

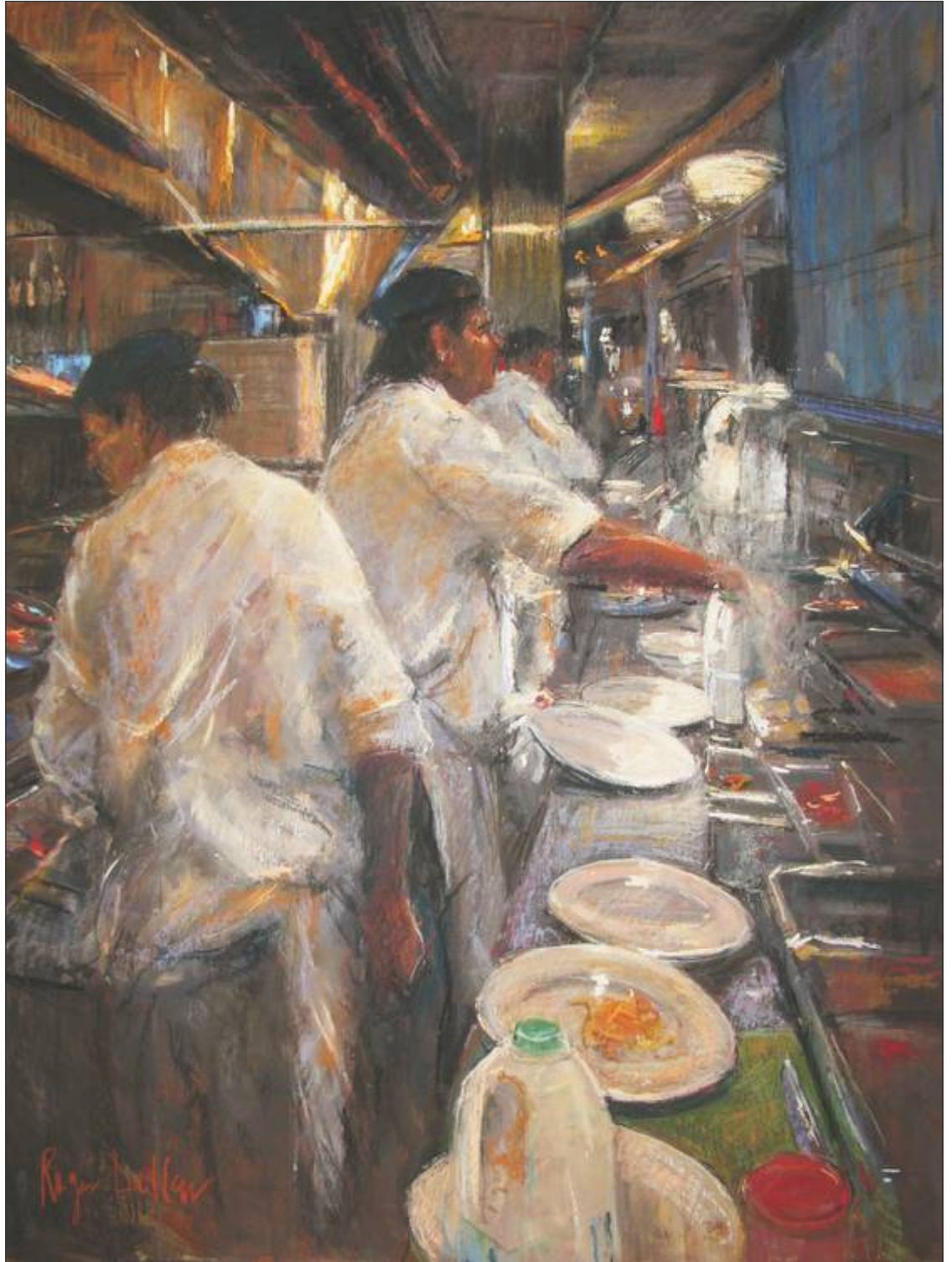
newsletter

24

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website: www.thepastelsociety.org.uk

THE PASTEL SOCIETY UK



'Chefs'
Roger Dellar

Featured Artist Roger Dellar, VPPS



Roger Dellar, elected Vice-President of the Pastel Society last year, is a versatile artist. In 2010, he submitted a group of paintings of ice skaters to the annual show, winning the Ranelagh Press award. In 2011, he surprised his fellow members – and scooped a number of prizes again – with studies of chefs at work. This year, he has pursued an equestrian theme, based on on-site studies made at the Appleby horse fair and Royal Ascot.

It's not just in his subject choice that Roger demonstrates his versatility, however. In addition to the Pastel Society, he is an elected member of the Royal Institute of Painters in Water Colours, and the Royal Institute of Oil Painters, of which he is a Council Member. This says a great deal about his skills and the recognition he has received from his fellow artists, despite missing out on the conventional route to an artistic career.

"I've painted all my life," Roger says, "but my background wasn't one where I could have gone to art college. Instead, I became a hairdresser, while continuing to pursue my interest in art. By my mid-30s, I was holding one-man exhibitions, and teaching. At 45, I decided I could become a full-time artist, and took the plunge. I have had no regrets at all."

Roger would claim that his real subject is people. "I'm never without a sketchbook," he says. "On a train journey I will probably draw half the passengers in the carriage. And the urban scenes – really, what are these places without people? Take them away and it's all meaningless to me."

He supports his sketches with plein air paintings and, to a lesser extent, photographs. He doesn't believe that photographs alone do the trick: "You have to put in something of your feel-

Captions (from top, descending): Inside the V&A; Skating at Somerset House; Ladies Day, Royal Ascot; Horse Sale, Appleby.

ings about the place, that certain something you are trying to capture.”

Once his interest has been caught by a particular subject, he wants to explore how it might translate in different media. There is no set order for the way in which he does this, other than, generally speaking, he rarely take his pastels on location. So a pastel painting in the studio may be based on a pencil sketch, or an oil or watercolour plein air study. Having completed a pastel painting, he might well create another version, perhaps on a different scale, in watercolour or oils.

“I don’t normally look at a sketch and say ‘this is definitely a pastel painting’,” he explains. “When I’m working in one medium, I might start wondering how I would tackle it in another. It is problem solving, really – working out the tones and the best composition.

“At a distance, my paintings look similar, whatever the medium. I suppose that shows a consistent handwriting.”

For his pastel paintings, Roger likes a robust surface such as mountboard, a fairly smooth but heavy watercolour paper, or MDF board. He finds most of the popular pastel papers too flimsy, and doesn’t enjoy working on the heavier sanded surfaces that are also available.

He may begin with a fairly abstract underpainting in watercolour or gouache, establishing the dark areas and perhaps using complementary colours, such as putting down an orange in an area that is going to be blue. Sometimes, but not invariably, he’ll work pastel into the paint while it is still wet. Alternatively, he may create an underpainting with extra-large pastel sticks from Unison or Sennelier, used on their sides. In this case, he may brush the pastel into the surface with water.

“If I choose to start with a watercolour underpainting, I don’t regard the finished work as



‘mixed media,’ he says. “It very quickly disappears completely under the pastel. The purpose of an underpainting is to establish the composition and the areas of darks and lights quite quickly, and to provide a surface that I find very good to work on. Also, the effects that result from working pastel into wet paint can be very interesting, too.”

Unlike many artists, he rarely starts with a line drawing. Roger prefers to work quite broadly at first, establishing the bigger shapes with soft pastels. He works from the general to the specific, turning to hard pastels such as Conte where he needs most detail. Generally he builds up the painting in fairly pure colours, before ‘losing edges’ or ‘greying’ some areas by skimming over with a neutral shade.

There are many reasons why he enjoys working in pastels, including their immediacy, the opportunity they provide for building one layer on top of another, the complex textures and the optical mixing of colours: “I very much like that side of it, creating a painted surface that has a lot of depth to it.”

President's Letter

My intention when elected President of the Pastel Society UK was to serve for three years. That period expires at the end of June, when I will step down. At the same time, Roger Dellar, who agreed to assist as Vice-President for one year, will also step down. The Council is therefore putting procedures in place for the election of a new President and Vice-President.

The starting point for this, my last President's letter, is the 2012 Annual Exhibition. A fair summary of the public response comes in an excerpt from a letter I received from a Member. A friend of the Member had written after visiting the show for the first time, "having his eyes opened to the richness of the pastel medium". I would add to this by drawing attention to the range and variety of the work on display, which embraced the traditional interpretation of subject matter through to expressive statements where the artist's emotional response to the subject became the focus for the painting. It was an inspirational exhibition which should make all concerned well pleased to be identified with the Pastel Society UK. My sincere thanks to everyone who contributed to its success.

A digital Pre-Submission procedure had been introduced this year, the Pastel Society being the first of the Federation's Societies to use the system. Well over 300 pictures were received via this process, with eight of these artists showing for the first time. It is anticipated that Pre-Submission will encourage many more artists to submit their work on line. When compared with the expense of transporting the actual work to London with the risk that it may not be accepted, the cost is nominal

Any art society, but particularly a small one like our own, depends on the success of its annual exhibition to reinforce and expand its identity and reputation as well as its finances. In the space between the annual shows an unbelievable amount of work has to be done. Such work usually falls on the shoulders of a few Members, often the same people year after year. These individuals step forward and volunteer their time as well as accepting the financial consequences, to administer the Society for the good of all the membership.

I am purposefully addressing this message to those Society Members who consider that paying their annual fees and submitting paintings for the annual exhibition is a sufficient contribution. I can assure you the Society requires much more than that! When a request for volunteers goes out, each individual Member should be prepared to ask themselves: "How can I personally help? What contribution can I personally make?" Instead of the common response; "Sorry, I'm too busy", a claim which every member of the Council could also make.

Reassuringly there is another side to this coin. In last year's 'Presidents letter' I was enthusiastic about the enrolment of two new Members, Matthew Draper and Sheila Goodman. At this year's AGM both of these professional artists accepted positions of responsibility in the Society. Sheila takes over from Jenny Halstead as the AGBI representative. Matthew has joined the Council, prepared to travel from Edingburgh to attend the meetings. My sincere thanks to both of them - and to Jenny for a remarkable collection in excess of £1000. We all benefit from their participation.

In relinquishing the Presidency I reflect on the posts I have held in the past, as Hon Treasurer, Membership Secretary, Education Officer and Governor. I am still associated with these last two. Although very demanding and at times quite stressful, it has been a unique honour to have been the President of such an old and distinctively individual Society. I wish the successful candidate, whoever that will be, every success in expanding and enhancing this unique Society's identity and influence, and appeal to every Member to support the new President in a practical and enthusiastic manner.

John Ivor Stewart

Obituary: Ken Symonds PS

It is with sadness that the Pastel Society reports the death last summer of Ken Symonds. After studying art in London during the 1950s he travelled widely, but settled in Cornwall where he established his studio in a converted church in Newlyn. He became well-known for his Cornish landscape paintings, which were exhibited internationally. Ken was elected to the Pastel Society in 1990.

The Conservator's Tale

Piers Townshend

Edgar Degas made many of his drawings on tracing paper, then sent them 'round the corner' to someone who stuck them down on board with flour and water paste. If they had been shown under a less sympathetic light at the Royal Academy's recent exhibition of Degas drawings and paintings, it would have been obvious that some have bubbles where the surfaces are not well joined. But this is not recent damage. The blisters have always been there. Now that such a high value is placed on these works it is tempting to try to sanitise them. The cheap mechanical wood pulp boards that were used for backings have become very brittle. Sometime treatment is possible, but often it is not.

On at least one of the artist's late pastel works, of Russian dancers, too, it was clear that pigment was in danger of flaking off in some places where he had scratched the surface to achieve a lively texture. Below a dancer's boots the dribbles show that Degas, a great experimenter, liked to combine pigments and runny solvents alongside more conventional pastel work.

These examples illustrate just how delicate works of art can be, and also how carefully they must be handled. "Many of the paintings were insured for millions," says Piers Townshend, a paper conservator at Tate Britain who was also involved in inspecting the Degas works prior to the RA exhibition. "If anything had happened to them, people would have been very cross."

Townshend was the guest speaker at Friends' Evening, on 16 February, when he provided an insight into the research programmes developed to understand how works of art deteriorate and find ways of minimising the damage.

One of the great enemies, for instance, is vibration when a painting is being moved. This is particularly true of pastels because it loosens the pigment, but it also applies to oils. Research at Cambridge University demonstrated that, at particular frequencies, canvases can be shaken apart. As a result, a great deal of attention is paid to damping down vibration. When shipping pastels, it is quite common now to use double-crating – one crate cushioned inside another – or even triple-crating. "The fact is, so little damage is now done, everyone believes the system they use is the best," says Townshend.



Piers Townshend

Galleries can be nervous (many artists would say unjustly) about handling pastel paintings because of the risk of dislodging pigment. Townshend notes that at Tate Britain, at one time, the only travelling their pastel paintings did was from basement storage to the display rooms. Then the Tate acquired warehousing at Elephant and Castle, so greater distances were involved.

Finally, Tate Liverpool wished to exhibit a Degas pastel painting. The display could hardly be refused, and no serious damage befell the painting, although "we did notice a little dust". "Since then we've lent it several times," Townshend adds. "The work has now been reglazed with Optium, a low-reflective acrylic with good ultra-violet filtering and reduced static. This also makes the whole work lighter to handle."

Excessive light and oxygen can combine to cause fading. This is particularly true of watercolours; with pastels, the danger is more one of the colour of the paper/support changing in works where it is not completely covered.

Jacob Thomas, a conservation scientist formerly at Tate, is now working in Krakow to determine the best way of conserving a pastel portrait regarded as a national treasure and created by avant-garde artist and writer Witkacy (Stanislaw Ignacy Witkiewicz, 1885-1939). The probable answer will be to put it in a sealed frame containing 'scavengers' to absorb any oxygen. The Tate has demonstrated that this can considerably reduce the fading problem.

‘A dynamic and stimulating display’ The Pastel Society’s 113th annual exhibition



With more than 270 works on display, pastel painting is alive and well, Pastel Society President John Ivor Stewart declared at the opening of the 113th annual exhibition, Love Pastels 2012, at the Mall Galleries on 13 February.

“This is a dynamic and stimulating display of paintings and drawings, with a wide range of subject matter,” he said. “What we see around us is tremendous, and illustrates very strongly the focus on sound drawing and technique that will always be part and parcel of the Pastel Society.”

He added, however, that during the past three years of his Presidency he had emphasised the need to encourage work that would take the medium forward - a case not of replacing what the Society already did well, but of expanding.

In this context, he said, he had been intrigued by the new work by David Tremlett (see Pastel as Sculpture, opposite) at Tate Britain, which implied it was no longer necessary for work in pastel to be exhibited behind glass. Three-dimensional works in pastel, standing free, were possible. “We have entered a new phase. Next year, we want to be inundated with exciting work exploiting these possibilities.”

The President then introduced Kathryn Rattee, exhibitions curator at London’s Serpentine Gallery,

who opened the exhibition and presented the prizes.

As usual, a full programme of workshops, led by senior Members, ran in tandem with the exhibition. In addition, on several days, Members demonstrated their painting techniques in the body of the exhibition, substantially adding to the interest for visitors. There were yet more demonstrations, plus an opportunity for visitors to paint, at the Art Event Evening.

An innovation this year was an evening talk by Piers Townshend, a paper conservator at Tate

An all-day, all abilities life drawing workshop was led by Sue Relph



Pastel as sculpture

Britain, on how a major gallery approaches the issue of caring for pastel paintings (see page five).

Award Winners, 2012

The following awards were made during the 2012 annual exhibition (the figures in brackets are the catalogue numbers of winning paintings)

Buzzacott Award – Stephen Empson (96)
The Conte à Paris Award – Ken Paine (191)
Daler Rowney Art Materials Award – Bob Last (168)
Frank Herring & Sons Award– Malcolm Taylor (229)
John Longley Award – Joanne Last (171)
Henri Roché Pastels Award – Cheryl Culver (67)
Henri Roché Pastels Award (Runner up)
Jeannette Hayes (136)
Purcell Papers Award - Susan Dakakni (72)
Jackson's Art Materials Award – Brian Gallagher (104)
The Artist Magazine Award – Felicity House (group of work)
Unison Award – Sarah Bee (35)
Schmincke Pastel Award – Crawford Adamson (6)
The Pastel Society Award – Norma Stephenson (221)
PanPastel Award – Matthew Draper (81)
Pastel Society non-member Award – Crawford Adamson (6)
Pastel Society non-member Award – (2nd Prize) Patricia Cain (45)

Norma Stephenson PS receives the Pastel Society Award from Kathryn Rattee



There's a thread of Chinese philosophy which holds that man's problems only began when he started naming things. In art, for instance, there is no generally accepted answer to the question how one defines a drawing as opposed to a painting.

When David Tremlett's latest work was unveiled at Tate Britain, London, late last year it was hailed in some sections of the national press as the UK's largest pastel painting. The artist, however, prefers to consider it a sculpture. And there's no denying the fact that it is three-dimensional: it occupies a stairwell.

The first question that comes to mind, of course, is what is there to protect the work from smudging (or the clothes of passers-by, for that matter). The answer is that the surface is secured with a clear, water-based acrylic fixative.

"The ability to use pastels as David Tremlett used them is for me a major opening for the medium," says Pastel Society President John Ivor Stewart. "He uses ordinary pastel sticks - Unison, for example, produce a very thick stick. These he grinds to a powder and applies with his bare hands to the wall which has been pre-coated with ordinary emulsion paint."

David Tremlett kindly loaned one of his preparatory drawings for the Tate mural to the Pastel Society exhibition.

Framing Insights (2)

By Cheryl Culver RBA PS

Framing is something we all have to deal with, and the horror of a busy framing shop with Mrs Jones trying to put her cross stitch down on top of your pastel is something that will strike a chord with all of us. Often there is no help or advice, or else too much advice - often with contributions from Mrs Jones. You may encounter the bossy framer who wants it all done in five minutes, or his counterpart, the one who keeps his back to you until you beg his attention. Therefore, why not follow the creative process through to its conclusion and frame your own work, AND save money?

Knowing where to start can be very daunting, but the rewards at the end can be financially beneficial with reduced framing costs and, hopefully in line with this, increased sales due to the affordability of better quality mouldings.

The first thing to find is a supplier. A wholesaler is your best choice. Wholesalers sell materials in smaller quantities but bear in mind that mouldings come in lengths of between 8' and 10' (2.5 and 3 metre) and mount board is 32" x 47.25" (815mm x 1,200mm), which is a bit big to squeeze into a Mini Metro!

The first step is to obtain a catalogue and the second, which needs to be emphasised, is to look at it when you are actually in the showroom, to ensure you can relate what is shown in the photograph, with the samples on the wall.

Ask if you can have small samples of any mouldings you feel may be suitable for you. Unless you really like a challenge, avoid mouldings that have a moulded back edge. To start with, work with smaller square backed mouldings and don't be too ambitious size wise. Always check your moulding for twisting and other damage before you leave the showroom.

When it comes to glazing, I strongly recommend using a glass merchant. Get him to cut the glass to size. Glass from a picture framing supplier comes in sheets measuring 3ft x 4ft (920mm x 1220mm) and is very difficult to store safely. The





'Thank you' to DIY Framing Ltd (www.diyframing.com) for supplying some of the images.

problem of dealing with the off cuts is best avoided. (Try feeding your waste glass into a bottle bank and you will understand what I mean.)

For cutting the moulding, there are professional tools at professional prices and there are professional DIY tools. The Morsø is the king of the moulding guillotines, but it is an expensive piece of machinery, retailing at around £1,990. These machines are also very heavy and really need to be positioned on a ground floor. To use these machines efficiently requires at least 3 metres to the left of the blades and 2 metres to the right.

If these machines are too expensive or too big for your requirements then the next option is a Mitre saw. The two most popular and successful saws for the DIY Framer are the Logan F100-2 Pro Saw and the Nobex Proman Saw. The Logan costs around £125 and the Nobex £60, but to get that extra professional touch it is recommended that a Mitre Trimmer is used in conjunction with a saw.

The next step is frame assembly, and the most essential piece of equipment is the Joiner or Underpinner, the machine that squeezes the wedges into the back of the frame joining the lengths together. The foot operated M3 Underpinner is British-designed and can insert wedges in two positions. Priced at about £400, it is rated as 'light trade' by the manufacturer.

Work-surface mounted underpinners are also available. The Logan Studio Joiner at approximately £110 and the Pro-Joiner at £230, are both suitable for a small production rate of moderate-

sized frames. For those whose requirements are greater in both scale and quantity, the foot operated underpinner is essential. Professional framers use compressor-operated underpinners. The price of a compressor can be as much as £1700 for a silent runner (to avoid frightening the neighbours). Air-operated professional underpinners start at about £2,000.

For fixing art work into the frame, the Flexi Multi Master Gun (£70) is a good choice.

When it comes to mount cutting, there is only one approach and that is total precision. To achieve that, the correct tools are essential. We have all tried the Stanley Knife and straight edge technique and bought the Elastoplasts to prove it. It doesn't work.

Keencut and Fletcher mount cutters are both quality products with measuring gauges and 90° cutting arms, but they are expensive. For the DIY framer, the Logan Simplex Plus 750 is a good buy. You get what you pay for with these machines, but bear in mind that mistakes can be costly and very frustrating.

Finally, despite the earlier comment, a Stanley Knife is a useful tool to have to hand, along with a bradawl, pliers, a clamp for assisting in frame construction, a ruler/cutting straight edge, a torque roll and glass cleaner.

Opposite page, top to bottom: The Morso moulding guillotine, the Nobex mitre saw, and the Flexi Multi Master Gun. Above, left to right: The Logan studio joiner, a mitre trimmer, and the Logan Simplex 750

Exhibitions and workshops

The Pastel Society's programme of group exhibitions around the country continues in 2012. Seven Members will each show four to six works at the New Ashgate Gallery, Waggon Yard, Farnham, Surrey from 4 April (Private View) to 5 May. This will be followed by an exhibition at Picturecraft Gallery, 23 Lees Yard, Holt, Norfolk, from 22 June for three to four weeks.

There will be a solo show of recent paintings and drawings by Caroline Bays PS at the Robert Phillips Gallery, Riverhouse, Manor Road, Walton on Thames, Surrey, Wed 11th April - Sun 22nd April (www.riverhousebarn.co.uk; www.carolinebays.co.uk). Caroline was featured in January's *The Artist*.

British artist Angela A'Court PS, now resident in New York, will have her first solo exhibition in America at 'SusanEleyFineArt' on the Upper West Side, New York, in June. The private view is on 21 June, and the show will run through August. Angela will also be taking a weekend workshop at the headquarters of Unison Pastels in Northumberland on 21 July. She was profiled in the December issue of *The Artist*, and there will be a further article about her work in the American magazine *Pastel Journal* in July.

'Homage' is the provisional title for Matthew Draper's next solo exhibition at Open Eye Gallery, Edinburgh, 10-29 May. It will include work based on visiting sites portrayed by leading landscape artists of different nationalities.

Sue Relph PS will again participate in the Surrey Artists Open Studio programme this summer. She will be open for visitors at her home in Thorpe on 9, 10, 14, 15 and 17 June, 10a.m. to 4p.m., and will be holding a Portrait Adventure Workshop on Saturday, 16 June, also 10am - 4pm. More information from Sue on 01932 564871.

Website development

The Society's website www.thepastelsociety.org.uk continues to develop. The next phase is to offer all Members the opportunity, for a nominal charge, to have an individual page on the website with CV and examples of their work, and a link to their personal websites, where these exist. The first of these pages should be appearing soon. More information from the Society's Secretary, Cheryl Culver.



Leading Pastel Society Members Peter Vincent, Moira Huntly, Cheryl Culver, and Claire Spencer, with gallery director Graham Simper at last summer's highly successful exhibition at Thompson's Gallery, Aldeburgh

Key contacts

The Friends Secretary is Ann Wilkinson (tel. 01737 764271)

Contributions to the Newsletter should be sent to the editor, Ken Gofton, 30 St Bernards Road, Tonbridge TN10 3NL, tel 01732 364272.

Email: ken.gofton@dsl.pipex.com

Bookings for all Pastel Society workshops are handled by Norma Stephenson, Jack Beck House, Keasden, Clapham via Lancaster LA2 8EY (tel 01524 251670, email norma.stephenson@btinternet.com)

Artists' General Benevolent Institution

Sheila Goodman has succeeded Jenny Halstead as the Pastel Society's AGBI steward. She can be contacted at Chapel House, Kingston nr Ringwood, Hampshire, UK BH24 3BJ.

Welcome to new Friends

The Pastel Society extends a very warm welcome to the following new Friends: Mrs Anthea Lloyd, Mr Ronald Lucking, Mrs Susan Smith, Mrs Gillian McCallum, Ms Nicky Litchfield, Mrs Ann Horne, Mrs Clare Weatherill, Mr and Mrs Graham Dunthorne, Mrs Ann Morton-George, Susan Rayward.

Recent achievements



Eiko Yoshimoto PS fully deserves the praise she has received for organising a charity exhibition at the Japanese Embassy late last year in London in aid of the Tsunami Appeal. Some 30 artists (and a potter) took part, including several members of the Pastel Society: Diana Armfield, Tom Coates, Jason Bowyer, Valeriy Gridnev, Victor and Glenys Ambrus, and Eiko herself. The event raised £7,113 for Hatachi Kikin, the organisation supporting the education and independence of children affected by the tsunami disaster.



Congratulations are also due to Matthew Draper PS, who won the Scottish regional prize in Chichester's annual national open art competition for 2011. His winning entry, *Fleeting*, is one of a series of studies he has made, both large and small, of the Bass Rock, off Scotland's east coast. It was exhibited alongside the other winners at Chichester's Pallant House gallery at the start of the year, and was also shown at this year's Pastel Society exhibition.



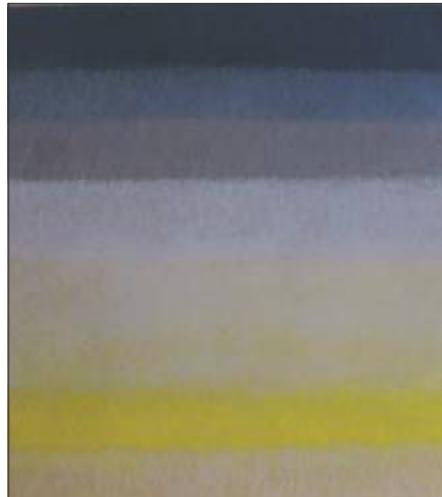
There was a major showing – effectively two exhibitions in one – of works by Zsuzsi Roboz at Messum's in Cork Street, London, in the autumn. One half was dedicated to preliminary drawings and paintings, mainly in pastel or mixed media, of leading literary figures, including Andrew Motion, Margaret Drabble, Sebastian Faulks, Tom Stoppard, and Josephine Hart, whose double portrait is shown bottom left. Many of the works can still be seen on the gallery's website (www.messums.com).

Zsuzsi, Hungarian by birth, claims that she is not a portrait artist, but an artist who sometimes paints portraits. Earlier forays into this genre have included series on ballet dancers and personalities associated with the theatre.

The other half of the exhibition was a retrospective. Many of her paintings have a dreamlike quality, an expression of the subconscious. However, she keeps an eye on her surroundings, and if something amuses her in a restaurant, say, or on a flight, out will come her sketchbook. Canvas primed with gesso is an unusual but robust choice of surface for a pastel artist, but it has become a favourite with Zsuzsi.

Eiko Yoshimoto (top); 'Fleeting', Matthew Draper's prize-winning painting of the Bass Rock (centre); 'Josephine Hart (Dichotomy)', mixed media on canvas, by Zsuzsi Roboz (courtesy of Messum's).

Election of three new Members



The Pastel Society is pleased to announce the election of three new Members – Patricia Cain, Tom Walker and Robin Warnes.

For Glasgow-based Patricia, 2012 is an exciting year. Her first solo exhibition in London, *Drawing (on) Riverside*, at Eleven Spitalfields Gallery in Prinzelet Street, London E1, continues until 29 April. Viewing is by appointment only (020 7247 1816).

She then curates and participates in an exhibition, *Built*, at the Mall Galleries, 24 June-6 July, with paintings by four artists who have all worked as artists-in-residence on major construction projects. In Patricia's case, this was the new Riverside Museum in Glasgow (see *Steel Contour*, above left). The other artists are Anthony Eyton RA, Hon.PS, Jeanette Barnes and Julia Midgley.

Tom Walker, who lives in Lewes, has made his name with a long series of pastel paintings inspired by snooker. However, his large diptych *Transitions 1* (below) is different. "Like many of my



freely improvised pieces, its composition is guided by the necessity to bring opposite elements together – dark/light, simple/complex, and hard/soft," he explains.

Robin Warnes, whose tonal exploration *Changing Values* is shown top right, is a graduate of Canterbury College of Art and the Royal Academy Schools. He is a lecturer in painting at the University of Suffolk, and has exhibited widely, particularly in East Anglia.

Friends' outings

The glass houses at Kew Gardens provided a safe haven from heavy rain during the last Friends' outing – as well as wonderful plants to sketch. Ten Friends attended, and all found comfortable places to work. The drawings produced were of a very high standard, and everyone felt they benefited from seeing Roger Dellar's method of working.

It is hoped to return to Kew another year, perhaps in the spring, says Friends' Secretary, Ann Wilkinson. Meanwhile, outings have been planned for 19 May, for a sketching day at Sue Relph's home in Thorpe Village, near Egham, Surrey, and for 14 June to the Weald & Downland Open Air Museum near Chichester, Sussex (see separate leaflets for more details).

Don't forget to visit our website at www.thepastelsociety.org.uk