

DATES FOR YOUR DIARY

October 8-9

PALACE ART FAIR

SOFAP member Annette Dall'Oglio (aka Platts) will be among about a hundred artists exhibiting in the beautiful surroundings of the Fulham Palace. There's an excellent cafe to refresh you after touring the show!



Venice by Annette.

October 21

The workshop with Paul Banning, the last for 2011, is at the Ranelagh Sailing Club as usual. Early booking is advised.

Paul's technique of applying delicate transparent washes of watercolour will be an eye-opener for many. He is a very inspiring teacher with a deep commitment to traditional pure watercolour painting. Clare Weatherill has written elsewhere about a course she took with Paul at Dedham Hall this summer, and I, Martin, was lucky enough to get a place on a course which happens the week immediately before this workshop! Too late for me to give a firsthand impression, but I am sure if you enjoy watercolours you will not want to miss this opportunity. (Google Paul Banning RI RSMA for his website).

Book by phoning 0207 736 4715 to check availability, and send a cheque for £25 to: SOFAP, 99 Moore Park Rd. SW6 2DA with a stamped addressed envelope for replies.



Maracas Bay, Trinidad. by Paul Banning

November 23-26 SOFAP AUTUMN EXHIBITION

at the Fulham Library
We will be following the successful 4 day formula again this November.

HANDING-IN - SUNDAY NOV 20TH

12.30 - 4.00pm

PRIVATE VIEW - Wednesday NOV 23rd

6.00- 8.30pm

To be opened by Mayor Frances Stainton at 7pm

COLLECTIONS - Sunday 27th - 2pm - 4pm

Please fill in the **Registration Form** included with this newsletter and return it with your Registration Fee as soon as possible. You will then be sent full instructions, labels etc. in early November.



Ithaka by Tony Hannaford

October 2011

Sofap
newsletter



A NOTE FROM THE NEW CHAIRMAN.....

By the time you read this I will have chaired my first committee meeting! How lucky to have Martin there to guide me and to have such a brilliant committee to work with. In the next newsletter, we will list the committee and their specific roles.

As you are aware Martin has done the most amazing job in getting SOFAP back on its feet and making such a success of this wonderful Society. This makes it doubly hard for me to follow in his footsteps! I will be delegating to the committee many of the jobs Martin has been doing. I am far from a super woman and will need all the help I can get! I think everyone has their own area of expertise and I hope we will be able to work as a team and provide most, if not all, what you expect of SOFAP.

If you have an interest in helping and contributing to this new dawn of SOFAP, please get in touch as we would love your ideas and help and we would value all contributions.

Inevitably there will be some teething problems and I ask you to bear with me whilst I learn the ropes! I will be officially at the helm for the November exhibition and during this time there will be a formal handing-over when we would like as many of you as possible to be present to say your special thanks to Martin and of course Greta. It is also a time to say thank you to Hazel Leach who has given so much of her time and wonderful potting expertise to us all. We will miss her regular column in the newsletter.

There is one thing I would like to ask of you now. With this newsletter you will find a page for personal details. We are trying to update our records and if you could take a few minutes to fill this out and return it to the SOFAP office, it would be very helpful. We are particularly keen that you have an email address. For those of you not on email, would you be able to nominate a friend or family member who would receive your emails? If you wish these to be restricted just to SOFAP events there is space for you to



Clare - our new Chairman

state this. I am sure you will get more from the Society if we can keep you informed via email.

Finally, a huge thank you to both Martin and Greta for their commitment and dedication to SOFAP. Their enthusiasm for art in all its forms, and their knowledge and involvement locally have been inspirational. We are so lucky to have benefited from them sharing it with us.

I have thoroughly enjoyed every aspect of SOFAP, and look forward to building upon its strengths in the years ahead. I will do my best to keep its profile in the community as it is now and my aim is to ensure that it continues to provide us with artistic pleasure and stimulation.

Floreat SOFAP!

Clare Weatherill

SPECIAL OFFER! 10% DISCOUNT!! throughout October at JACKSONS ART SUPPLIES

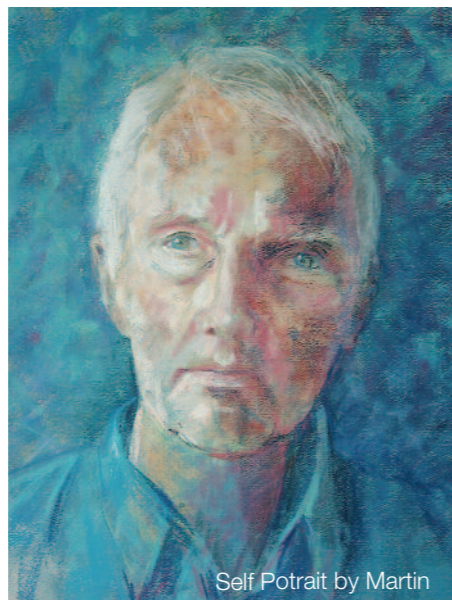
Arch 66, Station Approach, (under Putney Bridge Station)

SW6 3UH (0207 384 3055)

Take the card you will find in this Newsletter

An interview with Martin Chaffer, past Joint Chair of SOFAP and first occupant of the newly formed position of Honorary President of SOFAP.

By Lesley Dabson [September 2011]



Self Portrait by Martin

When did you first develop your interest in art? At prep school and public school, I always enjoyed art lessons. Later I took up photography, and that became my career. Before I retired I started taking drawing lessons with an artist friend, and then with various other tutors, Heatherleys www.heatherleys.org, PSAD (Putney School of Art and Design) etc.

What is your preferred media/medium? I like drawing best, and watercolours, having tried all the rest at some point.

What subjects inspire you to paint/draw? Very little in this country, unfortunately. But a different light, a different landscape, and the time to stand and stare.

What are your future plans/goals for your art work? To have more time to paint.

Do you take art holidays/courses - which would you recommend? Greta and I are very different painters, but we have both enjoyed painting holidays in Croatia, the Algarve and Devon, the last with Hazel Soan www.hazelsoan.com, who is a brilliant teacher.

Please give the names of 4 of your favourite artists and brief reason why you like their work. I would like to be Hugh Casson, whose work seems so effortless. I love Morandi's still lifes of endless pots, and Egon Schiele's Women, which was the last book I bought. And Matisse for his colour and originality. And I want a fifth! Winslow Homer, a giant among watercolourists.

Do you have a favourite work amongst your personal art collection? If so by whom and why do you like it? It is a very fine pencil drawing of a nude by Eric Gill. The very

essence of a perfect line.

Which are your favourite London art exhibitions in the annual calendar? Whatever Greta recommends!

Are you a friend/member of any of the London institutions? We always go to the NEAC shows www.newenglishartclub.co.uk, and have been lucky enough to meet some of the artists over several years. Ken Howard especially, who so generously gave us (SOFAP) a tour of his studios when we were struggling financially. I am also a member of the Chelsea Arts Club - the best thing in London! www.chelseaartsclub.com

When did you first become aware/interested in SOFAP? When we moved to Epple Road in 2004, right opposite the Fulham Library.

How long were you chair? Seven years, although I wasn't given a title at first.

How many members were there when you joined? The records are vague, though I have the Autumn 2004 Exhibition catalogue, which shows 55 exhibitors. This year I expect over 100.

How many members were there when you stepped down? We now limit the membership to 200, and we have a waiting list today of 13.

Martin, thank-you for agreeing to this short interview, and also for the countless hours you have devoted over the years to SOFAP. I'm sure everyone involved with SOFAP would join me in wishing you and Greta the very best for your future work in art, and we look forward to your continued presence and help in the society.

FAIR ON THE GREEN 3 JULY 2011



In the course of the year your Committee discussed various ways to increase the Society's mailing list. How could we achieve this with minimum expenditure? After a little pondering a solution was put forward which would involve water butts, sand, trellis, not to mention quite a lot of elbow grease, so it was hardly surprising the scheme received a somewhat cautious blessing.

Nevertheless we booked a space for Fair on the Green which is held annually and we were given an excellent pitch close to the main path on Parson's Green. The task force got busy with the cordless drill and hey presto, our stall looked very impressive.

Thanks to wonderful weather the Fair was well attended and having opened the proceedings The Mayor, Cllr Frances Stainton, paid SOFAP the honour of a special visit. Although picture sales were slow the enterprise came out with a small profit and most importantly our mailing list increased. Many new friends were made and our exhibitions promoted. I won't pretend it wasn't hard work so a big thank you to the movers, heavers and shakers who gave tremendous help and support.

We all had a lot of fun and may repeat the exercise next year when we will definitely be leaving the waterbutts, trellis and sand at home.

Kate Pestkowska

SOFAP SUMMER EXHIBITION at the Chelsea & Westminster Hospital



This annual exhibition has become an important fixture, and we are grateful to Hospital Arts, the Hospital's charity which does so much to improve the interior ambiance to the huge benefit of patients and visitors alike, for their invitation to exhibit there every year.

This year we again broke the previous year's sales record, but also received a pat on the back from a member of the public, which makes the whole thing even more worthwhile.

I would like to quote it here:-

"This is just a brief e-mail to say how fantastic I thought the recent art exhibition was.

I had to visit the hospital for a mundane check up and was so surprised to see such a lovely collection of art in the hospital. It really makes a difference to the feel of the building and, I imagine, to the people who visit and those who work there.

It is good that at least some areas of the NHS are still aimed at intelligent normal adults and do not patronise their captive audience. The art is of such a good standard, and makes a great change from garish information posters, which always seem to be aimed at people with a single brain cell,

I have been on the SOFAP website as a result (I had never previously heard of the society) and am so pleased that these talented artists have received some deserved exposure through your initiative.

I hope this is something that will continue and look forward to seeing a rerun on future visits!"

I really feel that this is the justification for what we have been doing in the way of selecting members' work for this event. Thank you to all who exhibited, and all those dedicated members and friends whose hard graft makes it all happen on time in spite of a very tight schedule. I hope we can break another record in 2012!

Martin Chaffer

July Workshop with Salliann Putman. NEAC, RWS



Left: Colour studies Above: Salliann at the workshop.
Below: Colour charts and examples.



Review by Natalie Stewart-Clarke

I really enjoyed my first workshop with Sofap - watercolours with Salliann Putman. It was a real treat to spend the whole day painting with others in such a lovely, bright and airy room overlooking the River Thames. Salliann was extremely helpful and sympathetic and had plenty of wonderful quotes and stories about the great artists to keep us going as we painted and experimented over the day.

She started us off experimenting on a small scale with different watercolour techniques of wet into wet and then a thicker use of the paint using just 3 colours. It was interesting to see how just 3 colours could interact with each other, which I found very helpful. Some of these little sketches using lines and just 3 colours were mini-paintings in themselves

Following a delicious Pret a Manger lunch and interesting discussions (about art, of course!), we then moved onto a larger scale and tried to incorporate our sketches from the morning into larger paintings.

It was interesting to see the development over the day and how we gained more courage with the colour and medium as we went along. Our tutor left us very much to our own devices and explained that she was not going to do an initial demonstration as this would have us just copying her style. Hence we all came up with very individual paintings and that was evident as you walked round the room to see all the different results - which were wonderful!

[In fact, one member sold the work she made at this workshop at our Summer Exhibition! Ed.]

September 9th - Advanced Drawing Workshop with LUCINDA STEPHENS,

Report by John Evans

"You may like me or you may hate me - whichever it's to be, you'll have movement, passion and hard work with two marvellous models."

I was greeted at the foot of the steps up to the rowing club by our Maestra with, "Ah, so you're back for more! Up you go, my darling. I hope you've been practising!". Lucinda expected an answer and meant, of course, the daily discipline - line, colour, formal, abstract, whatever is your thing, practised every day. Lucinda herself is like perpetual motion. I suppose she does take a rest but I have never seen signs of it. We certainly did not take much in the way of pauses at the workshop.

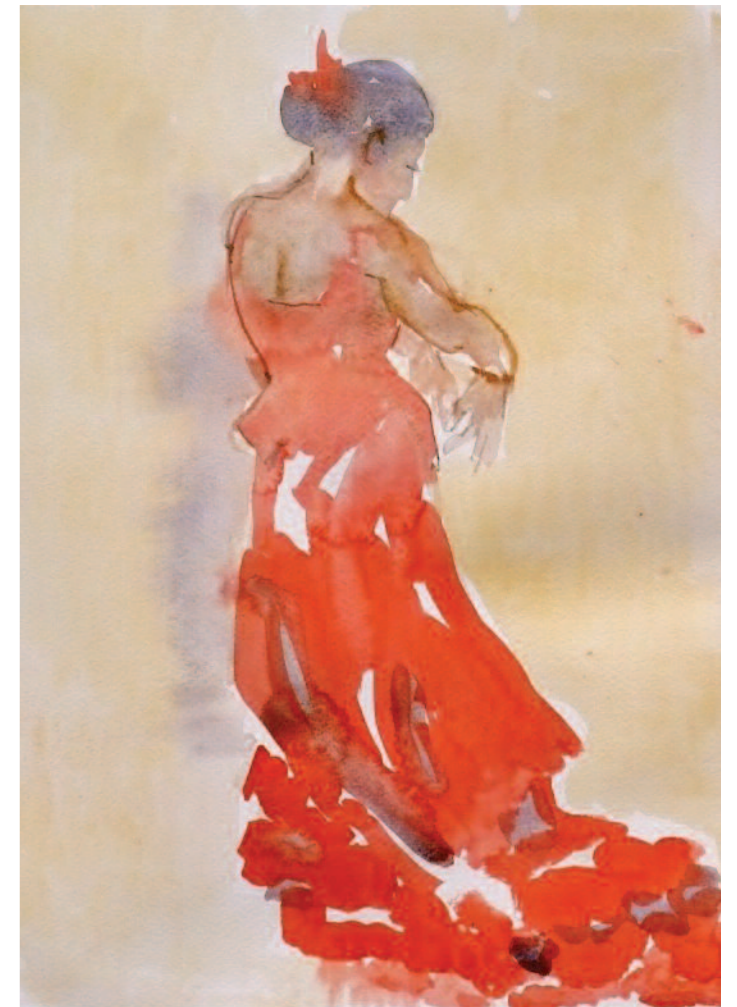
Our first model, the lean, statuesque ballet dancer Jo, struck wonderful poses, some only for minutes. Lucinda's instructions, familiar to some of us by now, come as fast as her movements - "This time wrong hand only!" "Quick! Two minutes left!" During the longer, more considered drawings one had long, detailed guidance and tuition, rare enough among workshop leaders, as is Lucinda's insight into one's intentions and capability.

There was a large spread of pictures by Masters old and living. I took inspiration from one with extreme economy of line and in keeping with this soon came the peremptory demand - "Five marks only!" I must have been doing something right, because Jo requested two drawings as keepsakes: my day was made!

A swirl of scarlet, dazzling embroidered shawls, high peineta rosada and the same scarlet stamping shoes suddenly and improbably transported us to the Malaga caves - enter Fenella as an authentic Andaluza. Well, here was a completely different build of model who was capable of striking those amazingly formalized poses familiar to anyone who knows flamenco. Some, of course, Lucinda encouraged us to catch in minutes, seemingly seconds. Others Fenella held with formidable grace and long endurance. The subject demanded brilliant colour even from a confirmed line draughtsman like me. I could hear the splashing of red as my fellow artists toiled around me. Two more superb costumes later and, with Lucinda's tireless encouragement, we had produced a large volume of colourful work which I think may well appear framed before too long.

Brava! To Lucinda: a most invigorating and enjoyable day.

Top to bottom:
Fenella watercolour, Lucy checks the pose, Jo modelling, Jo by Clare Weatherill



The Potter's page...

As we've announced elsewhere, Hazel Leach has decided on a well-earned retirement. Many of you know Hazel, and appreciate the years of hard work she's put into SOFAP. We'll all miss her dedication, good sense, and (maybe most importantly) her smile.



I'm Chris Owen, maker of Chinese-inspired pots and general art enthusiast. I have a small pottery studio in Wimbledon, where I show my pots twice a year. I also sell at specialist ceramics and crafts shows around the UK. I plan to use this column to describe what I'm doing through the year, in the hope that it'll sound a chord with other makers and lead to a dialogue.

I'd like to start with a huge and heart-felt thanks to Hazel for all she's done for me personally, encouraging me yet constantly feeding me with her special brand of quiet but pointed suggestions to improve. I remember one incident well: Hazel left a comment in my visitor's book after one of my first shows. Characteristically, she let me find the

comment for myself rather than force it on me. I felt a rush of elation that she had looked at the pots and seen what I wanted to achieve. Tactful and intelligent as ever. We love her for it. If any of you SOFAP'ers have similar stories of Hazel, let me know them. I'd be delighted to include them in the next column.

I am joined on the committee by Steve Salmon.



He writes: I have been working as a full-time potter, sculptor and designer since graduating from Camberwell College of Art (now University of the Arts) in Fine Arts' Ceramics back in 2001. I feel very fortunate to have my ceramics studio at home, complete with electric top-loader kiln (18"h x 21"d x 18"w for anyone who's interested!) for relatively small pieces.

In view of Hazel's great efforts in supporting SOFAP and, in particular us potters, I should like to thank her very much indeed on behalf of all the Society's potters for everything that she

has done for us, both in evidence and behind the scenes. I, for one, am always grateful for any pointers she has offered to help me 'up' my professional game and I very much look forward to continuing to exhibit my work alongside hers in the future.

At this point, can we remind you that the SOFAP Autumn Exhibition (Nov 20-27) will be upon us soon enough – there's nothing quite like the impending exhibition application deadline to wonderfully focus the mind – and we hope all of us will seize upon it to show our new work (i.e. pieces which we have not exhibited before), echoing Hazel's sentiments from last December's newsletter.

We are already excited about writing the next column. If you have anything you'd like to discuss, get in touch. Chris can be reached by e-mail at owenc4@hotmail.com, or by 'phone on 07941 400 559 and Steve can be reached at steve@salmonceramics.com or by phone on 07803 724663

We look forward to hearing from you.
Chris Owen and Steve Salmon

Small Ads.

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experienced in all mediums, offers individual tuition to aspiring artists, GCSE students, and young people wanting to build up portfolios for entry to Art College. One to one or small groups of two or three. Fees by arrangement. Can also offer French conversation tuition for beginners or people with some knowledge of French. Telephone 0207 386 7871 for further details.

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t: 07889 770724



Hazel Leach

an appreciation by Chris Payne

I met Hazel when she became my first pottery teacher too many years ago to mention, and it was her enthusiasm and obvious love of pottery that encouraged me to take it up long term. She clearly enjoys every aspect of ceramics and this love of the subject shows in her work which she continues to produce.

As a member of SOFAP, Hazel was always supportive even before she joined the committee. She could be relied on to turn out at every exhibition, helping in the organisation and setting up of the pottery side which was never easy, given the wide range of work that was entered.

Although I don't have particular knowledge of her work on the committee, I am sure that she always worked hard on its behalf. Her contribution to the newsletter was always welcome and she will be hard to replace.

I am sure all potters who know and have worked with Hazel will give her a big round of thanks and wish her continued enjoyment of all things ceramic.

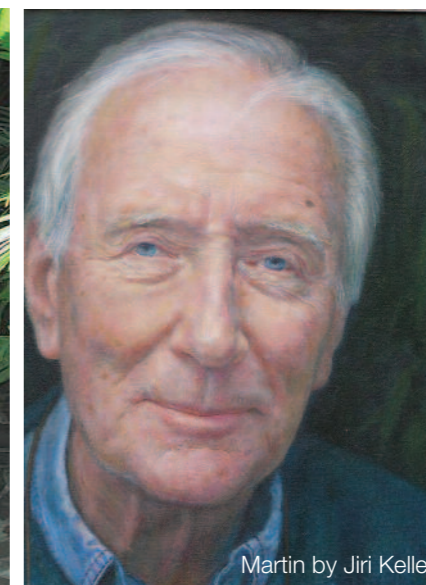
Greta and Martin Chaffer

an appreciation by Catherine Addison

As Martin moves into his new role of President of SOFAP, most appropriately, messages of gratitude are flowing in for his time as Chairman. During this period, he was able to bring the Society back from the brink of extinction, and turn it into the thriving society it is today.

That, Martin would be the first to agree, is only half the story. The unique other half is our own dear Greta, his wife. Her charm, energy, ability to persevere against all odds, her people and organisational skills are highly unusual, and SOFAP has been so fortunate to be on the receiving end of her genius. On top of her voluntary work for SOFAP she has a job at the Victoria & Albert Museum, and is a fine artist in her own right.

As the new Committee identifies its roles, it has been brought home to us - somewhat shockingly - that basically, Martin and Greta were doing the lions' share of the work for the Society.



Martin by Jiri Keller

As those of us who have attended workshops will know, Greta has always been there first, warming the venue, arranging tables, greeting the instructor; and with refreshments at the ready. She thoughtfully carries those extra bits and pieces she anticipates others might need. Always generous to a tee with her encouragement and sense of fun, she makes new-comers feel especially welcome.

There are many jobs that need to be done in a society like ours, especially at exhibition time. Some of you will be aware of all that it involves, and are valued helpers, but for those who only participate occasionally, it is worth mentioning that the majority of these jobs and responsibilities have been undertaken by Martin and Greta.

We all owe an enormous debt of gratitude to Greta and Martin, as well as to Hazel, and I know that you will want to acknowledge all that they have done for us at the November exhibition.