

our art

Issue 2 The magazine of the Nottingham Society of Artists

Spring edition 2017



Wolfgang Buttress

Hive of Industry

Inside - Spotlight on Cliff Moughtin
The Model's Voice

Castle Exhibition Review - Painting in Broken Tones

Nottingham Society of Artists

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Cover image:

Located in the lobby of the iconic John Hancock Centre, Chicago, Lucent is the first major, permanent artwork in the USA by Wolfgang Buttress

Welcome

to the spring edition of OurArt magazine.

This edition is bigger and trying even harder to entertain you. An extra four pages have been added to include more pictures and features.

This issue includes our food critic who is reviewing local gallery cafés. Our feisty reviewer of exhibitions to tell you what is a must go see. The views our artist models have about their work, what they are asked to do, what they think of the artists and how they work! There is also some business content in a new draft Constitution for the Society (page 5) for you to digest and comment on before voting at the AGM in June!

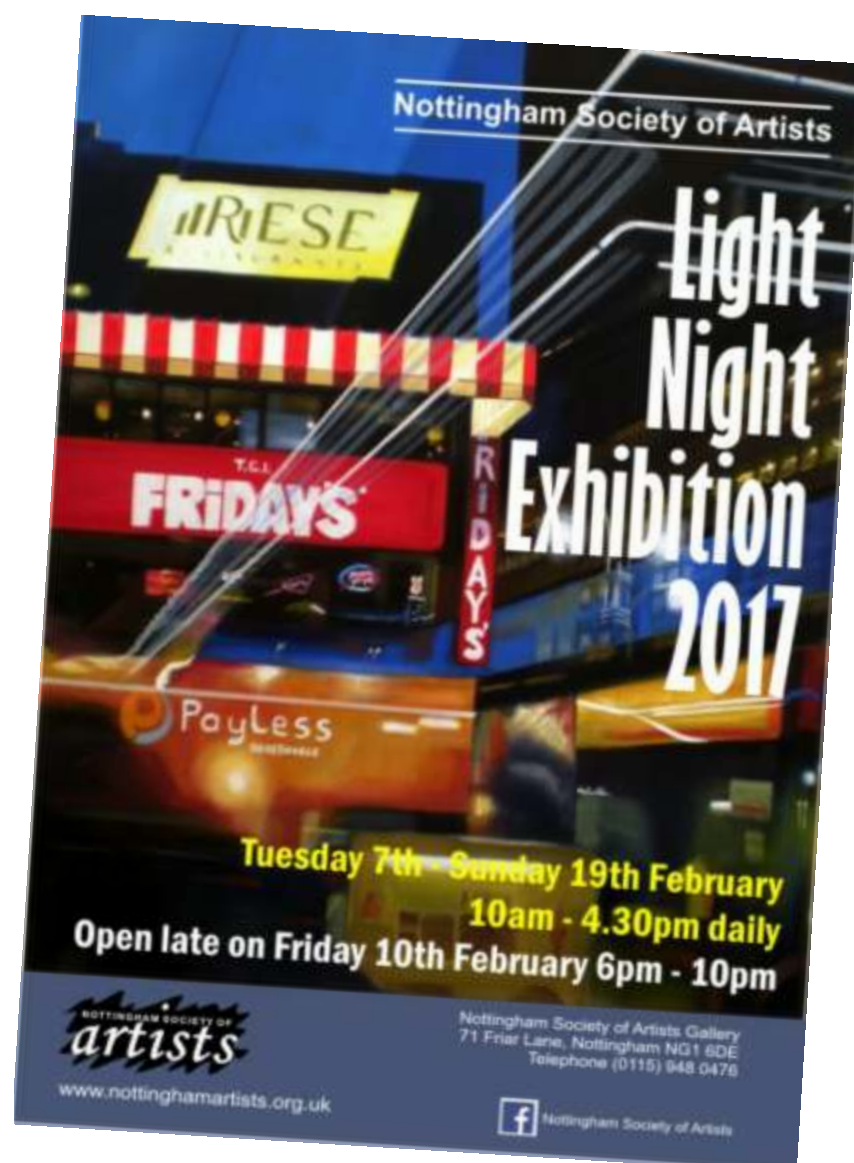
NSofA Society doings:

Our first edition came out in time for the June AGM. Since then the year got ever more challenging arranging events and keeping the gallery busy. The Studio groups meanwhile kept going right through the summer and even through Christmas week. The enthusiasm and painting results have been ever more encouraging.

We are trying a number of new workshops and demonstrations both in the first floor studio and the ground floor gallery. They have been enthusiastically received and so more are taking place on Saturday mornings right now – look out for events on our web site (a new web

format is being launched as of now) always view the studio notice boards for up to the minute news. By using the ground floor gallery for short Member orientated events we are hoping even those with a mobility problem can come and take part. It is only six feet from car or taxi to the gallery door and no steps!

Reporting back on recent highlights:- In mid-summer, the Bank Holiday weekend we ran a **Leonardo Workshop**. This complemented Leonardo drawings from the Royal Collection being exhibited at the Castle. That Bank Holiday Saturday, upstairs in our studio on the top floor, we held a drawing class with two models representing the Leonardo male nude 1504-5 and Leonardo's martyred St. Anne. The resulting drawings were displayed in the gallery and on Bank holiday Monday a public open drawing session was set up in the gallery with again a model as St Anne. Then all the drawings were displayed. John E Wrights the printer demonstrated in the gallery their 3D printing machine as 21st century machine counterpointing our display of Leonardo proposed machines in pop up books. The Sheriff of Nottingham came in the big green car



and stayed more than an hour viewing the exhibition resulting from the drawing day. The Society presented a £200 prize at the **Castle Open Exhibition** for what we consider to be the best drawing or painting displayed demonstrating the skills we as a Society admire. This year we chose 'The Empress' by Lucy Andrews - an oil painting on aluminium. Those who went to view all found this the picture to be the one we most talked about – for the subject, the style of painting and for drawing ability. The Castle Open is a very diverse contemporary exhibition with sculpture, video, photographs and even performance. It is hoped our prize helps keep the traditional forms of the visual arts we practice alive and relevant in that multi-discipline environment.

AG.





Lively morning at the NSofA Portrait Demo

On Saturday January 7th we tried something quite new. The Ground Floor Gallery was going to be empty for some time. With no pictures, no bookings or any signs of artistic activity, it was going to look very forlorn.

So, in a moment of inspiration (or madness?) three splendid members came up with the idea of staging an event, free and open to anyone who cared to drop in.

The three artists, Roger Crooks, Phil Harrison and Colin Treliving, would paint the same subject, each using different media. On this day it was to be a portrait. Margaret Spencer kindly agreed to be the model.

Roger painted with acrylics, Colin used pastels and Phil worked with his tablet and stylus.

It was all arranged very quickly and we had no idea whether it would be successful or sink like the proverbial lead balloon. But it was wonderful!

The gallery was beautifully warm, there were lots of visitors, the atmosphere was buzzy and the paintings produced were terrific. Everyone seemed to enjoy it, even the hard-working artists.

There were many appreciative comments.

We should, perhaps, do more of this kind of thing. It would certainly help to raise our profile in the community. So, if any members would like to do something similar, please step forward!



We would like to thank the following for their support and sponsorship throughout last year.

Fraser Brown Solicitors
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Saturday Mornings at the NSofA

Following requests from members, we are going to continue with a programme of events on Saturdays between now and May. We hope that they will provide interest and stimulation for people who are new to a particular topic or who would like to refresh old skills.

The fees for the morning sessions are £8 for members, £12 non-members.

For Lynda's whole day sessions, which include all materials plus tea/coffee and biscuits, they are **£25 members, £30 non-members.**

For Gordon's workshops the cost per workshop is **£25 members, £30 non-members** inclusive of tea/coffee and biscuits but bring your own materials.

All the sessions are to be booked and paid for in advance. If the tutor finds that the numbers make the sessions non-viable they will be cancelled and a full refund given. Contact details for all enquiries and bookings are given below.

Sat. Mar.11th. 10.30 - 1pm

Phil Harrison: Tablet and Stylus

Contact Phil 0115 916 3716 or email p.s.harrison@ntlworld.com

Sat. Mar.25th. 10.30 - 12.30pm

Shooqi Atrabi: Watercolour Demonstration

Shooqi is a well-known painter and graphic designer. His recent solo exhibition at the NSofA was very successful and well received. **or email alangardner@ntlworld.com**

Sat. April 8th. 10.30 - 1.00pm

Roger Crooks: My way with Acrylic Painting

A chat about the pros and cons of painting with Acrylics and demonstrations on my approach to painting. There will be an opportunity for those who wish, to have a go at using Acrylic paints (provided) Bring your own brushes.

Contact Roger on 07986549419 or email rp.crooks@outlook.com

Sat. May 6th. 10.30 - 1.00pm

Colin Treliving: Pastels

This is an introduction to pastel painting. We'll talk about papers, types of pastels, pastel pencils etc. and take a brief look at pastel painting techniques.

There will be a demonstration and if you wish to bring your own pastels and paper, you can work on the same subject, or if you prefer you can just watch the demo.

Contact Colin on (0115) 9663708 or email colin@ctreliving.fsnet.co.uk

Sat. May 20th. 10 - 3.30pm

Lynda Child: Collagraphy

In the morning you'll create a collagraph printing plate, carving, scoring and stopping out the surface. You'll use adhesives to add materials to the surface and then seal the plate with shellac.

In the afternoon you'll learn to 'ink up' and polish back your plate. Then you'll print your collagraph on a press, making several images to take home.

Contact Lynda 0115 919 9699 / 07536 115011 or email loopylady @ntlworld.com

March 11th 10am - 3pm & April 22nd 10am - 3pm
Gordon Dryden - Life Drawing Workshops

NSofA members £25 per workshop

Non members £30 per workshop

Booking essential

Contact Fleur on 07817 248945

Spotlight on Cliff Moughtin

Cliff has lived and worked in Nottingham for forty years and has been a member of the NSoFA for twenty of them. But although his roots are here, his life has been, and still is, an exciting mix of travel, creativity and involvement in other cultures.

He has a large-scale, on-going art project in Portugal; he paints every day while here in Nottingham; he still enjoys attending short courses and together with his wife, Kate, he has a shared interest in the theatre.

He has written eight books on architecture and urban design. Most of them have been published by The Architectural Press; one has been translated into Chinese and at least one other into Modern Persian. He has written a novel in first draft and ten short stories – all awaiting a publisher! For an eighty-four year-old retiree, that's an impressive C.V.

So, Cliff, start us at the beginning and tell us a bit about your early years.

I was born in Liverpool into a close, loving, working-class family. My childhood was happy, stable and secure. The only anxious time I remember was at the beginning of WW2 when I was evacuated to Wales, to live with my grandmother in her little house. From there, in 1941, high on a hill, we would watch Liverpool burn, fearful for those we had left behind.

Apart from that, all my childhood memories are happy ones.

In the schools I attended I had some wonderful teachers and I'm forever indebted to them for moulding my intellectual life.

Can you enlarge on this?

Well, my first choice of career was art. I'd always enjoyed sketching and painting; a very early memory is of being encouraged to draw the vicar during Sunday services at the Liverpool City Mission. (It was the only sure way to keep me quiet!)

When I was eighteen, I was advised that being a painter was too difficult a way to earn a living, and I was encouraged to consider architecture instead, so this was the path I took. (I worked



out once that, over the last thirty years, I've earned about twenty pence a month from selling paintings. So it was good advice.)

I graduated from Liverpool University with a BArch. and MCD. My Doctorate was from The Queen's University of Belfast.

From 1956 until 1964, I spent time working in the then- developing countries of Singapore, Ghana, Nigeria and The Sudan.

Back in Britain I became Professor of Planning at The Queen's University of Belfast and later at the University of Nottingham. It was from there that I retired in 1994.

Before that, we'd had visions of buying a bolthole, maybe in Derbyshire. But in 1989, we looked at a plot of land in Portugal. We were smitten straight away, so we bought it and, the following year, built our house. It's near to Tavira in the Algarve. We travel there three or four times a year, staying about a month at a time.

What about your artistic life during this time?

Whilst I was working, most of my serious efforts went into illustrating my books. There really wasn't much time to do anything else; it's all happened since I retired.

That's when I started painting in earnest, some watercolour but mostly oils.

At the same time, I was interested in learning how to make mosaics, so I went to classes here in the UK. It was small-scale stuff to start with, beer mats, tiles and the like. I really enjoyed it but soon wanted to scale things up, so I started experimenting. This resulted in a ten-year project that now stands in the garden in Portugal. It's an allegorical piece, showing, on one side, St. Patrick chasing the snakes from Ireland and, on the other, the flora and fauna of the eastern Algarve.

My current mosaic project should take another two or three years to complete. It's a depiction of The Last Supper, using real people from the village as characters in the story. I'd already done a large triptych oil painting of the scene so I used this as the model. The wall has been built for the mosaic, all the tesserae have been bought and the work is well under way. Both the painting and the mosaic are the same size, 9ft wide by 4ft 6ins high. (The painting had to be a triptych, as I couldn't get a canvas that big into the car!)

Do you do any mosaic-making here at home?

No. This is where I paint, some watercolours but mostly oils.

My most recent project is an oil-on-canvas painting based on Haydn's Creation, a choral piece which I found truly inspirational. It's 7ft 6ins long and 12ins high; unusual dimensions! The composition is held together by the double helix, the geometry of life.

So is it solely mosaics in Portugal; is that where you get all your materials?

What happens is that I buy all the tesserae when I'm here and take them over to Portugal to do the work. I know this sounds odd. It is possible, of course, to buy them over there, but you have to buy industrial quantities of a chosen colour (I could line a swimming pool





with blue ones). Now, I get them from Amazon. They sell small packs in many colours, which is just what I want.

Although the mosaics are my main occupation when I'm there, I do paint as well.

When I first went over, the way of life was so different from ours. It was like going back to the Middle Ages; mules pulling ploughs, the winnowing of corn in special threshing areas, the country markets, and Tavira- a beautiful little city of streets and squares.

But everything is changing. There's an influx of tourists and a growing integration into the global economy. So I've been trying to capture this dying Algarve culture in my paintings, illustrating scenes in the old markets, in the rural and urban landscapes, but above all in the colourful people themselves.

It sounds as though you have boundless energy; don't you ever get tired?

Yes, and I do have a sleep in the afternoon. But there's so much more that I want to do and so much to learn that I've no problem at all filling the waking time – in fact there's not enough of it.

We can all agree that this is a wake-up call for those times when we make excuses for not painting or when we're looking for inspiration. Let's invite Cliff to have a final word of advice.

Do your own thing, whatever that may be. Don't give a damn for the views of critics – forget about pleasing a market that knows the price of everything and the value of nothing. Be happy doing what pleases **you!**

This article was written using material obtained from face-to-face conversations with Cliff and from two magazine articles, published in the Algarve. We acknowledge and thank the writers, Lynne Booker for The Algarve Resident and Amber Henshaw for Tomorrow Algarve.

Our thanks, also, to Cliff; clearly a much-interviewed man!
MC.

Draft Constitution for discussion at an open forum before AGM vote.

1 - NAME

The Society is called 'The Nottingham Society of Artists Limited', henceforth referred to as the NSoFA. It is a registered charity, and a registered company by guarantee. The NSoFA is ultimately directed by the Board of Trustees of the charity. (See Articles of Association of the Nottingham Society of Artists Ltd)

2 - OBJECTIVES

To advance arts education for the public benefit, and to promote and encourage participation in all visual arts. To provide a positive environment for artists and supporters of the visual arts.

3 - MEMBERSHIP

NSoFA is non political in nature. No member shall claim to express the views of the Society unless so authorised by the Board.
There are four distinct categories of membership, namely Member, Exhibiting Member, Fellow and Supporter (see below).
Membership is open to anyone at the discretion of the Board of the NSoFA.
Membership is conferred on submission of a completed application form, and payment of the annual subscription due 1st April (or pro rata for members joining during the year, ie 1/12 of annual subscription per month or part month to a minimum of two months)
The rates of annual subscription shall be determined by resolution at an AGM
All members are entitled to participate in any NSoFA arts group or social activity.
All members are entitled to hire NSoFA exhibition space through application to the Board (see Note: Hire of Exhibition Space).
Members may have controlled access to the NSoFA premises and the NSoFA website.
Members are entitled to vote at, and propose resolutions for General Meetings (see note:).
Members and Fellows may propose or second other members for election to Fellow.
DEFINITION OF MEMBERSHIPS

3.1 - MEMBER

Membership is conferred upon completion of an application form and payment of the subscription

3.2 - EXHIBITING MEMBER

An exhibiting member may participate in NSoFA exhibitions.

Application for exhibiting member status requires the submission of three recent original works, with any supporting sketching or materials. The Fellows will make recommendation to the Board that the member either:*be accepted as an exhibiting member, or that the member be advised to resubmit* and how they may provide the required adjustments
Exhibiting members are required conform to NSoFA requirements for exhibiting works. (see note: Requirements for exhibiting works)
Exhibiting members are required to help in the running of member exhibitions. (see note: Procedure for running an Exhibition)

3.3 - FELLOW

Election of a Fellow is to be agreed by the Board.

Any Member may be considered for election to Fellow on proposal to the Board by any voting member and two seconding members. A Fellow should primarily represent best practice and artistic ability of the society. A Fellow is required to support and assist in the administration of the NSoFA. Before election, the Board will request this assurance from a proposed Fellow. (See note: Roles of a Membership)

Any proposed Fellow not wishing to undertake supporting duties may refuse the invitation to become a Fellow. Similarly, any Fellow no longer wishing to provide active support to the NSoFA may revert to being a Member. A Fellow who in past time has given substantial and continuing service maybe invited by the Board to retain title as Fellow Emeritus.

3.4 - SUPPORTER

A Supporter is not a full member of the NSoFA, will have limited membership rights, and may not vote at NSoFA meetings or propose resolutions. A Supporter may attend meetings and may speak at Open Forums, but not at General Meetings.

A Supporter is invited to any exhibitions, talks, demonstrations or social activities, and may hire NSoFA exhibition space. (see Note: Hire of Exhibition Space).
(See note: Subscriptions)

4 - RESIGNATION OF MEMBERSHIP

Any member who has not paid the requisite fee before the June AGM starts will no longer be a member of the NSoFA, and all related privileges will be rescinded.
An ex-member may apply to re-join the NSoFA as a basic member. If they wish to become an Exhibiting member or a Fellow, they will be required to re-apply, or may be re-instated at the discretion of the Board. Full annual payment will be due if this occurs within 12 months of leaving.
A member no longer able to participate in NSoFA art activity may amend their membership to Supporter.

5 - SPONSORSHIP

Sponsorship to the benefit of the NSoFA is welcomed and will be acknowledged commensurately. A sponsor will be invited to exhibitions and social events for an appropriate period of time. A Sponsor may be asked to judge and present prizes.

6 - MANAGEMENT OFFICERS:

Officers of the NSoFA are elected at each Annual General meeting and shall comprise:

- Director General (who may be the Board Chair)
 - Treasurer
 - Directors of the Board as set out in the 'Articles of Association'
- The Board may appoint a Chair for Art and Artists and any other committee or positions required for management of the Society.
Note: Apart from the Board, those in management positions may receive payment.

THE BOARD:

The Board operates within the rules of the Articles of Association. The following notes are for quick reference only.

The Board, including Chairperson and Trustees, must consist of a minimum of five and a maximum of nine Directors, the quorum for Board meetings when 5 being at least 3 of this number.

A majority of Board Directors must be Trustees and take legal responsibility for the Society. Trustees have the ultimate sanction in the proper running of the Society.

The Board may, by a majority vote, take or amend any decision to better promote the proper running of the Society.

Members of the Board are elected to serve for a period of three years by rotation on an annual basis. After 3 years, Members of the Board must be re-elected by the membership. The Board may co-opt a Director for a one year term.

In principle, two Members of the Board shall be assigned to each area of activity of the NSoFA suggested as, but not restricted to: **Art and Artists, Promotion and Marketing, Building and Maintenance, Finance**
Persons elected to the Board, or to office shall remain in position until the conclusion of the following AGM. In extraordinary circumstances the Board may appoint a temporary replacement.

7 - ANNUAL GENERAL MEETING (AGM)

7.1 - Notice of an AGM

The NSoFA AGM shall be held annually at a date and time agreed by the Board. Members entitled to vote will be given 28 days prior notice.
The AGM will be chaired by the Board Chair or another Board member.

7.2 - Duties of the AGM

Chairman to report on the activities of the NSoFA

Treasurer to present the annual audited accounts and balance sheets for the preceding financial year.

To ensure the necessary elections are undertaken.

To consider resolutions on the Agenda

To consider proposed amendments to the Constitution.

7.3 - Resolutions for the AGM

Resolutions by members must be proposed, seconded, and provided to the Board in writing no less than 21 days before the date of the AGM.

7.4 - Resolutions on additions or alterations to the Constitution will be accepted on the vote of 3/4 majority of those present and eligible to vote.

(Note that this is above the requirement for other votes).

7.5 - Adjournment of AGM. In exceptional circumstances, members of the Board present may resolve that the meeting be adjourned. The Chair at the AGM will specify time and date for the reconvened meeting.
(See note: Resolutions and Voting)

8 - EXTRAORDINARY GENERAL MEETINGS (EGM)

8.1 - Notice of an EGM

8.2 - An EGM shall be called by the Board within 21 days of a written request signed by 20 members or twenty percent of the membership (whichever is the lesser number).

The Board shall state the purpose of the EGM, and provide a minimum of 48 hours notice of the meeting to voting members.

8.3 - An EGM will confine itself to debating the subject proposed on the written request.
(See note: Resolutions and Voting)

9 - GENERAL MEETINGS and OPEN FORUMS

9.1 - Notice of a General Meeting and an Open Forum

The date, time and agenda shall be displayed on the premises of the NSoFA at least 10 days before.

The meeting shall be chaired by the Chair of the Board, or in absence, another Board member.

Discussion at the meeting shall be confined to items on the agenda.

The quorum at a general meeting is 25 people to include a minimum of 15 members entitled to vote.

Voting members may vote on each motion, the Chairperson holding the casting vote if necessary. Voting at an open forum is advisory or indicative of membership views.
In some circumstances, the Board may consider that the full voting membership should have the opportunity to vote in writing beforehand. These issues will be clearly highlighted on the meeting agenda, with a final date for voting.
(See note: Resolutions and Voting Protocols)

10 - EXPULSION OF MEMBERS:

Any Member including those of the Board shall be liable for expulsion from the NSoFA for conduct deemed likely to bring discredit or to subvert the interests of the Society.
(See note: Complaints procedure)

Full printed version with accompanying notes may be collected from the NSoFA studio or downloaded from the website www.nottinghamartists.org.uk/

Nottingham Society of Artists. - Edition issue 2017

Wolfgang Buttress

– Hive of Industry

By Paul Hempstock

Behind an inconspicuous garage door in a suburban street in Lady Bay, a long passageway lined with plants leads through a doorway to a bamboo lined courtyard and the stark modernist studio of Wolfgang Buttress.

The glass-walled studio is flooded with light and equipped with huge state-of-the art Apple computers for the team of half a dozen who work there. The walls are covered in sketches and doodles, samples of colours and textures.

It's from here that Wolfgang has designed the artworks, many on a heroic scale, which now grace cities from Chicago in the USA to Canberra, Australia.

Wolfgang graduated from Nottingham Trent University in 1987 with a degree in Fine Art and has kept a studio in Nottingham ever since. Beginning his career as a painter, he became interested in sculpture in his mid-20s. A two year period as artist in residence at People's College gave him the opportunity to learn to weld and work with metal generally.

Although today his works are made in large factories all over the world, it is this grounding in the fundamentals of metal craft that continues to inform his design process.

For the first 15 years of his career, Wolfgang enjoyed little commercial success, but gradually, in small incremental steps, he began to achieve greater recognition.

The big break came only five years ago with the creation of his sculpture *Rise*, a 37.5m geodesic sphere which now dominates the landscape of Belfast, and which was commissioned by the city council to herald a new dawn for their city.

Rise bought Wolfgang to international prominence and the last five years have been, as he puts it, "exceptional". In 2015 Wolfgang was selected to design the UK Pavilion at the Milan Expo. A tradition since the Great Exhibition at Crystal Palace in 1851, the Expo is an opportunity for countries to demonstrate the best that they have to offer – artistically, culturally and scientifically. The venue changes each time, taking in many of the world's great cities.

The theme of the 2015 Milan Expo was "Feeding the Planet: energy for life" and Wolfgang chose to interpret this by exploring the idea of pollination and the declining fortunes of the honeybee.

"Pollinators are responsible for more than 30% of the food that we

eat and 90% of wild flowers" explains

Wolfgang. "The honeybee is one of our most important pollinators but it is suffering because of the lack of biodiversity, climate change and pesticides..."

"The honeybee is a sentinel of the planet, or like a canary in a mine. If the hive is healthy, the world is healthy."

To design *The Hive*, Wolfgang teamed up with physicist and bee expert Dr Martin Bencsik of Nottingham Trent University. By mounting accelerometers within an actual beehive at the Trent campus at Brackenhurst they were able to measure the vibrations which rise and fall with the daily rhythms of the colony. A real-time data link to Milan enabled the patterns created within the living hive to be expressed in the lights and soundscape generated by the sculpture.

"I was interested in creating an immersive experience, rather than just a spectacle, so that it would engage all the senses. With a topic as important as the honeybee, if you feel what is happening rather than being lectured, people will take it inside more deeply. It's the idea of science and art, architecture and landscape all coming together holistically".

The Hive is an extraordinarily complex structure, consisting of more than 169,300 individual components manufactured by an engineering company called Stage One in Yorkshire at a cost of around £6m. The onsite build took three months.

The cost of £6m seems extravagant until you compare it to the £40m allegedly spent by the Chinese on their pavilion at the Expo. Not only that, Wolfgang's pavilion won the BIE Gold Award for Architecture and Landscape. It was the first of 19 awards that the sculpture has now received.

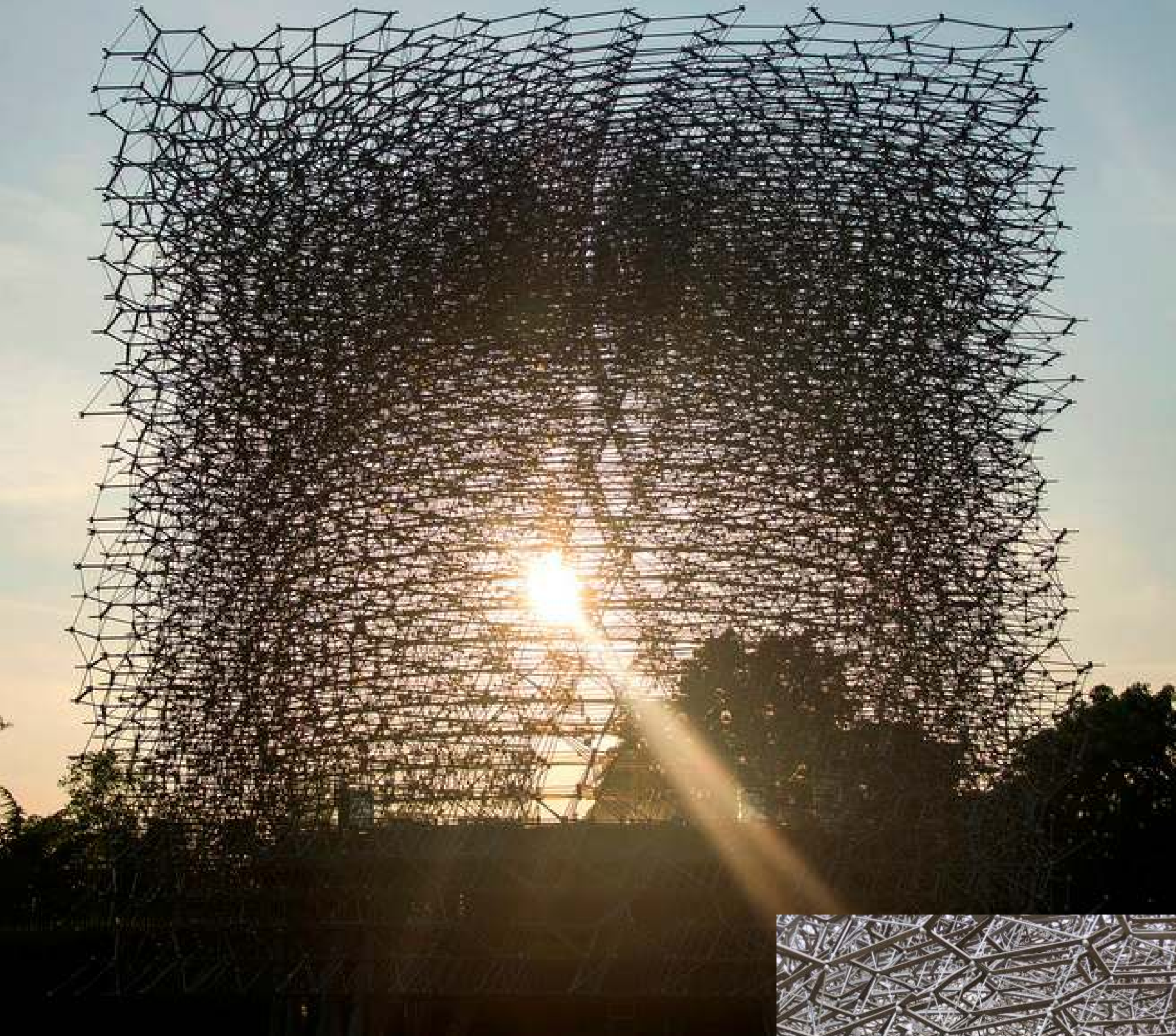
Many of the pavilions at Milan (including the Chinese one) were designed to be dismantled and discarded at the end of the Expo. Although 3.3 million people had experienced *The Hive*, Wolfgang felt that this would be an unconscionable waste. So *The Hive* was built to last and it went on to find a new home at Kew Gardens in London.

The Hive will stay at Kew for at least two years, after which many other organisations have expressed an interest in hosting it.

Closer to home, if you want to see some of Wolfgang's work you can always nip down to Lace Market Square in town where three sculptural, metallic *Lace Trees* can be found. These were built by spinning the tree frameworks and winding 4 km of bronze wire onto the structure.

The new "Brise Soleil" structure (an energy saving feature to prevent heat gain) has been installed at the iconic £30m BioCity Discovery Building on Pennyfoot Street. Wolfgang's *Corona* is a curtain of aluminium tubes 17 metres high across the front of the building, embedded with fibre-optic lights which respond to signals from NASA satellites monitoring solar flares. Once again, this is a collaboration with Dr Martin Bencsik of Nottingham Trent University.





Wolfgang says of his interest in science, “I was terrible. I didn’t take any of the sciences at school, but as I became older, I began to realise that there are lots of similarities in what scientists are looking for and what artists are looking for. We’re both looking for meaning, to try and make sense of our place in the universe... Over the last ten years I have found it really fascinating to work with scientists, and it has really opened my mind up to possibilities and I think the scientists feel the same.”

Wolfgang has active projects underway in Taiwan and Kansas, USA, as well as others that he is not currently able to discuss. Having moved to Western Terrace last September, he could well be The Park’s most successful artist since Dame Laura Knight.

If you want to own a “Buttress” keep an eye on Wolfgang’s website www.wolfgangbuttress.com where a collection of paintings and limited edition prints is available.

*Above and right - The Hive at Kew
Opposite - Wolfgang*

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of Paul Hempstock, Park News.*



What is an Original Fine Art Print?

There seems to be a lot of confusion about what is and what isn't a fine art print, but by and large the definitions are quite straight forward and easy enough to understand.

A genuine original hand print does not have a 'previous' life as a painting. It is not a reproduction of something that exists in another form, but is conceived and made by the artist only as a print. Some artists do not paint pictures at all and just express their ideas through the various mediums of print. The most commonly used are etching, engraving, drypoint, mezzotint, lithography, screenprint, monoprint, collagraph, linoprint, woodcut, wood engraving and carborundum. As with oil, watercolour and acrylic painting mediums each of the printing mediums have peculiar characteristics which, with a little experience, are quite easy to recognise. Because of their complexity and technical difficulty artists tend to specialize in one or two techniques only, and become masters of their craft.

The first stage in printmaking is creative and the image has to be conceived by the artist and committed to the printing surface. Then the hand printing process takes place and this is either done by the artists themselves or, because it is so time consuming, in conjunction with a highly skilled 'artist's printmaker'. Hand printing means exactly what it says and impressions are taken on small manual presses. They can be printed in many colours and the paper bearing the image can go under the press as many times as there are colours. There are no mechanical shortcuts and because so much hand work is involved each print can vary to some small degree. These differences can impart a high degree of exclusivity within a small edition.

Reproductions.... how they differ from hand prints.

A reproduction, as opposed to an original hand-made fine art print, is a copy of an existing image. A photograph is taken of the image and, by means of mechanical reproduction using the four process colours yellow, cyan, magenta and black, the printed copy is made. These four colours, seen under a magnifying glass as millions of tiny dots, blend together to create the illusion of full spectrum colour, but the intensity and hue will

never match the exact colours of the original painting. Size, of course, is normally changed as well, and textural qualities disappear altogether. The advantage of a reproduction is that large numbers can be produced cheaply and each print will bear a reasonable approximation to the original. The unit price should also be much lower because of the economies of mass production. The process is most widely used for reproducing really popular paintings, for which there is likely to be large public demand, thus making good art accessible to all for just a few pounds.



Limited editions..... what are they and are they worth it?

Be wary when you buy a limited edition print. Check first that the print is hand made and not a commercial reproduction. Hand prints, because they take so long to make, are normally produced as small editions between 25 and 150. Each print should be signed and numbered by the artist, and the price you pay will reflect the relative fame of the artist, the size of the print, the number of colours used, the size of the edition and the complexity of the hand printing process employed. Commercially printed reproductions are normally made in large numbers, often 750 or more, but even these are sometimes offered as price inflated limited edition prints, signed and numbered by the artist who painted the original image. The buyer is effectively paying a huge premium for the artist's autograph, though he or she will have had nothing to do with the production of the print itself. Unlike a quality hand print by an established artist, reproductions are unlikely to have any long term value beyond the pleasure they give.

This article originally appeared in one of the Newsletters issued by the (much missed) Orange Street Gallery in Uppingham. It is reproduced here with the kind permission of the author and Director of the gallery, John Gilboy.'

Playing The Blues - an etching by Lynda Child.
Newstead Abbey - a collagraph by Lynda Child.
All that Jazz - an etching by Lynda Child.

Lynda runs print making workshops in each of these methods.
 For details contact her on 0115 9199699 or 07536 115011 or by email loopylady@ntlworld.com



Chapel Gallery at the Framework Knitters Museum

(an NSofA – FKM collaboration)

I write this as we near the end of a highly successful 1st year of the Chapel Gallery, Ruddington. This unique gallery is the result of a collaboration set up between the award-winning Framework Knitters' Museum (FKM) in Ruddington and the NSofA, by the then FKM manager Paul Baker and Nigel Boughton-Smith, an NSofA member and 'Rudd-ite'. The gallery itself is housed in a former nonconformist chapel adjacent to the museum, so benefits from the visitors and tourists that the museum attracts. The concept is of a rolling exhibition, with 3 artists exhibiting every 3 months. So far 9 artists have exhibited, and comments have been very favourable: *'I thoroughly enjoyed exhibiting at the Chapel Gallery- a delightful space'... 'a great space to exhibit paintings- very distinctive and completely different from our own gallery'.... 'wonderful space to exhibit. I set up an easel one Thursday and had a few people saunter in, many stopped to chat, it was a thoroughly enjoyable afternoon'.*



Paul Baker has recently left the FKM to take up a new post as director at Cresswell Craggs. He was a very enthusiastic supporter for the establishment of the Chapel Gallery and understood the mutual benefits it could bring to both the NSofA and the museum. Without Paul's hard work and that of the museum volunteers, the project would never have succeeded. I wish him every success in his new venture. The new manager, Nicola Wood, shares Paul's enthusiasm for the gallery and has the added advantage of recent experience in Erewash of running a museum with art gallery attached, so we look forward to a continued and exciting collaboration.

The next exhibition with artists Richard Simkins, Doreen Hunt and Nigel Corlett, is planned to open on 4th March and will continue until June. There will be a preview on Saturday 4th March from 11.30am - 1pm to which all NSofA members are invited. Opening times for the Framework Knitters' Museum are: Wed-Sat 10am-4pm; Sun 1-4pm.

The continued success of the Chapel Gallery depends on visitor numbers and having a full programme of exhibitions. As NSofA members, we all play a crucial role in both visiting and signing up to exhibit so please get involved. Ruddington is an easy and interesting place to visit- the no. 10 bus leaves every 10-20 mins from the city centre and comes directly into the village. We have tea-shops and cafes and a beautiful country park with steam museum at the edge of the village. For those with children/ grandchildren, the Framework Knitters Museum offers dressing-up and interactive displays, and the park has a BMX track, large playground, outdoor table-tennis and gym, as well as an attractive lake and visitor centre. So come and visit the gallery and make a day of it!

If you would like to exhibit paintings in the gallery, please contact me (details below) so your details can be added to the exhibitors' list. And if you would like to see the Gallery, remember the 3rd March party; or please visit, and spread the word to friends and family.

Nigel Boughton-Smith, Chapel Gallery Co-ordinator and Co-founder.
0115-921-1330/ 07576 625191 nigel.boughtonsmith@btinternet.com



Nigel at the Chapel gallery

Dine with Dawn!

Djanogly Cafe, University Park

As I have been partaking in my biannual employment as an invigilator for the university, it was only right that I should review the newly refurbished Djanogly Cafe, the one attached to the Djanogly Gallery at the university.



The cafe definitely has a more cosy feel to it with various styles of seating and a lovely communal type of circular seat placed in the centre of the room in which about ten people can sit snugly inside. There are still the armchairs in the window, overlooking an interesting fountain with urban backdrop and lots of smaller tables dotted around. There is a nice feel to the place and the staff are very pleasant.

The counter displays delicious looking cakes priced from £2, various choices of Paninis and beautifully presented rolls; also baked potatoes and soup and a limited range of salads all very reasonably priced. You can have a very trendy afternoon tea with scones and even an upmarket one with a glass of prosecco for £12! I had the mushroom soup and roll finished off with a vanilla scone with jam and cream and a very substantial pot of tea, all of which were delicious.

I would definitely endeavour to spend another lunchtime here again, gazing out at the boulevard beyond, watching the fountain forever throwing out it's water with continuous gusto, dreaming of tea, cakes..... and prosecco!

The adjoining gallery presents the work of mainstream artists and the next exhibition starting on the 4th March is Winifred Nicholson. A gift shop also offers a selection of designer jewellery, books etc. There is some parking but the best way of arriving is surely by tram which stops just outside! Happy eating!
DW.



Painting in Broken Tones



'Full Summer, Ludham, Norfolk' painted in 1902 by Sir John Alfred Arnesby Brown, RA and former President of the Nottingham Society of Artists.

Sir John Alfred Arnesby Brown RA 1866-1955 in the Long Gallery, Nottingham Castle Museum and Art Gallery (until 30 April 2017)

...A beautiful day, deep in the East Anglian countryside in the years before the Great War. A small boy, perhaps ten years old, directs a herd of cattle along a leafy lane towards a sunlit meadow. The summer sun penetrates the foliage above, forms pools of dappled light on the rough ground and illuminates the flanks of the ponderously moving animals...

Many readers will readily identify the picture to which my brief description relates. It is, of course, 'Full Summer, Ludham, Norfolk' painted in 1902 by Sir John Alfred Arnesby Brown, RA and former President of the Nottingham Society of Artists. This work, long a favourite of regular visitors to the Castle, is at present the centrepiece of a concise but informative and engaging exhibition at the south end of the long gallery. The show consists of only eight paintings (one portrait and seven landscapes) from the Castle's permanent collection.

Arnesby Brown was born in Nottingham in 1866 and studied at the Art School under Andrew MacCallum (see the monumental painting 'Major Oak Sherwood Forest' of 1882 hung on the North staircase at the Castle). He later studied under Herkomer at the Bushey School in Hertfordshire from 1889 to 1892. He was appointed ARA in 1903 and, following periods of time working in East Anglia and

Cornwall, he eventually took up a studio in Chelsea in 1910 and from then onwards adopted a seasonal routine of spending the winters in London and summers in Norfolk. He was awarded RA status in 1915 but retained a close connection with his native city, being President of the NSofA from 1912 to 1930. Arnesby Brown enjoyed a distinguished career, exhibiting at the Royal Academy 1891 to 1942 and at the Venice Biennale in 1934. Norwich Castle presented a major retrospective in 1935 and a memorial exhibition in 1959. At present, in this country, his work can be seen in the Tate and Guildhall Galleries, London and in public collections in Manchester, Birmingham, Liverpool, Preston, Worcester, Aberdeen and, of course, Nottingham.

Arnesby Brown belongs to a generation of artists who came to prominence in the later years of the Nineteenth Century and early years of the Twentieth. Like many of his colleagues and contemporaries in British Art, Arnesby Brown was attracted to and influenced by movements from Continental Europe, in his case notably 'plein-air' Realism and the landscape painting of the Barbizon School in France. Parallels can be drawn and comparisons made between the work of Arnesby Brown and that of the Newlyn School, the Glasgow Boys and the New English Art

Club, all of which was influenced in various ways by ideas from across the Channel.

The title of the present Nottingham Castle exhibition: 'Painting in Broken Tones' refers to Arnesby Brown's practice of separating colour and avoiding over-mixing in order to achieve greater clarity and luminosity. This technique is particularly evident in 'Full Summer' but also in two wonderful large scale landscapes: 'The Estuary, Wells-next-the-Sea, Norfolk' and 'May Morning, Nottingham'.

These are two major landscapes in which Arnesby Brown employs the element of sky in order to provide definition, unity and atmosphere. Clouds accumulate, advance and disperse, light changes and shadows move across the land below. 'May Morning' will be of particular interest to local visitors as this panoramic view of Nottingham seen from high ground to the south illustrates familiar landmarks but also indicates the inevitable changes over the past century. Another local subject, simply entitled 'Near Nottingham' provides an interesting insight into Arnesby Brown's working practice of making a small scale 'plein-air' oil sketch as a preliminary stage in the development of a studio painting. This particular study has that spontaneity and vitality which we always associate with painting on location, in direct response to nature and reality. The exhibition presents a further example in the double-sided panel of 'Haymaking' and 'Poppy field' (1880-90), two sensitive and subtle representations of the English rural scene.

Nottingham Castle Museum can be congratulated for presenting this small-scale but informative showcase to celebrate the life and work of a significant local and national artist. His influences, subject interests and technical innovations reveal him to be an artist who continued the English landscape tradition whilst responding to relatively advanced contemporary ideas from abroad.

Arnesby Brown's work represents a direct, objective response to nature and to landscape. He appears to be distanced from any narrative, personal or anecdotal concerns. However for the present day viewer it is difficult to escape associations with the times in which he worked. Many of us today will see his paintings as evocations of a lost rural England and a way of life that has vanished. We can be allowed our own observations, imaginings and thoughts. The small boy herding cows in 'Full Summer' would have been a grown man in another later summer, the summer of 1914.

DWM

Voices of the Models

Model F:

Work country wide

Comparing spaces - they are all similar.

Changing - usually in a toilet - not great and often freezing.

Poses - usually two hours with breaks, the room is usually warm - better than it used to be!

Portrait, costume or life? usually life.

Groups - usually work in silence, but I like light classical music.

What about sitting? I sit still by pure will power!

What do I think about? Where the next booking is coming from and oh my gosh! it's hurting now!

Do I have a day job? Yes I do! the mortgage to pay.

"Changing in a toilet - not great and often freezing"

Model S:

Working all round Notts and Derbyshire.

Comparing spaces - most similar in size to the NSofa. Changing in toilets not great. (NSofA provides a models changing cubicle with heating!)

Poses - from 1 to 2 hour and quick poses 3-5 minutes. Always with breaks.

The funny thing is you can be sat or lying down posing but when you get up for a break you need to sit down again to rest!

Portrait, costume or life? - mainly life sometimes with additional garments!

Groups - usually work in silence.

What do I think about when sitting? - planning the rest of my day and concentrating to keep still.

I have always been able to sit very still.

I have meditation skill. I count from one to sixty x five minutes. I think about the week ahead, what needs doing in the garden or what I would like to do next in the garden.

Do I have a day job? modelling is a profession being paid to sit still and is important to me.

Knowing how long the pose will last is important as it can get hard to be in hold and painful. The model is sometimes forgotten as a person so - being asked if are you ok and being offered a drink first in line is appreciated, in order to have time to drink it - you can't work with a cup of tea in your hand! It's good you are including the voice of the model in the magazine and not just being visual.

"It's a job requiring a certain skill set"

"..has concerns about disclosure of personal detail as twitter and facebook attract unwanted and inappropriate attention on the internet"

"I have meditation skill...."

Model K:

Working all over East Midlands.

Comparing spaces - big is difficult to heat! Won't work nude in the cold.

Changing - is mainly done in toilets. (The NSofA has a model's changing room with heating!)

Poses - from 1 minute to 1 hour

Portrait, costume or life? - which ever pays the most!

Most groups work in silence.

What do I think about when sitting? - planning the rest of my day and concentrating to keep still.

Do I have a day job? I do a variety of jobs but like the drawing modelling best. It's good you are including the 'voice of the model' in the magazine and not just seeing us as visual.

"I used to be a power station control engineer!"

Model L:

Work in Nottingham.

Group - sizes 8 to 25

Poses - around 2 hours with breaks.

Portrait costume or life? - Portrait and costume only. Most groups work in silence.

What do I think about when sitting? - I write my book of memoirs in my head - the good and the bad times.

Do I have a day job? - I am retired and happy! I do Ceroc dancing every week - look it up on U-tube it's like Salsa Dancing. I love seeing the artists resulting pictures and it's great talking to everyone about how they do it.

"Won't work nude in the cold.."

Model J:

Works mostly Nottingham, but anywhere if project is interesting and right money.

Comparing spaces - similar

Changing - I like to make a private space in the room.

How long a pose - 5 seconds to all day! (weeks in past times)

What are you asked to do? Life, costume and performance for me, not portrait or own clothes.

What do you think about when sitting? - keeping still! Ideas for my own work.

Do you have a day job? It is not a career nor a profession but it is a job requiring a certain skill set. I have however lived from modelling alone but now have another job as well.

We are often asked 'do you draw?' some of us do - perhaps a theme for an exhibition? I would help organise it

Coming up..



Members Exhibition

**Tuesday 21 Mar until
Sunday 26 Mar**

An exhibition of work by the
Exhibiting Members of the Society

Jack Findlater Paintings

Tuesday 28 Mar until Sunday 2 Apr

**Spotted Dog Group
Spring Exhibition**

Tuesday 4 Apr until Sunday 9 Apr

An exhibition by the Spotted Dog
Group of artists

Fellows Exhibition

Tuesday 25 Apr until Sunday 30 Apr

The annual Exhibition of works by
the Fellows of the Society.

Rufford Art Society

Tuesday 9 May until Sunday 14 May

NSofA Exhibition

Tuesday 23 May until

Sunday 28 May

Nottingham Trent University

Students Photography Degree Show

Tuesday 29 May until Sunday 11 June.

Nottingham Vision Collective

Tuesday 13 Jun until Sunday 18 Jun

Studio Groups

Tuesday 20 Jun until Sunday 25 Jun

The annual exhibition of work by members attending the weekly painting groups at the Society.

Showcase Exhibition

Tuesday 11 Jul until Sunday 16 Jul

An exhibition selected by independent judges for Society Members and Fellows.



Gallery Rental

Our gallery is open all year round, the studios are used daily and most evenings

The main gallery is available for exhibitions from £60 a day. Facilities include a kitchen and cloakroom. The lighting is excellent.

Education & Studio

Available for courses, exhibitions and meetings. £40 a session. Facilities include a kitchen and cloakroom. There is a screen and digital projector available.

Outreach galleries

KnK Gallery

Aspley Lane, Nr. Bluecoates School

Framing and photographic studio with gallery giving exhibition space to one member per month. No NSofA supervision required.

Chapel Gallery

Ruddington Framework Knitters Museum

Good size gallery giving exhibition space to 3 artists for 3 monthly periods. Some NSofA stewarding required. Contact - Nigel Boughton-Smith, Chapel Gallery Co-ordinator.

0115 921 1330 or 07576 625191

nigel.boughtonsmith@btinternet.com

Join us

Membership is open to all over age 18. There are Sponsors and Supporters, Members and Fellows. All receive event invitations, this magazine and website access.

Members can have painting membership and exhibition membership.

Join online

www.nottinghamartists.org.uk/join

or by telephoning 0115 948 0476

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Roger Crooks, Alan Gardner,

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Nigel Boughton-Smith

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www.nottinghamartists.org.uk



New NSofA website launch expected soon

An updated Society website is on its way. It is about to be rolled out to the full membership, and then released into the wild shortly after that.

Created by Phil Harrison with rigorous testing by a small group of members, the new website will enable members to create their own artist's profile and gallery of pictures. Access to useful documents and information will also be available to members.