

Events Calendar 2011-12

Time: 7pm to 9pm – unless otherwise stated

Venue: Marie Rose School, Gisors Rd. off Locksway Rd Milton, PO4 8GT.

Tuesday 29 NOVEMBER 2011 Sarah Morrish; Watercolour; the natural year at Swanick Lake. Sarah is a local natural history artist and will speak about her role in recording the seasonal changes on the reserve using watercolour demonstrations.

DECEMBER 2011 No meeting

Tuesday 31 JANUARY 2012 Soraya French uses vibrant Pastel and Acrylic colour to achieve her exciting work.

Tuesday 28 FEBRUARY 2012 AGM followed by a demonstration by Steve Armon. Many of you will have seen Steve's unique landscapes and seascapes in Hiscock Gallery.

Saturday 10 MARCH 2012 10.00am to 3.00pm Pastel Workshop with Andrea Cousins: £30. Andrea is a well accomplished Pastel Artist among her many talents. Animal to be decided or bring your own photograph, enlarged to the size you want to use. Bring your own lunch. Tea & coffee provided. To Book ring 02392 753353.

Tuesday 27 MARCH 2012 Liz Seaward has a very contemporary approach to her acrylic, mixed media painting, and achieving amazing results.

Tuesday 24 APRIL 2012 Wendy Jelbert. Acrylic/Mixed Media: Rough Sea with Seagulls.

Tuesday 29 MAY Ron Ripley Portrait Watercolour. Ron is an ex Portsmouth Artist with many styles to his work. Volunteer wanted to sit for Ron tonight.

Tuesday 26 JUNE Quiz night and competition. Theme this year is Landscape. There is a prize for best painting voted for by our guest artist. Come along and meet up with old friends and make new ones.

July - August No meeting due to Summer Exhibition.

AUGUST 2012

Summer Exhibition Dates

Friday 27th July – Friday 10th August

more details in the next newsletter

Make sure you prepare your paintings properly for the Exhibition. If you are in doubt about anything please ring myself or Sue Colyer. Rules and application forms will be sent with the Spring Newsletter.

DUE TO CIRCUMSTANCES BEYOND OUR CONTROL, ARTISTS CAN SOMETIMES NOT ATTEND SO WE TRY OUR UTMOST TO FIND A SUBSTITUTE.



Portsmouth & Hampshire Art Society NEWSLETTER

Autumn 2011

www.portshantsart.org.uk

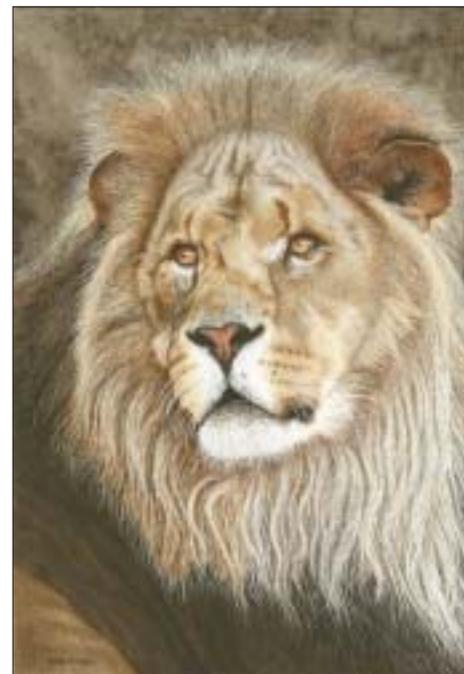
President: Barry Green

Chairman: Rita Judd

Chairman's Report

Welcome to the Winter Newsletter, the Summer Exhibition was a great success with sales of work exceeding last year; congratulations to all the Exhibitors.

Thank you to all the volunteers who gave up their valuable time to help erect the screens and hang the paintings. The new screens made work much easier; we can't thank Nigel Gates enough for making them.



Majesty – Sue Jones

We still had too many badly framed and presented paintings which resulted in them being withdrawn from the Exhibition. We do not withdraw work on the painting skill only on bad framing and presentation.

It can be upsetting when a painting is withdrawn for any reason but verbal and written abuse will not be tolerated and could result in other work being withdrawn.

Our volunteers give up their valuable time to help make the Exhibition a success and I thank every one of you.

Coloured Pencil Society. Well done to Jo Wallace who had her work accepted in the Exhibition at Westminster Hall in September.

Please let us know of your achievements and we will put them in the Newsletter. Have a good Christmas and a Happy New Year. *Rita Judd*

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Artist Profile – Jo Wallace

I have a favourite type of painting. The things that turn me on are good draughtsmanship and detail. If I drew a gooseberry I'd feel a need to draw hairs on its hairs! Not a good trait, but I always want to dot the last "i".

It was late in my life before I began in earnest to learn the trade. There are three worthwhile things I did to begin with. The first was to join this art society in 2000. Since then I have benefited from the friendships and the skilful advice of fellow artists. A year or so later I did a course at Highbury College to brush up on drawing skills. It was there I was introduced to the use of coloured pencils (CP).

Then in 2007 I did a Distance Learning Course with the Society for Botanical Artists. It was a bit like a "do it yourself job", because I did the paintings first and was then told what was wrong with them rather than being shown how to do them to begin with. But it was a very worthwhile thing to do. I need the discipline of a deadline and also the artists who were my tutors are among some of the most skilful in the UK. The course lasted for 27 months, made up into marked modules



with a final portfolio. Luckily I was allowed to do the course in CP, because my watercolouring skills are not that good (see daisy painting)! The end result was a SBA Diploma with Credit, so my ego had a boost too!

ADVERT: Since I do CP work I'd like to draw everyone's attention to the United Kingdom Coloured Pencils Association (UKCPS). It's definitely NOT a political organisation as someone recently thought! UKCPS is having its Tenth Annual Open Exhibition this year at the Westminster Central Methodist Hall from 19 Sept to 1 Oct. Those of you who have picked up the posters I have left at demos etc. will have had the



take, or not, once I have a camera in my hand. "Mum you said you wanted pictures of trees and there's lots of them" reply "Yes, but they're the wrong sort of trees!" However I do now put more thought into the composition of the photo thinking about what sort of picture it could make.

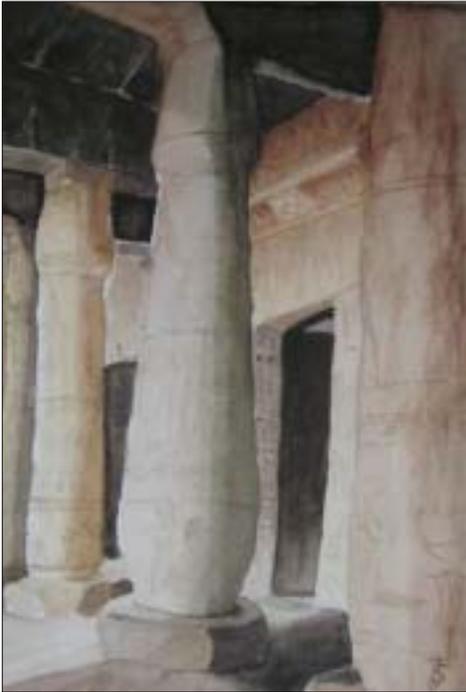
There is no particular subject that I prefer to paint. If I see something I like then I will have a go at painting it as I think it stretches you as an artist if you get out of your comfort zone sometimes. The thing I always struggle with is portraits. They always seem to end up as various copies of Frankenstein or 'the bride of!' I think more practice is needed.



To me painting or drawing is relaxing. Time just disappears. I enjoy going to the art group Thursday classes as I know I have a few hours where I can just think about painting and also see other artists at work. I also like watercolour pencils and pastels but most of my work is with watercolour paints. I do not have a favourite artist or painting. Like music where there are lots of songs by lots of artists that I like but not necessarily all of any individuals work the same with art where there are lots of individual paintings I like but not all their work.

I joined the society 3 years ago and made my first sale at the annual exhibition 2 years ago. A wonderful feeling to know that someone likes something you have produced enough to put on their wall to look at. I, like many other people probably find the hardest parts are getting started and knowing when to finish, but I certainly enjoy the bit in between! So to everyone out there, relax, enjoy and happy mark making in your chosen medium.

Sue Jones



drawings actually started to look like the things in front of me!

I then decided I would like to bring some colour into my work so enrolled in a watercolour course at Highbury College. This taught me about colour mixing, composition, aerial perspective, watercolour techniques and again looking more closely at things. I walk around now with a different set of eyes! The only time they are half closed now is to check the tonal comparisons in a painting. These days you also have access to lots of media such as books, DVDs, TV programs and computers to find out information on how to use lots of different mediums.

I like to work from my own photographs. It has always been a family joke about how many photos I



Artist Profile – Sue Jones

As a child I remember always enjoying colouring with crayons and pencils. In teenage years I remember a time when everything had to be decorated with a psychedelic abstract colour design using fibre tipped coloured pens. In adult years the inevitable doodling on any piece of paper that was to hand.

It wasn't until later in life after full time work marriage and 3 children that I decided I would like to make images that actually looked like something real ,so after having a few years of evening classes at Portsmouth College doing computer courses I decided to enrol on a drawing course. This was really helpful as it taught me how to really look at things, basic perspective, tone, shape, shading etc. Eventually my



opportunity to enter for it. It will really be worth a visit, there are some wonderfully skilled artists in England who do lovely CP work.

My philosophy on art is we all have it inside us and should do things our own way to suit our temperament. The only proviso is to get some experience in drawing and learn the skill of using the tools you choose. There are successful artists in the Society who will be happy to help with the latter. When you have learned, and I'm still in the process, then you can throw the rules out of the window if you want to.

Even though I am retired, I have to discipline myself to set time aside for art. It's not that I don't want to, but there are other things to do that often take precedence. Also, when I am drawing, the time goes so quickly I don't realise I have been at the drawing board for perhaps half a day! That's not very sociable! Coloured pencil work IS a slow process.

CP is my favourite medium because it's almost like going back to basics. The colours are vibrant and the medium is very forgiving. The only thing that annoys me is when people think coloured pencils are just for children.

Painting a picture in CP takes time because of the many layers required to build up the required effect. I always aim at about 20 layers. Haven't managed that yet, but artists who can, can do very vibrant drawings. The skill is to put on many light layers so as to get to the desired effect before the paper begins to reject the pigment.

If I find something that excites me, I just have to get started on planning and drawing it. Sometimes I take a long time to mull over an idea. Then, when it is formed in my mind, I do sketches of the various parts of the whole in an A3 sketchbook. When I have a satisfactory layout, I transfer the whole to the final paper with Tracedown. I avoid using graphite if I can on the final paper because it's not compatible with coloured pencil.



I don't really have colour preferences, as long as they are clean colours. Not very fond of the muddy colours, but I am very fond of the muddier colours, but if some moss on a tree requires painting, that's good. Even moss can be a very bright green! I suppose because I do botanical drawing, my paintings have more shades of pink, red and green than any other colour. There aren't any blue vegetables as far as I know.

The most important part of creating a work is its composition. I can take a long time to get my act together on that one! The converse of the above is when

I get an artist's block. Not funny, and it mainly happens I think because I lack confidence as an artist. When I think I have painted something really well, I see another artist's work and feel I've yet to get started!

For the future I'd like to try birds, butterflies and animals. Also, I write poetry and to find some way of putting CP work and my poetry together would be lovely. I suppose I'd need to take a course in calligraphy. Well ... onwards and upwards. As Robert Browning said: "Ah, but a man's reach should exceed his grasp, or what's a heaven for?"

Jo Wallace

Artist Profile – Jack Chernin

Jack is a new member and has only recently started learning art, we look forward to seeing Jack develop as he grows and develops his style.

What's your favourite painting and why? I don't have a favourite painting. I just enjoy looking at paintings and sculptures in the same way I enjoy listening to music. During the late fifties I lived in Hampstead and had access to many of the art galleries, I also had the privilege of visiting original London exhibitions including Gauguin, Picasso, Toulouse Lautrec, Stanley Spencer and the Van Gogh museum in Amsterdam.

What's your best experience of creating art? When I look around the workshop and the class I feel that I have so much still to learn and so many art skills still to acquire hence the approval received from art tutors and colleagues is a great feeling.



When did you start to paint? What started you off painting? In September 2009 looking out over Woolecombe Bay in Devon and surrounded by my grand children's' drawing pencils I suddenly had an urge to try and draw the scene. However during my early days as lecturer in Biology I had to draw various macro and micro specimens and acquired a certain amount of draughtsman like skills.

Who was the person who most influenced you to become an artist? During the late forties and early fifties living in Johannesburg I belonged to a Zionist Youth Scout group. Once a week we had an hourly seminar and the topic that came up regularly was art. We often as a group visited the Johannesburg Art Gallery. I feel that was my real introduction to art. My father took up painting as hobby, so that may have also been a subconscious influence.

What made you choose that media? As a beginner I use pencils and 'pencil paints' because of the simplicity application. I hope to progress to using water colours acrylic and oils in the near future.

what is expected of them. We will also look at how best to communicate to everyone on duty any important information that they need to be aware of e.g. this year we had to change the way credit card payments were made during the first week of the exhibition due to the breakdown of the credit card machine.

We will also look at ways to clearly communicate to everyone the society regulations with regard to framing, and we are reviewing the Private View Sales process to streamline it with the purchaser in mind.

The summer exhibition is a truly co-ordinated venture involving so many people and I would like to take this opportunity to thank both the committee who put so much time in prior to and during the exhibition, and the army of volunteers who put themselves forward, or respond to a gentle arm twist, to help set up and take down the exhibition. Without them the exhibition could physically not take place.

Sue Colyer

2011 Exhibition Prizes

Hiscock Gallery awards

1st	Heidi Crocker	Port Isaac
2nd	Georgina Gibbons	Peace at Last
3rd	Andy Housego	The Potting Shed

Lord Mayors Award

Sue Colyer Bosscat

Public vote

1st	Karl Rudziak	The Scary Guy
= 2nd	Marion Mann	Ark Royal in the Mist
	Wendy Jelbert	

Members vote

Sue Colyer Bosscat



Summer Exhibition 2011

Looking back to this year's exhibition I can not recollect one bad comment made regarding the exhibition itself. So many lovely comments were made, covering everything from the display of the work on the screens through to the quality and diversity of our artists and their work. Some of this praise was attributable to our new screens, the extra capacity given to us by additional screens and the additional day available to set up, all of which enabled us to truly display each work to its best advantage. And yes - we did have complaints from a few of the artists whose work was rejected, mainly due to poor quality framing or non-adherence to the society regulations. Despite this however the committee, supported by comments received from both our artists and visitors to the exhibition, believe they made the right decisions through the selection process, and will continue to maintain these high standards for future years.

Following our recent committee meeting where all elements of the exhibition were reviewed, certain areas were identified which we believe we can still improve. We are looking at the method we currently use to number the paintings when they are handed in and the vital need for every artist to understand the requirements of 'invigilating'. We have already made the decision to change the term 'Invigilating' to 'Stewarding' as this seems a better fit to what is required, and we will ensure at the start of each duty that every steward is given a role so they know

established photographers. I am a member of the Marwell Art Society and exhibit there each year.

My favourite painting however is something completely different. Some years ago during a visit to the National Gallery I came face to face with "An Experiment on a Bird in the Air Pump" by Joseph Wright of Derby. I just could not tear myself away from it. The stunning lighting and the intensity of the expressions on the various faces were forever imprinted on my brain. It was a truly humbling experience.

Taking up art has proved to be so rewarding, enabling me to meet so many wonderful like-minded people, to admire their achievements, to exchange ideas, to gain encouragement and to hopefully learn more myself in the years to come.
Marion Priddy



Gill Jarret at the Jake Winkle Workshop



The new stands show off our art at this year's Summer Exhibition

What inspires you to paint? Trying to recreate an image of people in a specific setting and in a specific moment of time.

What colour theory do you use on your work? At present as a beginner I am still struggling on how to prepare and mix colours. *Jack Chernin*

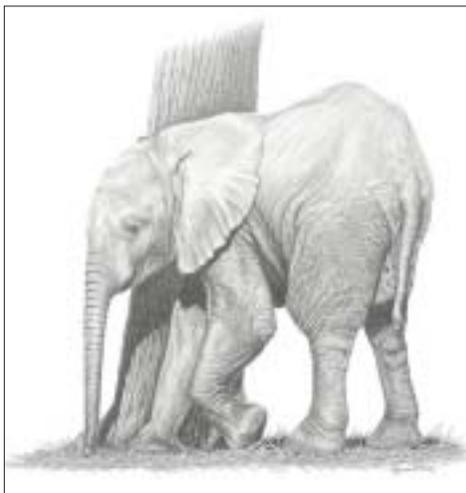
Newsletter News

Welcome to our new look Newsletter, if you haven't noticed, the size of the newsletter has changed from A4 to A5! The main reason for the change is cost, we're saving 22p for every new size newsletter posted and that amounts to over £50 of Society funds. What is a little strange is that the decrease in size seemed to increase the space available, so more 'copy' was needed. We'd like to know what you think about this change, so please feel free to feedback any council member. Or write to me and let us know, we've got space for letters.

Continuing the theme of change, I'd like to introduce you to David Fright who will be taking over the editor role in the coming months. I wish David all the best and know that his experience will ensure our newsletter continues to flourish.

One of the challenges of the editor is to obtain 'copy' to fill the newsletter. Many members are shy about their ability and put off providing an 'Artist Profile', saying there are others who are much better painters. I would argue that our society is one which aims to be inclusive rather than exclusive; we encourage development and experimentation and endeavour to react positively to innovative changes in art. The artists' profiles in this issue contain a variety of

styles and abilities which underlines my point; so if you get asked to contribute, don't be shy, and get involved we've all got different thoughts and approaches, which is interesting in itself. After all, with just under 250 members, we'll all be asked one time or another, so why not start compiling your 'copy' now!



Artists Profile – Marion Priddy

Looking back through previous copies of the Newsletter containing profiles of such wonderful artists and seeing examples of their stunning work, I know that I am very much an amateur. I have loved to draw for as long as I can remember, my only qualification however being an O- level in art when at school. I would dearly have loved to go on to Art College but, like many of us I suspect, was told to go out and get a "proper job". For many years I worked in accountancy, but for the last twenty years or so of my career I became a wedding and portrait photographer which probably soothed

some of the artistic yearnings. This left very little time for other pursuits and it was not until retirement that I was able to take up what I had longed to do for so long.

Initially I worked mainly in watercolour, pen and wash and occasionally pastels. Sketching outdoors has always featured; weather permitting, as I know of no better way to hone your observational skills. About four years ago however I undertook a two day workshop with the famous pencil artist Mike Sibley. From then on I was absolutely hooked on this wonderful medium where everything is achieved by tonal values alone. I find it challenging, stimulating, yet relaxing and

therapeutic. All sense of time disappears as I constantly try to improve my technique with each piece I undertake.

My favourite subject in whichever medium I use is wildlife and in particular the big cats. Tigers are at the top of my list, combining strength, grace and above all stunning beauty. Elephants also feature strongly in my portfolio; their intelligence and loyalty are frequently very moving. This together with the exuberance and enormous sense of fun of their young make them fascinating subjects. My reference material comes from either photos I have taken myself or from purchasing exclusive rights to images from

