

ISLE OF WIGHT ART CLUB

NEWSLETTER – November 2022



Welcome to this bumper 2 part Newsletter with lots of news, your paintings, reviews and events to come in the Winter Programme plus some new articles.

The Council held our bi monthly meeting on Tuesday morning 8th Nov to discuss matters and events going forward for 2023.

We are pleased and grateful that **Sue Reynolds** has stepped into the vacant Minute Secretary role and has been co opted onto the Council which will be ratified at the next AGM. Welcome aboard Sue!

The annual Membership fee for 2023 is being held at £35. We will absorb any increases in costs and hope that Riverside room rates do not escalate. The advice for payment due in January is posted elsewhere.

Please send any photos to the Editor: gilliannye@rocketmail.com



'The Night before Christmas' by Pam Gregory, winner of the Christmas card competition

Upcoming events: This **Saturday 12th November** at Porchfield Village Hall we are resuming the **Portrait Days** which were curtailed by Covid. We have 2 sitters doing a variety of poses over the 6 hour session and a review will appear in the next Newsletter with photos here and on Facebook.

Nov 15th: Workshop

Nov 22nd: **Hannah Twine** will join us on Zoom – at Riverside only - for a demo in pastels of animals. Check her website www.hannahtwine.co.uk for information about Hannah who lives in Devon.

Nov 29th: Workshop and Sale of Art Materials plus a raffle for an art related prize.

IWAC Sale of Members' Art Materials

Sale of members' unwanted art materials - November 29th

During the Workshop on **November 29th** at Riverside, we are holding a sale of any unwanted art or craft materials, frames, mounts - in fact anything you no longer need.

BRING CASH!

All those art things you bought online during lockdown which looked like such a good idea, but you've never used? Unwanted art gifts? Those paints, pastels, pencils, paper and brushes you haven't used for years? Bring them all down on the 29th, **labelled with a price and your name**. We will sell them for you and only ask for a donation from your sales to Club funds at the end of the afternoon.

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Also on the 29th November, John Hunt will be bringing art books donated by the family of Neil Archer. These will be sold by donation which will benefit "The Brainy Bunch" charity. These are 'as new' mainly sketching, drawing and watercolour books all in excellent condition.

Dec 6th: Workshop

Dec 13th: **Christmas Social** get together and **Quiz**. This will be our last meeting of 2022 so come along and join in with fellow members and form a team for the quiz, four arty brains are better than one! The Club will be providing **free** teas, coffees, hot chocolate etc plus festive cake. Not to be missed.

All details of the Winter Programme up to the end of 2022 are on the website.

Tony has booked us an exciting **Winter Programme** for early 2023 plus several more lined up for later in Spring. Confirmed dates include:

Jan 10th: Demo Zoomed to Riverside only with **Paul Talbot Greaves**, well known by SAA members in particular. Paul lives and paints around the Yorkshire hills and will be showing us a watercolour demonstration of a landscape in that beautiful area. His website www.talbot-greaves.com shows everything about Paul and also has small trailer videos of his way of working.



Paul TG – 'Wensleydale'

Feb 14th: A Pastel demo by **Rebecca de Mendonca**, a Devon artist, subject to be confirmed, possibly a Devon landscape. Do look at Rebecca's website www.rebeccademendonca.co.uk and view her stunning pastels of her Devon landscapes, people, still life and animals.

Dates to be confirmed for Winter Programme: A live demo with **Anne Toase** using the Zorn palette, devised by the famous Swedish artist Anders Zorn who used the same 4 colours in his work. Plus a Zorn Study Day with Anne.

A Study Day with **Martin Swan** showing us his layered watercolour method to achieve his soft paintings. More details of these when dates are firmed up. Also we will have an Acrylic demo so hopefully something for all with watercolour, acrylic, oil and pastel.



Rebecca de M - 'Good Grazing'

Stop Press! We are hoping to have a 'favourite' artist who is visiting the Island in early May to take us on a Plein Air workshop day. More details later, this will be a very special day.

Members' Gallery:



Neil Barton: 'Down Wootton Creek' – oil



Mo Orchard: Two hats from the Still Life at Riverside.



IWAC Winter Wight Plein air painters:

A small group of artists from IWAC are meeting informally every week for Plein Air painting through the winter months. The idea for the group came from Pam Maitland, realising that some people would prefer to paint plein air in a group. We painted together through last winter and have restarted in October, meeting on Monday mornings. The locations are agreed the week before and are selected for having great views, being out of the direct wind, some shelter, toilets and possibly a café where you can sit outside.

So far, this Autumn we have been to Osborne House, The Duver, Fort Victoria and Shanklin.

Anyone from IWAC would be welcome to join us. If you'd like to find out more, please phone Mike on 07443 289170. **Elise**



Mike, Sue, Pam, Elise and Simonne with well earned coffee and cake and right, Elise and Simonne braving the Shanklin weather!



Review of Roger Dellar's Demo: For our first demo at Riverside on Nov 1st, Roger Dellar painted an oil portrait from a photo of Tony, zoomed from his studio in Surrey. The photo showed Tony from slightly below, not the easiest, but Roger thought it would be make a more interesting angle. His palette contained 2 each of reds, yellows and blues, the Burnts Sienna and Umber and a quick drying white. He went straight in on his Loxley board, alla prima, with a flat brush and premixed skin tones shaping the face with mid tones then immediately adding light and dark tones gradually forming a face shape with his brush marks. Deeper darks were added to areas like nostrils and eyes, the deepest shaded features. Excess marks were wiped away with a cloth to correct the face shape.

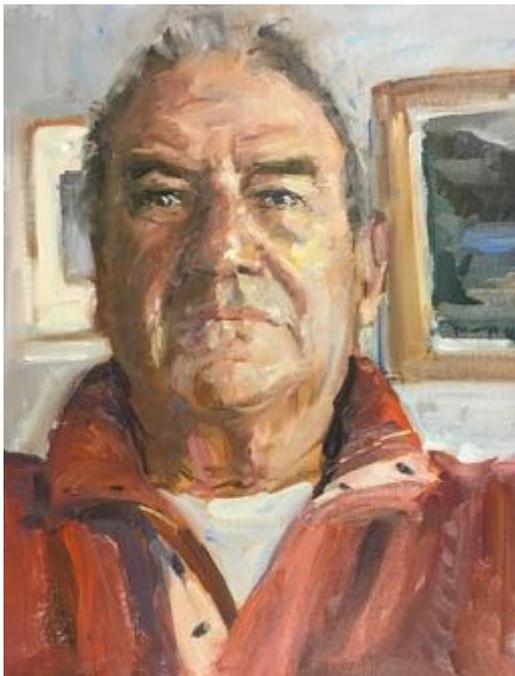
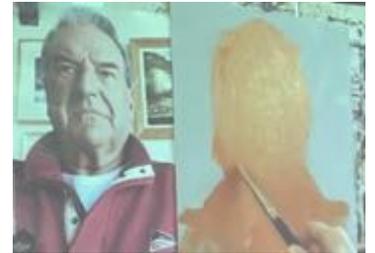
Roger worked across the entire face shape never concentrating on one area but measuring relative distances between features to achieve the emerging face of Tony. He talked about making marks of the 'shapes', not thinking of the person's features as such. All the time the lights got lighter, the darks darker and varied between warm and cool, the warmest shadows nearer to the red jumper colour reflected back. By working across the different features, Roger was able to make continual adjustments, refining the details with a rigger and smoothing out the harder lines with a palette knife.

Throughout the entire demonstration he talked us through almost every stroke of the brush also regaling us with stories of his work and his painting groups.

I've added photos down the side to show step by step what an exceptional portrait artist Roger is to produce such a wonderful likeness in less that 2 hours, although he maintains that getting the actual likeness is secondary.

Our thanks to Roger once again, it wasn't the first time he's demoed for us and it won't be the last.

Gillian



Members' Gallery: Birgit Ackroyd Three watercolours from Birgit.



Message from our Treasurer, Di: Membership Renewals for 2023:

**THE CLUB HAS CHANGED TO A NEW BANK. YOUR OLD STANDING ORDER NEEDS TO BE CANCELLED FIRST
A COMPLETELY NEW ORDER NEEDS TO BE SET UP - PLEASE SEE ALL THE DETAILS BELOW**

A **Standing Order** is an instruction you give to your bank to pay a fixed amount at regular intervals, whether weekly, monthly or annually. For **IWAC** you pay annually and you are in total control. Any future increases will be changed at your bank by **you**, not the Club.

Please set up your Standing Order for January each year, it is due on January 1st but please choose any date in January to suit you.

Information needed:	Payee	Isle of Wight Art Club – IWAC
	Account	30658640
	Sort Code	52 – 30 – 04
	Reference	Please put your name so that we know who the payment is from
	Amount	£35 yearly/annually
	First payment	January 2023 – you choose the date

Many thanks – Di Hanson, Treasurer

Membership Voucher:



THE ISLE OF WIGHT ART CLUB Membership Voucher

This Gift Voucher entitles the bearer to one year's Membership for 2023 of The Isle of Wight Art Club

We hope you enjoy your time at the Club

This Voucher has no monetary value - only for intended use
www.isleofwightartclub.org



Wondering what to give for Christmas? Wondering what to ask for at Christmas? A **£35 Membership Voucher** is valid for all of 2023 and entitles the bearer to all the Demonstrations, Competitions, Workshops, meetings, view Exhibitions, Summer plein air and to book Study and Portrait Days. Go to the website www.isleofwightartclub.org for all information and to contact the Club Secretary who will email the details to you.

Christmas Card Competition:



We had 12 entries for our competition which was voted on by the members present at Riverside on Tuesday. The winner was No7, **'The Night before Christmas'** painted by **Pam Gregory**. Congratulations Pam, who will have 50 x A5 cards printed plus envelopes as her prize.



IWAC WEBSITE GALLERY: If you've been onto the Club website lately, you might have noticed that the Virtual Gallery that we started during lockdown has disappeared. We started this when Exhibitions were cancelled as a means for members to view the Exhibition paintings online plus details for buying.

As those days are hopefully behind us, we have decided to produce a completely new Gallery which will consist of paintings from exhibiting members with enlarged close ups. This facility takes a lot of work for our Secretary so we will notify you when to send your paintings in and again when it is live during 2023. Thank you.

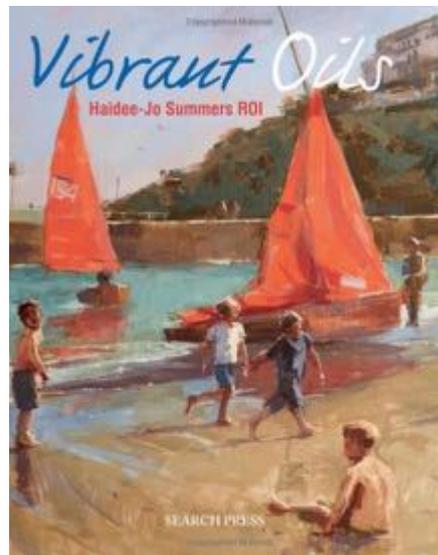
Favourites from my Bookshelf – VIBRANT OILS by Haidee-Jo Summers

by Tony Westmore

Haidee-Jo Summers is one of the country's leading contemporary artists and one of the most prominent female artists, she is known for her fresh and impressionistic plein air paintings and is a member of both the the Royal Institute of Oil Painters and the Royal Society of Marine Artists and she is also an editorial consultant of The Artist magazine.

In the book, which is suitable for all levels of painters, Haidee-Jo covers the many facets of oil painting using techniques that will help the reader to capture warmth, light and vibrancy into their work. She is particularly good at selecting unusual subjects that are different and interesting, sheds and garden allotments being a favourite of hers and with her limited palette she can distil a complicated scene into one of the bare essentials and yet capture the subject in a vibrant and fresh manner.

A chapter that particularly appeals to me is entitled 'Getting to know your greys' in which she refers to the importance of greys in a painting and by placing them near brighter colours to bring the best out of them. Most colourful paintings are enhanced by the use of subtle greys – not a mix of black and white but by using a desaturated colour – a greyish blue can look vibrant if it is surrounded by other neutral colours especially those from the warmer side of the spectrum. We notice saturated colours because we are attracted to them but we have to search out the greys, and if we wish to create lifelike believable paintings we have to learn how to dull colours down as it is very seldom we can describe a colour that we see in a pure colour straight from the tube.



She advises the reader to use the whole of their colour palette in order to neutralise and subdue strong colour, and not be afraid to using strong colour but being aware that we don't want strong colour competing all over the canvas. All greys consist of all three primary colours – red, yellow and blue and by using different amounts of these colours a wide range of greys can be achieved. A mix of complementary colours can also be used to mix greys, red and green or orange and blue – becoming aware of the use of subtle greys can make your paintings more individual and personal.

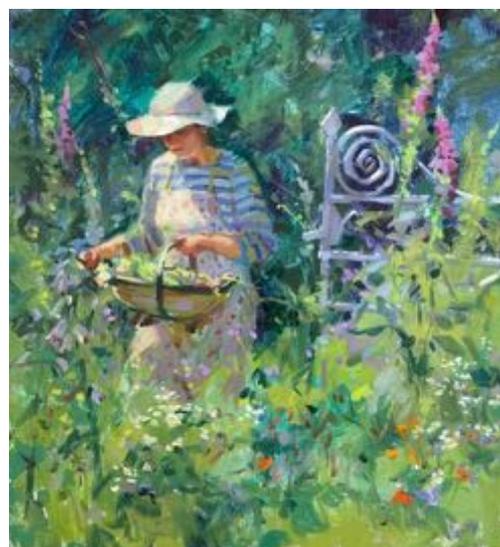
Another topic that is well covered in the book is the composition and planning of a painting. Good composition usually goes unnoticed as the viewer is drawn into the focal point of the design, but a lot of

planning has to go into it, from the very first reason for wanting to paint it. She suggests asking yourself the following questions before starting a painting – What is the idea or Inspiration for me in this scene - Does the subject appear mostly warm or cool – Is the largest mass in the painting going to be light, dark or medium tonal value? Where is the most saturated colour, where are the lightest lights and where are the darkest darks – Where is the focal point – she says that all of this should be in the mind of the artist before starting the painting.

She is careful in attempting to make every brush stroke and mark count, balancing between shape and suggestion and not overstating the detail – thereby leaving a little imagination for the viewer to interpret.

This is a lovely book full of useful tips and photos that takes the reader through her painting process as she strives for simplicity and economy in her work. The book is in paperback and published by Search Press and is cheaply available.

Tony



Below left: The advert for the club which appears in the booklet about the IW Coach and Bus Museum which shows a painting by our Chair, **Ian Wright**. Incidentally, the Facebook page for the plein air day at the IW C&B Museum had the most viewers ever.

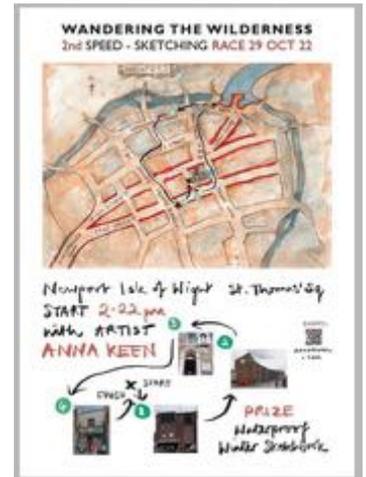


Right: Speed Sketching in Newport

Local artist, Anna Keen, has been organising speed sketching events around Newport. They started on October 22nd and are running for a few weeks. Each week she chooses different buildings and participants go round making quick sketches and enjoy a coffee and cake at the end. There is a prize for the ‘winner’ but taking part is really what it’s about. Good fun and meet other artists and there are a few from IWAC who go along too.

Di Hanson

(Modest, but Di won a waterproof sketch book - Ed)
Contact www.annakeen.com for any future dates.



Signing your Paintings:

How do you sign your finished artwork? With tiny initials tucked apologetically away in a bottom corner? A bold colourful flourish of your full name a couple of inches into the painting?

If you are not sure to start with, practice on paper and once you decide what works best for you, stick to it as changing can be confusing if buyers are looking for your work. Unless your ancestor was van Gogh and you sign with your first name anywhere you like on your painting, your full name or initial and surname are advisable but if your name is particularly long in full, think how it might work on smaller pieces, would it dominate?



Traditionally, the signature was bottom left but nowadays it doesn't matter as long as it doesn't interfere with a focal point or make the painting look unbalanced. If a lot is happening composition wise in one corner, sign in the other. Check out Monet's paintings, he chose the quieter corner almost always.

Bear in mind when placing your moniker if your finished piece is to be mounted so that it is not hidden or worse, partially hidden. Also, your signature is best kept relative to the size of the painting, large enough to be seen but not to dominate. A huge signature can put a buyer off, he or she likes to know it's your work but they are buying the actual painting.



Oil - You can scratch your name into the top layer of wet oil which will show up boldly, particularly if the dry under layers are a lot lighter although this might need practice if using the edge of a palette knife and your signature is in joined up writing! Or thin the oil to an ink consistency to be able to write with a thin brush.

Acrylic – Obviously dries quickly so you probably can't scratch in whilst wet unless you're confident of finishing your painting in a bottom corner, thus still wet. Use thinners or water to add to the colour paint you've chosen for your signature to flow, again with a fine brush.

Watercolour – Easier to add a signature with paint, a fine coloured pencil or even a very fine pen as long as it doesn't dominate colour wise.

Pastel – Easier to use a pastel pencil as soft pastels can make a huge thick mark, or find a corner of your soft pastel and don't press too hard. Hard pastel sticks are easier obviously.

Drawings – Pencil, graphite, charcoal or ink, sign with the medium used which creates uniformity or a bold complimentary if you intend to make a statement.

To date or not to date? Rembrandt and Monet dated their work but should you? Up to the artist – if you become famous, a collector might seek out your early works or, it could remind all that this particular painting has been hanging around unsold if it appears in an exhibition with a date of 10 years previously!

Finally – Do always sign your paintings or they just might end up on BBC's Fake or Fortune in a couple of hundred years for Fiona and Philip Mould's descendants to ponder over!

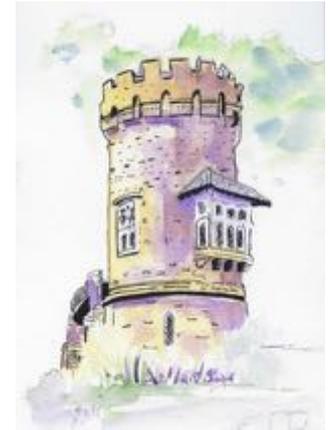
Gillian

Members' Gallery:



Above: Three paintings produced over the Summer by **Senga Williamson**

Below: Three watercolours by **Alan Johnston**



Final plein air days:

Apologies to the hardy souls who turned up during the monsoon season at the **Royal Victoria Yacht Club** on 13th September which I unknowingly thought had been cancelled, as I was in hot foreign climes and had not received any paintings. I expect that all the paint was probably washed off, but well done to those who attended. Ed Unfortunately only one person turned up at the Hoverport for the Southsea plein air day, **Pete Allen**, who was leading the day – we hope you enjoyed your peaceful day Peter!

Island Harbour:



We were invited by the National Trust to paint at Mottistone Manor as part of their Gardens Fun Palace 2022



Again, with sunshine and showers across the Island, some members decided not to go to Mottistone Manor Gardens on Sunday 2nd October, but those few who did, managed to sit out of the rain or into the sunshine to produce their paintings.



COACH TRIPS: BC, before covid, we organised coach trip to various venues and exhibitions on the mainland. We would love to start these up again if there is enough demand. One trip could be to the **'After Impressionism'** exhibition to be held at the National Gallery between 25th March and 13th August 2023. There are 8 rooms devoted to the achievements of Paul Cézanne, Vincent van Gogh and Paul Gauguin and the followers they influenced from across Europe. Over 100 works are hung including Klimt, Matisse, Picasso, Mondrian and Kandinsky plus sculptures including by Rodin. This will be a great chance to see all these works from the 1880's up to the First World War all together, loaned from some of the biggest galleries around the world.

This part of the exhibition is by paid entry ticket – no information on prices yet – but even if you don't want to see the exhibition, there is plenty to see at the free National Gallery or walk to the Portrait Gallery or anywhere you wish in the vicinity. Although entry to the NG is free, for busy times it is advisable to have ticketed entry times booked online beforehand.

The only problem is **we need someone to organise this for us**. All the Council have time consuming jobs so if someone could contact us, the work entailed would be to book the coach from the Island by RF ferry to drop off/pick up as near as possible to the NG, date to be agreed.

We have names of coach companies we have previously used and we had 3 pick up points across the Island. The person organising would need to collate names and collect payment through the Treasurer, on a first come first served basis, any shortfall in numbers it can then be opened up to other groups. If you're interested, have a chat with any Council member at Riverside to see what is involved.

Members' Gallery:

Right: **John Hunt's 'Spitfire'** in oil



Work produced at Riverside:

Below: **Carol Way** – Still Life

Below right: **Anne Toase** – Portraits



We are trialling a new Facebook page called **'IWAC Membership Plus'** – it will be a private members group open to **all members** to post their own photos of their paintings. Comments are welcomed and any information you might think interests other members, Exhibitions etc. It is hoped this will help build a community spirit among members, there is no monitoring from above, it is for members by members.

Joining is by invitation only, so if you currently have a Facebook profile, put **'IWAC Membership Plus'** into your 'search' box and you can ask to 'join'. It will say pending and your Admins, either Anne or Gillian will approve you and you can see what is already there and add your own paintings and comments. It is hoped that in future we can upload videos of the demos.

This new venture will run concurrently with the Club Facebook page run by Paul which is 'open' and viewed by many thousands of people all around the world.

Daphne Ellman Study Day: We held our first Study Day of the winter programme on Friday 4th November with Daphne's **'Fun with Complimentary Colours'**. Daphne started by handing out colour wheels and explaining how complementary colours are used in paintings to produce that 'wow' factor that brings it to life. Not just using the opposite colour on the wheel but tonally as well to bring harmony which makes the complementary stand out.

To explain the theory, Daphne took a simple photo and painted it in its complementary colours explaining the use of the tonal values of the original, matching them to their opposite colour. This was extremely confusing to one's brain, it felt completely unnatural made even worse when we were all given a second photo and had to do our own painting in its complementary colours. I defy anyone to take to this easily without a lot of head scratching, it really makes you think and concentrate deeply.

After lunch we used our own chosen photos where we had to refer to our colour wheel and paint complementaries to make the focal points stand out, also making our greys and browns tone as shadow colours whether warm or cool. Daphne is an excellent tutor with an easy manner, imparting knowledge continually and we all produced work which showed what we had learnt, that we aren't painting a photo, as artists we can improve upon our photos or any subject by using what we discovered. Daphne finished by reversing her morning painting, going over in acrylics with the original colours in the photo giving a complimentary under painting, very effective!

I've attached as many photos as possible to give a feel for what was achieved in the day. Our thanks to Daphne for an extremely challenging and enjoyable day. **Gillian**



Above: Daphne painting in complementaries and reversing the colours back later. Left: Deep concentration! Far left: Meryel's and Diana's afternoon paintings. Middle centre: Ian's morning painting and Diana's reverse Below: Daphne explaining one of her amazing paintings.

