



March 2020

SCAVA South Cape Association for the Visual Arts

20x20

How do you display tiny paintings – unframed – in a manner which makes them look attractive?

Well we did it really successfully. Our 20x20 Exhibition looks great. In fact the Gallery management told us that it is **our best exhibition ever**.

Please find the time to come and appreciate. It's marvellous what our members have achieved.

Old Masters Exhibition.

This has caught the enthusiasm of so many members that we look forward to a WONDERFUL EXHIBITION. We were asked by one of our prominent Art Teachers, who is a member of SCAVA, if we would consider a "MODERN" twist to the works of the Old Masters. All her students are going through an abstract period and would like to be part of the exhibition but in their own style. We discussed the matter in committee and agreed that we would. In fact most of the committee liked the idea and wondered why they did not think of it themselves. Various methods of display were discussed and the Museum themselves thought mixing up traditional with modern would be exciting & interesting. Another encouraging outcome is the interest being shown in the works of the Spanish Master of Light, Sorolla. Nice to see our own South African artists are also being included. Great idea.

PAINTING TOGETHER

This is a well receive idea and many artists are beginning to take part. The garden of the Museum Art Gallery is a great venue. Tea and cake is being served by the Coffee Shop.

REPUTATION

As the guardians of a Society which is basking in a reputation built up over 150 years we, your Committee, must speak from time to time on subjects which could be slightly distasteful. But please be convinced that we have only the best interests of the Society and its marvellous members at heart. Some of our members are novices in the world of art and perhaps do not know what is expected of an art producer..... and from experience we all could do with a little knowledge to help us do the right thing.

- PASTEL PAINTINGS**
- If you wish to sell Pastels, all instructions point to the following:
1. Only use the best pastels so that in 5 to 10 years' time a buyer who may have purchased one artwork for a very high price will NOT get upset if her precious purchase has faded.
 2. Another problem encountered is the lack of 'fixative' after the work has been completed and that same buyer finds a deposit of coloured chalk flakes at the bottom of the painting and bare patched on the support.
 3. Your work will always have your name proudly printed at the bottom and that will always be there for the world to see.

COPYING ANOTHER'S ART

In order to earn a living and due to the pressure to produce, one or two artists might be tempted to take short cuts. The finest examples are paintings flying out of China. These are generally produced on a conveyor belt system, each artist applying one colour to a part of each painting as it speeds by his station. These paintings often come onto the market on canvas, unframed, unmounted, and unboxed. Sometimes canvasses will crack when rolled up during transport. This can be due to incorrect canvas or not allowing sufficient time for all the paint layers to dry correctly. Anyone rolling up a canvas for distribution runs the risk of cracking unless time and money are invested wisely. No one can prevent artists copying the **Old Masters** provided they do it for the enhancement of their own knowledge and art technique. If they wish to sell one they must give credit to the original artist and it should be painted correctly, as the Old Master would have done. In some rather downmarket touristy spots abroad one will see paintings which are knock off prints on canvas with a few brush strokes of genuine paint giving the impression that it is all the artist's own work.

WHY AVOID THESE PAINTINGS?

Buyers feel rightly upset when the paint eats its way into the canvas support. The canvas is never prepared properly. They also may see the paint flaking off the canvas. One such painting was purchased at a 'junk' shop here in George, it was touched up by an artist, lasted a few years and has long ago been deposited in the dumpster. This purchaser did not suffer a great loss and the painting was unsigned. Not a train smash but yet rather distasteful.

WATERCOLOURS

To sell watercolours and preserve ones reputation again the rule is to only use the best and most expensive materials. An example of a good watercolour was in the recent Sanlam Exhibition where one watercolour painted in 1860 looked as fresh and new as if it were finished last week.

REPUTATION

This is a precious commodity. Once lost it can never be returned. We should all look very carefully at our ethics if we are tempted to take short cuts. We must balance speed against reputation. Sometimes it pays to be totally righteous. To keep your reputation intact always follow the rules, look forward, ask yourself "will this piece last the duration".

Question: Do you know what a nightingale is, and I don't mean the bird that sings in Berkeley Square?

Hint: When we get paint on our clothes, furnishing fabrics of some of us may even drop some on the carpet.....that is when we reach for Kwicksolve. It is stocked by South Cape Soap, on Stockenstroom corner of Wellington. Marvellous stuff, a little goes a long way.



SCAVA OPEN ANNUAL ART COMPETITION

We are already getting enquiries about this very popular art competition. We cannot pinpoint the date yet since the Museum's AGM is yet to take place. They will only set their 2020 programme then. We will advise as soon as we can.

Prizes: As in previous years, the Bella Smith Foundation will fund one of our prizes. **Other Prizes:** Anyone with contacts in commerce or industry could begin to collect meaningful prizes for other contestants.