

© John Paige



© Susan Robey



© Alison Wagstaffe



© Robert Gillmor



© Anne Cardwell



© Caroline Loveys

Inside

- *Forward from ASF*
- *Reading Museum*
- *Meet the Artists*
- *Articles and Stories*
- *Instructional DVDs*
- *What customers say*
- *Crafts Council article*
- *Retailers*
- *Adverts*



© Phil Madley

Forward

ASF was established from an idea to produce Special Interest Videos.

Tim Lewis BSC (Hons) is a videographer with many years experience in film-making production. Tim has a BSC with Honours degree in Media Production and Technology. Tim set up ASF in 2011.

The Cecil Higgins Art Gallery in Bedford had an Edward Bawden Linocut exhibition.

A visit to this exhibition at the gallery paved the way for the production of Learn Art and Craft Hobbies instructional DVDs.

Linocut with Robert Gillmor MBE was the first DVD released in 2011.



Have you ever visited a gallery or museum and wondered how the displayed creations are made?

Are you curious about the process behind the works?

ASF Learn Art and Craft Hobbies DVDs reveal all.

ASF is keeping skills alive.

The Reading Museum and Art Gallery presented the Robert Gillmor exhibition from 23 October 2011 to 29 April 2012. The exhibition was called 'Retrospective.'

On display were creations from Robert Gillmor's 1960s work to contemporary work. The ASF Linocut DVD with Robert Gillmor was on sale at the exhibition.





Meet the Artists

Encaustic Wax with Phil Madley.
Set up his studio in 1992.
Qualified graphic designer and teacher.



Collagraph Artist Alison Wagstaffe.
Printmaking since 1990.
Commissions undertaken in UK and overseas.



Mosaic Artist Anne Cardwell.
Award winner since late 1990s.



International Screenprinting Artist John Paige. 1960s to date.



Stained Glass with Caroline Loveys.
Began in 1996, a qualified artist with commissions and work over the UK.



Linocut with Robert Gillmor MBE.
Internationally acclaimed, creating since his childhood in the 1940s.



Pyrography Artist Susan Robey.
Began in the '80s. Presents on the subject. Well know exponent.



And many more future artists to come....Watch this space!



ASF publication

Editors: Anne Misselbrook and Tim Lewis

Contributors: John Paige, Alison Wagstaffe, Robert Gillmor MBE, Susan Robey, Phil Madley, Caroline Loveys, Anne Cardwell.
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Articles and Stories

Phil Madley's story

Classic Paintings...

A few years ago I was doing Open Studios where people can come round to your studio and look at your work. Many people had come by, some just interested in the techniques, some keen to learn and have lessons and some to purchase paintings or talk about a commission.

An aristocratic looking lady had happened to see my sign outside, advertising my Open Studio and had just wandered in.

"Good afternoon" I said. Her first words were "Who are you young man? Are you famous? Oh dear... I don't like this modern artwork...I so much prefer the classics."

"This technique dates back to the early Egyptians" I said.

"Oh actually that painting there..." she was looking at a large (if I say so myself, stunning abstract) "...is quite interesting, but its not the right colours for my lounge."

"Madam" I said, "When one buys a Madley one changes one's lounge."

She picked up her corgi and walked out (she didn't have a corgi really)

Phil Madley
www.philmadley.com
 t: 01442 822398



© Phil Madley

Articles and Stories

John Paige's story

I use discarded prints to make collages.

As an example please see below my first cover for the RSPB's Birds magazine, a great spotted woodpecker.

© John Paige



Alison Wagstaffe's story

The inspiration for my pictures comes from stories, myths, dreams, feelings, a line of half-remembered poetry, the things of the interior world which for me are endlessly fascinating, drenched in imagination and possibility.

I started printmaking with etching and drypoint, which satisfied the drawing person in me but, needing

more texture I swiftly moved onto aquatint, and from there to the non toxic art of the collagraph, which for a rather disorganised and untidy person such as myself, not messing about with acid and other potentially dangerous substances is really the safest option!

I am enthralled by the stunning textures achievable with collagraph and have become an avid collector of bits of antique lace, string, seed pods, leaves, sequins plastic flowers, embossed paper and a devoted aficionado of extremely strong glue! These make up the collage that becomes the plate from which my prints are made.

Never having found strict rules or protocol of any interest I find I can be freely creative and inventive with this adventurous technique. I love the depth of colour and texture which I then enhance with 23ct gold leaf and applied watercolour.

It's a bit of an unconventional and experimental style but then I think the great thing about being an artist is that I make the rules, I'd be mad not to!



© Alison Wagstaffe

Articles and Stories

Susan Robey's story

PYROGRAPHY ON PAPER

By Susan Robey

Pyrography is frequently referred to as the “art of woodburning”. Although wood is the traditional favourite for the medium, a pyrographer does not have to be restricted to this alone so the term is rather misleading. Almost any natural unfinished surface can be burned so long as it is free of toxic chemicals.

On my DVD the focus is on the various types of wood and leather that may be used. However, there are many other suitable natural surfaces. These include gourds (a type of dried vegetable squash), bone, cotton canvas, tagua (a type of vegetable ivory sliced from the tagua nut) and even paper! There are some fine pyrography artists who specialise in one or more of these alternatives.

I have recently started experimenting with paper and this is something you may wish to try yourself. There are a wide variety of ideally suited artist papers to choose from which may easily be obtained at low cost. These are excellent for practising your technique without having to worry about spoiling an expensive piece.

Paper is made from plant fibre, usually timber or cotton. The majority of machine made papers are a wood pulp product, with a combination of wood and rag (cotton or linen) being used for some art papers. The very best handmade papers are made from 100% cotton rag.

As with wood and leather, the quality of the surface is an important consideration

if you are aiming to get the very best results. Thin or lightweight paper would not only buckle with the heat, you could also quite easily burn a hole through it!

There are many different styles of artist paper, some best suited to watercolour, others to ink, coloured pencil, pastel etc. Heavyweight, fine quality papers of this type are just as suitable for pyrography.

Textures range from smooth cartridge paper for artists who work in pen and ink, light washes and coloured pencil, to more textured and heavily pebbled papers intended for those who use watercolour. I find that smooth cartridge or lightly textured watercolour paper work best for pyrography. The paper needs to be thick, so seek out the heaviest weight of smooth cartridge paper available which is 220 gsm, or a watercolour paper which is 300 gsm in weight.

I personally prefer paper with a smooth surface as I find a greater range of tonal values is possible than with a lightly textured one which gives a softer effect. However, this depends on the results you wish to achieve so do experiment. Always ensure your paper is marked 100% acid free, otherwise it will discolour or deteriorate very quickly over time.

Opposite you will find an illustration of a sampler I have worked on, an off white artist quality 100% acid free smooth surface cartridge paper 220 gsm in weight. This has been marked into a grid of 1” (25mm) squares.

The first row explores a range of shading techniques such as those demonstrated on the DVD. These include crosshatch,

Articles and Stories

curves, stippling etc. A variety of patterns incorporating these techniques have then been worked in the second row.

The third row demonstrates how hatch and crosshatch can be used to achieve light to dark tonal values. On the final row you will find an interpretation of some of the effects found in nature, while the last square has been reserved for a piece of lightly textured watercolour paper 300 gsm in weight to compare the softer effect achieved on this type of surface.

Although paper is rather more difficult to work than other natural surfaces available to pyrographers, it is worth persevering. You may find the following tips useful while experimenting yourself.

Perhaps surprisingly, a higher heat setting than that normally used for wood is required in order to achieve a burn mark. Bleach to whiten the paper, sizing (or glue) to make it stronger and other such additives used in the production process increase the paper's resistance to cool temperature settings. You will notice these additives building up on your point. Eventually they will prevent contact being made with the paper, so periodically clean them off by stroking the tip of your pen several times across a carborundum stone. The additives do make a consistent burn more difficult to achieve initially, but further layers of shading on top will get progressively easier as you break them down.

It is best to use a fine point for more clearly defined lines and with paper it is even more important to keep your pen moving at all times; hesitate too long

and you risk burning a hole in it! Use a thick piece of smooth card, such as that on the back of a pad of artist paper, or hardboard underneath your piece to avoid the risk of scorching the work surface.

Why not work several samplers, experimenting with a variety of artist paper to discover which suits you best? You can then progress to creating your own pictures and greeting cards. There is no reason to stop at monochrome burnings as colour may easily be applied afterwards using coloured pencil, inks or watercolour.

I hope this article has extended your knowledge of this fascinating medium and inspired those of you who already have some experience to try something new.



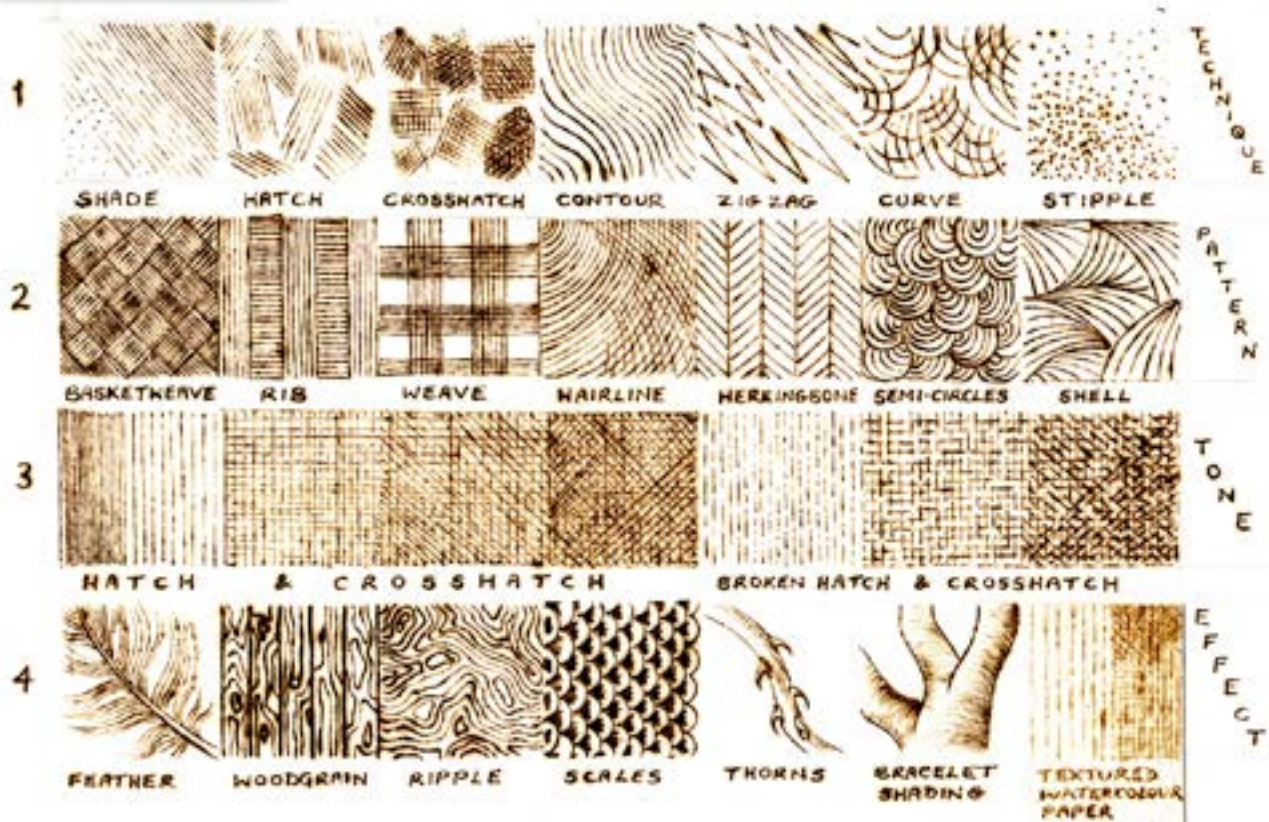
© Susan Robey

See the next page for Susan's graphic enlarged.



Articles and Stories

© Susan Robey



Anne Cardwell's story

One day I get a phone call, we've had a look at your website - would you like to publish a book about mosaics? Well, what would you say?

I said YES, Yes please I'd love to - and who am I talking to anyway? (actually it doesn't matter).

© Anne Cardwell



Anne Cardwell's story (continued)

Having said Yes, to Hamlyns as it happened, (and they are a great publisher with really smart and well designed books), then they told me how much time I had - it was February, it had to be done by the 17th June and I still had to meet them, discuss content and draw up a contract.

I asked with some surprise how they knew I was capable of the writing part? They loved my website - well edited they said. The contract details were finalised by April, it took that long, and despite not having anything in writing, I was already beaver away in my shed on the ideas they had indicated would probably go ahead.

Articles and Stories

The next few months were very hectic, thank goodness for my (newly purchased) iPhone, how handy to take pictures sitting at my desk, email them off for approval and get an affirmative answer a matter of moments later on colours and styles. When working as a designer in the 1980's & 90's I often had a courier hovering by my desk, waiting to snatch away layouts and rush them to another part of London - not nearly so immediate and a lot more stressful!

My children loved the experience too, dad works away from home all week, so they got four months of uninterrupted TV, endless time on their playstation, never having to tidy their rooms (so great to have an excuse not to do these odious chores, I didn't tidy the house either) and to eat pizzas until it was coming out of their ears.

It all went off on the 21st June and by July the photography was finished and corrections to the written part were all completed. And then, it all went quiet.

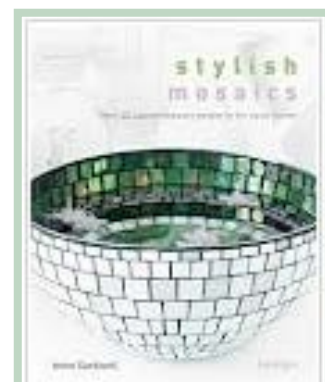
The economy closed down (this was 2010) and the book, now fully proofed, went 'on hold' (a first, Hamlyns told me - ominously for them...). Companies who had purchased advance copies went under and it looked for a long time as though it would never see the light of day.

I stopped asking the publisher.

One day in August that year, Allan Puntun, fellow BMM member (British Association for Modern Mosaic) emailed. Congratulations, I see you've published a book! Really I said (probably to his confusion). Yes it's on Amazon. So at last, it was published, 18 months behind schedule, but actually now on the shelves. My dreams of book signings in New York, Sydney and London have not materialised and no one has stopped to ask me for my autograph in the street, (though a child from a local school did phone up the other day to interview me for his school magazine), but I was really really happy and relieved to finally hold a fabulously silky and REAL copy in my hand.



© Anne Cardwell



Articles and Stories

Robert Gillmor's story

In my printmaking I have tended to use the best materials, especially the paper or card on which I make my prints. For work intended for reproduction, when a good clean white is required, I use Bristol Board. It is very smooth, a bright white and prints beautifully. For gallery prints I might use a slightly off-white, heavyweight watercolour paper such as Fabriano, which also prints well. But for some years I have been salvaging the backs of cereal packets, attracted by their range of subtle greys and browns, with a view to using them when the right subject suggested itself. There are now considerable piles of such boards, of various sizes and colours, clogging up the studio.

I had been wanting to print white on a toned background as the first of my 'Cereal Series' was born. Using the insides of Kelloggs All Bran and Just Right packets, I have made a small, 4 colour print (6 x 7 ins) of a pair of Lapwings.

The first printing is an overall background colour, darker than the grey board. The light parts of the plovers are cut out so they are now the colour of the board. I then printed white over parts of the birds which immediately turned the grey into the shaded areas of the birds. Then an ochre for detail around the heads and wing feathers. Finally black. I suspect that over time the natural colour of the board may alter, possibly

darken, but this should not alter the effect, it may even be an improvement! Just to add to the slight novelty, I have titled the print with one of the many old names for Lapwings, Pie-wipes.



© Robert Gillmor MBE



Articles and Stories

Caroline Loveys' story

Stained Glass Window at St Brelade Parish Church, Jersey. Public Commission by Caroline Loveys.

When on a visit to Jersey, I was fortunate to visit the church where the stained glass window created by acclaimed Stained Glass artist Caroline Loveys can be found.

The Church is located next to the beach in St Brelade.

This ancient site has had a structure on it dating back to before 1035AD. What can be seen today is a result of extensions and additions made to the original monastic chapel over the centuries. *Source: A short guide by the Rev. W. Tabb, annotated by Tony Bellows <http://members.societe-jersiaise.org/whitsco/brelade3.htm>*

Caroline states "The windows for the church at St Brelade were designed in 2004. They were commissioned as a memorial to the parents of a local couple.

The windows depict roses and lilies, roses symbolising love, life, joy and beauty, and lilies as the sacred flower of motherhood.

Shamrocks were included as reference to one of the couple's Irish heritage, as well as it being the symbol of the Holy Trinity. There is ivy to represent immortality, as well as being a Christian symbol

of attachment and undying affection. The couple also wanted butterflies and bees included as their parents were keen nature lovers.

The windows were made in Berkshire and then transported to Jersey on the ferry (on a very stormy crossing!) and then fitted in the church by a local craftsman".



ASF DVD Titles

Stained Glass



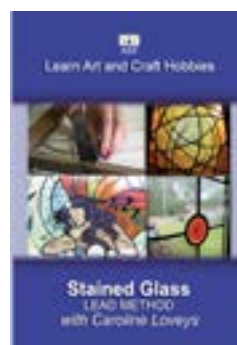
Step-by-step tutorial introducing the Lead (external windows etc) and the Tiffany (decorative gift items) methods.

Stained Glass DVDs

Using glass cut to a design to create decorative items.

DVD Box set comprising Lead and Tiffany methods.

Lead and Tiffany DVDs also sold separately.



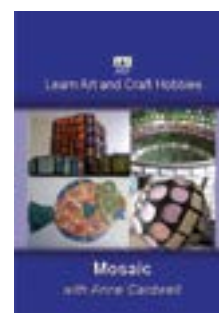
Mosaic



Mosaic DVDs

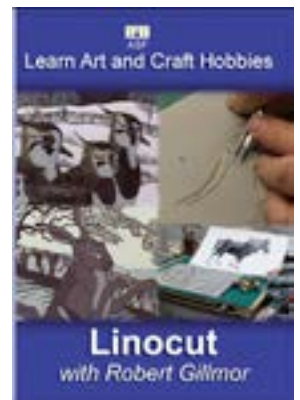
A mosaic is simply a picture made up from many pieces, which are often cut from glass and ceramic tiles.

Step-by-step instructions by award-winning mosaic artist, Anne Cardwell. Disc 1 (30 mins) introduces the art of mosaics including history, materials, tools and mosaic designs. Disc 2 (56 mins) covers projects such as decorative bowls, glitter balls, candle holders, frames, etc.



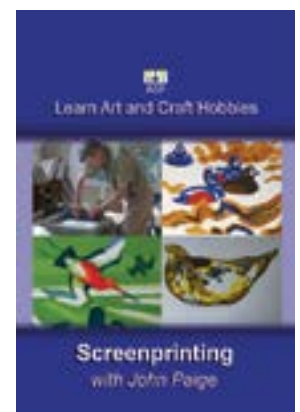
ASF DVD Titles

Linocut, Collagraph, Screenprinting



Linocut is a traditional print method using ink on a prepared template, with pressure applied to create the final print. A step by step introduction to this popular form of printmaking. Presented by printmaker and illustrator Robert Gillmor MBE.

Collagraph is a form of printmaking using found materials that you glue to a plate. Create different surface blocks using materials with various textures, to form a collage like plate, and print from that. Create prints and gift cards.



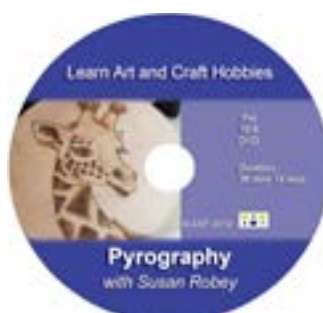
Screenprinting is a method of printmaking where ink is forced through a mesh and around a stencil to create an image on a surface.

A step by step guide to screenprinting. Learn how to make stunning prints.

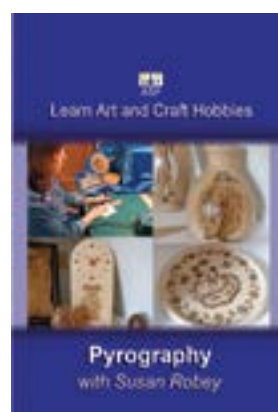
Encaustic Wax and Pyrography



Encaustic Art is created using coloured wax which is heated and move around a surface using a specialised encaustic iron.



Pyrography is an ancient art form, which translates as "designing or writing with fire".



Pyrography continued... Use a heated pyrography pen to burn a design in to a surface.

Stories and reviews from customers

An extract of an article received from a customer.

Linocut, sketching, watercolour and bookbinding.

The four items mentioned above are my main interests in art.

I have been linocutting a long time, since attending Derby College of Art for my bookbinding course, which included commercial design as it was called in those days.

Being a great admirer of Robert Gillmor's wonderful work, I sent for the disc on linocutting.

I also admire the work of loose watercolour artists like Charles Reid, and Judi Whitton. The sketch is often better than the finished work.

I greatly enjoy the the various styles and use of differing mediums of The Society of Wildlife Artists. Their main exhibition used to coincide with the Summer Exhibition which I often visited with the Derby Sketching Club. The young artists seem to have a permanent supply of new artistic ideas in all mediums.

Opposite is my own work.

Regards Donald.



Linocut by Donald ©

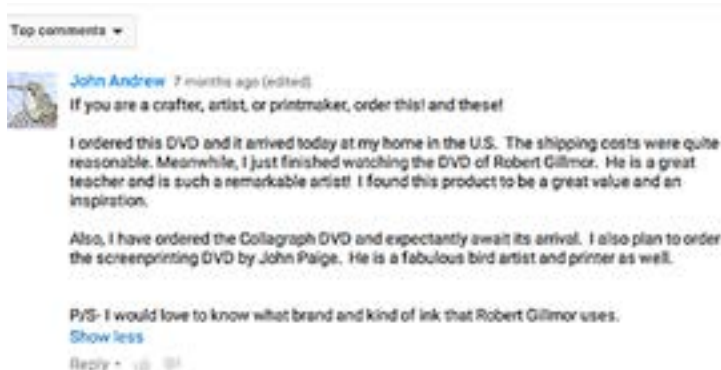
Comments on YouTube



A comment referring to Pyrography is below:



A comment referring to Linocut is below - and written clearly opposite.





Customer review and an article from the Crafts Council

Comment on YouTube (enlarged text)

John Andrew - "if you are a crafter, artist or printmaker, order this! and these!

I ordered this DVD (Linocut) and it arrived today at my home in the US. The shipping costs were quite reasonable.

Meanwhile I just finished watching the DVD of Robert Gillmor. He is a great teacher and such a remarkable artist! I found this product to be a great value and an inspiration.

Also I have ordered the Collagraph DVD and expectantly await it's arrival. I also plan to order the Screenprinting DVD by John Paige. He is a fabulous bird artist and printer as well". John Andrew, US.

Improve Health and Wellbeing with a craft

Improve Health and Wellbeing with a craft. Taking up a craft can have health benefits such as autonomy, self-confidence, challenge, ownership, being in control, sense of achievement and self development.

The Crafts Council have research briefings which contain some interesting findings.

Read excerpts of the brief below (used with permission from the Crafts Council).

Craft and Wellbeing – March 2011 by Dr. Karen Yair, Research Associate, Crafts Council "...the pleasure makers describe when describing their immersion in making – the feeling of being lost in the 'flow' of

things, as the mind and body work in repetitive co-ordination. People who make, also delight in transforming an idea into something 'real'".

"Absorption in this type of activity not only occupies and distracts the brain, but has also been clinically proven to raise levels of the mood-enhancing chemical serotonin, whilst inducing the relaxation and 'mindfulness' more often associated with meditation. This triple-whammy of distraction, mood-enhancement and relaxation has other benefits for wellbeing, quietening chronic stress and anxiety, improving dexterity for those suffering from arthritis and muscular disorders, and measurably reducing chronic pain. At the same time, both the sense of achievement gained from craft and the social interaction it encourages can help to combat the isolation of depression".

"Perhaps for the first time, they (participants) are able to produce something they are proud of, which belongs to them, and which can be kept for themselves or given to a friend or family member. Participants gain confidence from developing skills in handling materials and tools."

Dr Karen Yair

Source: <http://www.craftscouncil.org.uk/what-we-do/research-reports>

To read the article copy and paste the URL below.
http://www.craftscouncil.org.uk/content/files/craft_and_wellbeing.pdf

Used with the permission of the **Crafts Council**.



Where to buy the DVDs

Where to buy the DVDs

Nature in Art

www.natureinart.org.uk/
Nature in Art
Wallsworth Hall, Twigworth
Gloucester
GL2 9PA

BirdScapes

www.birdscapesgallery.co.uk/
The BIRDscapes Gallery
Manor Farm Barns
Glandford Holt
Norfolk NR25 7JP

Aubrey Arts

www.aubreyartgallery.com/
The Aubrey Art Gallery
Post Office Yard
High Street
Great Dunmow, Essex, CM6 1AW

Turners Retreat

www.craft-supplies.co.uk/
Turners Retreat Craft Supplies
The Woodworkers Source,
Faraday Close, Harworth,
Nottinghamshire, DN11 8RU

Lawrence Art Supplies

www.lawrence.co.uk/
28 Portland Road
Hove, East Sussex, BN3 5QT

Lion House Gallery

www.lionhousegallery.co.uk/
12 High Street
Lavenham, Suffolk, CO10 9PR

Mall Galleries

www.mallgalleries.org.uk/
Mall Galleries
The Mall
St James's
London, SW1

Mosaic Traders UK

www.mosaictraderuk.co.uk/
Mosaic Trader UK Ltd
7 Swallow Units
Alphinbrook Road,
Marsh Barton, Exeter, EX2 8QF

Lettering Arts Centre

Snape Maltings, Snape,
Suffolk, IP17 1SP
www.letteringartstrust.org.uk/

Amazon

www.amazon.co.uk

Retailers



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Nature in Art

Tues - Sun & B. Hols

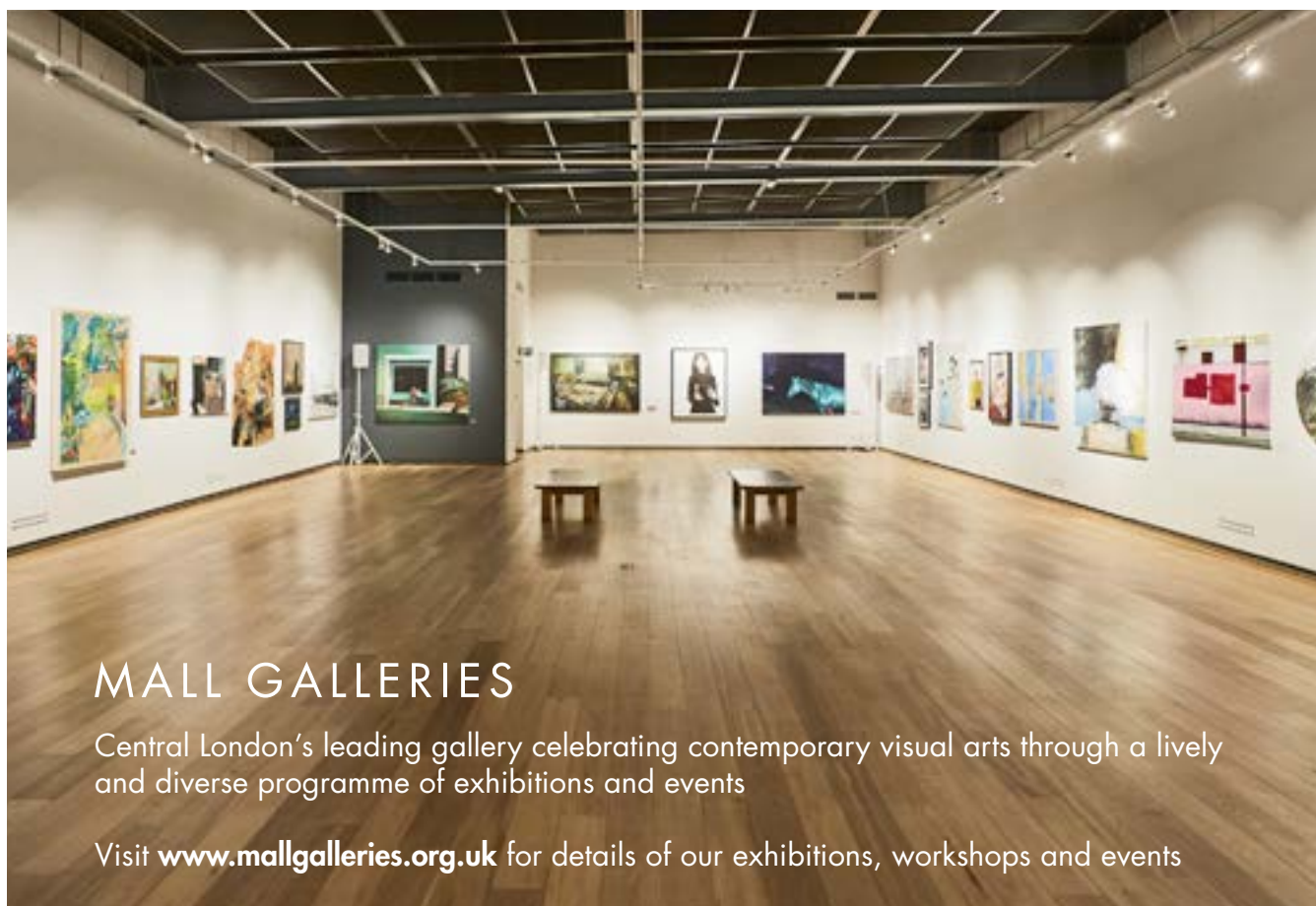
10am - 5pm

01452 731422



www.natureinart.org.uk

Retailers



MALL GALLERIES

Central London's leading gallery celebrating contemporary visual arts through a lively and diverse programme of exhibitions and events

Visit www.mallgalleries.org.uk for details of our exhibitions, workshops and events



The Aubrey Art Gallery

ABOUT THE AUBREY ART GALLERY

The Aubrey is a bespoke modern Art Gallery which was converted from former Post Office sorting premises in 2009. We specialise in affordable original contemporary work - original prints, drawings, watercolours and oils. We also display a selection of hand-thrown and decorated earthenware pottery and have a good range of high-quality greetings cards for sale.



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TELEPHONE: 01371 873133 E-MAIL: AUBREYART@BTCONNECT.COM

Retailers

The BIRDscapes Gallery



Wild Birds and Wild Places

BIRDscapes continues to consolidate its position as the UK's leading wildlife art gallery specialising in BIRDS

BIRDscapes for:

- Great contemporary bird art
- Wide range of styles, rooted in observation
- Over 60 artists, including 20 members of the S WL A
- An exciting programme of exhibitions including:
Dafila Scott S WL A Oct 1 to 16
Stephen Message Nov 5 to 20
Xmas Exhibition from Nov 26
- Strong environmental commitment
- ARTcafé next door

All this on the welcoming Bayfield country estate near Cley-next-the-Sea, with the Bayfield Bird Walk leaflet available from BIRDscapes

Open daily 11am to 5pm

The BIRDscapes Gallery,
Manor Farm Barns,
Glandford, Nr Holt,
Norfolk. NR25 7JP
01263 741742
art@birdscapes.co.uk

Paintings



Original prints



Sculptures



Recent visitor feedback:

- 'Stunning as always'
- 'Beautiful gallery'
- 'Wonderful!'
- 'What a treat for the soul'
- 'Brilliant pictures, we'll take the lot!'
- 'Lovely peaceful gallery'
- 'Simply stunning'
- 'Wow! Just love this gallery'

Unsolicited comments in visitors' book from a single month.

Lapwings and Fieldfares (detail), Dafila Scott S WL A; Tawny Owl, Paul Harvey; Shore Larks, Robert Gillmor CBE, PP S WL A

Artist

Phil Madley Encaustic Wax Artist



Phil specialises in painting in wax using an iron, hot air gun, stylus and large hotplate.

Interested in a taster session details are available here:
<http://www.craftcourses.com/courses/amazing-art-encaustic>

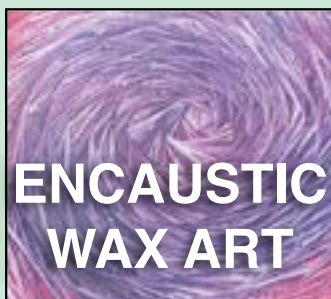
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In the comfort of your home using a computer or DVD player at your own pace



© Phil Madley

WELLBEING

Focus your creative energy and feel a sense of achievement of what you have produced.



© Susan Robey



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© Robert Gillmor

UPCYCLE

Reuse, brighten up spaces, decorate materials, and make handcrafted gifts.

© Caroline Loveys

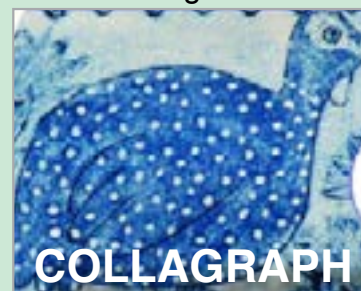


STAINED GLASS

DISCOVERING

Explore different crafts to unleash your creative skills, whether you are a complete novice or an established artist.

© Alison Wagstaffe



COLLAGRAPH

DVD TITLES IN THE RANGE :

Printmaking-Linocut, Collagraph, Screenprinting

Burning wood and leather-Pyrography

Working with glass and ceramics-Stained Glass, Mosaics

Working with wax-Encaustic wax



For further information
and to make a purchase visit:
www.learnartandcrafthobbies.co.uk

