

SKETCH PAD



The Newsletter of the Carshalton and Wallington Art Group

Autumn 2024



Chairman's Remarks

Rosie Casselden
8 Oct 2024

Hi everyone, I'm here to introduce myself.

I am your new chairman, and as I am also fairly new to the group, there are a lot of things I have yet to learn. Most of all everyone's name, which with me can be a bit tricky, as I called one of my students years ago 'Kim' for at least eighteen months; her name was Carol; she was too polite to correct me!

I have really enjoyed my first year as a member of the group. I find it gives me a precious two hours a week where I can focus on a piece of art that is not work-related. I am a passionate advocate of creativity and well-being and wish that many more people could discover a way into creativity. I think this is especially needed by younger people, where a creative outlet could really help with the upsurge in mental illness.

My moving forward with CANDWAG is to encourage a broader demographic to ensure the group has a future. Not sure how yet, but I am sure current members will have some ideas.

Christmas is not too far away; in fact, there are only about eight weeks before the Annual Exhibition in All Saints Church Carshalton, so start sharpening your brushes. I really look forward to seeing the wide range of work on show, all presented beautifully and of such a high standard.

Looking forward to a very productive year from you all!

Rosie

Club Notices

FORTHCOMING EVENTS

October 2024

10th Practical Evening : season of mists

17th Demonstration : "Street Scene" [Jenny Whalley](#)

24th Painting Project : Movement 1 : 'The dancer'

31st Practical Evening : Still life

November 2024

7th Practical Evening : the Woodman pub

14th Practical Evening : design a Christmas card

21st Members' work appraisal

28th Demonstration : "birds in watercolour & ink" [Anthony Neald](#)

CandWAG ONLINE

Links:

- [Group Website](#)
- [Group Instagram](#)
- [Group YouTube](#)
- [2024/25 programme of events](#)

London Open House Weekend/ Carshalton and Wallington Autumn Exhibition 2024

by Karen

What is London Open House Festival? London Open House Festival is a two-week celebration of London's homes, architecture and neighbourhoods. During the festival, buildings are opened up to visitors for a range of activities so that people can learn about their history, and any stories connected to them. As well as open buildings, there are urban walks and tours, which are a good way to learn about London's history, architecture and the social significance of the neighbourhoods of London

Carshalton and Wallington Art Group holds their Autumn Exhibition at All Saints Church during their Open House weekend, and as well as our exhibition, the local Camera club has a stand and there are timetabled tours round the building and tower from a couple of local historians. Live music is on during both afternoons and there are a number of stalls selling craft items and jams. Plus, a stall selling refreshments and delicious homemade cakes.

This year the church held their London Open House weekend on the 14th-15th September, and, as usual we took part with our Autumn Exhibition. Fewer artists than usual exhibited their artwork, nevertheless, the exhibition looked absolutely wonderful with an eclectic mix of media and styles, all beautifully framed.



Andrew, Simon, Greg, John and Simon's Dad worked hard bringing the exhibition kit over from URC and putting it up, and then taking it all down and putting it away 2 days later. Gail's husband Michael also came along and helped with the setting up, and Emma organised the stewards schedule, despite not taking part in the exhibition.



Gail donated a lovely piece of her art for the raffle, and 165 visitors to the exhibition voted for their favourite painting. This was won by Marion with 'All Saints Church' and Peter came second with 'Carshalton Condensed'.

We'll do it all again in December when we hold our Annual Exhibition at All Saints on the 6th, 7th and 8th December with our Open Evening on the 5th.

'Painting is easy when you don't know how, but very difficult when you do.'

-Edgar Degas

The Mystery of Eric Ravilious

by Karen



Eric Ravilious was born in Acton in 1903 but moved to East Sussex when he was a small child. He was a watercolour painter, book illustrator, and wood engraver and he is often credited with being one of a handful of painters who revived the popularity of watercolour painting in Britain during the 1930s and 1940s.



As well as being known for his airy landscapes of the Sussex Downs, Ravilious also served as an Official War Artist during the Second World War. This is a painting of Spitfires at [Sawbridgeworth](#) painted in 1941.

In 1942 Ravilious flew to Iceland, and on the day he arrived there, an aircraft had failed to return from a patrol. The next morning Ravilious decided to join one of the air crews sent out to search for the missing plane. That plane also failed to return and after four days of further searching, Ravilious and the four-man crew were declared lost in action. Aged just 39, he was the first Official War Artist to die on active service. Sadly his body was never recovered and he is commemorated on the Chatham War Memorial.

The Art of Israel

by Mercia

In January 2024 I had the privilege of going to Israel. As one would expect, I was apprehensive about the trip, but because I had arranged to travel to the Holy Land months before the war started, I felt that I should continue with my plans to go.

It turned out that my friend and I had a great time. Unlike the usual atmosphere of tourism in the land, it was very quiet and many businesses had closed down, we were practically the only tourists travelling around, apart from volunteers who had come from all over the world to help with the farming and harvesting, because most of the citizens had been called up to fight in the war.

The locals, who we met, both Israelis and Palestinians, were doing their best to try and carry on as usual, but the posters and street art that was scattered around the places that we visited reflected the truth of the tragic situation at hand. Here is some of the art work that was displayed in Jerusalem at a shopping centre in the new city.



The exhibition presents the works of Yaara Eshed and Sharon Ramer Biel and deals with the attempts to cope with the harsh reality of [October 7th](#). It sparks a dialogue between illustration and embroidery. They print them on paper which is crumpled and reinforces the images with appliqué fabric and embroiders over with black thread. Their works, which pull together fragments of a tattered reality and attempt to reconnect them, reflect a harsh rewoven reality.

We then travelled to Tel Aviv and in the old city of [Jaffa](#) (where Jonah caught a ship going to [Tarshish](#), most commonly thought to be the coasts of ancient Britain), we discovered some gems of street art on canvases, scattered around the city:



I don't really have anything to say about these illustrations as they speak for themselves of the traumatic tearing of families and the hostages who still have not been returned their homes and families.

Let us also remember families throughout the world who have been displaced and have become refugees because they can't return to their war-torn homes.

Watercolour Tip

by Andrew

If you use watercolours, do you use masking fluid? Nowadays it seems to have gone out of fashion, with many demonstrators using gouache to make small white highlights at the very end of the painting. Of course, purists of 'transparent watercolour' (if there are any left) would object to this. More significantly, there are occasions when masking fluid makes painting easier. I recently wanted to paint a yacht that had a tall mast with the sail edge-on against a dark and graded sky. It was very difficult to get the sky identical on both sides. The solution was to use masking fluid so that I could paint a graded wash right across the mast and sail.

But how to apply the masking fluid? Most books propose using an old brush, perhaps initially primed with soap, and thoroughly washed afterwards. I find that this does not work very well. After trying various alternatives I now use something that a YouTube video told me about : embossing tools. See the image below. You can buy a set of two or three of different sizes very cheaply (for instance, on eBay). They vary from almost a needle point to a spherical tip a couple of mm in diameter. Start in the centre of the area to be masked and carefully work outwards. I have found nothing better.



And finally

A quick British translation guide

"We'll see"

translation: No

"Maybe"

translation: No

"Could do"

translation: No

"I'll think about it"

translation: No

"Let's talk about it"

translation: No

"I'll see how I feel"

translation: No