. Anna is a great tutor..." Lucie Mackenzie, January 2011

For more information visit our website at www.paint-andalucia.com, email enquiries@paint-andalucia.com or call Elaine on 020 8385 2024

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Informal painting group;
Just bring your paints and turn up.

**

Every Monday 2.00 until 4.30. £2.50
includes refreshments.

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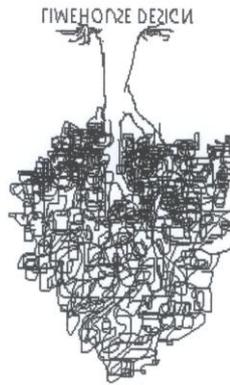
Barbara
Thompson
Tel 0118 9782993

**

Alison Messias
Tel 0118 9783188

Message Board

*Do you have a message for the board?
If so please contact Chris. Tel; 9783040*



20% Discount at T&G

Gallery

corner of Easthampstead Rd

*This is 20% off framing for all
members of the society who produce a
valid membership card*

www.morewokingham.org.uk/voucher

Get on line and claim your voucher

*"Buy one main course, and get a
second for £1.00"*

at the Arts Bar, Wokingham

March Workshop with Rosemarie de Goede

*Saturday March 19th at the Wade Day Centre,
Wokingham. A day of painting from 10am to 4pm*

Price for the day £15

A workshop with this talented artist is a must

Please contact Brenda Baldwin on 0118 9784481

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For more
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Alison Messias

Please email items to
parryhouse@aol.com or send to

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