

# ISLE OF WIGHT ART CLUB

## NEWSLETTER AND GALLERY – FEBRUARY 2022



Welcome to your February edition of the Newsletter with news, photos and updates as we emerge from the Government restrictions into what we hope will be a peaceful healthy Spring 2022.

**News: Tuesday 1<sup>st</sup> March** sees our return to Riverside after what we hope will be the final restrictions. See message below. We have kept the Club going through those dark times with Zoom meetings, portraits and demos with various artists. We will continue with Zoom for portraits and demos for those members who don't yet for whatever reason feel comfortable mixing in public, no one need feel excluded. As usual the Zoom links will be emailed the day before.

**Riverside return:** Although Government restrictions have been lifted, COVID is still with us. The management at Riverside are encouraging us to still wear masks in communal areas as per official guidelines, but when seated in the large Trafalgar Room, the wearing of masks will be up to the individual. Seating will still be socially distanced as before. Please do whatever you feel comfortable with and respect other members' choices.



*"Signs of Spring" by Sally Pengelly*

**Past Events:** Reports of the demos from **Adebanji Alede**, **Grahame Booth** and **Tony Westmore's** talk are further down the Newsletter.

**Winter Programme: Riverside and Zoom:** We have a full programme for the rest of the winter sessions taking us up to the end of April.

**March 1<sup>st</sup>:** Workshop with live sitter Bryn Davis - also Zoomed to members' home

**March 8<sup>th</sup>:** Demo by **Mark Warner** which will be Zoomed to Riverside and members at home direct from his studio on the Shropshire/Welsh border. Mark will be demonstrating in acrylic a "Seascape". His website is [www.brushmark.co.uk](http://www.brushmark.co.uk) Mark runs courses and workshops, also Painting Holidays in the UK, France and Italy.

**March 15<sup>th</sup>:** Workshop – your portrait sitters are Maggie Hobgen and Cathy Williams.

**March 22<sup>nd</sup>:** **AGM** – it is not anticipated that the AGM will take long as it is to get back on track with the usual Spring AGMs. The Workshop will take place as normal.

**March 29<sup>th</sup>:** **Professional Model** – **Amy Murray** will be sitting for a longer 2 hour modelling session. Still life and Do-your-own-thing as usual.

**March 31<sup>st</sup> – April 5<sup>th</sup>:** **Exhibition at Quarr Abbey** – see below.

**April 5<sup>th</sup>:** Workshop with portrait sitters still life and own painting.

**April 12<sup>th</sup>:** **Demo** by our Council member **Anne Toase** – Anne will be demonstrating live and Zoomed, 'An Introduction to the Principles of Portraiture for Beginners'. Also for those who would like help to improve their portraits.

You are invited to draw along with Anne during the afternoon if you wish.

**April 19<sup>th</sup>:** Demo live and Zoomed, by member **Sally Pengelly** who will demonstrate a beach scene in acrylic.

**April 26<sup>th</sup>:** Portrait, still life and own painting. Sitter TBC.

**Exhibition:** Our **Spring Exhibition at Quarr Abbey Gallery** is being held from Thursday 31<sup>st</sup> March – Tuesday 5<sup>th</sup> April. A pdf photo will be on the website for members to download and print or post on their social media sites. This is our only means of publicity, so please help your Club. Commission on sales help considerably in keeping annual subs at current levels in spite of increasing overheads.

Don't forget to get your Submission Forms in by **March 10<sup>th</sup>**. You can bring your forms and fees to Riverside on March 1<sup>st</sup> and 8<sup>th</sup> where you can pay by Contactless payment to our new **Club SumUp portable card reader**. You can also pay any outstanding annual fees of **£35**. We would prefer this method of payment or cash, as cheques are now charged by the bank individually.

Handing in day is Wed March 30<sup>th</sup>, names ending A-L at 1-1.30pm and M-Z between 1.30 and 2pm. Pick up after close on April 5<sup>th</sup> is now from **4.45 – 5.30pm**. Please do not arrive beforehand as the **doors will be locked at 4.30pm** to enable the Exhibition Committee to deal with paintings and cards. Your help in adhering to this is appreciated.



**Summer Programme:** Put together by **Neil Barton** this year, it will be released soon along with **Paul Hewson's** video of venues to be visited. Lots of new places to paint and sketch from **May 3<sup>rd</sup>** plus our annual **Painters' Picnic** in Carol's Garden and a **Queen's Jubilee Picnic** at John & Jose Hunt's Garden. Details will be in the programme.

**Adebanji Alade report: January 25<sup>th</sup>:** I don't think there are enough hours in the day to cover all the strings to Adebanji's bow plus the the 2 books he's published mainly on his first love, sketching. He talked constantly over the 2 hours, taking questions as he went, he calls himself a 'chatterbox' and said he was born talking – but it all made sense. Around 40 members watched the demo on Zoom plus those who saw the recording, so I won't cover it all again, just convey the feeling of the afternoon.



He worked on MDF board, gessoed with a warm base with W&N Professional Acrylics plus W&N Brushmarkers for his underdrawing

using a selection of filbert brushes plus a rigger.

He doesn't claim to capture a scene, just to capture the 'essence' of the scene. He took about 50 photos to get the one he used for the demo, to get the right balance or imbalance of light/dark with no uniformity. He spent half the time on the drawing, which was gridded, as a series of shapes working round the board.

The second half was on painting, concentrating on tone, again painting shapes, mixing colours all the time as he went with the same brush. He used cool light/ warm shadows and warm light/ cool shadows to keep the work lively.

He finished the work afterwards, put it onto Instagram and sold it immediately, not a bad day's work!

Adebanji gave an interesting demo with nuggets of knowledge given throughout, but I doubt I was alone in feeling exhausted afterwards!



**Gillian – a personal view**

**Portraits on February 1<sup>st</sup>: Sue Merry – 8 portraits of Sue**



**Grahame Booth – Watercolour demo on February 8<sup>th</sup>:** Grahame gave his first demo for us exactly a year ago from his excellent studio setup in Northern Ireland. One of the positives of the past 2 years has been the ability to watch great artists by Zoom from wherever they live when travelling would mean they cannot visit us 'live' without prohibitive costs. Grahame used a fairly local scene for us of Bosham Harbour taken when he took a painting holiday nearby last year.



Again, I won't go into the entire 2 hours minutely, just the essence.

Grahame spends a lot of time getting his composition to his liking, doing many sketches to see what works with the dark/light of subjects, plus the 1/3rds rule. I loved the saying he had about his reference photos 'Reality is only there to guide you', we're not painting the photo. He used St Cuthbert's Mill Milford 140lb paper as it suits his very wet style of painting. His palette is 2 yellows, 2 reds and 2 blues, a warm and cold of each plus a few favourites to make up his 12 colour palette. I was also pleased to see that Grahame doesn't stretch his paper, just clips the corners, then pulls it to re-clip when it gets too wet and cobbles. He works in single washes, dropping colour in, and when dry, adds a 2<sup>nd</sup> stronger wash. A lot of time was spent on the background, no detail but recognisable, then the foreground buildings were painted as a group, not individually, to make a connection. He works the painting as a whole, making adjustments as he goes, or as he says, he has a continual discussion in his mind, arguing with himself!

Grahame talks us through his thought processes continually but in a relaxing manner. Like all good demonstrators he makes it look easy and you want to rush off and have a go before you realise it isn't easy. More practice!

You can visit Grahame's website where he also has details of his painting holidays in the UK, Ireland, France, Italy, Portugal and Spain. Something for everyone.

[www.grahamebooth.com](http://www.grahamebooth.com)

**Gillian - a personal view**



### Members' Gallery:

**Two brave members painted along with Grahame, Maggie Hampson and Judith Lazell. Well done both of you!**



**Patsy Carter:** *Above:* Gurnard Luck and *above right:* The other side of the Bridge at Newtown (Watercolours)

### Talk by Tony Westmore – ‘Every Picture tells a Story’

Tony gave a really interesting illustrated talk on fellow artists he has painted with or who have influenced him over the years. Tony’s house is an art gallery of works from these artists, a lot of which are ‘swaps’ with Tony’s own work indicating how highly these artists also regard Tony!

His collections started in 2002 when he retired from Plessey, meeting John who liked his work at Cowes Art Group summer exhibition. This started an enduring friendship which opened up opportunities to meet many other plein air painters through the Wapping Group and therefore others both here and abroad.

Tony talked about chance meetings through painting plein air with John in London with the likes of Julian Barrow from the Chelsea Art Group whose wonderful studio once belonged to John Singer Sargent and used by Whistler and Augustus John. Famous names came thick and fast, Trevor Chamberlain, Peter Gilman, Fred Cummings and more, with lots of anecdotes, bringing us up to date with Roger Dellar, Valerie Pirlot who members will be familiar with and Peter Brown, ‘Pete the Street’.

Our own sadly missed Frank Jacobs had a great influence on Tony. Those of who were privileged to know and been helped by Frank, know that he lived and breathed art and latterly when he could no longer paint, he would meet up with Tony to talk art “the important things in life.

There is something special about all these mostly plein air painters, the spontaneity of their work with mark making and tone more important than any actual detail, as Tony said, “The illusion of detail is more important than the detail itself”.

This was a rewarding insight into the art of many painters and if this has piqued your interest in plein air artwork, hunt for the Wapping Group who post their work on Instagram, so you can often view the same scene as through many different eyes, itself a fascinating insight. ‘A

Changing View’ their 75<sup>th</sup> anniversary book is now available. Thank you Tony, we look forward to part 2! **Gillian**  
*From the top right: From Tony’s collection, work by Frank Jacobs, Trevor Chamberlain and Fred Cummings*



### Members’ Gallery:



**Cathy Williams:** *Above left:* ‘Sophia’

A pencil portrait of my lovely little niece on her third birthday. I used a rather unusual EE grade pencil by Staedtler which I somehow got hold of as I don’t think they’re made anymore. **Cathy**

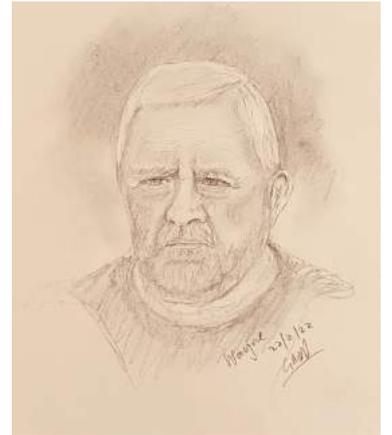
**Neil Barton:** *Above right:* ‘The Puffer’ – known today as the Vital Spark is a nationally recognised Historic Ship, she was built as a Stores Carrier and now sits at the pier in Inveraray, she is one of the last sea going Puffers.

She was built in Browns Shipyard in Hull in 1944 and has had 4 different names. Vic 72, then Elsedra based at Troon, then sold again in 1984 and renamed Eileen Eisdeal where she served cargo to the Western Isles until 1994.

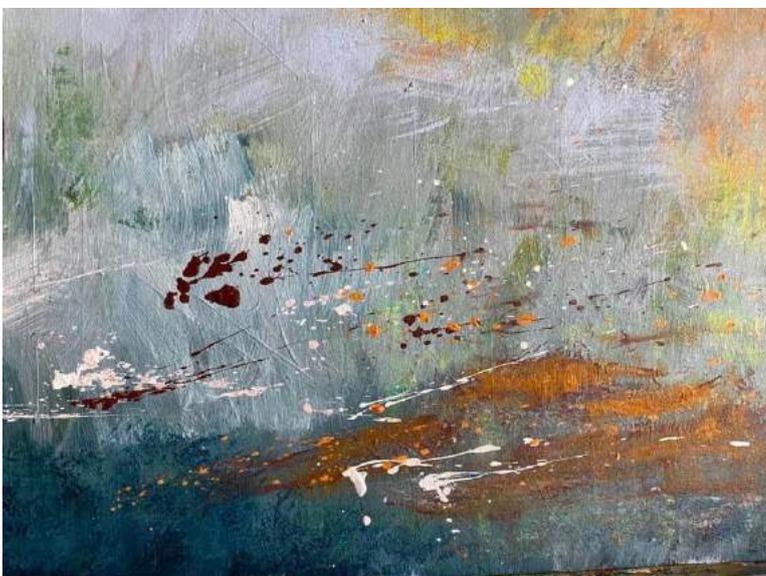
She was finally renamed and registered as Vital Spark in 2006, named after the fictional Puffer that appeared in the Para Handy books by Neil Munro.

I first saw her in the Crinan Canal and Boatyard in Scotland some years ago. **Neil**

**Portraits on February 22<sup>nd</sup> of Wayne Rushton: 14 Waynes!**



**Members' Gallery:**



**Val Cranwell:** *Left:* 'Storm Eunice at Gurnard'  
Val's topical take on the 'weather' we've been having lately.

*Below:* Abstract of Newton





Paynes Grey has often been the unloved colour in the watercolour paint box. It was named after William Payne an 18<sup>th</sup> century watercolourist who used it instead of black. He mixed Ultramarine Blue with Mars Black and sometimes added a little Crimson.

It can also be made yourself by mixing the 3 primaries together. This can also make brown of course – or mud! More blue will turn it towards the grey. You can play around with different combinations of the 3 primaries, for example using Burnt Sienna instead of Crimson.

Or you can buy it ready made. I have here W&N Paynes Grey and Old Holland Paynes Grey.

You can see from the samples on the left that different makes interpret colours differently but call them the same. The OH mix is much darker whereas the W&N is more of a dark navy blue. This difference is reflected in the greens they produce when mixed with various yellows. When the 3 pigments in Paynes Grey are mixed, you're introducing a fourth maybe fifth pigment depending how pure your yellow is. The purest colour will be one pigment, therefore whichever yellow you add, it's going to produce a murky colour.

Murky greens have a place in watercolour as background or shadow greens, we don't always need a bright Spring green.

I think you can see by the mixes I've done on the left that W&N makes the best greens as it has more Ultramarine than black in its make up. The warmer New Gamboge adds more red bias making a brown with OH rather than dark green of W&N. Have a play with the yellows you have.



## COMPETITION!

The competition has closed and the entries have been sent to be judged. When we have a result and the winners and runners up have been informed, we will send out an extra Newsletter with all the entries plus the winners of the 2 x £50 prize and the 2 x £25 for the runners up. Thank you to all who entered, we've had a great response.

### The Council.

Any photos for the next Newsletter, please send to [gilliannye@rocketmail.com](mailto:gilliannye@rocketmail.com)