

Portsmouth & Hampshire Art Society Calendar 2010

New Time: All monthly meetings are on Tuesday at the new times of 7pm-9pm

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

26th January *Daphne Ellman Watercolour/Acrylic.* Daphne's love of nature inspires her in her painting of wildlife, landscapes and everything around her.

23rd February **Membership Fees Due**, bring them along to the AGM.

Your opportunity to voice your opinions on how your society is run and elect the council members. Demonstration by Mike Johnson how he starts his paintings. Mike is familiar to most members and a very experienced artist.

30th March *Terry Harrison, Watercolour.* Terry is always a favourite artist and never fails to excite with his masterly use of the brush and watercolour.

27th April *Professor Anthony Slinn, Lecture on Van Gogh*, one of the funniest talks you have ever heard. If you only come to one of our meetings a year this should be the one not to be missed.

25th May *Jake Winkle. Watercolour, Venice scene.* Jake has a unique style using Dark to Light producing a very atmospheric painting.

29th June *Competition.* It is a fun evening with quizzes with prizes. There is a prize for 1st 2nd & 3rd. The subject is "Thing's I love".

Sat 31st July to Fri 13th August *Annual Exhibition at St. Thomas' Cathedral*

28th September *John Welsh, Oils.* Horses painted in the traditional style. Inspired by Turner but, in his large canvasses, John displays a more expressionistic approach. His equestrian art focuses on the elegance and power of these animals.

26th October *Social, mini exhibition.* Prize for best exhibit and the prize giving for Summer Exhibition. This is a ticket only event so buy your ticket early. Ring Rita Judd to reserve your place. Or buy ticket at Thursday class.

30th November *To be arranged*

December *No meeting*

Note: Due to circumstances beyond our control sometimes artists cannot attend, we try our utmost to find a substitute.



Portsmouth & Hampshire Art Society NEWSLETTER

February 2010

President: Barry Green

www.portshantsart.org.uk

Chairman: Rita Judd

Chairman's Introduction

As we look back over our Centennial Year we can reflect on it being quite an exciting year for the society. The highlight being our 100th Anniversary Exhibition, we successfully applied to Grassroots, the Hampshire and Isle of Wight Community Foundation, for a grant to help with the cost of the Exhibition and were granted £2000. This enabled us to buy new portfolio stands and to have printed the magnificent coloured programme, posters and invitations etc. This was reflected in the Exhibition

as in this time of recession we sold more works than 2008.

Critique night was changed to a competition and quiz night. The subject was "Around My Home" which was won by Jaquie Woodfield with runner up Mary Hind. As the evening proved successful we are doing it again. The subject is "Things I Love" a very broad subject.

The October social was again a Fish and Chip supper. Going by the empty plates I think it was enjoyed. The Exhibition prizes were awarded and the mini exhibition was won by Sue Colyer with her lovely botanical study. Sue was also made a full member of the Floral Society this year, well done.

The Thursday classes are going strong. More of you are welcome to come along. There are places in the afternoon class. 12.30pm-2.30pm.

This year's evening demos will be held at the Mary Rose School in Milton at the new time of 7.00pm-9.00pm. This is a much better (warmer) venue with plenty of parking.

The A.G.M. is on February 23rd at 7.00pm at the Mary Rose School. This is your chance to air your views on the society and to pay your membership. Good or bad you are all welcome; we really do appreciate your views.

It just remains for me to wish you all A HAPPY NEW YEAR.
Rita Judd

STOP PRESS

Membership renewals are due by 23rd February 2010 (same day as the A.G.M).

Full member £14; Associate £11 and juniors are free. See inside for details of how to pay.

Message from the President

I hope you all had an enjoyable Christmas and New Year and wish you a healthy 2010. Looking out of the window at snow and sub zero temperatures the forthcoming Summer Exhibition seems a long way off. But we all know how time moves swiftly on and in no time we shall suddenly realise that the Exhibition is only a few months away – with no



Karl Rudziak

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pictures having been painted! I am guilty of this so my New Year resolution will be [hopefully] to take advantage of the 'enforced' stay indoors and get cracking with the brush.

We all put a great deal of effort into making the 2009 Exhibition a special event and I feel our labours repaid us handsomely— my thanks to you all and especially to the members of the Council for all their hard work. I have been in the Society now for about 20 years and I can say with confidence that we have now the most talented group of artists the Society has seen for a long while. Let's hope the 2010 Exhibition will be as successful as 2009, I am confident it will be. *Barry Green*

Member's Profile – Karl Rudziak



Karl Rudziak

What's your favourite painting? An Experiment on a Bird in the Air Pump by Joseph Wright of Derby. The lighting creates a wonderful sense of drama; the narrative encapsulates the Enlightenment, a radical time in terms of philosophy, science and culture. The painting is about an experiment but it is surrounded by people watching, some sad looking at the dying Cockatoo, others romantically indifferent and the scientists and philosopher possibly wandering about the implications of science and the progress of man. For me it's message echoes radical changes we are going through now, with the speed in the advancement of technology and the digitisation of culture.

What's your best experience of creating art? My best experience creating art is having an idea and starting a painting. Every time I start a picture it



Karl Rudziak

feels I'm painting for the first time. My best overall experience with art has to be being accepted for exhibition in BP Awards at the National Portrait Gallery last year.

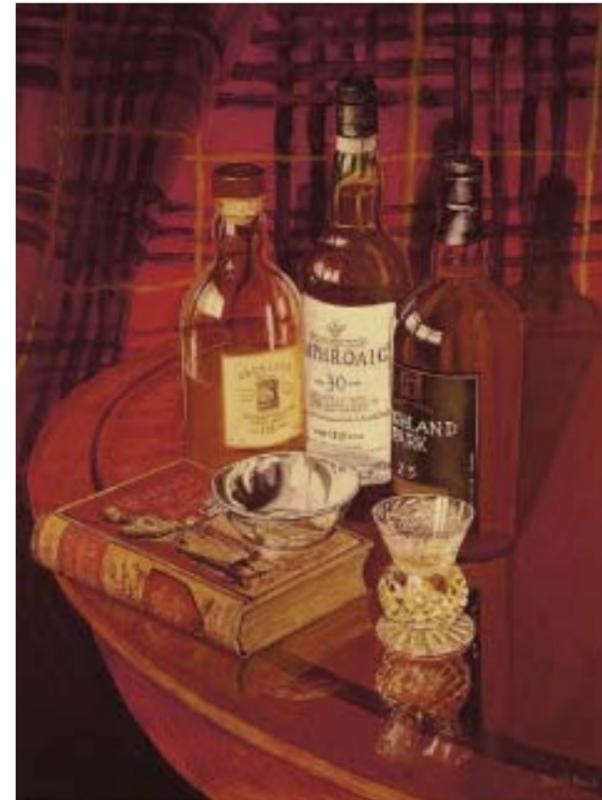
What's been your worst experience in creating art? Trying to finish a painting, I give myself deadlines, but I usually go beyond them.

When did you start to paint? I started painting seriously about thirteen years ago. I've always been able to draw but I have always been fascinated by the oil painting as long as I can remember. I used to think oil painting was a really long winded, complex process so I put it off for ages but now it really suits my creative process.

Who was the person who most influenced you to become an artist? Anything at the BP Awards at the National Portrait Gallery, I have been going every year since 1996 – always an inspiration. I like Caravaggio, Norman Rockwell, Lucien Freud and all that gloomy, dark, Dutch stuff, Rembrandt and Van Hals.

What is your philosophy about art? Be honest with yourself. For me art is a way of looking harder and deeper outside my comfort zone, meeting new people with different world views. It's a way of connecting to my environment and a unique way of communicating. For me a portrait is not just a well rendered likeness it is the sum of a shared experience. My goal is to create art that is accessible but encourages debate and an on going dialogue that challenges perceptions and values.

How do you find the time for art? I purposefully make time, usually with an announcement, "I'm going upstairs to paint" – even when I'm alone. I'm artist in residence at Portsmouth Grammar School at the moment and part of the responsibility is



David Back

room for improvement and a visit to a good exhibition always leaves me feeling humbled and that I should be more committed and should try harder! But Ho Ho, it's a good life. *David Back*

Membership News

Jo says: "Well, still new members arrive, even in the quiet season! Joan Lee and Daniel Williams have joined us and that can't be bad news. I am handing over the job to Nigel Gates after, as I recall, seven years. It's time for someone else to put his stamp on the proceedings. Nigel will enjoy the interaction with the membership I'm sure, as have I. That's the part I shall miss very much. You won't be getting rid of me completely, I shall still be around! Good luck and happy painting to you all".

Jo Wallace

Nigel says: "Hello Everyone, well after several years of being membership secretary Jo Wallace has decided its time to hang up her cap and take a well earned rest. I would like to wish Jo all the best and happy painting for the future and also to say a BIG THANK YOU on behalf of the membership for the fantastic job she has done.

So you might ask who is Nigel Gates? Well I joined the society about ten years ago and have since taken an active part in the club, exhibiting in the annual exhibition hanging mainly watercolours and pastel pencils with the subject of wildlife and domestic animals as well as landscapes in watercolour. Recently I joined the council and have been attending meetings and helping with various jobs within the club. The opportunity arose to take on the membership secretary role which now occupies my time. I hope to go some way to fill the boots left by Jo, I shall do my very best to make the changeover as smooth as possible.

I would like to welcome nine new members so far on my watch; these are Lorraine Tozer, Gordon Jowers, Barbara Jones, Andrew Adams, Andrea Cousins, Marion Priddy, Cynthia Venn, David Fright and Ghislaine O'Hagan hope to see you all soon.

Now that I have taken over, please can I remind you all that membership renewals are due by the by the A.G.M. Tuesday 23rd February 2010. The annual cost for an associate is £11; a full member is £14 and juniors are free. For members who joined after the summer exhibition 2009 and before January 1st 2010 need not renew their membership until January 1st 2011. The members who joined after the summer exhibition and before Jan 1st 2010 will receive their new programmes and membership cards after the A.G.M.

Please send your renewals to: Nigel Gates Membership Secretary, 25 Waltham Close, Portchester, Hants. PO16 8EQ.

Email: Nigel.gates1@ntlworld.com

That's all for now, happy painting and I look forward to meeting as many of you as possible in the coming year. All the very best". *Nigel*

Newsletter News

My thanks go to all the contributors in this edition, especially the three artist profiles who spent time to show us how they think and work. I will be contacting other members for their contribution in the future. I send a set of questions for the artist to consider and respond to them with how much they want to say. Everybody is included, thank you for your cooperation.

Please contact me if you have any ideas or want to get involved. Thanks *Peter Coote*



David Back

I had always been interested in wildlife and joined the Marwell Wildlife Art Society as a near 'Founder Member' at the same time making the transition to acrylic paints to achieve the realism I sought. It was not straightforward by any means and very few of the techniques I had become competent with in watercolour, transferred to the use of acrylics. However persistence paid off and I instinctively worked "thin" and used glazing techniques to build up realistic depth particularly in fur. Successful sales followed at Marwell's huge annual exhibition (now the largest in the world) and at the National Exhibition of Wildlife Art in the Wirral and at other Hampshire shows.

So far my 'highest' achievement has been being selected for the shortlist of the David Shepherd Wildlife Artist of the Year 2008 Competition, where



David Back



David Back

my work was exhibited and sold alongside David Shepherd's work at the Mall Galleries London. One of my 'lowest' achievements was, having had five paintings accepted for a new gallery in Spalding; they were subsequently burgled of ninety-two paintings and mine was NOT one of them!

I am by no means a 'passionate' painter and in fact have to get myself going by committing to an exhibition before starting a new work. Not just a bit lazy, but easily distracted by other pursuits that include grandchildren and travel and photography and PC time-wasting distractions!

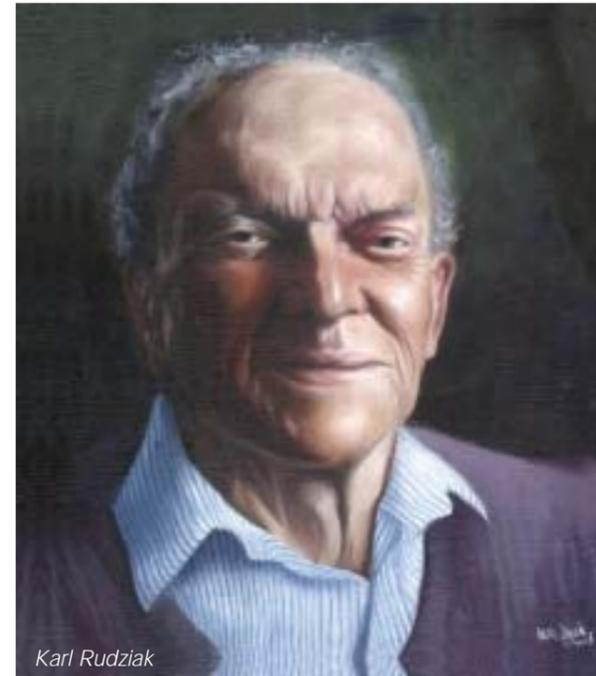
Just a little bit about how I go about painting, which may help those who struggle to get started and lose confidence part way through. I always take great care choosing my subject and mostly use references I have bought with 'Exclusive Rights' or photographs I have taken myself. I nearly always work from photos for even still life and landscape, my one experience painting in a cow-field convinced me that flies and wet paint don't mix.

The sizing of a painting is very important to me and I always do a lay up full size using the PC and ordinary paper (Up to fifteen A4 sheets in one case) then a cut and paste job lets you stand back and consider. I constantly remind myself to increase the contrast values apparent on the photos as these always understate by up to 30%. I find it so important to work from an image at full size although I use A4 size references in high quality colour print for the values.

I only start a painting when I have considered if it will look well and that I can achieve the detail and realism the size will demand.

I prepare my own board and canvases using Gesso or ceiling paint and a roller to give some texture, sanding back to achieve just a little drag.

A wide palette suits me and I consume lots of Burnt umber and Ultramarine, mixing darks (never tube black), and various warm or cool transparent glazes to send a painted layer back. I am proud of the paintings illustrated, but for sure there's lots of



Karl Rudziak

making time to get in a couple of times a week to work on the project. I give my goals, it's January and I'm doing preparatory work for this year's BP Award, the final piece has to be delivered by the end of March and I haven't ordered the canvas yet.

What made you choose that media? I find oils are very adaptable to my moods and processes. I occasionally work in watercolour but I have to be in the right frame of mind. Oils are very forgiving with my erratic nature.

What inspires you to paint? People: I don't think there is anything as diverse, complex and sometimes shockingly predictable. I learn a lot about myself painting people.

How do you go about creating your image? All depends who I'm painting. Personal projects usually arise out of a desire to paint someone I know well or who have recently got to know. Commissions are a different process. Meeting the subject is the most crucial aspect, getting to know them, understanding their values getting to know who they are as much as I possibly can, I used to take on commissions from supplied photographs which I've stopped doing because without meeting the subject it felt like a technical face drawing exercise. The technical side usually consists of a charcoal/graphite sketch, photography, maybe some digital retouching. My canvas's are quite big so I put down a grid which helps with the proportions and saves time with corrections; I then put down a reasonably detailed drawing onto which I paint in the tonal values usually with raw umber and Prussian blue. Then colour goes on which I can nail in a matter of hours or can sometimes take months.

How do you turn observations into ideas? Sketching, cutting, pasting pictures, articles into a sketchbook, observations of people become very cartoon like when I sketch.

What's your favourite colour or colour combinations do you like to use? I am still amazed at the variants of flesh tones. I usually go for unbleached titanium, yellow ochre, rose madder, alizarin crimson, viridian and phthalo blue to cool it all down and loads of white. I've recently stopped using black; my darks tend to be a mixture of blues and browns.

What colour theory do you use on your work? I don't use any theory as such, just paint what I see.

What do you think is the most important part of creating a work of art? The subject, always the subject for me, I really enjoy the way people project values and narrative onto a portrait, trying to guess what the subject is feeling or thinking, where they are from, what they do. I love people's reactions when they find out John Westwood is an antiques book dealer.

Karl Rudziak

Letters

We published our first letter last issue here is Rita's has reply:

Dear Mr. Boateng, I read your letter with interest but unfortunately this is not possible as the setting up of an Exhibition take a lot of time and expense. The council consists of unpaid volunteers, many who work full time, who work very hard during the year running the Society. We are lucky though to have been offered Exhibition space at the Ox Market Gallery in Chichester in February. Local libraries are a good venue for Exhibitions which maybe you and a couple of friends could organise privately.

Member's Profile – Heather Joyce

What's your favourite painting? I enjoy all forms of art and find inspiration in the work of many artists i.e. Botticelli for his serene beautiful faces – Symbolist Redon for his vibrant decorative pastel flower pieces – John Piper, again colourful and semi-abstract, but I suppose my absolute favourite contemporary painter is Scottish artist Barbara Rae who works on enormous canvases mainly in acrylic and collage. Her 'Russian Ship' is a great example of the rich colours and textures which I admire.

What's your best experience of creating art? I think the best experience of creating art is in the preparation, the observation, collecting information, taking photos and doing sketches, then comes the battle – it is a constant challenge to try to turn all this into a painting!



Heather Joyce

What's been your worst experience in creating art? My worst experience is having a complete 'artists block' when I simply have no inspiration and will do anything to avoid starting to paint – even the housework!

What the funniest thing that has happened to you whilst creating the image? My 'Scots Pine' a large acrylic painting on canvas (portrait format) of a tree outside my house which I put into an imaginary landscape – the result was terrible so I turned the canvas round into landscape format, rolled acrylic paint right over it and turned it into 'Portsmouth Harbour by Night' which I have since exhibited.

When did you start to paint? What started you off painting? I have always enjoyed painting ever since I can remember. I loved horses and as a child would spend hours trying to draw them, quite often instead of doing homework. I can remember entering competitions in the Daily Express (the Satchel Club) and actually won one or two.

Who was the person who most influenced you to become an artist? My grandfather was an engine driver on the old steam trains, but when he came home he would get out his oil paints and

paint on huge canvases. Varied subjects but mainly animals, he was completely self taught but produced very dramatic work; when I was young I would sit and watch him for hours dying to have a go myself.

Is there anything you would like to promote? More art for children, in these days of modern technology, I think they miss out on the spiritual side of life, everything is moving so quickly.

What is your philosophy about art? Art should be enjoyed, come from the heart and need not always be representational. I feel with art nothing is right and nothing is wrong, it allows everyone to express themselves in their own way.

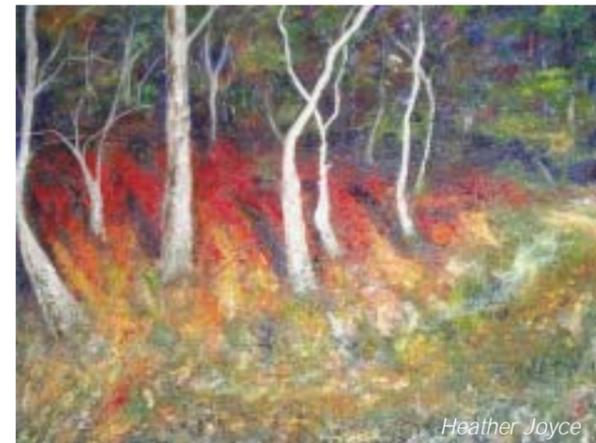
How do you find the time for art? With great difficulty, I still work four days a week and with home and family commitments I quite often have to paint into the night.

What made you choose that media? I work in all media, starting with watercolour and when all goes wrong I progress into acrylic and collage.

What inspires you to paint? My ambition has always been to be a full time painter and earn a living from art. It is really just something I have to do.



Heather Joyce



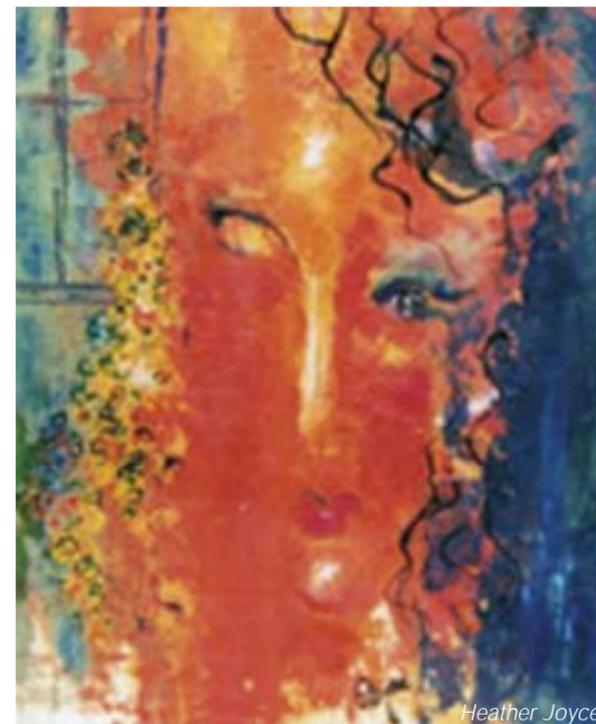
Heather Joyce

How do you go about creating your image? Inspiration is the problem! Sometimes I overpaint a failed painting, let colours merge together, find shapes that resemble an image to work from. Taking off paint, hosing down and scraping off to merge layers which I will work into.

How do you turn observations into ideas? I use sketchbooks, take photos, look at other artists work, cut out pictures from magazines and newspapers, but sometimes I go straight in without any preparation.

What's your favourite colour or colour combinations do you like to use? I like dramatic colour sometimes warm colours, red, orange and fiery shades, and then another time blue, mauve and other cool colours.

What colour theory do you use on your work? Complimentary colours sing to each other, for example red/green, purple/orange etc.



Heather Joyce

What do you think is the most important part of creating a work of art? I don't think there is an important way to create art. I wish I could plan but I find it is impossible for me. I normally just roll on colour and see what it resembles then keep my fingers crossed and crack on. It usually goes wrong so I will lift off colour by hosing and scrubbing with water I will look again and work into the image. Occasionally there will be a happy accident which I will find inspiring. I think this is how not to paint!

Heather Joyce

An Artist's Angst

You may imagine this snippet is to be about having 'artists bloc' – well it's not! Since March 2009, I took over the position of Hon. Treasurer for the Society and my last ten months have been spent more with the calculator than the paintbrush. There have been one or two excruciating moments like the one when I thought the ledger and important files were going to disappear with my 'bin-men' and a couple of times when a monthly balance didn't balance. I don't know which is worse to be 12p out or £12,000 – The panic is the same.

I comforted myself with the belief that the first time you do something new, you learn how not to do it. You will be relieved to know that December's figures balanced and there is only the end of year analysis to do. I hope the books will be with the auditor soon, so fingers crossed! Next year should be easier ... please.

Gill Jarrett

Member's Profile – David Back

I have been painting since a schoolboy and made A-level Art, taught at boarding school by Patrick Heriz-Smith who was an ex-Gordonstoun teacher and is still alive. He graciously gives me a critique of the paintings I e-mail to him.

All forms of art interest me but currently I focus mostly on Wildlife and Still life, working in acrylic on both canvas and board. I have to say here and now that I am very much a part-time amateur painter and only call myself an "Artist" on entry forms and labels! I have however been fairly successful.

I spent over forty years in the Electronic world in the Fleet Air Arm and working for Marconi, during which time I painted infrequent commissions, then retired fifteen years ago.

I had always intended to get back to art and I spent four years at evening classes at Colleges in Fareham and Gosport, both reawakening my interest in art and exhibiting locally, at that time mostly watercolour landscapes. I was selling work almost straight away and looking back that was a real motivation, not just for the useful cash that went into my 'Golf Fund' but the self satisfaction it gave me then and still does.