



# November 2021 Newsletter

“The desire to create is one of the deepest yearnings of the human soul”

			Exhibition at Table Bay Mall, dates postponed as space is used for vaccinations
			<b>Challenge;</b> please send Lindsay via WhatsApp 083 778 4098 an image of your artwork to post onto our digital platform just to keep interest going, Theme “My inner child released”
November	Tuesday	23	Date was changed due to load shedding: ZOOM DEMO: 7pm, link was sent via email, Penny Steynor Watercolour
	Saturday	20	SASA Art In The Park at Rondebosch Park.
	Fri-Sunday	26-28	CCITC “This is Art’ Exhibition weekend
December	Saturday	11	Plein Air outing to Toeka Store at Domaine Brahms Wine Farm, Agter Paarl. Contact Jo-Anne 0823026406, meet 9am onwards
	Friday	31	Close of entries for SA Artist Landscape Competition
January	Thursday	20	Zoom Demonstration, TBA
February	Thursday	20	Live meeting at Bowls Club, AGM, in-house competition with theme ‘Welcome Back.’ Party with snacks provided by BASE and fun quiz by Renee

Our Zoom demonstration date was changed from 18<sup>th</sup> to the 23<sup>rd</sup> of November, due to load shedding. We will have another Zoom demonstration on the 20<sup>th</sup> of January, demonstrator still to be announced. And our first LIVE meeting for 2022 will be on the 20<sup>th</sup> of February, if Covid restrictions stay as they are. BASE will provide platters of snacks, so there will be a social party atmosphere. Please bring an artwork for our in-house competition, Theme: “Welcome Back” and we will also have a fun group quiz and AGM. If you are interested in joining a BASE WhatsApp group specifically for Broadcasting announcements of BASE events, Plein Air, Meetings and exhibitions, Please let Gayle know via WhatsApp 0723755657, and you will be put on a list. When we have enough interested members a cell contract will be purchased specifically for this.

**Exhibitions:** We await confirmation of dates from Table Bay Mall. The committee are actively following up on other possible exhibit venues, such as local wine estates and other local shopping centres and we will let you know the progress of this as soon as we have feed back. Please contact Glenda 082 222 2820 if you have any other suggestions or contacts in this regard.

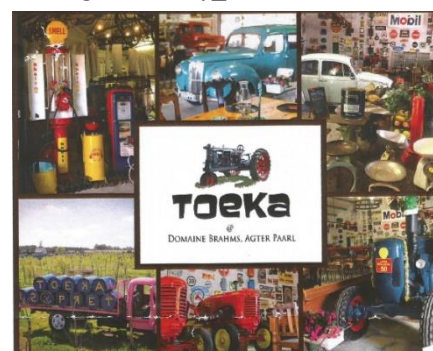
SASA Art in the Park was well attended by BASE members and a fun day was had by all with lots of feet going through the park and some sales too. Congratulations for taking part and to those that sold.

**Facebook:** Michele Collins, together with Lindsay Tedder will be contacting each of our members to put a short ‘blub’ about themselves and images of at least 4 of their artworks onto BASE Facebook and Instagram platforms. Individual album’s will be created for each member, which can be updated with new artwork in the future. Please make use of this opportunity to promote yourself and our Society. They will contact you in Alphabetical order, with a new member featured every week.

Challenge this month: “My inner child released”. Follow us on Instagram @Blaauwbergartsociety\_

## **Plein Air Outing:**

Saturday 11 December: Plein air outing to Toeka Store at Domaine Brahms wine farm, Agter Paarl Saturday 11 December. Toeka is 3 large stores and a yard filled with memorabilia to view or purchase. A really magic place to visit which will jolt fond childhood memories. Please consider supporting the restaurant on the premise as a token of gratitude to the owner for hosting us



– good old fashioned boerekos and value for money! Share / offer lifts if possible. Contact Jo-Anne 0823026406.  
News: Cape Painters and Sketchers is a group of like-minded artists who go out plein air painting every Monday. If you would like to join in with this group, please email [sonjafrenz@gmail.com](mailto:sonjafrenz@gmail.com) so that your name can be added to the WhatsApp group. Another WhatsApp group to join: Urban Sketchers, link invitation: <https://chat.whatsapp.com/HBq88D8lVVMLGH0N2F7iye>

**Annual Subs:** We have 53 paid up members. R200 ABSA Bank Blaauwberg Art Society Acc: 9238594101 Branch: 632005 with an additional R60 fee for cash deposits. It is best to pay via EFT . A really big drawcard for our society is that we are a member of SANAVA which allows our members to apply to stay at the Cite Internationale des Arts in Paris. Your 2021 membership card will allow you to claim a 5% discount at Creative Atelier, 44 Oxford Street, Durbanville, Art Source in Cape Town and a 10% discount from Deckle Edge, all branches, and the Italian Art Shop in Rondebosch; and Oxfords Garden Centre and Table Bay Mall. 10% discount at Artland: Art Van Go will offer deliveries to BASE members. Any orders are to be emailed to Linda ([linda@artland.co.za](mailto:linda@artland.co.za)) or call 021 671 6001.



### **Zoom Demonstration by Penny Steynor 23 November:**

#### **About the presenter:**

Born in Staffordshire, England and always wanting to paint, Penny finally achieved her ambition to start seriously in 1980 when an opportunity came up for watercolour lessons with Eric Wale in Cape Town. Jumping at the chance, and having dabbled for years with drawing and painting, she realised that this was what she had always wanted to do. Although her lessons only lasted two or three months, she had already met several special people who were to become lifelong friends and who started to paint together once a week. This has now been going on for 33 years!

Now she teaches watercolour in her studio at her Cape Town home, and paints nearly every day, dabbling in Oils, Pastels, and Acrylics, along with Watercolour, with a relative amount of success.

She has given many demonstrations in Watercolour, and workshops to aspiring watercolour painters, and belongs to several art societies.

She has also been to Pietrasanta in Italy twice to sculpt in white marble and is exploring stone sculpture in general.

#### **The demonstration write up by Renee Morkel**

Multi disciplinary artist Penny Steynor did three quick watercolour demonstrations for Tuesday's evening's zoom demonstration. This included a group of elephants; birds running on the wet beach sand and a vase with Sweet peas. Penny's approach to watercolour is subtle, delicate, loose, lively and energetic. Instead of complete photorealism, her style captures the essence of what she paints, bringing the objects to life.

**Materials:** Brushes: included a range of soft bristle brushes. To cover large areas fast, a large round mop brush was used as it holds a lot of paint diluted with water. The thinner, round, long bristle brushes and rigger brushes provided a range of stroke options. Broader and fine line work was achieved by using the tip of the long bristle brushes. By flexing and pressing the bristles down, broader areas were covered, and interesting paint effects and marks achieved. Interesting innovation included using the sharpened tip of the brush's wooden handle. After being soaked in water and then pigment, it was used to "draw" Sweet pea tendrils. Occasionally wet paint was subtly smudged using the fingertips. Using absorbent toilet paper, excess paint was blotted up.

Palette: round deep ceramic plates/saucers were used. The paint colours were arranged in a circular colour spectrum/order around the edge of the plate. This enabled Penny to pick up colours from the edge and then intermix them in the centre of the plate. The colour arrangement ran from blues to greens to yellows to reds and browns to purples and back to blues. Sometimes she has more than one plate of arranged colours at hand.

Paint colours for the demonstration included: Gamboge Yellow; Yellow ochre; Permanent Rose; Permanent Magenta; *Alizarin crimson*; Opera pink; purple; Prussian blue...

Substrate: The thick absorbent water colour paper was taped down on a drawing/painting board.

Other: Masking tape was used to tape the paper onto the board; water container to regularly rinse brushes; toilet roll to absorb or remove excess amounts of paint or water from the paper.

#### Painting in watercolour:

Penny used the same underlying approach to all three demonstrations. Watercolour pigment was diluted with water, to allow the white of the paper to glow through the transparent layers. White areas of the image were merely left unpainted, to expose the white paper. Watercolour is different from more opaque paint mediums such as oil or acrylic where white pigment might be added to lighten colours.

- 1 Penny worked on white water colour paper, taped onto board with masking tape. This helps prevent the paper from buckling as it dries.
- 2 The composition and basic shapes of the key objects, were lightly drawn onto the paper with erasable pencil.
- 3 The initial background washes were laid down in a fast, confident manner. Bigger brushes such as mop brushes were loaded with transparent pigment diluted with lots of water. This highly diluted paint was dragged up to the pencil outlines of the focal objects. The paper area for the positive objects was left clean and dry, until Penny was ready to work on that section. By keeping the background more loose and subtle, it prevented the foreground and focal objects from being over powering.
- 4 The positive objects were first filled with highly diluted paint. Gradually Penny moved over to thinner brushes and using stronger, more opaque loads of pigment. The approach to brushwork progressed from very loose and free, to more descriptive and textured. Eventually the final touches were added in a more controlled, focused and precise manner.
- 5 The very diluted, transparent background areas were applied with a wet on wet approach, preventing any "hard edges" from developing on the paper. However, when describing the positive objects, she approached specific segments individually in a wet on dry approach. In some segments she would allow subtle blending to take place or even allow colours to run into neighbouring areas. For other segments she preferred one clean colour to dry with a more precise hard edge.

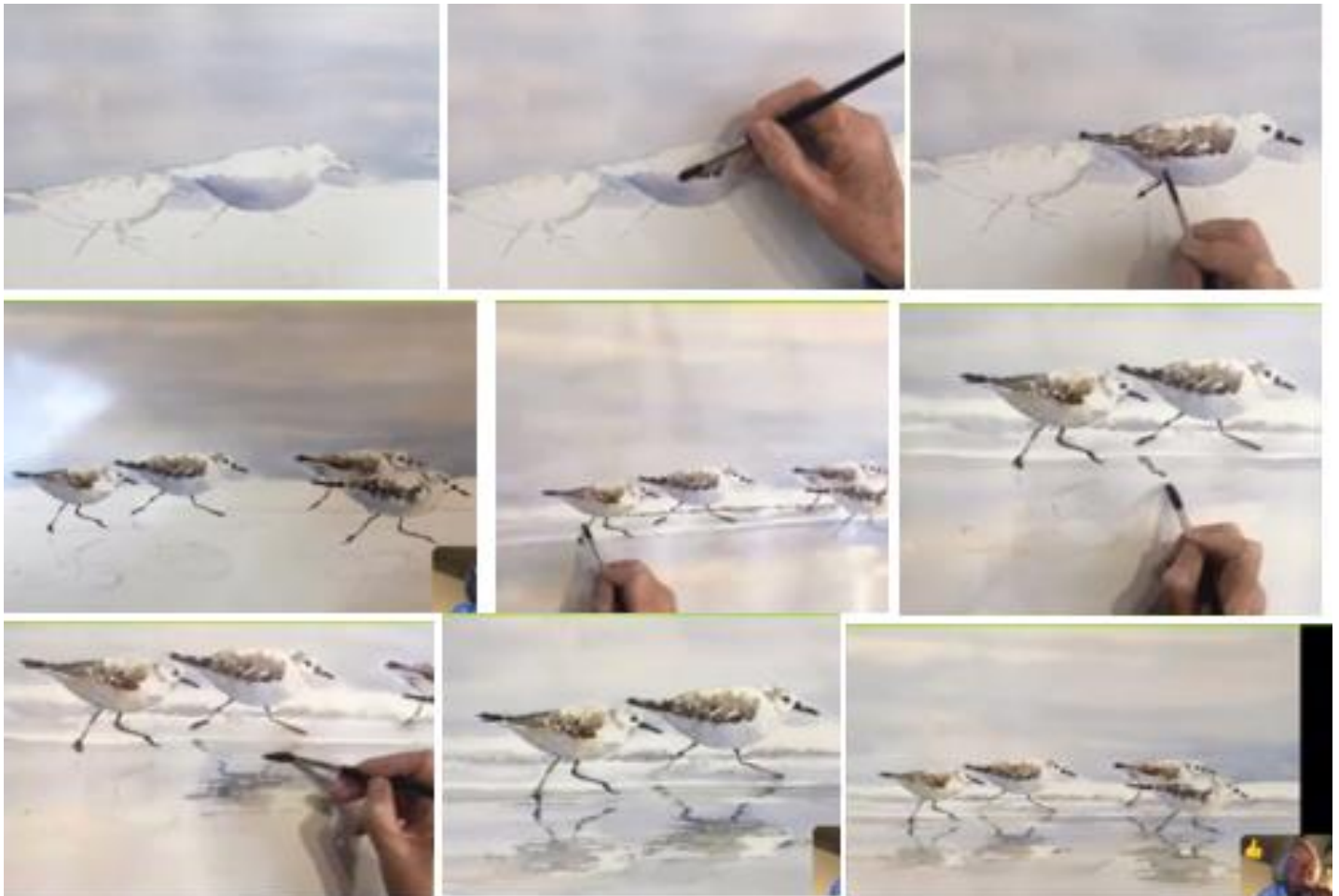
#### Elephants:

This was one of Penny's first videos ever made for her students. Penny felt that the recording might be a bit more amateurish. She mentioned how nervous she was and how difficult she found it to "paint something perfect" the first time in front of a camera.

#### Beach Birds on the shoreline:

- 1 A basic pre-drawn sketch of birds running across the shoreline was taped onto a board. Highly diluted background washes of firstly yellows, then reds and then blues, were freely dragged across the upper half of the paper in horizontal sweeps. Working wet on wet they were allowed to run into each other and intermix to give natural greys and subtle purples and browns for water and sand colours.
- 2 Caution was taken not to paint over the outlines of the birds. Instead, as Penny added extra blue paint near the birds, the excess paint was dragged down to become part of their stomach contours. Working wet on wet, Penny coated the stomach area first with yellow, then red, then dark blue to create natural greys.
- 3 Penny then loaded her brush with highly pigmented, dark Umbers. The round bristled brush was repetitively pressed along the side of the bird's body to create a row of prominent dark feathers, indicating its wings.
- 4 Using an even darker UMBER mixture, closer to black, Penny returned to this area adding more precise line detail and tail feathers. This was followed by even thinner, darker, more concentrated line detail for the eye, beak and moving legs. The birds' backs were left unpainted, allowing the white of the paper to create the impression of strong sunlight and reflections.
- 5 Once all four birds were completed in the same manner, Penny moved on to paint the wet beach sand in the foreground. She started with extremely diluted paint, often blotting up excess liquid with toilet paper. The wet on wet paint application was arranged with the largest amount of yellows at the bottom, gradually

bleeding into diluted oranges and reds above this. Above that was a stronger application of blue, partly running down into the reds to create natural purples. This created a sense of perspective as the warmer, brighter beach sand at the front, gradually receded towards the water and foam.



- 6 The horizontal foam strip between the water and the wet sand was initially left dry and clear. By stippling a very dark neutral grey line at the bottom of this clear strip, the bottom edge of the foam and its little cast shadow was indicated. This grey line was softened by running a stroke of clear water over it, for a more natural appearance. Penny then intensified the line in some parts and blotted up excess water in other parts. This prevented the line from being too regular and predictable.
- 7 The reflection of the birds running on the wet sand was applied in horizontal strokes, mirroring the shapes of the birds. Light direction and the bird's colouring were considered as Penny applied the colours. Darker, colder, more opaque grey colours were used closer the bird's body and its tail. Warmer, lighter, more transparent brown-greys were used for the top and front part of the bird's silhouette.
- 8 To enhance the realism of the reflections, Penny took a clean, wet brush and lifted and lightened some horizontal paint strokes. This created the impression of water puddles on the sand.
- 9 A final finishing touch included adding a little dark line where the running birds' feet momentarily touched the sand
- 10 Colour harmony was maintained by using a limited palette of colours. The paint application for the background was subtle and the focus was placed on the birds. With her choice of brush marks, line work and use of light, Penny was able to successfully capture the immediacy of the moment.

#### Sweet peas in vase:

- 1 A more fun, vibrant, decorative approach was taken to illustrate the vase with the Sweet peas. The thick water colour paper was taped onto a painting board which rested halfway on the worktable. Basic composition outlines were lightly drawn with erasable pencil on the clear white paper.
- 2 The background washes were done first. Using highly diluted purple water colour paint, Penny liberally coated the background with a soft, wet, bigger brush. Penny worked fast and spontaneous but took care not to cover the focal object at this stage.



- 3 Gradually, Penny started adding diluted paint in the flower area. Using dark blue-purple, Penny filled a shape describing a cluster of leaves. With the addition of dark blue-green, she allowed the two wet paints and the paper to interact spontaneously.
- 4 Penny added the first sweet peas next to the cluster of leaves. She used dark colours such as Prussian blue, purple and reds in a very loose, wet manner as this section was furthest away and tucked underneath the other more vibrant front flowers. The first upper drops of soft colour were closer to pink-reds. This was followed by deeper, more opaque pink-purples that were allowed to bleed into and interact with the dark cluster of leaves.
- 5 Penny added much softer, lighter, brighter more transparent pink petals at the top of the flower arrangement. She kept her paint very wet as she didn't want any hard edges to develop in the background.
- 6 As the painting developed, Penny used smaller brushes with stronger colours giving sharper shaped edges. She kept adding stronger hues as the painting developed. The front flowers were the brightest. Penny tried different pinks and reds until she was happy with her colour choice. The list included: Permanent rose; Transparent orangey red; very delicate Opera pink; strong Alizarin crimson; dark Alizarin crimson plus purple mi and Permanent magenta ended up working nicely for Penny. She explained that it is good to try out



different pinks.

- 7 Despite adding more layers and more saturated colours, Penny remembered to leave tiny pieces of white paper unpainted. This ensured little reflections of light.
- 8 The shadows were added. Penny started off by applying a very subtle dilution of blue and green underneath the white flowers.
- 9 For the stems, Penny mixed a very dark green with gamboge yellow. She explained that when using such a loose painterly approach, “you can’t really see that they are sweet peas”. Therefore, it was important to find characteristic features such as “lovely wobbly stems” to help describe the essence of sweet peas. Purple was added to the greens for strong dark shapes. Penny also allowed the wet flower colours to run into the greens for darker, more natural shades.
- 10 The vase was approached using a pale green-blue. Penny first sought the negative shapes and “triangles of light”. Along with dark green stems, Penny also repeated the flower’s colours that reflected into the vase. She took note of the patterned edge towards the bottom of the vase and cautioned against over painting, as it will make the vase lose its ability to look like “cut glass”. Negative shapes were filled into the vase with dark green.
- 11 The cast shadow of the vase was gently done with the same mixture of blues and reds diluted - “not too dark”.
- 12 Finishing touches included doing the little “tweedily bits”. As the sweet peas were rendered in a very loose manner, the addition of characteristic tendrils greatly enhanced the theme. Penny drew the tendrils with the sharpened back of her brush. The wooden handle is first soaked in water until it becomes slightly soggy, followed by dipping it into blue and green water colour pigment. She explained that she developed this trick over the years. If more precise line work is desired, a dip pen can be used. Alternatively, a water colour pencil can be dipped into water and then drawn onto the paper.
- 13 The completed painting was fun and decorative. The pleasing colourful combination of various oranges, reds, pinks and purples resulted in a harmonious and lyrical arrangement.

**Conclusion:** Penny’s work has a good balance between strong line work and soft, subtle colour washes. Her work is not a photorealistic recording of every exact detail. Instead, her paintings offer more than what the original still life or photograph would have done by capturing the essence of what is being described. Whether it is a still life or animals, Penny makes sure to portray the atmosphere and character of the theme she chooses. This makes her work convincing, with a great sense of movement and immediacy. She leaves a little bit of mystery for the viewers imagination to fill in. It proves that years of practice and patience can provide enjoyable spontaneous paintings that really comes to life.





Some fun art challenges by Ronnie Biccard to inspire you to create

- 
- 1
- Paint a sunset or a sunrise
  - Or the sunset
  - Paint teacups or coffee cups
  - Paint a purple cow
  - Let the seasons inspire you
  - make affirmation cards about art
  - paint with only cool colours
  - Make affirmation cards about art
  - look really hard at your shoes and draw them,
  - then write a story about your shoes
  - Use only warm colours in a painting
  - Make cards with different paint techniques on them.
- For future reference
- Paint the rising moon
  - paint the rising moon over the sea
  - layer colours on paper. see what happens
  - finger paint
  - stamp a whole background with veggie stamps
  - make your own stamps and fill a sheet of paper.

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- 2
- Finger paint
  - stamp paper with found objects
  - draw with ink and sticks
  - doodle with lines only
  - fill a page with pattern
  - use only charcoal in a drawing, use an eraser too
  - draw with a candle of white crayon, watercolour over your drawing
  - copy a painting that you love -exactly
  - design your own astrology sun sign
  - Design all the sun signs
  - Find symbols for all your family members
  - make a collage of your self portrait
  - paint your favourite animal- realistically
  - paint your favourite animal-stylistically
  - paint your favourite animal -through the eyes of a child
  - Find a quote that describes you-illustrate it

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- 3
- Paint something that reflects who you are
  - Make a collage of who you would like to be , then paint it
  - Draw or illustrate what you dream of
  - use your favourite coloured markers fill a whole sheet of paper with different marks.
  - paint a painting called "strange fruit"
  - paint a series of clowns
  - using only purple , add crimsons, blues and white only.
  - what about painting an abstract with only oranges.
  - paint using tones and tints in black and white
  - make a painting ,then sew into it by hand
  - make backgrounds , loads of them for future paintings
  - make backgrounds to use for collages
  - draw with ink and a feather
  - paint with feathers and sticks
  - Make stuff- paint recycled packets and paper
  - use a telephone book as a sketch book