

ISLE OF WIGHT ART CLUB

NEWSLETTER – REPORTS – PAINTINGS – April 2022



Welcome to the Spring Newsletter - even though Spring has temporarily disappeared!

We have all the Club news, Tony's book review, members' and portrait photos, the presentation to the competition winners, the Exhibition report and concentrating on the plein air **Summer Programme**.

News: Our return to Riverside from March 1st has been very well attended considering the lingering worry over the pandemic. We started with Bryn sitting for the portraits and since then Maggie, Cathy, Judith and professional model Amy have sat for us, photos further down. We have had a demo from **Mark Warner**, the report is below. On March 16th we had the presentation to the winners and runners up of the recent competition 'Towards Tennyson'.



Patsy Carter – Still Life

AGM Report: March 23rd: Although we had an AGM in November, to get things legally back on track, we had to present the financial report to the members by the financial year end. We are grateful to all the members who turned up in time to make a quorum. There were no matters arising from the Nov 21 AGM, so after the Chairman's and Secretary's reports, Di Hanson, our treasurer explained in layman's language the 2021 ins and outs and the only change was to the number of signatories with regard to cheque signing, from 2 to 1 up to a certain amount, which was voted on and carried. The Chairman asked for volunteers with IT knowledge and publicity skills, to help the Club with regard to not only exhibitions and to generally help publicise the Club and increase membership. Any volunteers do not have to join the Council, we already have members who just help periodically. Meryel Boyd thanked the Council for keeping the Club going through the difficult times which was appreciated by the Council members. As the Council members were voted in previously, there being no other business the meeting closed at 2.35pm.

Council Members 2022: **Ian Wright** Chairman, **Tech Support: Tony Westmore** Deputy Chair, **Winter Programme, Tech Support: Di Hanson** Treasurer: **Nicky Wells** Secretary, **Exhibition Coordinator: Anne Toase** Minute Sec, **Exhibition Coordinator: Gillian Nye** Newsletter, **Exhibition Coordinator: Paul Hewson** Facebook, **Tech Support: Neil Barton** Summer Programme: **Cathy Williams** Still Life, Portraits.

March 8th: Zoom demo with Mark Warner: Mark gave us a interesting demo in Acrylic of a seascape from his studio near Oswestry by the Welsh border. Surprisingly, he used blue Fabriano pastel paper without using a primer with a paper disposable palette for his either Wallace Seymour, W&N or Michael Harding paints. He uses synthetic brushes, soft, not hard bristle. Mark started by taping across the horizon line, working the sky top to bottom, dark to light with neat Cerulean Blue and Titanium White, the clouds going on top. He colour matches on a piece of paper to one side for accuracy. After removing the tape he started to lay the sea using Prussian Blue, Cobalt Turquoise (and light) plus Titanium White in his mix as required, his method of painting was by virtually rubbing his knuckles on the paper with the brush, using a flat size 18. Waves were added, with lighter mixes towards the shoreline.



Mark's seascape after 2 hours

For the shore, with the same brush Mark used variations of Naples Yellow, Magenta, Cobalt Blue, Raw Umber and Titanium White. The brush was held so flat to the paper, you could hear the ferrule scraping the paper at times. Limited palette this was not! Crimson was added with white to the beach, then up to the clouds with Magenta using the 18 dry brush, pushed and walked across the paper then rolled off and although he used a lot of different colours, it was all coordinated, even the Cad Orange and Sap Green to denote rocks done with the side of a rigger. The rigger was also rolled on its side to make waves, a good tip.

Although not finished in the 2 hours, this was a thought provoking demonstration, so many new ideas to try and break the rules! Mark has done over 70 Zoom demos to various parts of the world and runs courses and painting holidays. You can see more of his work plus details of holidays and courses on his website www.brushmark.co.uk Mark's work is vibrant and immediate and like all good artists he make it look easy. I'm sure he'd be welcomed back for future demos.

Neil Barton

April 12th – **Anne Toase**, our Council member and well respected artist on the mainland and the Island, will be demonstrating an **Introduction to Portrait Drawing for Beginners**. This will be Zoomed at Riverside and at home, the link will be emailed to members beforehand as usual. If you feel that you would like to join in the weekly portrait sessions but don't know where or how to start, **Anne** will give you the confidence to have a go. You've got nothing to lose, it's only paper!

April 19th – **Sally Pengelly**, another of our talented members will be demonstrating “**A Beach Scene**” in Acrylic at Riverside and again on Zoom. If you've seen and admired Sally's work, you'll see how she does it!

April 26th – A chance to try out portraiture as Lesley Wellings will be sitting for a half session with hopefully a second sitter. This will be our last Riverside meeting of the winter before we paint outside, until early October.

May 3rd – **Summer Programme! Neil Barton** has produced an excellent variety of locations to suit all members whatever your preference is. From gardens to buses, seas to downs, towns and villages plus a garden party, a painters' picnic and starting with a windmill. On **May 3rd** we start our programme at **Bembridge Windmill**. The Windmill which was built in the early 1700's was in use until the early 20th century and for storage in WWII. This National Trust property has very recently been given brand new sweeps and looks very smart. You can view the rest of the programme online, many thanks **Neil**, a lot of hard work goes into producing this. And thanks to **Paul** for making the video that accompanies the venues, showing at Riverside and which will remain on the Club's Facebook page.

Not been out 'plein air' before?

Making those first steps to go drawing or painting outside can be a little daunting if you haven't tried it before. Where do I start? What can I achieve? Will people start looking over my shoulder! Well, with a little bit of preparation it can be a wonderful way to spend a few hours outdoors on the Isle of Wight. What is more, you will be in the company of like-minded people and perhaps visit places that you may not have thought of going to on your own. Much thought has gone into the Summer Programme venues, so you already have a head start. We try to meet at 10.00-ish, but then you can choose your own composition and stay as long as you like.

Perhaps a few practical tips to think about:

- Make sure you have all the materials you need for your chosen medium. Virtually anything is possible from just sketching, watercolours, oils etc. Have a chat to find out what others do. However, it's not easy to go back for missing items, so plan ahead and pack what you think you need; not too much so you can't carry it, but just enough.
- Take any provisions/comforts you need. You may be able to buy things locally as well.
- Take suitable clothing, rain or shine - including any sun hats or suntan cream.
- Don't spend all morning choosing your subject, often your first idea is your best, and don't necessarily choose the obvious "big view". It may be too ambitious.
- When you arrive, have a good look around to pick your composition. You can use proprietary or homemade framing devices to help you decide what to put in or not. A mobile phone can also help to choose a frame, zooming in or out to choose a composition. A phone will also help to capture the moment, as the light/tide/clouds/people etc will all change/move while you are there painting!
- Make yourself comfy, it really helps. Sitting or standing, but not in the sun or wind.
- Don't worry about gongoozalers. They probably envy you and will rarely criticise. It's interesting to talk, but keep painting. They'll soon get the idea! Others in the Art Club will be nearby, so you won't be on your own.
- Have a go and don't give up. Drawing or painting is more difficult outside in the elements, but you just might have achieved something really original in that morning.

Ian

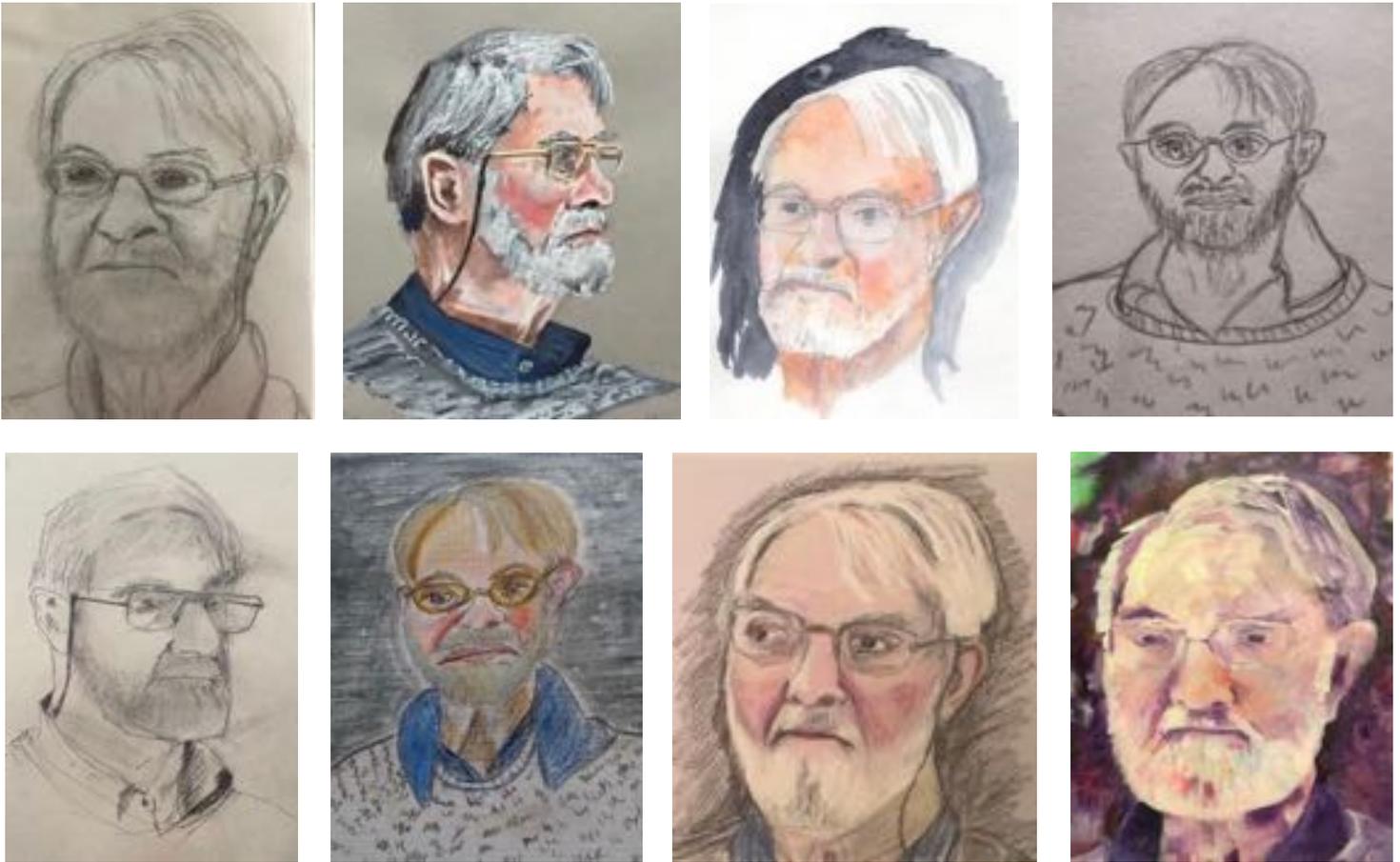
Advice from Ian Wright



Gongoozalers? 😊 Me neither, apparently it means 'a person who enjoys watching activity of others'. It's use comes from people watching activity on canals. **Ed**

Follow the **Uk Plein Air Artists** Facebook group. Put the title into 'search' and see what other UK artists produce.

Members' portraits – lots of Bryns!



March 15th at Riverside saw the presentation by our Chairman Ian Wright, of the awards to the winners and runners up of the recent painting competition of the Tennyson View.



Above left: Exhibiting Members winner:

Anne Toase

Above right: Members winner:

Cathy Williams

Left: Exhibiting Member Runner up:

Carol Owen

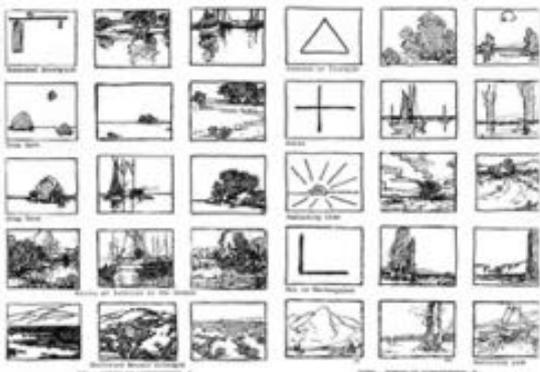
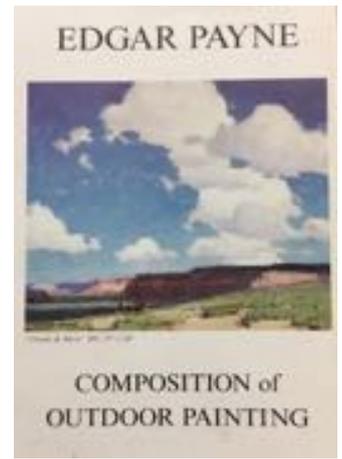
Right: Members Runner up:

Andrea Clarkson Price



In my earlier days of painting I became familiar with some of the paintings of Edgar Payne, and I was captivated by his magnificent scenes of the mountains of the American west, together with the fishing boats of French Brittany harbours particularly appealing to me.

Edgar Alwyn Payne (1883- 1947) was one of the early American Western painters and a Californium Impressionist who worked in a very distinctive style. I did not realise at this stage why his paintings had so much appeal to me, they were blessed with beautiful colour harmony, which he mastered by working outside en plein air, but looking deeper and closer at his paintings I realised that his compositions formed the main foundation of his work, which really shone though in his paintings. Edgar did a lot of teaching during his life and he collected a great deal of notes and information on art for teaching, after his death and a little later in life, his daughter subsequently formed these notes into this wonderful updated version of the book, which published in 1941.



This is one of my most loved books, it is a compilation of various different landscape compositional designs that can be equally applied to still life work. Just one look at the cover of this book makes you want to go deeper into it. Studying the arrangement of the cloud layout on the cover is so pleasing to the eye, both in the shapes and perspective layout of the cloud arrangements.

It is a book that I find myself continually returning to, re-reading sections for help when I find certain compositions challenging. It is essentially a text book and is full of compositional ideas. It contains many small black and white thumbnail sketches of compositional designs that Edgar obviously sketched out as information for teaching

his students, together with other designs which are best avoided.

Payne was devoted to scenes of rugged beauty, and used animated brushwork, a vibrant palette and shimmering light of Impressionism in his paintings, whilst many of his contemporaries favoured a quieter more idyllic treatment to landscapes.

He also goes on to analyse work by other successful artists and breaking down their compositional designs into more small thumbnail sketches.

Later in the book there are various small colour studies and painting example of Payne's work, where he studies colour and colour harmony in order to bring out the best of his composition theory.

This book is not cheap, it appears that the estate of Edgar Payne have looked after his archive of work and teachings well, and this is to be admired. It is published by DeRu's Fine Arts California and my edition is a hardback of 170 pages and was published in 2005. ISBN 0-939370-11-5. If you are lucky you may pick one up at around £40, and if you get the chance of a cheaper one – buy it!



Tony

Members' Gallery:

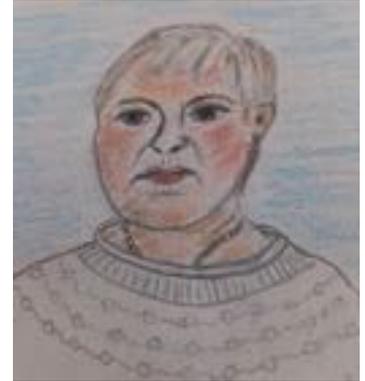


Val Cranwell: Acrylic – 'Up the Creek!'



Neil Barton: Oil – Toward the Old Mill, St Helens

Members' Portraits: A 'Maggie' a 'Cathy' and 3 'Judiths'



Exhibition Review: Quarr Abbey – March 31st – April 5th

It is always good to get back to holding Exhibitions again, and after the restrictions of the September exhibition we had the full amount of 3 paintings per exhibiting member plus unframed and greetings cards. However, due to rising covid numbers on the Island we decided not to hold a preview evening or 'favourite painting' vote which we hope will return for the August exhibition when with the better weather, we can hold a full preview evening and make use of the delightful courtyard.



The handing in and new collecting arrangements worked well and as always we are extremely grateful to the stewards who without their help we could not run exhibitions.

The weather was against us at the start, with rain, hail, sleet and snow! With the cold biting wind it was no wonder the footfall numbers were well down, only just over 500 for the six days. The sales rose with the temperature towards the end but presumably with financial uncertainties visitors are being careful. Even the piglets didn't put in an appearance until towards the end.



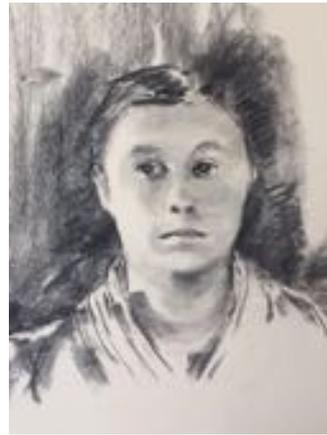
Although generally numbers were down, the standard of the paintings on display was up! 80 paintings on the walls and stands, covering oils, acrylics, pastels, watercolour, encaustic wax, silk painting and mixed media. Twenty paintings were sold overall, a diverse mix which was pleasing, plus several hundred cards. We had lots of super comments from our visitors about the quality of artwork and enquiries about joining the Club which was heartening.

Apart from our stewards and Council members who help to run the exhibition, we must thank you, the artists for producing some amazing artwork once again, and we have to ask you to do the same again for August please. Not long, so get painting!

Nicky Wells – Anne Toase – Gillian Nye – Co Exhibition Coordinators and Di Hanson – Treasurer

There is one photo of each members' painting from the exhibition on the Club Facebook page – 30 photos.

Members' Portraits: Amy Murray, a professional model.



Queen's Jubilee Garden Party – Friday 3rd June: Following on with the theme of the Newsletter concentrating on plein air painting, we have further news on the Garden Party to be held in the beautiful gardens of **John and Jose Hunt** at 59 Station Rd, Wootton PO33 1EH. Parking in the Railway car park or the road – not the gravel road opposite please. The No 9 Ryde – Newport bus stop is right outside.

Also for the Garden Party, **Chris Archer** has donated 50 as new art books from her late husband **Neil** who was one of our members. They are about watercolour and sketching, which was Neil's forte. Each book will be sold by donation, the money going to the very worthy charity, **The Wight Brains Bunch**, so bring your cash with you as well as cake!

Finally for plein air – Urban Sketching: by Gillian Nye

Urban Sketching is now a world wide phenomenon! It just means keeping a 'visual diary' of everyday things, most notably town, city and village centres and buildings, but includes people or animals rather than landscapes. The main thing is that it's done on location, en plein air with minimal equipment.

No rules, but a few things to help clear your thinking. Work in a medium you know, pencil – mechanical to save sharpening - charcoal, pens, something you're happy with. As you look for your composition to sketch, find something you think you'll enjoy, don't sketch something for the sake of it just because others are doing it. Find what pleases you, your sketch will be all the better for it.

Don't draw an exact representation, we've got photos for that, but try to develop your own style. Knowing it doesn't have to be perfect will make your work looser as you're not trying to make a copy. Try to get the 'feel' of what is around into your sketch, noise, weather, bustling people or maybe they're sitting relaxing in a café on a pavement in the sunshine. You're trying to capture a moment in time, no one can say it's not right, as the moment is gone.

Move about, if the sketch isn't working or you don't want to overwork it or you wish to finish it at home, find somewhere else. If you can stand with just a small sketch book with good quality paper, a pen or pencil, fine, but if you need to sit, try and keep out of the way of passers by. Put your chair with your back against a wall and the gongoozlers (see Ian's article) won't be able to look over your shoulder. It's ok to take a photo if you wish to check colours or shadows to put a watercolour wash on later at home. The more you do, you will find your observational skills will improve, you're actually looking and noticing and your drawing skill and confidence will improve also.



Some artists try to do a **sketch a day**, of a plate of food, their cat or dog, a chair or anything that probably wouldn't make a painting but it increases your awareness of everyday objects and really does make you look at things more closely. It doesn't have to be a work of art, no one has to see it. It is surprising how unobservant one can be, when I started at uni, one of our first exercises was to draw a bicycle, sight unseen. There were some dreadful contraptions drawn, try it, it really makes you think!

Urban Sketching teaches you proportion and perspective by direct observation, telling a story of your surroundings and a record of a time and place on a given day. If you're on holiday with time to spend, keep a visual sketching diary and add some writing to your work, you'll find it more rewarding than a hundred phone photos, save that for the stupendous views!

The sketch above of **Newport** is by **Tony Westmore**. Tony isn't brilliant by chance, he constantly sketches everyday life and has dozens of sketch books to prove it!

There are plenty of opportunities in the Summer Programme to try out a different style of sketching, remember it doesn't have to be an outline drawing painted in, your sketch will be a piece of artwork in its own right or just a memento of the day. Apart from Urban Sketching in Cowes in June and Old Portsmouth in September, take a look through the programme, a lot of the other venues give the chance to sketch buildings, boats, buses too.

If you feel brave enough, go out on your own or with a mate and find some wonderful buildings around the Island. When I was young and walking down Union Street in Ryde, my Dad used to say 'Look up!' at the architecture of the old buildings, which really are magnificent, of course I looked in the shops, but you can sit outside in cafés in any of our towns and sketch the buildings above and the life happening below. Have a go at Urban Sketching and send in the photos of your work to the Editor at gilliannye@rocketmail.com

Gillian

There is worldwide interest in **Urban Sketching**, try www.urbansketchers.org where sketchers from all round the world meet and share their work. You can see examples online plus YouTube, Instagram and Facebook. There are also books to get you started, courses to go on, but you really only need a pencil, a sketchbook and a bit of imagination.

Our first two plein air weeks:



Bembridge Windmill – May 3rd – with its new sweeps.

Bembridge Harbour next to Brading Haven Yacht Club – May 10th



Please send any photos of your paintings or anything you think might be of interest to other members to gilliannye@rocketmail.com

Thank you