



(A member of Maidenhead and District Arts Council)

March 2018

Website: www.maidenheadpaintingclub.co.uk

Dear Member,

First of all we are pleased to have new members on our Committee after the AGM. They will form the basis of planning events and steering us in the right direction. Thank you Liz for remaining as Chair again, Ray as Treasurer, and for Harriet in continuing to update the website. Diane is our new membership secretary and brings with her expertise in a variety of areas. She has already been involved in the redesign of the Club logo. We also welcome Katrina, a new tutor at St Josephs, whose experience will add to our artistic knowledge.

'After studying Art for GCSE and A level , I found it liberating to do the Art Foundation Course at High Wycombe College. This is where I experimented with medium and ideas: I dressed as an iris when presenting my project on the flower!

My enjoyment came with the freedom to express myself, and I think that is why I teach the way I do.

Jewellery / Silver Metal BA (Hons) My first job I worked at the bench for Bourne End Jewellers, plus completed private commissions.



Diane Large, membership secretary

'Having spent five years at Hornsey Art College in the sixties and leaving with a degree in Graphic Design, I worked in publishing in London, designing book jackets and publicity material for various book publishers before having children and being whisked off by my husband to live in America.

My journey into fine art started at South Hill Park in Bracknell where I learned to do etching and lithography, renewed my knowledge of silk screen printing and started to exhibit my work locally and at the Mall Galleries.

I returned to the workforce in the nineties, as designer, photographer and press officer at East Berkshire College but went back to university to do an MA in Computer Integrated Publishing at Middlesex University.

On leaving there I taught desk-top publishing at various outposts of East Berkshire College while also studying textile design, first at Maidenhead Art College and then a further five years at Amersham College (sadly, both institutions either having closed or stopped doing art and design).

I took up painting two years ago at one of Gary Spencer's art classes and I love it. I joined Maidenhead Painting Club last year and am enjoying Gary's class at Norden Farm'. Members or anyone interested in joining the club can contact me on 01628 473859 or email me at diane@dlarge.plus.com.

Dates for the Diary

All events held at Maidenhead Methodist Church from 19.30-21.30

Paul Simmons Oils 19.3.2018

Paul Weaver Watercolour 7.5.2018, Stephen Foster Acrylics 24.9.2018



News from the Groups.



St Joseph's

This Group has worked through a variety of topics in the recent terms. Katrina will often demonstrate the theme, and then individuals can develop their own ideas.
April. 19th, 25th

May. 3rd, 10th, 17th, 24th, 31st June. 7th, 14th, 21st, 28th July, 5th, and 12th.

The Ideas Group

This six weekly session will now be held at Ruby's residence, Mcarthy and Stone, Swift House in Maidenhead. It is a chance to explore an idea in whatever medium is chosen and explain to those attending the process and execution of the art piece. It also provides a platform to discuss methodology and share ideas. It has a regular attendance and all are welcome to join in. Dates: 27 March, 8th May, 19th June.

At Norden Farm with Gary Spencer



Gary continues to inspire our artists with his interesting methodology and by sharing his expertise in a variety of projects.

The latest venture has been to explore animal portraiture from tonal studies into textural and colourful renditions of a variety of animals and birds. As it is the Chinese year of the Dog, the possibilities could be endless with Chinese New Year.



Dates: Thursday (10-12.30 and 1.30-4.00)
April.19th, 26th May.3rd, 10th, 17th, 24th June7th, 14th.21st, 28th July, 5th





The Smile - Gary Spencer- Part 1

The smile is a commonplace aspect of our social interactions and body language, laden with meanings depending on its context. In early depictions of the smile such as that on the ancient Greek archaic Kouros sculptures circa 1550 BC with their generic but gentle and joyful smiles, animating the dead clay with life within, or the theatrical masks designed to symbolise happier and friendlier character. The contrasting idea of depicting people of importance as civilised and dignified beings such as the busts of philosophers and leaders, meant they showed no smile, only serious and thoughtful repose. Obvious smiles are rare in medieval art, but the sculpture of the annunciation on Reims cathedral is one early example (13th C). The archangel Gabriel smiles with great joy as he gives his news to Mary. This is a rare depiction of joy within the Christian tradition. Smiles suggest complex thoughts and feelings within the character depicted, and art during this time was gradually changing from being about symbolic narratives to depictions of actual people which provided a more naturalistic aim for artists.

In academic painting, the face was usually depicted in repose, as this was seen to be the most natural and representative likeness of the sitter (for the same reason smiles are banned from passport photos today). From the intense seriousness in depicting people of great importance and power such as Velazquez's Pope Innocent X of 1650, from there on, faces were in repose, more dramatic and noble than light hearted and cheerful. To be smiling in a painting, a subject had to be drunk, mad or a peasant. Even the famous laughing cavalier (1642) by Franz Hals is not really smiling, and certainly not laughing. Rembrandt (17th C) added further depths to self portraiture by suggesting through his intense and obsessive approach that his penetrating eyes went beyond the surface of his face to speak about feelings within, and self-expression became an opposing force to the idea of portraits simply being a 'service'.

Earlier in 1503/17 there was one exceptionally expressive and inventive portrait created by Leonardo. He had enchanted his peers and the rest of the world with his extraordinary, almost supernaturally memorable image of a young woman who innovated many aspects of what we call portrait painting. Possible the most famous depiction of a smile in the Western world, and filled with enigma, partly due to the smile being hard to define.

'while he was painting her portrait, he retained those who played or sang, and continually jested, who would make her to remain merry, in order to take away that melancholy which painters are often wont to give to their portraits. And in this work of Leonardo there was a smile so pleasing, that it was a thing more divine than human to behold, and it was held to be something marvellous, in that it was not other than alive.' **Giorgio Vasari**

Antonello De Messina was one of the first artist, perhaps, to paint smiles with any sense of realism in the decades after Leonardo. Examples of what we might call genuinely felt and personal smiles appeared in academic art later in the 18th century. Vigee Lebrun smiles with her young daughter in her self-portrait (1786) of happy motherhood, though she would be damned by critics who thought the smile a vulgar and scandalous thing to depict, not fit for art. In 1787, a critic wrote that this smile was *'an affectation which artists, connoisseurs and people of good taste are unanimous in condemning'*. Joyful smiles of a similar kind, expressing the innocence of children and maternal love can be seen in the work of Murillo and Cassatt. This leads us into sentimental and frivolous images, celebrating pleasure such as those seen in the Rococo period. Fragonard paints a girl laughing at a puppy.



This was everything that serious art was not.

King Louis XV considered the toothy smile vulgar.

'There are some people who raise their upper lip so high, or let their lower lip sag so much that their teeth are entirely visible. This is entirely contrary to decorum which forbids you to allow your teeth to be uncovered since nature gave us lips to conceal them.'

To be continued in the next edition.

Wednesday Group-morning Norden Farm-workshop

Wednesday 10.am-12.30

April. 18th May. 2nd, 9th, 16th, 23rd June.6th, 13th, 20th, 27th

July. 4th, 11th

This group is working towards their late September exhibition *The Wednesday Group* as part of the Maidenhead and Cookham Arts Trail.

Elizabeth House, Cookham

There has also been a request from Elizabeth House, Cookham to find an exhibition organiser to organise paintings at the House by the year end. It is a small gallery space viewed by the visitors of this special day centre. Please contact the Manager at Elizabeth House.

Paul Hobbs Exhibition- www.arthobbs.com Jacqui Ward

At the recent exhibition at St Mary's church Maidenhead we were warmly welcomed by the tutor of *Colourwheel* also based at Norden Farm. She spoke about her tutored art classes and her own artistic pursuits.

The exhibition initiated by Paul Hobbs within the context of Faith showed a variety of techniques, mixed media, collage, oil, and acrylic. All artworks had some thought provoking message and Paul the artist was there to explain his exploration of the Christian ethic. I shall always remember the ring of shoes on the stage. Here Paul had asked for a pair of shoes from Christians all over the world. Their biographies showed the story of their shoes as an allegory of walking towards Christianity. A little pair of children's shoes held one story where the adult kept the shoes as a memory of how poor the family were during the War. They had their toe area cut out because as the child's foot grew, the shoes could not be replaced. His exhibition is on tour in churches and schools throughout the country.

February Art Social This was chance to exhibit a varied collection of artworks from the Painting Club. They were of a high standard and enjoyed by all who attended the event. Our thanks go to Liz for organising and to Michael Vicary and the helpers for setting up the exhibition boards. (and to the members for the buffet contribution).



Mandy News

Mandy, our former tutor at St Joseph's had sent us her Christmas greetings and an update of her new Somerset life. We are pleased to see that there is even more inspiration in rural life to add to her tapestry of beautiful watercolours.

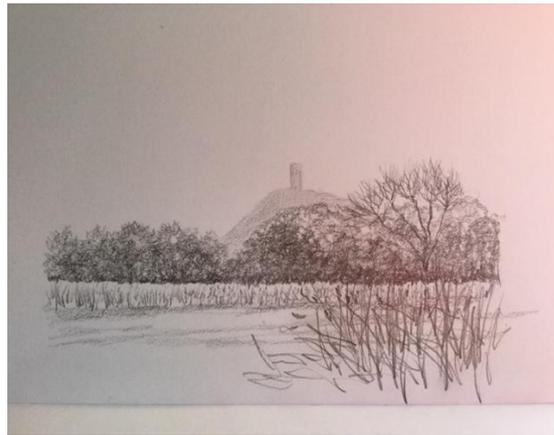


'We are comfortably settled in our new home now, cold short dull days of January were spent exploring the local towns and villages, hanging out in antique shops and coffee shops, and my lovely studio has been full of furniture which I am painting. The famous local artist who lovers of traditional watercolours will know, Eric Sturgeon, painted views of most of the prettiest places nearby (see above) including Somerton, and things really haven't changed too much since .Many new houses are matched well in local stone, and I so love the absence of double yellow lines. (guess what ?- car parks here are free!) There is so much sky here, so always something to see, be it rain or shine, clouds, blue sky, mists, and some beautiful rainbows. I read this week that our local gallery is calling for entries for a wildlife exhibition.

I do not consider myself a wildlife Artist, in my mind it is a highly skilled and specialised field, requiring hours spent shivering outdoors, but judging by the number of "boxing hares" paintings I see in every gallery I visit, lots of people cheat! I learned recently about a flock of introduced cranes which live on the Somerset levels, such majestic birds, and I started to imagine if only I could track them down and photograph them, could I make a painting?

With this in mind, when February 2nd dawned dry and clear, we headed off to the beautifully named Avalon Marshes, which are vast acres of land managed by RSPB for bird life near Glastonbury. Within minutes I saw hunting marsh harriers, too far off for photos of course, but more interesting than swans which peppered the glistening fields. In a cosy hide, sunshine sparkling from the water, a breeze rustled the sedges, but no birds along raised walkways and squelching through the heathland with the sun warm on our backs, a vole hiding under a sheet of corrugated iron.

With my eyes watching my step, something white was bobbing up and down just ahead? It is a testament to having raised two football mad boys that I first thought of someone doing keepie-uppies, but of course not, it was the fluffy rear of a roe deer leaping away only yards from me. His friend stood quietly watching until he heard my camera which beeps when you turn it on. They were both off in leaps and bounds. No cranes or any wildlife photographs that day, but a glorious walk, and I cannot wait until we try again. The chase is on.'



MAIDENHEAD PAINTING CLUB HISTORY

How it all began - the early days

The Maidenhead Painting Club (originally the Maidenhead Portrait Painters) was founded in 1978. But in 1977, the year of the Silver Jubilee of Queen Elizabeth II, saw the embryo club as two separate small groups which eventually became one.

Lucie Bowley took the first step when she formed an art group for aspiring painters. Drawn mainly from parents of pupils attending the Convent School in College Avenue, this group included Brian Adlington, Bill Campbell-Trotter and Mabel Kennedy amongst others. They met regularly to enjoy painting and drawing in the school art room.

The second group was gleaned from enthusiasts attending classes at the College of Art, in the Marlow Road. This group which included Beverley Jeffers, Sheelagh Merriman, Peter Tait, Olive Swift, Elizabeth Rusted, and Eunice Goodman who decided for financial reasons to leave the course and to work independently.

In 1978 a meeting was called at which the two painting groups decided to amalgamate to form the Maidenhead Painting Club. Peter Tait, was our President, was appointed the first Chairman. The new Club began meeting at the Desborough School on Tuesday evenings with the emphasis on Portrait painting. Later meetings of Lucie Bowley's Still Life workshops were held at the Castle Hill Centre on Thursday evenings.

The Club has gone from strength-to-strength and has grown considerably since then, the Tuesday evening portrait Workshop has continued at various venues. The Thursday Still Life Workshop still continues with increased numbers and has spawned two daytime Workshops. Other Workshops have been formed as we shall see as the history unfolds.

I joined the Club in 1980 when Ron Hall was Chairman, I went to the workshop at Desborough School and at the Castle Hill Centre. Ron Hall resigned and went to the West Country never to be heard of again.

In 1983 Beverly Jeffers persuaded me to be chairman, we organised ourselves a little bit better, Beverley and Sheila Merriman were secretaries, I acted as treasurer with Sheila Merriman taking over for a while until Philip Scotcher took over. By then we were quite well organised with regular meetings at member's homes and minutes of meetings. Also in this year Beverley Jeffers and subsequent newsletters by my self up to 1987 produced the first newsletter. Then various members produced the newsletter.

In September 1982 the art room at Desborough School had become too expensive and so the Portrait Group's workshop moved to the Ridgeway School at Maidenhead Thicket which was less expensive. In September 1983 the still life evening workshop moved from the Castle Hill Centre to the hut behind St Joseph's Church in the Cookham Road. At the same time Lucie Bowley started up a Still Life workshop on Thursday afternoons in the hut. In May 1984 Lucie started a beginner's class on Thursday mornings. When the hut was demolished to make way for the new hall to be called St. Joseph's Hall, the Still Life workshops and the Thursday workshop class moved to the old church hall at St Joseph's in September 1985. The workshops stayed that way until 1987 when Janet Wilcox took over the beginner's class followed by Eunice Goodman in 1988. Then later Cintra Pickard was the tutor. Then Tina Mason and Mandy McAllen, then Liz Cooper with Katrina Scott. In 1987 the first Brian Adlington award was made at the annual art exhibition that had been held since the Club started. In January 1989 John Percy started a Contemporary class which eventually turned into the Contemporary Workshop and continued to meet as a three monthly get together at members' houses. This workshop has now been discontinued in its previous form and it now known as the Ideas Group.

The Thursday evening workshop suffered because the Brownies used the hall between the afternoon and evening workshops so the still life set up could not remain and had to be re-setup or a fresh one provided. Also as the numbers declined so the workshop moved to an alternative venue at the Holy Trinity school at Cookham in September 1990. This small but regular group has continued to flourish under the leadership of Mandy McAllen then Michael Vicary and Peter Herdson. The first Christmas In House Exhibition and Social was held in December 1991.

In 1993 the Club held an Open Day at St. Joseph's Old Hall (St. Mary's) where members of the public were invited to enjoy painting and drawing with different media on various subjects. This was a great success and resulted in Tina Mason running two short beginners classes at home, these then resulted in a new beginner's class on Thursday mornings. The former beginner's class was upgraded and continued to be tutored by Cintra Pickard. Resulting in a request from the St. Joseph's Church management all daytime workshops were moved to the New Hall, St. Joseph's in April 1996. In 1995 work on the barn at the Norden Farm Art Centre site revealed the date 1709, presumably of the building of the barn. To commemorate this event, the Thursday morning workshop decided to paint a series of small pictures associated with the period. These were brought together and mounted as a triptych, which has been shown at various venues. The triptych now has a permanent home at Norden Farm.

The Club has organised outdoor painting venues, organised demonstrations and visits to exhibitions etc. There are now 6 Club workshops: Wednesday morning an untutored workshop at Norden Farm, The Ideas group meeting once every 6 weeks with a theme in members' homes.

Wednesday evening a Portrait workshop At the Holy Trinity school, Cookham.

Thursday morning a tutored workshop at Norden Farm,

Thursday morning a tutored workshop at St Joseph's Church,

Thursday afternoon a tutored Workshop at Norden Farm.

Bert Showell 2017

CLUB OFFICERS

Chairmen

Peter Tait 1978

Ron Hall 1982

Bert Showell 1983 - 1988

Lucie Bowley 1989 - 1991

Marjorie Lee 1992 - 1997

Christine Mason 1998 -

Bert Showell 2001 - 2002

Pamela Clarke 2002 - 2006

Alison Adcock 2007-2012

Liz Cooper 2013 -

Secretaries

Early days Beverley Jeffers & Sheelagh Merriman 1985 - 1987

Mary Buffery 1988 - 1990

Pamela Hammond 1991 - 1992

Muriel Parkinson 1993

Maggie Tomlins 1994 - 1995

John Farrant 1996

Francis Hayden-Pigg 1996

Cynthia Payman 1997

Brenda Wilema 1998 - 2002

Sylvia Clarke 2002 -2006

Jacqui Thorne 2007 - 2017,

Treasurers

Bert Showell 1982 Sheelagh Merriman 1982 - 1984
Philip Scotcher 1985 - 1986 Richard Jones 1987 - 2002
Peter Herdson 2001 - 2002 Audrey Huckins 2002 - 2006
Ray Weston 2007 _-

President

Peter Tait 1989 - 2002

Honorary Members

Bob Ashby, Beverley Jeffers 1990 Mabel Kennedy ,Peter Tait 1990
Bert Showell 2003 Tina Mason 2008 Jack Hayden

OTHER COMMITTEE MEMBERS OVER THE YEARS

Brian Adlington	Bill Campbell-Trotter	Kath Sapey
Olive Swift	Val Eustace	June Harrison
Don McMichael	Chris Tyrrell	Julie Cobden
John Percy	Betty Galbraith	Gillian Roberts
Fiona Bunce	Vivian Hurd	Anne Drayton
Cintra Pickard	Alison Adcock	Peter Herdson
Ray Weston		

OBITUARIES

Brian Adlington 1985	Sheelagh Merriman 1988
James Vicary 1997	Joan Forbes 1997
Jack Widgery 1997	Mary Cass 1999
Angela Baker 1999	Joan Maxwell 2000
Muriel Turnbull 2001	Brenda Garrod 2002

In Cley - Keith Francis

For a recent Thursday Group project on architecture I chose this village street scene in Cley on the North Norfolk Coast, which I have visited a few times in winter. Famous for its windmill overlooking the salt-marshes, it is a haven for birdwatchers - and also for London trendies with second homes. The man wearing the green wellies in the picture could be one of either breed!

The façades of these elderly shops with their strange, curved roofs, I must admit, were quite a challenge to paint. Trying to capture the differing tones of the brickwork, flicking dry paint on to the paper to represent the flint walls, and then blending hazy washes to depict the people and the objects that lay behind the shop window-panes was certainly a bit hit and miss. The less said about the cobbled pavement the better.

However if you are partial to smoked food, Cley Smokehouse is definitely the place to visit. You name it, they smoke it - kippers, salmon, prawns, duck and marsh pig to name just a few! But for anyone planning to paint alfresco in that area, I would suggest a very sturdy anchor for their easel. The wind off the North Sea is atrocious - particularly in winter!



Future events

The Proposed London trip to the Mall galleries for a watercolour exhibition on **20th April**. As the gallery is close to the National and Portrait Galleries, there is an opportunity to explore those museums on the day.

National Gallery www.nationalgallery.org 'Monet and Architecture'

Portrait Gallery www.npg.org.uk Victorian Giants-The Birth of Art Photography
£12, concessions £10.50

Cass art for all art supplies is near to the Portrait Gallery. Lunch can be taken in the Crypt at the St Martin in the Fields church. There is also a café bar in the Mall Galleries. Please book through Lindy Jost as soon as possible.

There is also a chance to meet up with Club members on a Thursday during July and August. The main contact is Lindy Jost on 01628 -620903. Further details will be sent out confirming the final dates and venues.

Stubbings House and Garden Centre - **Thursday 17th July**, John Lewis Archives centre, Sonning, Gravel Pit Lake, Taplow.

Portrait Group

This Group is meeting fortnightly on Wednesday nights at Holy Trinity School, Cookham at 19.30. We are always looking for models to sit so if you know anyone who is available, please contact Peter Herdson-01628 621397. Dates: March 21, April 18, May 2, 16, 30, June 13, 17.

Harriet Britaine offers her own private Life Drawing sessions on Monday evening and Thursday mornings at White Waltham village hall. Please see her website for further details. www.harri-art.co.uk and info@harri-art.co.uk. She often offers art sessions at Norden Farm and at South Hill Park Arts centre Bracknell, and hopes to add workshop dates in the future. There is also the opportunity to see exhibitions from the 123 Studio opposite Tesco's. Boville Wrights art shop is still in operation for art materials.

Art is everywhere - Jacqui Ward photo: J Ward



On a recent visit to Bath, the Fashion Museum (free to Art Fund members) had just begun its exhibition on Royal outfits from Queen Alexandra onwards to Sophie . Apart from its chronological history of clothing, this showcase of everyday and more formal functional attire served to add to the interest that we may have in today's young Royals and their choice of designers. However opposite the Assembly Rooms where the fashion is housed, is a delightful museum on Eastern Art. My continuing fascination in costume was drawn to Japanese outfit which would be worn by a male in the 18th century. Attached to their clothes would be a kind of bag from which the *netsuke* would hang.

The British Museum had lent some more *netsukes* to add to the museum's own collection. People have collected these objects as they were easily packed away in pockets and brought into different countries. I became drawn to them because of the story they told. There was such a rigidity to Japanese clothing styles which were uniform and uncompromising, for these *netsukes* carved in boxwood, ivory and other materials were to become a satirical and comedic part of the clothing.



Exquisitely designed, small and on the surface they looked inoffensive, but in reality they challenged authority and were rebellious.

In the other rooms were examples of differently patterned ceramics from China and Japan. I began to think of how these cultures have influenced so many artists in picture composition, subject matter and colours used.

Reference: *The Museum of Eastern Art, Bath* www.meaa.org.uk

Netsuke British Museum www.britishmuseum.org

Fashion Museum- Bath www.fashionmuseum.co.uk

Thank you to all members who have contributed in any way to compiling the newsletter. For your information, there is a wide choice of frames and mounting card at the Range, in Slough. And wherever you go, be inspired! Jacqui Ward