



The Basel

Newsletter of Rugby & District Art Society

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From the President

Hello everyone, and welcome to another New Year. Despite the lockdown and the consequent isolation we have managed to maintain some contact through social media and Zoom meetings, and, of course, the newsletter. All of these have their drawbacks – there is nothing like real face-to-face gossip, is there? – but at least there now seems to be a small light at the end of the tunnel. We will continue to disseminate information, provide online demonstrations and generally keep in touch until the organisation of something approaching normality becomes possible. Until then, keep safe, and keep practising the arty occupation of your choice!

Hoping to see you soon, Paul

Wheely Interesting

Just to be different the December (Zoom) meeting was a demonstration of colour theories by Peter Keegan, although the theories actually turned out to be eminently practical. Peter is a particularly clear and fluent speaker, who discussed the ubiquitous colour wheel based on primary, secondary and tertiary colours in analytical (but easily understood) detail, with an enthusiastic exploration of tints and hues as a follow-up.

The second part of the meeting was a remarkable demonstration of his colour-mixing system - he boasts he can quickly match any given colour, and proceeded to prove it as we watched. Lots of handy practical tips were dispensed along the way – using a palette, storing paint tubes on clips, balancing complementary and warm and cool colours, using pure acrylics, as well as the amazing colour-mixing.

Not just a theorist/technician though, Peter is an accomplished fine artist in a variety of media - maybe we could have him return for a portrait session sometime?



peterkeegan.com

Finger Painting

Wildlife artist Vic Bearcroft took us through the process of pastel painting with a howling wolf as his subject. Working on velour paper he demonstrated how to construct a framework to give solidity, how to pick out tones and darks, how to spot and differentiate between different types of fur, and how to use lighting and subtle colour to give form, drama and interest. He used his hand as an extra tool throughout, showing how to hold the pastels loosely for maximum subtlety, and how to use fingers and palm to blend the colours. The final white highlighting was a heart-in-mouth moment as we thought he was going to spoil it, but it all turned out splendidly.

Vic kept himself hidden until the very end, when he revealed his bearded self to the audience after a fine evening's work, and promised to send us a recording of the proceedings – you should already have received one, but here it is anyway.

Click on the link to enjoy the show all over again (or for the first time if you missed it). <https://youtu.be/BbNDRKIL7pE>



Howling Wolf in Pastel Box Set

Everything you need to complete this painting – including paper, pastels etc.

From vicbearcroft.co.uk/productpage: £6.99
(Seems like a bargain to me! Ed)

Next & Next?

Our 3rd February meeting will be another Zoom presentation, this time by noted watercolour artist Tim Wilmot, so that's something to look forward to.

While on this subject, we are always looking for speakers, so if you know of any interesting and/or unusual artists/craftpersons who offer Zoom demonstrations please send contact details to Paul Torr (mrpaultorr@googlemail.com).



timwilmot.com

Cov Cult

Coventry is now designated 'City of Culture' for 2021, and all members of Warwickshire's main art societies, including R&DAS, have been invited to submit work for a large celebratory art exhibition. Details have already been circulated among members by email but for further information contact Susan Moore mentioning you are a member of R&DAS and expressing interest in the CASE exhibition: susan.k.moore@btinternet.com

Owned (and used) by a famous artist, what's this?



Thoughts on Zoom

About 30 members tuned in to each of our recent Zoom demonstrations; for those of you who didn't manage to do so please note that not only is it fairly easy to access (even our embarrassingly technophobe president managed it), but you can also see and talk to other members before and afterwards. Of course it lacks some of the subtleties of seeing the actual painting, but on the other hand you do have an unobstructed close-up view of the developing artwork, and a clear audio commentary, plus the chance to ask questions. Go on, give it a try (contact Paul Torr if you have doubts).

Who Was It?

Who tuned in to the colour theory demo on the wrong day, and wondered why he couldn't recognise any other Society members? Who, in the wildlife demo, forgot to use the mute button before indulging in a large and satisfying yawn that all could hear and enjoy? Whose dog barked at the wolf? Who tried to send a "howling wolf" email but the algorithm refused it? Who was told to get another seat cushion because only the top of his head was visible in the camera shot?

Facebook Art

You should by now have received an email detailing how to join the Society's Facebook group. A special section (private page) has been set up that is only accessible to members, in addition to the existing Facebook page which can be accessed by anyone.

Now you can message your friends without fear of being snooped on by the local gossip, as well as publicising your latest art to all and sundry on the main (public) page.

Sounds good? Join up today! Jenny Clark is our Facebook organiser, so thank you Jenny. She has provided a direct link for members which you won't find here as this is too public, so check your emails!
jenferclark@gmail.com

It's van Gogh's wool box!

After moving to Paris, van Gogh became obsessed with colour combinations and used coloured balls of wool to test different combinations before trying them out with his expensive paints.

The wool and the red box they were kept in can be seen at the van Gogh Museum, Amsterdam.