

THE RAINBOW

Box Art Group Newsletter - Tuesday 30th January
2024

Written by and for the members of Box Art Group (No. 94)

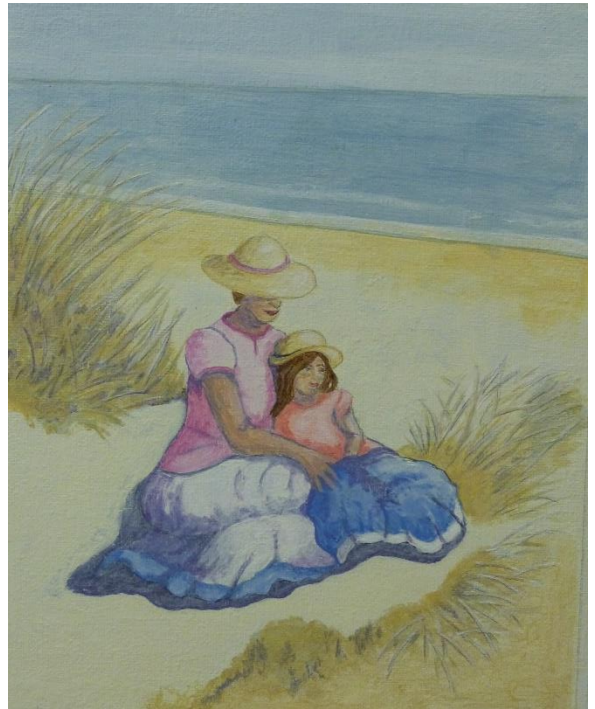
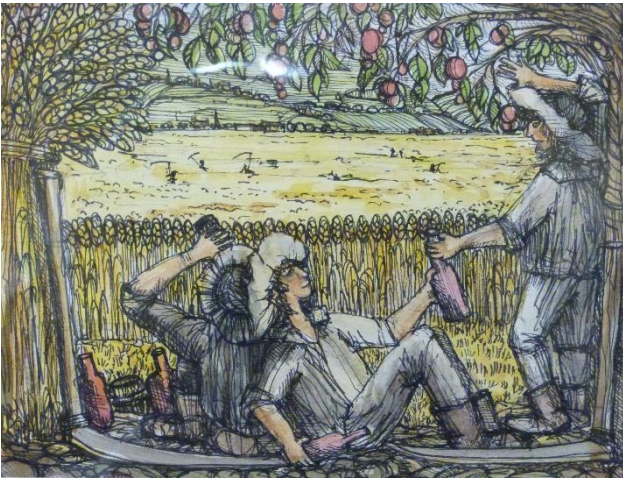
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Competition

A welcome return to Box Village Hall on the 18th saw plenty of entries for the 'Lazy Summer Afternoon' competition, 14 in all, shown below.





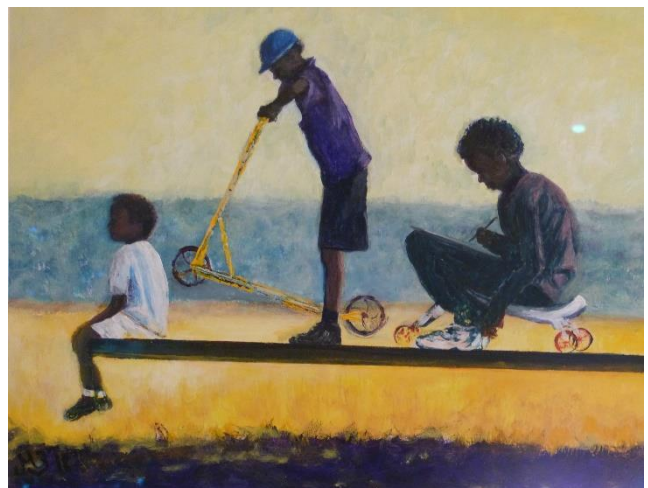


Beth gave a thoughtful and positive critique of all the entries, and when the votes were counted, the winner was Mary Smith's study of the 3 grandchildren on the common, right →.

Apologies for the lack of names against each painting, and for the reflections in some of them.

Check out the latest competition on page 7, set by Roxy.

Pete



Pastel Hints 2: Soft Pastels

There are numerous makes, qualities and types of soft pastels. Inexpensive sets are good if you're new to pastel paintings, but better quality ones are softer and creamier with purer pigments.

As with many art materials, all artists have their favourites. I mainly use Unison soft pastels which I find suit my style of painting. To use a new pastel, I break in half and remove the label. This enables me to use the pastel on its side. Just because a pastel may be chunky, it can still create a thin line by using the edge of the end of the pastel. It is useful though to have a few thin, harder pastels as well and I have a small selection in neutral colours. I don't use pastel pencils, which may be better if you're planning a lot of fine lines, eg for animal fur.

A mixed set of Unison pastels are ideal if you are starting out. Specialist sets are also available, for example, for landscapes or portraits or by pigment. A starter set of 8 mixed colours costs around £41. I have built on my 18 piece mixed Unison set over many years by buying them singly. This enables me to choose the colours I want rather than have several in a set which I may not use. I still use the cheap hard pastels I started with, together with various makes I have been given.

I like a good selection of darks and lights, often using the tiniest of pieces of my favourite colours. Greens can be a bit tricky and I use olive based tints and shades of light green. As I paint trees, I tend not to use the blue green tints which don't look so realistic. Below is just a small selection of Unison colours, at £4.60 each from Jackson's Art.

Jacksons also produce their own make of pastel which I find a good alternative. There are also many other alternative brands which you may prefer.



Brown Earth 18



Dark 19



Natural earth 8



Green 15



Green 31



Green 29



Starter set

Jill H

Serene Seascapes

On 9th December 2023, I attended a workshop at Pegasus art studio with Mel Cormack-Hicks. This was an unexpected surprise as Gail Girling, who had booked and paid for the workshop couldn't make it.

Gail had contacted Peter who put out an email to everyone asking if anyone in the group was free to take up Gail's place, and as I was free I became the lucky recipient.

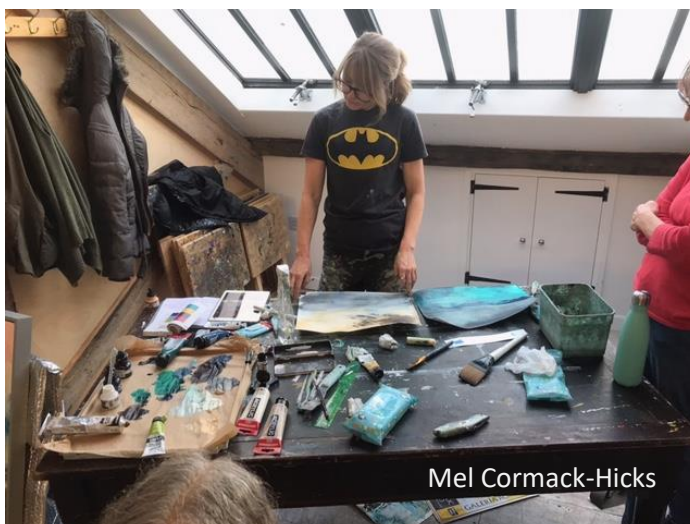
The tutor, Mel was an excellent teacher and I would highly recommend her to anyone who would wish to 'loosen up' their process in painting with mixed media, using acrylic inks and paint with oil pastels.

Mel demonstrated to our group of 8 how to 'play' with the materials, having only a vague idea of which way the finished artwork was going to look. She slapped paint and inks onto paper loosely engaging with the photo image to be copied. The horizon was decided upon during the second stage and a ruler carefully used to mark it. She then almost obliterated most of the horizon with a large brush! Her fun demonstration caused some laughs and gasps as she took us through several different processes. The whole feeling at the beginning was to enjoy being a little bit 'slap happy'! She kept changing her mind with her mark making and going with the flow of painting allowing for those happy accidents that make the art process so exciting. Painting intuitively. She said, "find the juicy bits and try to keep them" A large clear Sennelier oil pastel was used to protect some of the 'juicy bits'.

We worked with 2 sheets of paper taped to the table, spraying with water which helped to move/dribble the inks, then adding several layers of thin paint working to produce something similar to our image selection from photos.

By the time 4pm loomed at the end of the session we were all exhausted and covered with paint & ink but we 'fizzed' with ideas and confidence. I thoroughly enjoyed the day thanks to Gail and was sorry she couldn't make it. I took some pictures so that I could share the experience with other members including Gail.

So I'd like to say a huge "THANK YOU GAIL!" For giving me the opportunity to be part of this fun workshop! *Mary S*



Mel Cormack-Hicks



Mel's Table



My Table

Summer Sessions

Further to our earlier discussions about extending our art sessions throughout the summer, the committee has applied for a grant from the Gloucestershire County Council under their Build Back Better scheme, and with the support of Chloe Turner, our local councillor for the Minchinhampton district, we have been successful. This will enable the hall to be hired for our sessions for the whole of summer 2024, amounting to 44 sessions in the year.

Whether we have any tutor support for these sessions has not yet been decided. However, I hope that we can continue with our summer plein air sessions in parallel with those in the hall.

Whilst this year is covered, our subscriptions will have to be increased to cover the cost of the extra sessions should we wish to continue the summer sessions in future years, and we will assess this summer's take-up and the impact on subs if it is continued.

The committee would welcome any question or comment on this initiative. Please contact me or anyone on the committee with your thoughts.

Nearby Events in February

Lansdown Gallery

Insert Art Here – Saturday 3rd Feb to Saturday 10th Feb (Good on Paper)

Memory House – Wednesday 21st Feb to Sunday 25th Feb

Museum in the Park

Hand-Stitched Stories: Textile art by Sabine Kaner from Tuesday 24th Jan to Sunday 26th Feb.

Sub Rooms

Exhibition on screen presents Klimt and the Kiss (<https://thesubrooms.co.uk/whats-on/klimt-and-the-kiss-1113>) from Tuesday 20th Feb to Saturday 24th Feb, tickets £12.

Painting Holidays

The group has been contacted by a Podi Lawrence who offers painting holidays in Greece, www.greekislandpaintingtours.com (Other painting holidays are available)

Spring Term

DATE	TUTOR	ACTIVITY
25/01/24	Roxy	Set Spring Competition
01/02/24	Roxy	
08/02/24	Roxy	Still Life session
15/02/24	Roxy	
22/02/24	Beth	
29/02/24	Beth	
07/03/24	Beth	
14/03/24	Roxy	Spring Competition Critique

Summer term starts on 11th April.

LIGHT

As we have passed the winter solstice, the days are getting longer and we are experiencing more light. This term's competition is to produce a piece of work that explores the theme of light.

Bring your entries to the session on
March 14th

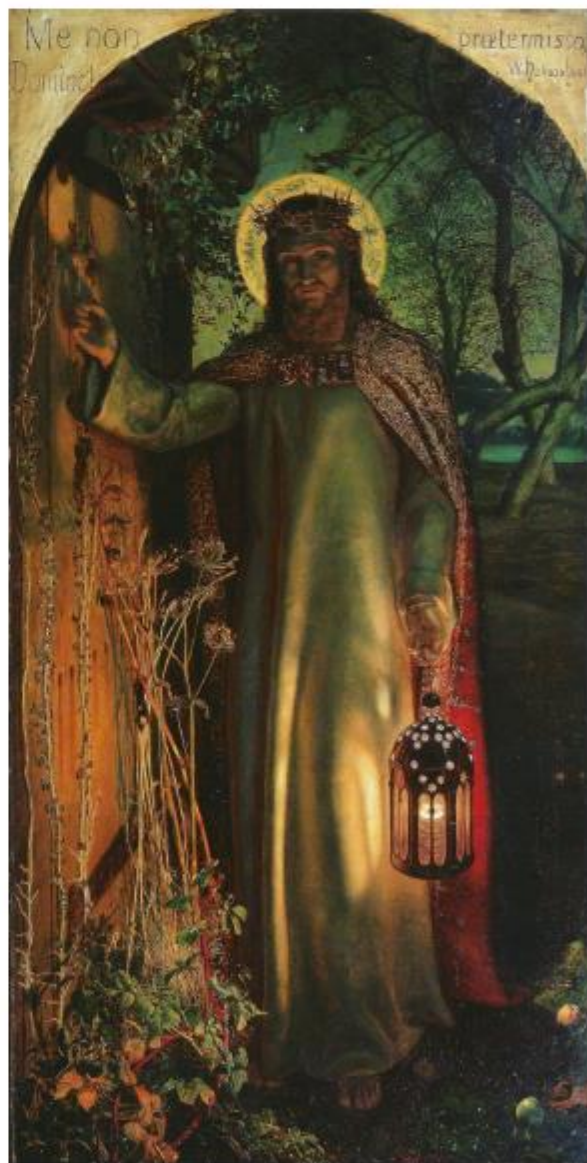
Remember to consider your presentation, and share your process by bringing any research, sketches or experiments with you.

Read on if you are looking for inspiration. Here are some examples of how some artists have approached this theme, but I'm sure you'll have ideas plenty of your own you'd like to explore.



Caravaggio famously used the style known as chiaroscuro, using light (and dark) to create drama in his paintings. Here, in **'The Last Supper at Emmaus'**, he uses lighting to highlight Jesus at the moment the disciples realise who he is after the resurrection. He uses shadows to create symbolism with the image. You can find interesting things about these if you search on the internet.

'The Light of the World' (1851–1854) is an allegorical painting by the English Pre-Raphaelite artist William Holman Hunt (1827–1910) representing the figure of Jesus preparing to knock on an overgrown and long-unopened door, illustrating Revelation 3:20: "Behold, I stand at the door and knock; if any man hear My voice, and open the door, I will come in to him, and will sup with him, and he with Me". According to Hunt: "I painted the picture with what I thought, unworthy though I was, to be divine command, and not simply a good subject." The door in the painting has no handle, and can therefore be opened only from the inside, representing "the obstinately shut mind". The painting was considered by many to be the most important and culturally influential rendering of Christ of its time.





Setting up a still life allows you to control the way that light falls in your composition.



Van Gogh and Edward Hopper use light to create atmosphere in these night scenes.





Monet and Turner explored the natural light of sunrise and sunset.



While Degas and Lautrec explored the artificial lights of the theatre.





Dan Flavin and James Turrell use electric light to create sculptures and illusionary installations.



Katie Patterson created '**Streetlight Storm**', a work using the lights along the pier at Deal. In real time, as lightning struck anywhere around in the world, the lights flashed.



Jeff Wall



LISA MILROY

Have some fun with this theme. Maybe explore something new - the transparency of materials or a process like cyanotype that relies on light.

I'm looking forward to seeing what you do.