

Don't miss the

Surreal Spring Lecture

200 Years of British Surrealism

Saturday 21st March

Discover who else at PSAD

has been making the news ...

PSAD

is reaching out to the
community

relive the

Festive Fun

of the PSAD Christmas Party
and Arts & Crafts Christmas Fair

*were you there? were you papped?
check out our pics to see!*

complete reviews of the

Autumn Workshops & Lecture

Join
us

We're looking for volunteers

PLUS

all the latest PSAD news

SCHOOL NEWS

I hope you are having a good term and looking forward to the longer warmer days in the Summer.

It has been a busy start to the year and the recent February half term had record enrolments after an initial steady period. The painting and drawing classes were busy along with the pottery and lino-printing classes. We are also finding that the demand for Kids Art Club and Family Learning courses are increasing, with often a long waiting list on both.

Last year we ran courses for adults and young people during Easter break and we are again offering a similar programme for the first week, with a few NEW courses including;

- Painting in Impasto
- Learn InDesign
- Watercolour Portrait Painting
- Creative Collage: Inspired by Landscape
- Introduction to Graphic Illustration for Young People

In addition to the success of the courses each term, we've also had some fantastic exhibitions around the School, and the hugely successful Christmas Fair and diploma award ceremony, organised by the Friends, who again did a fantastic job in co-ordinating the event.

It was well attended, and I had the opportunity to highlight some of the key activities of the School, including the wonderful ceramic seed pods project led by one of the students, Miranda Duffy, with support from her tutor Delyth Jones.

If you haven't seen the previous articles and posters around the School, the project is essentially the creation of an art installation at St George's hospital in collaboration with other charities including St George's Hospital Trust and Molly's Smile.



The official opening at St George's was introduced by EastEnders and Strictly Come Dancing star Jake Wood. The project highlighted the wonderful creative energy of the students at the School and their enormous generosity in contributing to the wider community.

SCHOOL NEWS

With the same ethos in mind, we started the outreach work last academic year supported by Enable Leisure & Culture and Belinda Bates has done a brilliant job in putting the programme together again this year (please do read her contribution in this newsletter).

In the September newsletter I mentioned attending networking events in order to raise the profile of the School with local businesses. In the past six months we have developed a good working relationship with Arkenstone Wealth Management, an Independent Financial Advice company based in Putney. They've been very supportive of the School, initially by displaying some of our students' work in their head office, followed by offering to sponsor resources for the outreach work.

After attending the Christmas Fair, the Managing Director Simon Ben-Nathan was so impressed by talking to students, and how much they care about the School and the important part it plays in the community, he has continued to champion the work of the School to other local businesses.

Thanks to Simon, I have been approached by several other companies recently, interested in finding out more about the School and possible collaborative work. Simon has also offered to run a free workshop session for staff and students, likely to be around pensions/Inheritance Tax in the Summer term, so do keep an eye out for the posters.

STAFF NEWS

We have a new full-time general administrator, Jodie Glantzlen, starting with us in March. We hope that you will give her a warm welcome to the School as always.

OTHER NEWS

Reminder for Early May Bank Holiday:

PLEASE NOTE that the Early May Bank Holiday in 2020 will move from Monday 4th May to Friday 8th May to mark the 75th anniversary of VE Day.

With the above in mind we have adjusted the Summer Term provision slightly, i.e. Monday classes will have an additional week to the term but sadly the Friday classes will have to be reduced to 11 weeks.

SCHOOL EXHIBITION PROGRAMME

2nd to 9th March

- Eileen Bullerwell Exhibition
- Eithne Healy - Experimental Media class
- Jane Porter - Digital Illustration group

16th March to 19th April

- Glynis Porter - Screenprinting group
- Nick Cobb - Photography group
- Delyth Jones - Flora & Fauna Exhibition
- Malindi O'Rourke - Thursday evening Pottery class

20th April to 24th May

- Ben Rider - Screenprinting classes
- Nick Cobb - Kids Art Club
- Hazel Richards - Pottery classes

Have a great rest of the term everyone and I hope you are all preparing your entries for the annual exhibition!

Nilar Morgan, Head of School

FRIENDS OF PSAD NEWS

CHAIR'S MESSAGE

Back in November we held the AGM for the Friends, which was very well attended.

We were delighted to record the election of two new committee members, **Yvonne Guerrier** and **Nicole Hollingworth**. **Marguritte Williams** sadly had to leave the committee during last year but all the remaining committee members stood for office again and were duly re-elected. **Rob Dark** and **Margaret Knott** were unanimously re-confirmed as Hon. President and Hon. Vice-President respectively.



I reported to the AGM that, as anticipated, issues about the long term management of the School have been a major preoccupation for the Friends and they are still. Last year we established a working group of three of the Friends Committee who concentrated on preparing our Future Plan proposals and attending meetings with WBC.

We will continue to develop those ideas, working with our Head of School and Enable head office, to ensure that we present the most complete, comprehensive and accurate picture of the School past, present and future.

WBC is unable to make any firm commitments at this time as they need to ensure due process is followed before reporting to Council Committee.

We hoped that a report would be ready for the WBC November Committee cycle but this had to be cancelled due to the General Election and the February cycle was missed also. We will respond to the committee report once one is published, and arrange a deputation to speak at the WBC Committee meeting if that appears helpful.

As soon as there is public information available we will ensure that it is made available throughout the School. It may be useful and necessary to call an Extraordinary General Meeting of the Friends later in the year.

In the shorter term the School will continue to be managed by EnableLC under contract to WBC. This arrangement has been and is working well.

Since the AGM it has been announced that the current arrangement is to be extended by a further year until April 2021. This provides security for the School and time for our discussions to continue.

The Treasurer, Vicki Garthwaite, reported at the AGM, that the year's accounts up to 8th September 2019 had been completed and signed off by our accountants. Copies of the accounts were available prior to the meeting. Our financial position remains strong and will allow us to contribute funding to the school from our accumulated surplus. Although we will need to be careful with our resources in order to have the necessary funds to cover expenses in connection with our discussions with WBC.

FRIENDS OF PSAD NEWS

The Friends funds have provided the huge 75" screen in studio 1 which will be fabulous for our lectures, and at last the print room now has a decent screen for use by class tutors. The Friends also funded the final payments for Studio 2 lighting, contributions to studio equipment, and the bursary fund.

Both Putney Art and the Christmas Fair were successful last year with more sales and more visitors. We hope to continue this growth in 2020.

Our activities programme goes from strength to strength and **Liz Mundle**, the key member of the Friends Committee, is busy organising the forthcoming workshops and the lecture. Keep an eye out for information in the Newsletter and on Posters around the School.

We have increased our membership and communications are improving but we need to do more.

The future is undoubtedly digital and we need more help to improve our on-line presence. We are actively looking for members willing and able to get us up to speed.

Finally if you have ideas for new or better activities which the Friends could provide, to support and help our School please let us know. Come and discuss ideas at one of our meetings – just email friendsofpsad@gmail.com.

Clare Frankl Bertram, Chair FPSAD

TREASURERS REPORT

We currently hold nearly £21,000 in our savings account and £5,400 in our current account. The Charity Commission obliges us to hold a c.£5,000 reserve in our current account.

The Christmas Fair boosted our coffers by c.£3,000 - so many thanks to all who came and helped to make it such a success. Yvonne Guerrier has kindly agreed to take over from me as Treasurer as soon as we can arrange it all. Many thanks for all your support and I will certainly be around with other hats on.



Vicki Garthwaite, Treasurer FPSAD

THANK YOU VICKI

After many years managing the Friends finances Vicki is standing down as Treasurer this year. The Friends would like to thank Vicki for her tireless efforts in managing the funds and making sure it's spent wisely and all accounted for!

Vicki isn't leaving the Friends Committee though, and we all look forward to working with her in lots of other ways from now on.



FRIENDS OF PSAD NEWS

WHO WE ARE, WHAT WE DO

The Friends of Putney School of Art and Design is a registered charity run by volunteers to support and promote the art school. Friends memberships raise money to enhance the facilities in the school. Members benefit from free lectures, and priority booking for workshops and masterclasses from visiting expert speakers and tutors. The Friends also run exhibitions, parties and art and craft fairs, as well as representing student views to ENABLE. Membership of the Friends of PSAD is a great way to support the School and is only £10 for the whole academic year, starting in September.

FPSAD Committee Members:

Clare Frankl Bertram	Trustee	Chair
Alison Brooke	Trustee	
Vicki Garthwaite	Trustee	Vice Chair, Social Media
Mark Hayman	Trustee	Membership Secretary, Class Reps Co-ordinator
Jean McMeakin	Trustee	Newsletter Editor, Social Media
Carolyn McMillan	Trustee	Secretary
Yvonne Guerrier	Trustee *	Treasurer *
Nicole Hollingworth		
Penny Montagnon		
Liz Mundle		Lectures, Workshops and Masterclasses
Sniesz Torbarina		Fair Activities, Press/PR
Fleur Tookey		Merchandising

* co-opted

MEMBERSHIP NEWS

This Spring we have 466 paid up Friends. Apparently that's a record. The Friends committee are very grateful for all of you who sign up each year and hand over your £10.

We know membership of the Friends isn't quite the same as being a Friend of the Royal Academy or Tate, you don't get quite the same level of benefits (but then again it's much cheaper), however Putney School of Art is, in its way, just as important as those august institutions. It's something you can feel a part of, a lovely, friendly and inclusive place. One where you can learn and one that offers a real sense of community. And that is very valuable.

Reading back over that last paragraph has brought a tear to my eye. No, seriously PSAD is a great place and your support is one of the things that makes it great. On that note I want to remind you that it's never too late to be a Friend so if you know someone who isn't one and who should be please remind them why it's worth signing up.

Mark Hayman, FPSAD Membership Secretary



FRIENDS OF PSAD NEWS

ARE YOU A WEIRDO OR A MISFIT WITH ODD SKILLS?



Well, we have plenty of those already, but we don't mind if you went to Oxbridge, a Russell Group, Red Brick, Plate Glass, Polytechnic, or went to no university at all.

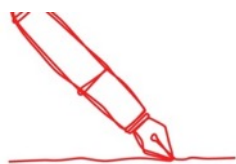
But we are looking for some specific skills, no weirdness required.



Do you recognise these logos, and how to make the most of them to reach our membership and expand the audience for the School?

Do you know your Fowler's from your howlers? Or the difference between knowing your sh*t and knowing you're sh*t? Are you savvy with social media?

Do you have an eye for layout and are confident about using desktop publishing tools? Do you enjoy reading the newsletter each term? Ever wanted to rewrite an article, or pen one yourself? Are you, in fact, a budding or even a frustrated journalist? Yes? We have just the thing for you!



After four years and a dozen issues I am standing down as editor of the newsletter at the end of this academic year, so we need a **volunteer** to take over editing duties in September and bring fresh ideas to the page, as well as getting the most out of social media platforms.

If you are interested, drop us a line to find out more: friendsofpsad@gmail.com
Training provided where needed. We look forward to hearing from you!

Jean McMeakin, Newsletter Editor

DATES FOR THE DIARY

Spring Term

Half term

Summer Term

Half term

Summer School

School Summer Exhibition

Work hand in for hanging/display

School Summer Exhibition Private View, Party & Prizegiving

Putney Art Selling Exhibition @ Putney Exchange

Work hand in for hanging/display

Work collection

6th January - 4th April

17th - 23rd February

20th April - 18th July

26th May - 31st May

29th July - 7th August

1st to 19th June 2020

19th May and 22nd May

5th June (all welcome)

22nd to 28th June

21st June

28th June

FRIENDS EVENTS: AUTUMN LECTURE 2019

THE PLACE WE EACH FIND OURSELVES

Lecture by Richard Stemp

Anthony Gormley can be a divisive figure, but the prodigious output of his highly visible works certainly can't be ignored. His exhibition at the Royal Academy was the focal point of Richard Stemp's lively and illuminating talk about the artist's work.

Richard began by recommending we trust our personal responses to the work, rather than over-rely on academic analysis or even what the artist himself might have to say.



He felt that central to Gormley's work was the idea that we all live inside our bodies and so only relate to the space around us from the body as the starting point.

Richard demonstrated throughout the lecture how Gormley keeps returning to that relationship - how the body fits into the spaces it inhabits. Hence the talk's title: The Place we each find Ourselves.

Taking us through the Royal Academy exhibition Richard showed how the show explores the body/space relationship specifically in the spaces offered by the rooms of the RA itself.

How, for example, by fixing his life-size bodies to floors and ceilings and blocking our path through the galleries we are induced to experience what his sculpted bodies are experiencing.



In fact, such were the technical challenges of the exhibition (reinforcing the gallery to support the tonnage of sculptures from the ceiling, flooding a vast gallery with seawater, and stretching high-tension cable through the rooms) that preliminary engineering work began prior to the exhibition that preceded Gormley's. Both the works inside the gallery, and those without, are tested by the context they inhabit, and the bodies and the space becoming realised by that particular environment.

FRIENDS EVENTS: AUTUMN LECTURE 2019

THE PLACE WE EACH FIND OURSELVES

Lecture by Richard Stemp

(contd)

One of the most dramatic examples of this theme was the multiples of Gormley's standing body rooted on Crosby beach, each one staring out to sea, and beyond even the horizon.

These rigid, metallised figures, some nearly completely immersed, are extraordinarily powerful and primal images.



If you haven't already done so, take the trip up to Liverpool and witness them for yourself.

Richard offered us so many of Gormley's works- too many to mention them all here – but two contrasting, yet complementary, sculptures remain fixed in the mind.

The Iron Baby, a tiny, vulnerable foetal scrap coiled on the ground, and the Angel of the North, placed on high, with vast wings protecting and embracing us.



Richard's stimulating talk will have prompted many of friends who packed the lecture to visit the RA show, and others who have already done so, to go again.

Review by Charlie Roe

SUBSCRIBE TO E-NEWS!

We are encouraging members to sign up to an electronic version of the newsletter as we are gradually phasing out printed copies - this saves costs and trees and is quicker to distribute - so if you haven't already done so please sign up now. Simply e-mail friendsofpsad@gmail.com with 'newsletter' as the subject -we'll do the rest

THANK YOU

FRIENDS OF PSAD NEWS

ARE YOU ORGANISED? FIZZING WITH CREATIVE IDEAS? HAPPY TO HELP? JOIN US!

What do we get up to? The Friends charity exists to raise funds and to support the School in many ways, as well as being advocates for the School and its students, to Enable, WBC and in the community generally.

Show me the money! Funds are raised though a very reasonable membership fee of only £10 a year - thank you! - and other fundraising events the Friends holds, including the annual selling exhibition 'Putney Art', held at Putney Exchange shopping centre in the Summer.



How to Spend It! All proceeds are ploughed back into the School, with the purchase of equipment, enhancements to facilities, helping to fund the bursary scheme, and running events for members like the workshops, masterclasses, and lectures, as well as organising the Summer Party and Christmas Fair, and of course the termly newsletter.

WE NEED YOUR



All of these activities need time and thought, and willing helpers! So, we would like a few more volunteers to join our friendly and welcoming committee. You can be involved as much or as little as you like, from running Putney Art, editing the newsletter, or simply helping out from time to time with events or other activities.

We welcome anyone and everyone, but we particularly need help with comms, updating our social media feeds and editing the newsletter, and it would be rather nice to have a chap or two to join us, not least to give Mark some support!

Please think about joining us. We're happy to answer any questions you may have. Contact us for more info: friendsofpsad@gmail.com

Come and join us now!

CLASS REPRESENTATIVES

If your class hasn't got a Class Rep you may be missing out on important news from the School and the Friends. On a number of occasions people have mentioned to me that they missed out on a lecture or Sunday workshop or the Xmas Party and although these events are advertised on notice boards around the school they can be missed. An email forwarded from the Class Rep could have saved the day.

I have said it before and I will say it again - there is hardly anything to it. Keep a list of your classmates email addresses and forward emails on from the Friends or the school. What could be more simple? Interested? Email me at: mhhayman@gmail.com. Thanks.

Mark Hayman, FPSAD Class Reps Coordinator



PSAD OUTREACH COMMUNITY WORKSHOPS

A year on from PSAD's first free community workshop in Battersea and we have increased our classes and number of students to include Battersea, West Putney, and Roehampton.

We have worked with community organisations such as The Katherine Low Settlement in Battersea and R.O.C.K.S. based in the middle of the Alton Estate, Roehampton.

We start our six-week programmes with a short questionnaire around the participant's wellbeing and try to capture their starting point. From these, we know that we are working with individuals that would really benefit from our creative wellbeing sessions.

Each week there is a different topic with varied tutors and a short tea break halfway through to encourage social interaction. An end of course questionnaire is completed by the participants, to allow us to monitor any impact in improving their wellbeing.

These community activities help towards tackling loneliness, as for some of the individuals the once a week classes are the only time they leave their home or get to interact with other people.

Some of the feedback we are getting from students include;

- 'This course has made me get out of the home more and meet new people, particularly as my son's gone to university. I get a little depressed due to my disability, so this course has really helped me.'
- 'I have no contact with my family or friends and live alone on the Battersea Estate. I suffer from schizophrenia and anxiety spells and I don't leave the flat very often, so this course is creative and makes me happy to create things.'

Eventually we hope to offer these community workshops through sponsorship from other charities and local businesses.

Belinda Bates
PSAD Curriculum Manager



FRIENDS EVENTS: AUTUMN WORKSHOPS 2019

SLIP PAINTING - with Sophie MacCarthy

The Pottery Studio was awash with multi-coloured slips when Sophie MacCarthy set out the materials for her Slip Painting Workshop.

Sophie also brought some examples of her own work to motivate us. They set the bar very high – brilliant pieces, with jewel-like colours and beautifully composed.



Sophie uses light-coloured stoneware clay, white or buff. Her technique is unconventional – the slips are applied to bone-dry clay which, we were taught, risked complete disintegration of the clay form. It is also individual. Slips are made up in small quantities by adding small amounts of stain to a dribble of water and then pouring on a little base slip of the same clay body as the form, and then mixing. Base slip and coloured mix are both a little thinner than usual.

Sophie works economically, producing her rich and intricate surfaces by adding layer upon layer. Light strokes of slip are applied here and there on the form with a hake and are allowed to dry. (The form did not disintegrate, even when we did this!) Images are then applied by smoothing stencils, made generally from newsprint, onto the dried slip with a damp sponge. Sophie's images are usually taken from natural forms - leaves, fruit, birds.

Once the stencils are attached completely flush to the clay, further strokes of differently coloured slips are brushed on and allowed to dry, and further stencils are applied. In this way rich and varied layers of colour and image are built up. The light brush strokes of slip produce a gradation of tone along their length and variations of colour where one stroke overlaps another of a different hue.

When all the stencils have been applied, a last thin wash of colour is added to give a background and ensure that all the clay is covered with slip. This last wash can be dabbed off the stencils where necessary.

Finally, all the stencils are removed in what Sophie called "the Big Reveal".

The piece is then ready for drying and bisque firing, after which it is glazed with a clear shiny earthenware glaze and fired to earthenware temperature, after which the full glory of the colours will emerge.



FRIENDS EVENTS: AUTUMN WORKSHOPS 2019

SLIP PAINTING - with Sophie MacCarthy

(contd)



To conclude the demonstration, Sophie showed how to use wax resist as part of her technique, deftly adding olives and olive leaves with a thin Japanese brush to a tile featuring a stencil of a bird, and how to add detail with sgraffito, scratching through to the bare clay with a needle.

Owing to Sophie's well-judged pacing of the workshop, the demonstration was finished by mid-morning, leaving plenty of time for us students to experiment with the various methods of decoration. For the rest of the day we followed Sophie's rhythm of slip, dry, stencil, building up our own layers on tiles, plates and shallow dishes of light-coloured stoneware, either with the slips generously provided by Sophie or making up our own.

Photographs show some of the results, which, in our view, are very creditable attempts at Sophie's technique. We are looking forward eagerly to seeing them when the glaze kiln is unloaded.



Many thanks to Sophie for such a well-organised, absorbing and inspiring workshop. Thanks too to the Friends for providing excellent snacks and an excellent lunch, and to Simon for his assiduous logistical support (and who would have guessed that he keeps a stock of towels for pottery use in the Boiler Room?)

Review by Peter Hall

FRIENDS EVENTS: AUTUMN WORKSHOPS 2019

KITCHEN LITHO - with Simon Burder

A bright dry Sunday morning interrupted otherwise miserable weather for my first Friends weekend art course. The 'kitchen' element refers to many of the materials used, rather than mandating the location for your lithography. Ink is still Ink, but other materials are tame; acid, phosphoric acid, is found in cola, and the lithographic plate is aluminium foil.

You can draw with permanent fibre pen (a Sharpie), biro, or pencil, and following inking can print your work by pressing with a wooden spoon on a flat kitchen cutting board; so your local grocer can be a source of your materials.

On cola, a discount brand will do perfectly well, however aluminium foil is much trickier stuff; some comes textured, perhaps with a honeycomb pattern (whatever next), some mischievously coated with unidentified compounds like plastic (who knew!), whilst other brands are either rolled too thin, or just use the wrong sort of aluminium. You just have to find the one that works; and a premium brand is probably not the answer (turkey-size Bacofoil is tough but too textured).



Simon quickly introduced us to the process which is simple, but does require care; aluminium foil easily tears, stretches or creases, and will take an excellent fingerprint given half a chance.

Draw your image with a sharpie on the non-shiny side of the foil, immerse the foil in cola or pour it over the entire piece of foil, being careful not to get any fingermarks on the foil in the areas you want to print (i.e. the paper size, which you will have marked out on the foil first), leave for a few minutes, rinse off. Ink the foil (we used oil paints, but etching ink is fine), keep the foil wetted and gently sponge off areas where you don't want ink - trickier than it sounds. You're now ready to print. This can be done by hand or on a press. The paper is dampened both sides with spray, but doesn't need to be immersed in the paper bath as you would with etching.

FRIENDS EVENTS: AUTUMN WORKSHOPS 2019

KITCHEN LITHO - with Simon Burder

(contd)

We were all off and running pretty quickly and having fun producing our first prints. It is an inexpensive process, a recent innovation, but delicate, perhaps fragile, getting a clean uncontaminated print requires care and practice, perfection is never easy.



Later we learned about refinements to the process, dealing with blotches (and rogue fingerprints), the wonder of a cola/whiting chalk paste for corrections, textured underlays, multi-foil registration for multi-colour prints, painting with soap (yes, soap) and finally moving from foil to thin aluminium sheet.

OK, the latter is more hardware store than grocer, and with emery paper is getting further away from the kitchen - which of course we wouldn't be working in anyway, ahem - but it showed that the process has legs, it can evolve from the inexpensive and simple to some sophistication, and perhaps readying you to approach one of those millennia-in-the-making lithographic blocks.

There are many videos of YouTube demonstrating the method, some more complicated than the process we followed, but it's easy and inexpensive to try at home.

Kitchen Litho is a great way to start lithography, you can achieve fine reproducible work and have great fun doing so. Simon gave us all a very enjoyable day; now, let's go and have a closer look at that foil ...

Review by Arthur Maginn

FRIENDS EVENTS: AUTUMN WORKSHOPS 2019

WORKING WITH INK AND PASTEL - with Freya Pocklington

Freya introduced herself and we gathered round to see examples of her work, including some beautiful booklets of ink paintings in various sizes. Scarily enough we would be producing one of our own during the day.

Immediately we were set to work to paint 4 woodland scenes based on the impressively jungly still life set up in the middle of the room. These paintings had to dry before we could progress and the radiators in Studio 1 were soon draped with our various efforts.



Back to the still life and Freya explained that it was usual to start with black ink and this could be applied with all kinds of implements - brushes of all sizes, pens, twigs and, inevitably, fingers. And she encouraged us to look at different formats for our drawings beyond the usual A1, A2, A3, A4 matrices.

Wasting no time, we were soon back using colour and painting our second series of woodland scenes for the booklet and the drying sites spread to every inch of radiator and pipe space in the studio.



Then it was a brief pause for lunch kindly provided by the Friends - all very delicious, though we got quite a few stern looks at our ink-stained hands. We were learning that it might be described as watercolour ink, but this stuff just doesn't wash off.



In the afternoon session we painted more woodland scenes, left them to dry in the pipe space becoming available and then it was time to get out the pastels. We were using hard pastel and drew with the black pastel, then rubbed much of it away, applied ink as our drawing required and then worked over this with coloured pastel. Some very effective drawings emerged with a good depth of colour.

Finally, we gathered our various ink woodland paintings from around the studio and made them into booklets. I went home with three interesting little pieces of work which I had never thought of making before, and plenty of ideas to reflect on. Thank you Freya for an interesting day. Ten days later the last traces of ink were still visible on my hands!

Review by Christina Myers.



PSAD CHRISTMAS 2019



CHRISTMAS FAIR POSTCARDS

A big thanks to all of you who contributed original art postcards for our last Christmas fair.



We had a wonderful selection provided by PSAD students and tutors - what a talented bunch of people you are. There were some real gems that wouldn't have looked out of place in the National Gallery or Tate.

The additional attraction of each purchaser being entered into a draw to win either a signed copy of Paula Rego's book, 'Obedience and Defiance', or one of five of her signed postcard prints, helped push sales just over an amazing £700 this year!



Because all the cards are donated, all money ultimately goes back to supporting our wonderful art School.

Therefore, I must not forget to thank everyone who purchased a card. Someone actually bought fifteen in one go saying that that was their 2020 birthday cards sorted. A bargain, compared with what it would cost in a high street stationary shop, and with the added bonus of been totally unique - a present in themselves. We really do appreciate all of your support.



Thanks to Linda Hayman and Jane Allen who did most of the hard work explaining how it all worked (including the special raffle at the end for all those buying a card), taking the cash and replacing sold cards with back-up stock.

And that special raffle - well what treasures we had. Dame Paula Rego postcards and the book which accompanied her sensational recent show at the MK gallery, all signed by the wonderful artist herself. How privileged we were - thank you Dame Paula.

Mark Hayman

PSAD CHRISTMAS 2019

SCHOOL CHRISTMAS PARTY & DIPLOMA AWARDS

The party on Saturday evening started things off well, with a lively address and prize-giving from Wandsworth Deputy Mayor, Councillor Sue McKinney. Sue was genuinely impressed with the standard of art and gave prizes to diploma students Joanna Beckitt, Kira Behnert, Penny Bousfield, Ghislaine de Give, Naima Omar Khan, Katie Preston, Amy Reinecke, and Marian Valero. Congratulations to all, pictured here with diploma tutors Jane Millar and Jan Malaszek.



The free glass of wine and a never-ending supply of delicious nibbles all contributed to the jolly party atmosphere, and encouraged early sales from the stalls. Ken Cox and his inimitable fellow musicians, were on hand as usual to provide some great background jazz

ARTS & CRAFTS FAIR

On Sunday morning the serious shoppers arrived and were greeted by a wonderful display of festive flower arrangements by the front door. This looked fabulous, and together with the banner and balloons drew in much passing trade.

Inside there were over 30 stalls this year and the variety and standard was impressive.

The De Morgan merchandise in Studio 1 complemented the pottery, jewellery, and handicraft stalls and added a blaze of colour. Upstairs the Breadboard lady's display of old boards brought some historical interest, and the nearby PSAD stand did a roaring trade, particularly in the new mug design by Sheila Roe.





PSAD CHRISTMAS 2019



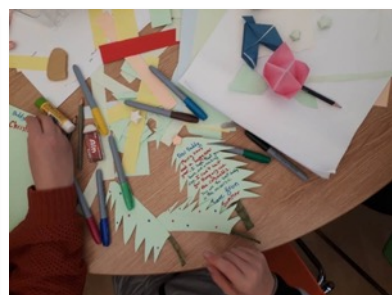
ARTS & CRAFTS FAIR



At some point the previous week, Mark Hayman had spotted a saxophonist busking on the street and persuaded him to play on the stairs for a few hours. This was an inspiration and encouraged people to move around the building to find more stalls.

But maybe the high spot was Charlie Roe, dressed in his French maid outfit circulating with trays of mulled wine! Sales boomed!

Sniez again ran her very popular origami workshop, with young assistant Amelie, and was permanently surrounded by children and adults.



Three book illustrators, Jane Porter, Sophie Ambrose, and Ana Jenkins were nearby promoting their books and on hand to inspire budding illustrators.

Thanks also to Sue Shocket and Jane Theophilus for running pottery workshops, and to Michelle in the kitchen for selling a continuous stream of scrumptious goodies, keeping both stallholder and shopper energy levels topped up.

Review by Fleur Tookey



GOING POTTY

Some readers may remember an article in this newsletter in Summer 2017 featuring The Great Pottery Throw Down finalist and PSAD alumna Clover Lee. The latest series is currently showing on Channel 4, with a new batch of potters being put through their paces.

Such is the interest in pottery that the Telegraph ran an article in January in the lifestyle section - thanks to Rob Dark for alerting us to this - and included PSAD student and Telegraph Women's Editor **Claire Cohen**, who started pottery classes at PSAD six years ago. This is an extract from that article, featuring Claire, reproduced with permission.

The full **Telegraph** article by Anna Moore can be found here:

https://www.telegraph.co.uk/family/life/mindful-hobby-creative-career-britain-went-potty-pottery/?WT.mc_id=tmg_share_em

"Technique is secondary to the joy of just pummelling a slab of clay"



Picture credit: Andrew Crowley

My husband has a dream: that we will build a state-of-the-art pottery shed in our back garden, in which I can transform into the next Grayson Perry and make millions – one wonky vase at a time.

Sadly it is not to be. Pottery, for me, is nothing more than a hobby, and that, I'm afraid, is set in stoneware.

I have always loved art, but I am not gifted artistically. Over the years, I've tried to fill the void with art history studies, handmade birthday cards and attempts at still life drawing that were frankly insulting to the fruit. But I'd always fancied getting my mitts on clay. Pottery, I reasoned, is the one art form that can be wonky and still considered charming or directional – could it be the answer to my craft lust?

The idea of using my hands to create something other than words (my day job) was also beguiling. So, in 2014, I signed up for a class at the Putney School of Art and Design, and have been going there, weekly, ever since. A confession: when I looked up, for this article, how long I had been taking pottery classes I was shocked to discover it had been almost six years. You wouldn't know it from my heavy lumpen bowls and childlike attempts at glazing.

GOING POTTY

Even after all this time, I still feel like a beginner. It probably doesn't help that I am skittish; one week preferring to make something by hand, another taking to the wheel. I once spent an entire term robotically making 25 identical vases for my wedding, progressing not a jot.

Not to mention putting my phone down – they are gently frowned upon, which means there's zero pressure to make Instagram-worthy pieces. No one but my tutor and classmates need ever see the worst. It's not hard to see why that might appeal to my generation, whose entire lives have been ruled by technology.

Researchers from the Royal Society of Arts identified a desire among we digital natives to be part of a "maker movement" and re-engage with the tangible skills of previous generations. Sign me up – if you can. My classes become more crowded with hobbyists by the term.

That's why I disagree with Brad Pitt, a convert to ceramics in the wake of his divorce, who has called it a "lonely pursuit".

Each week, I sit among men and women, of all ages. We ask one another questions and admire finished pieces. But we rarely talk about work, family, life.



Picture credit: Andrew Crowley

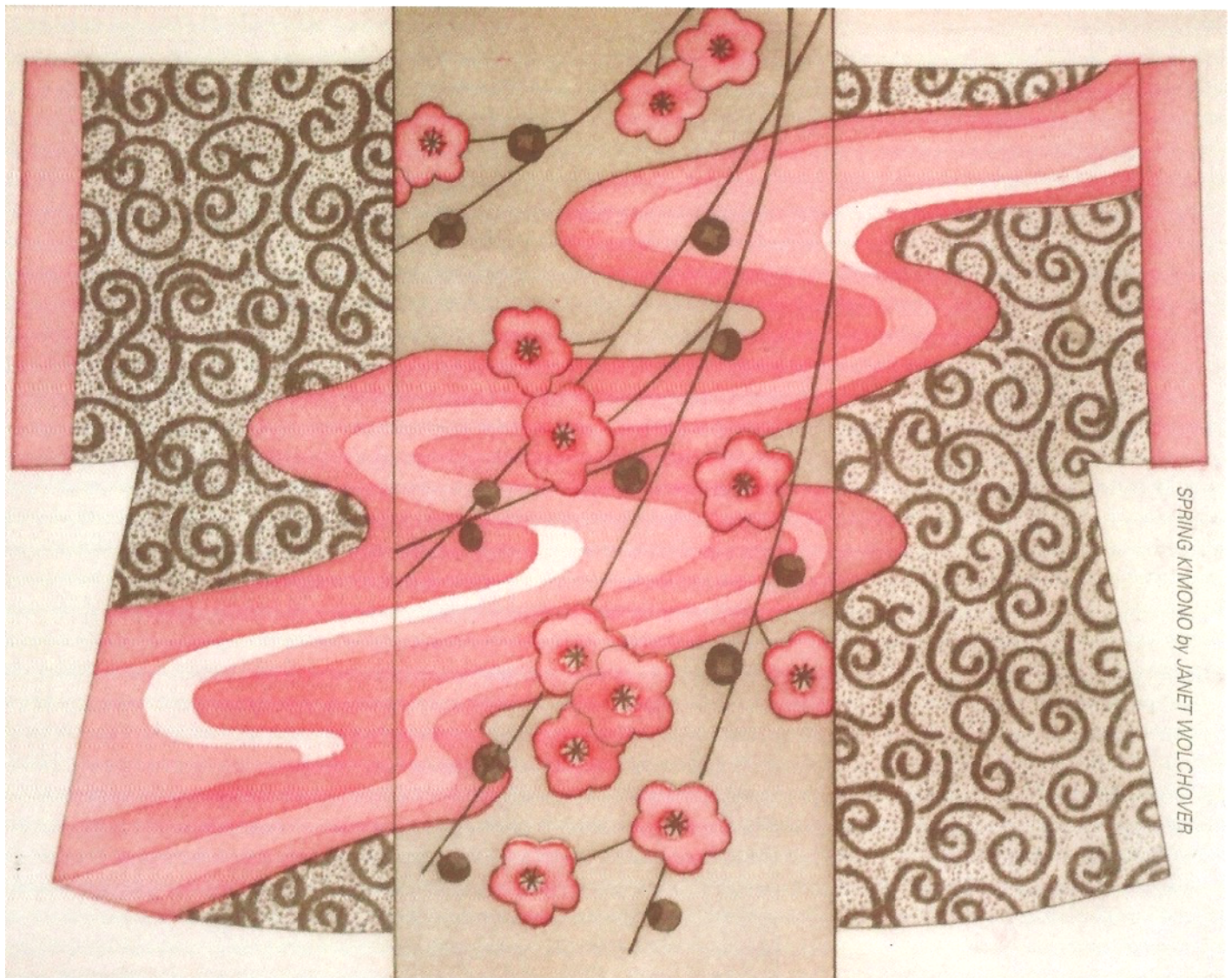
What happens in the studio stays in the studio – and what happens outside is not invited in.

Kith and kiln remain separate. It's why pottery is unlikely to become more than a hobby for me and my creations will remain crude. Grayson Perry has nothing to worry about.

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RIVERSIDESTUDIOS

After closing to the public in 2014, Riverside Studios in Hammersmith reopened late last year after a major transformation which saw the old Riverside Studios demolished along with the adjacent building, Queen's Wharf.

From 1933 the original building was a film studio, until taken over by BBC Television in 1954 and for 20 years was home to series such as Doctor Who and Hancock's Half Hour.



Riverside Studios opened as an arts centre in May 1976, and the first in-house production in 1978 was Chekhov's *The Cherry Orchard*.

Those who have appeared there include Merce Cunningham, Prince, Laurie Anderson, Norman Beaton, Helen Mirren, Robert Lepage, Yoko Ono, Michael Clark and Alanis Morissette.

Riverside Studios closed for redevelopment in September 2014 and the new building opened on its original site in October 2019, final parts of the building work should be complete by Easter.

The new site looks out over the river and Hammersmith Bridge and the river walkway has been opened up. There are three food and drink spaces, Sam's Riverside offers a full dining experience, Studio 8 is a café and bar for a lighter bite, and Studio 7 is a coffee shop. There are three performance spaces, Studio 1 is devoted to commercial television, Studios 2 and 3 will mainly concentrate on live performance. In addition there are two cinemas, Screen 1 and Screen 2.



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Moonscape Desmond Morris 1947. Private collection

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David Boyd Haycock is a freelance writer and lecturer. His books have included *A Crisis of Brilliance: Five Young British Artists and the Great War*. He is curator of the exhibition 'British Surrealism', which opens at Dulwich Picture Gallery on 26 February 2020.