

ISLE OF WIGHT ART CLUB

NEWSLETTER – GALLERY – ARTICLES – FEBRUARY 2025



Welcome to this first Newsletter of 2025 with news of what's coming up for the rest of the Winter Programme, reviews of demos and articles. Also some announcements about date changes and of course Peter Allen's article. We look back at some of the portraits and still life paintings and sketches produced by members during our Workshop Tuesdays at Riverside.



*Diana Hertzog's painting
after Jenny Aitken's visit.*

Winter Programme Spring 25:

Feb 25th: **Caroline Underwood** live demo – Charcoal and Chalk – an in person demo.

www.carolineunderwood.com

March 4th: Workshop

March 12th: **Workshop – note, this is a one off on a Wednesday as Riverside had block booked the Tuesday**

March 18th: **AGM** followed by a talk by **Prof Robin McInnes** on 'The Undercliff'. Complimentary tea and cake
No Workshop today. We have 3 spaces on the Council, forms are at the desk on Tuesdays.

March 25th: Workshop.

April 1st: Workshop

April 2nd: Study Day with **Angela Sowden**. Wed 10am-4pm 'Atmospheric Seascapes' in acrylic.

www.angelasowden.co.uk Fully booked but we have a wait list if you would like to add your name

April 8th: Workshop

April 15th: **Becky Samuelson SWA** live demo – Landscape in Acrylic – an in person demo

April 22nd: Workshop

April 29th: Winter display of work & critique with **Daphne Ellman SWA** our Chair. Bring your work in for us all to see, including the Chairman's 30 day Challenge if you were brave enough to attempt it!

Out thanks to **Tony Westmore** for a packed Winter Programme. **Tony** is stepping down from this but of course remains our Club President. A special mention to **Paul Hewson** who works tirelessly behind the scenes, giving up his Sundays before a Zoom demo Tuesday, to work with the artist to make sure we get the best possible experience on the day. **Paul** is a ★

Summer Programme 25:

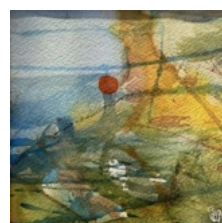
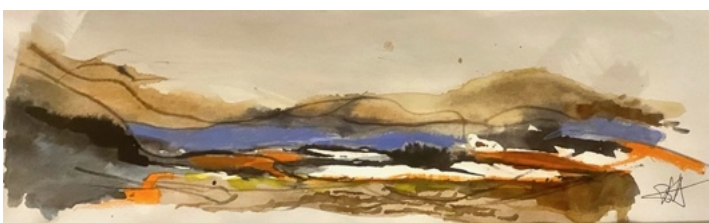
Andrew Saunders is compiling this Summer's plein air venues with help from **Neil Barton**. Andrew has asked for members' views and will incorporate the findings. Our thanks to **Neil** who took on the task so well over the previous few summers.

May 6th: Newport Minster – this is the handing in day for the exhibition at the Minster. Details nearer the time.

May 13th: The Folly Inn – **Tony Westmore** will demo how to chose the best composition, whether it's boats, river or landscape, it has it all.

From May 20th TBC

Exhibition in Newport Minster: This will run from Tuesday 6th May, handing in day from 10am-11am to coincide with the first plein air date. Closing day is Friday 16th May, but all details will be emailed to members during March with the different opening times each day. The Minster is first and foremost a Church and we have to respect their timings. We are back for our annual Quarr Abbey exhibition in September.



Birgit Ackroyd's watercolours:

Abstract 1 and Abstract 2

135th Anniversary of The Isle of Wight Art Club:

Thinking caps on! We would like ideas of how to celebrate the 135th Anniversary of our Club that was founded in 1890 with first recorded paintings from club Secretary Sir William Levinge. Other previous notable members include Alwyn Williams, founder and President of the Royal Society of Miniature Artists, Cavendish Morton RI and Muriel Owen, one time Vice-President of the SWA – the Society of Women Artists. For many years, Queen Victoria's daughter, HRH Princess Beatrice was our Club President and showed her paintings at our exhibitions.

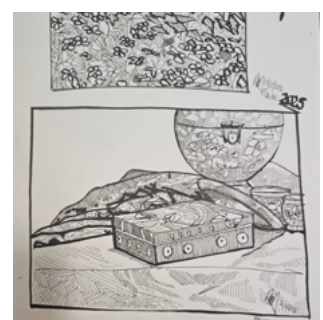
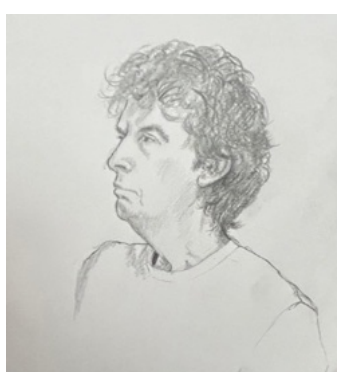
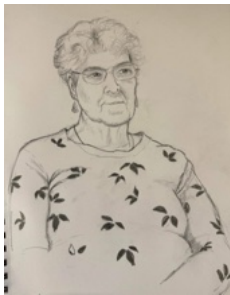
Princess Beatrice was born in 1857, the youngest child of Queen Victoria and Prince Albert. She was a long time companion of her mother and only allowed to marry Prince Henry of Battenberg on condition that they both lived with her mother at Osbourne House. After Prince Henry's death in 1896, Beatrice succeeded him as Governor of the Isle of Wight, later moving to an apartment in Carisbrooke Castle as her summer residence. She died in 1944 and is buried at Whippingham alongside her husband.



Princess Beatrice by Philip de Laszlo in 1926

Email your thoughts for a celebration to the Club website address.

Some of the portraits and still life from the Workshops – All photos are on the IWAC Plus Facebook pages.



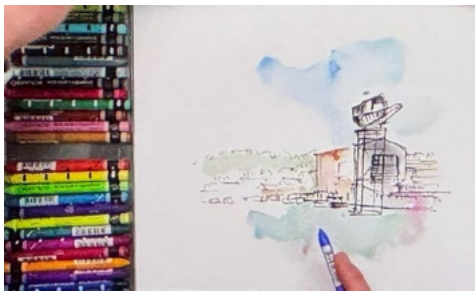
Toby Hasler – Urban Sketcher: First day back at Riverside after the Christmas break on Jan 7th. **GN**

Although known as the Urban Sketcher, Toby is basically a plein air sketcher and the equipment he uses is below. He has 5 basic steps he uses for each sketch: layout & design, bold shapes, inking, bold colours, linking up. He goes straight in with a fountain pen and waterproof ink, drawing in a continuous line, contour drawing, starting from the centre working outwards either side whilst paying attention to the composition. For example, in the landscape photo he used, he adjusted a fence line bringing it down into the foreground instead of it bisecting the picture.

After he was happy with his outline, Toby brought out the contrast with harder pen work and shadows with hatching. The background was left as it was to recede.

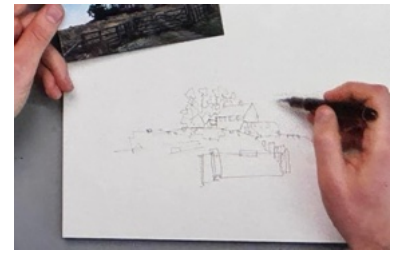
The watercolours he uses - mostly Daniel Smith - he uses brightly, starting with cobalt blue wet in wet, bringing the colour into the foreground and shadow areas. He used cobalt green for the trees and part of the foreground adding yellows and deadening the green on the fields. The shadow colours were mixed to give form and watercolour pencils used for details of the gate and fence and spatter to the edges. When I say details, there were none, just marks to indicate.

For the street scene Toby followed the same format, leaving out any unnecessary parts, always making sure the perspective was correct. The brickwork was given a pink hue, this added to other colours on the road, the sky giving a uniformity to the whole. He likes to finish with random but strategically placed spatter.



He finished with a quick study of the Hammerhead Crane, using Cerulean Blue for the sky and the Medina then giving a soft background, bringing forward the crane using pastel crayons to highlight.

Toby was an engaging speaker, explaining every move he made and why, which is helpful for the viewer, we were lucky that he managed 3 different subject types which should cover all when we go into the plein air season. The 3 finished sketches below. **GN**



Val Cranwell – Abstract



Andrew Saunders – Brook Chine

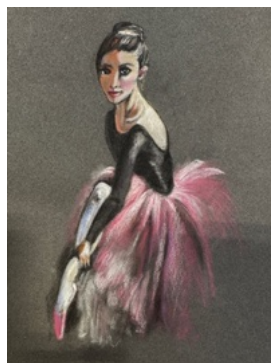


Natalie Winterfrost – Brook Chine





Jeremy Gully: 'Monica'



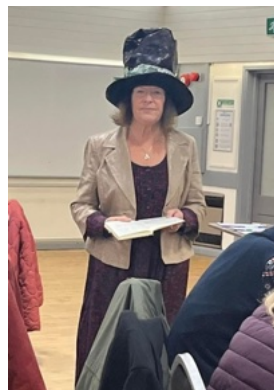
Mo Orchard: 'Ballerina'



Birgit Ackroyd: 'Storm at St Catherine's' & 'Silver Birches'



Winners of the Christmas Quiz with Carol Owen
who kindly sets the quiz for us. Thank you Carol



It's not too late to start the Chair's 30 day challenge. Daphne has given us a subject a day to draw, paint or sketch. Great practice in 20 minutes. Bring your sketchbooks in on April 27th to show your results. [Right](#)



Anne Toase demonstration: Jan 28th – Collage and Mixed Media

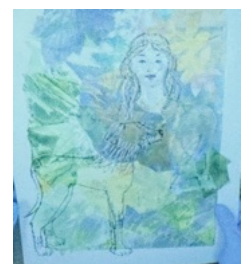
by Janet Welsh

Anne Toase gave us a detailed and inspiring demonstration, explaining how she builds up her rich, colourful, and delicate pictures. There are so many processes involved, she says it takes about a month to do each one. Anne divided the process into three stages for us.

Building up the background is the first. Using cheap acrylic paint (they dry quickly) rolled onto a gel plate, Anne presses paper on, creating different textures and patterns. She uses ordinary copy paper, A3 so she can get two presses on each, or wet-strength tissue paper. The patterns are created in many ways, for transfer from the painty gel plate to the paper. One is scraping patterns into the paint, with a range of tools. Another is using stencils, (bought, home made, and foliage, for example) placed on the plate before the paper is pressed on. The painty stencils or foliage can then be pressed directly to print onto the papers. Each paper might have several turns on the gel plate, and layers of pattern. Anne starts from light tones, keeping in mind the colour wheel, building up from vague patterns to more recognisable shapes. Beautiful metallic paints may be used as well as the colourful tones, blending, or contrasting after a cleaned gel plate.



The second stage is arranging and building up the layers of patterned paper and tissue, and introducing the images that form the subject matter of the picture. Anne will have spent time researching and sketching around the topic. The collage of the printed papers and tissue, cut and overlaid, is glued with PVA onto mount board or canvas, and a layer of PVA on top. The shapes of the subjects, goddess or animals for example, are traced from the sketchbook and cut out. These shapes are then arranged, and traced around with a waterproof pen, or sponged around as a stencil. The main composition of the picture is established at this stage. More patterns may be printed onto the surface, using foliage or stencils, to build up depth and richness. While collaged effects may stray outside the rectangular picture, unwanted marks around the border are covered with a layer of gesso.



Anne said that it's the final stage that she enjoys most. This is using her range of colourful and metallic pens to outline, highlight and decorate the images. She uses dots and lines to work in more texture and depth. She still might print some foreground shapes, or layer some more tissue



with PVA, but it is the Posca pens that finish off the details. They must be waterproof pens, or the final varnish layer will make them run. Several coats of varnish to waterproof the whole picture is the last step.

The demonstration caused quite a buzz. The richness of the colours and images was dazzling, and the wide range of techniques and mark-making very inspiring. Thank you, Anne.

Right: Anne demonstrating and the finished Goddess Rhiannon



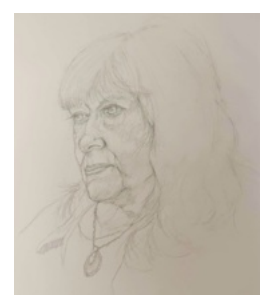
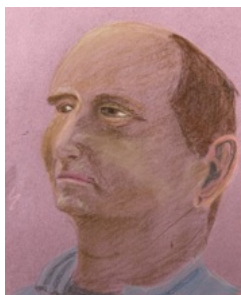
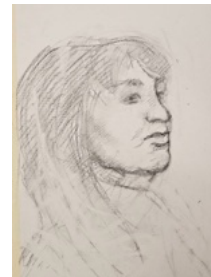
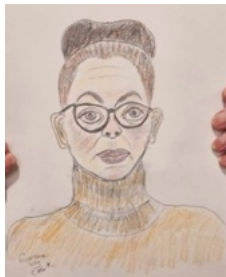
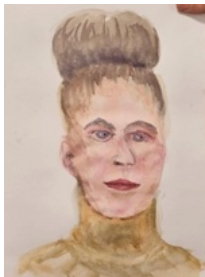
Anne's current work explained:

My current work is inspired by the historical Celtic legacy of ancient gods and goddesses. I love the references of the well populated pantheon that have survived, and see correlations to other civilisation and deities in their many myths and legends.

Tapping into the forgotten rituals and beliefs I find a comfort from the attention to the natural world and renewing a connection that has largely been lost or ignored.

The process is quite slow and is built up in layers, first I use a gel plate to print my papers with plenty of texture and choosing colours that reflect my subjects. Then I make masks of tracing paper from my original drawings for the faces and elements of the design. Using sponges to stencil round the masks and add details with more collage and paint. Lastly gold and coloured acrylic marker pens go on the top layer to add details and orchestrate the work. The work is colourful, decorative with a reference to folk art its happy art, light hearted without being trivial and does have a serious interest in the roots of our human search for the divine.

More from the Tuesday Workshops:



Quay Arts now sell some art materials, quite a good emergency selection
Also, CassArt have joined with the SAA and now have good quality offers.

Neil Barton's oil - 'Into the Light'



Firstly, a little bit about the Glasgow School of Art that had such a major influence on British artists during the later 19th century and continues to do so to this day, including the subject of the article.

It was established in 1845 under the control of the South Kensington Science and Art Department as one of the British Government Schools of Design. For the first 40 years of its existence the students were almost entirely male and were being taught commercial design with most then progressing to work in the textile design industry in Glasgow. In 1855, a new Director of the School was appointed, Francis 'Fra' Newberry. He began to make innovative changes to the curriculum, teaching pure art and encouraging increased numbers of female students to enrol.

Early male graduates who benefitted from the new pure art teaching later became known as the 'Glasgow Boys'. The art establishment idolised this group but were dismissive of the work of the female graduates, amongst who were some exceptional artists producing work in metal, jewellery and textiles as well as painting and drawing.

One of this group was a young woman from Glasgow born in 1869, Bessie MacNichol, eldest of three surviving children of a Glasgow headmaster. Bessie studied for five years at the Glasgow School of Art under Fra Newberry and then for a time in Paris.

Painting predominantly in oils her work was mainly figurative she was shown regularly at the Scottish Royal Academy and the Glasgow Society of Artists as well as in London, Germany, Venice and the USA.

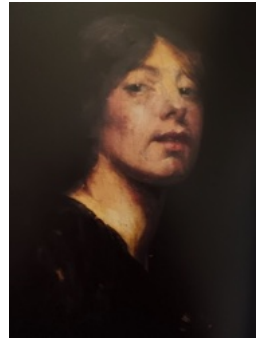
Bessie corresponded regularly with other Scottish artists of her generation, particularly Edward A. Hornell, a leading figure in the Glasgow Boys group. Bessie painted a portrait of Hornell which still hangs in his former home in Kirkcudbright.

Her use of dappled light and shade and a very painterly style of brush stroke are now regarded as being at the forefront of art development during the late 19th and early 20th Century.

Her two paintings 'A Girl of the Sixties' and 'Under the Apple Tree' both painted in 1899 (Glasgow Museums) are examples of her work of this period.

In 1899 Bessie married a Dr Alexander Frew but tragically died in childbirth five years later shortly before her 35th birthday.

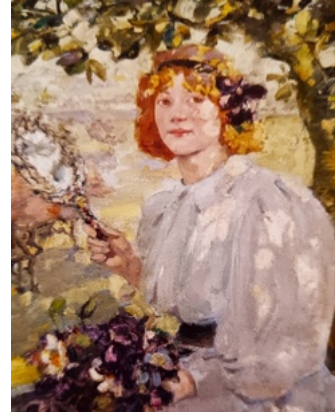
Much of Bessie's work is held in private collections and in the Glasgow City Museums. **Peter**



Edward Atkinson Fornell



A Girl of the Sixties



Under the Apple Tree

Jake Winkle demonstration by zoom on Feb 11th:

by Janet Welsh

Jake showed us his loose, lively technique by doing two scenes for us. He uses 140 rough watercolour paper, stretched.

For both pictures, he started with a brief outline in pencil, the stage where the composition is arranged. Throughout the whole process, Jake stressed that this is a design, and we should adapt all the factors to make a good picture on the page.



As the woodland picture was an ink and water colour wash, Jake got going with the ink, after the pencil sketch. The tool he uses is a sharpened ice-lolly stick, and he likes acrylic ink because it dries quicker, although any waterproof dipping ink is fine. He worked left to right so as not to smudge the work, and used varied and expressive marks to create the ragged outline, details, and some scratchy shading creating contrast and depth.

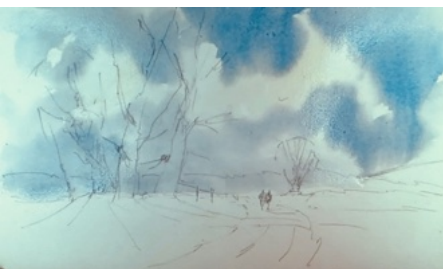


After this, the picture was an interesting ink sketch, with clear structure and shape, and areas of contrast. Jake left it to dry while he started on the second picture.

This was going to be a snow scene, so he was keen to leave the foreground snow area as white paper, to start with. With both pictures, Jake first painted the sky, by wetting the areas with a large sable brush. He floated a little dilute raw sienna, and then dilute cobalt at random over the sky. While this was still wet, he put colour over the tree

trunks, using a range of muted shades to start with, and they blended a little with the wet sky. He also floated subtle bluish tones over the background trees. He said that added colour must always be less wet than the previous one, or it will do that cauliflower effect we all know.

At some stage Jake dried the pictures so as to work on a dry surface. He gradually built up layers of colours, muted and bluer for distance and warmer, richer and deeper nearer the fore. A fine number 4 brush was used to add more branches, and texture to the tree trunks, and the figures. On the other hand a large squirrel mop, with watery colours was used sideways to scumble in the twiggy outline of trees. In the snow scene, Jake used a cobalt mixed with a little red, a sky colour, to paint shadows across the snow, stressing that they must



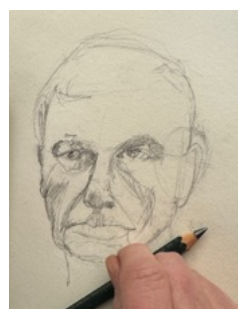
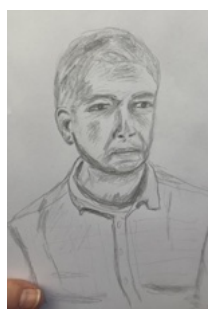
take into account the contours, to show the shape of the land. For the woodland, the illusion of dappled light was created by layers of varied colour, each leaving areas of the previous wash, showing contrast.



Jake summed up by reminding us that creating the image is all about making marks, shapes, and negative shapes, about variety, richness and contrast. It was fascinating to see how these lively and spontaneous pictures were built up using a range of logical steps, artistic principles, and a lot of skill.

Another great demo! **Janet**

Even more excellent work from Riverside:



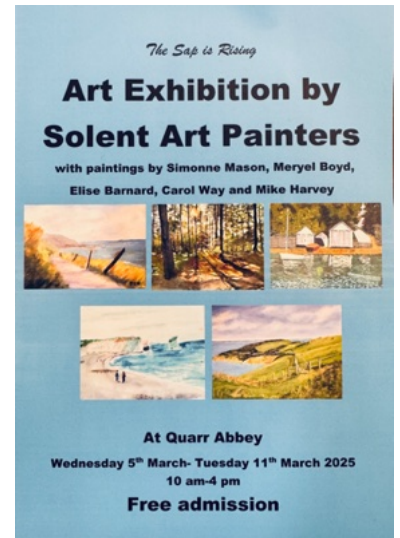


Tony Westmore – An impression of how Marvins Yard may have looked in the 1930s



Diana Hertzog – Steephill Cove at Sunset
Pastel

Right: Our members - Simonne, Meryel, Elise, Carol and Mike are exhibiting at Quarr Abbey for the week starting March 5th.



Granulating Watercolour test: Holbein and Daniel Smith

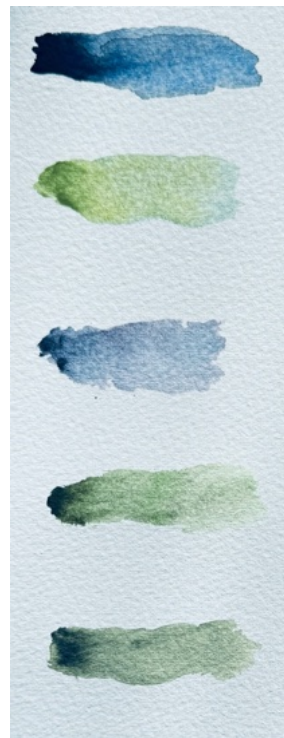
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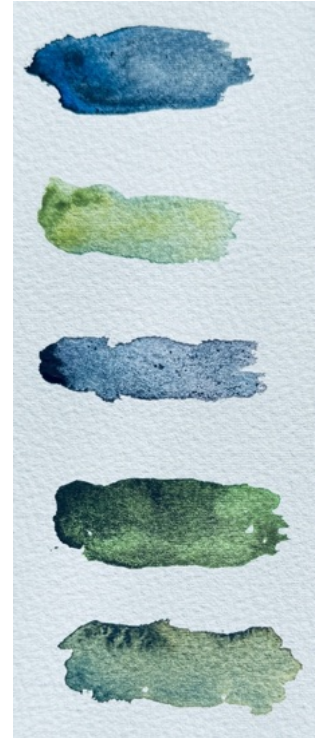
SW Hot Press



Khadi



SW NOT



SW NOT with Granulating Fluid

From the top – Holbein **Moonlit Night Blue** & **Mimosa Yellow**: Daniel Smith **Moonglow**, **Green Apatite Genuine** & **Undersea Green**

Moonlit Night Blue, 2 pigments semi opaque, **Mimosa Yellow** has 3 pigments and will break into green and yellow.

Moonglow has 3 pigments, blue, red and grey, **Green Apatite Genuine** can be very dark but also a very bright light green. **Undersea Green**, again 3 pigments but can wash to a soft cold green.

After years of oil and acrylic, I've started to dabble again with my first love, watercolour, getting to grips with the about face preserving whites and lights.

As a lover of granulating my acrylic inks, I ordered a couple of tubes from the new Holbein Granulating Watercolour range, Moonlit Night Blue and Mimosa Yellow. I do love their names and the names of Daniel Smith's, here using my favourites, Moonglow, Green Apatite Genuine and Undersea Green to test on different papers. I would usually mix my greens, but these 2 Daniel Smith greens I cannot replicate.

Saunders Waterford Hot Pressed – Some granulation but not a lot as the paper is so smooth. The Mimosa Yellow is separating into green and yellow. Moonglow into blue and pink.

Khadi – As you'd expect, most colours would look partially granulated due to this extreme very rough rag paper. The Moonglow pigment is splitting nicely into a blue and pink.

Saunders Waterford NOT (Cold pressed) – More granulation here than HP, perhaps more built up layers or more water?

SW NOT – With W&N Granulating Fluid – More granulation particularly the Daniel Smith colours, as expected. More tests needed.

I will 'play' some more as I have more tubes of colours and am enjoying watercolour again. Now to produce some paintings! **GN**

Any articles you would like to see in the next Newsletter please email the Editor at gilliannye@rocketmail.com Thank you.