



Portsmouth & Hampshire Art Society

NEWSLETTER

Summer 2011

www.portshantsart.co.uk

President: Barry Green

Chairman: Rita Judd

Chairman's Introduction

Time goes by so quickly and as we welcome the warmer weather our thoughts turn to the Summer Exhibition and the preparation of the works of Art we plan to present for entry into the Summer Exhibition. New screens have been made thanks to Nigel Gates which gives us more hanging space. Welcome to our new members. Good luck with your 1st Exhibition. Please everyone read the forms carefully before sending them in. All members are welcome at the Demonstration Evenings where you get the chance to see some excellent Artist's at work, as well as meet new and old friends.

The new venue at Becket Hall is proving to be very successful. The morning now has a waiting list but there are places in the afternoon session. Two excellent volunteer Artists are on hand to help with any problems within a very friendly atmosphere. Please ring me if you would like to join.

Rita Judd

In this edition...

- Summer Exhibition details - all you need to know
- Artists Profiles, News and Reviews

Event Calendar

Time: All monthly meetings are on Tuesday from 7pm to 9pm (unless otherwise stated).

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

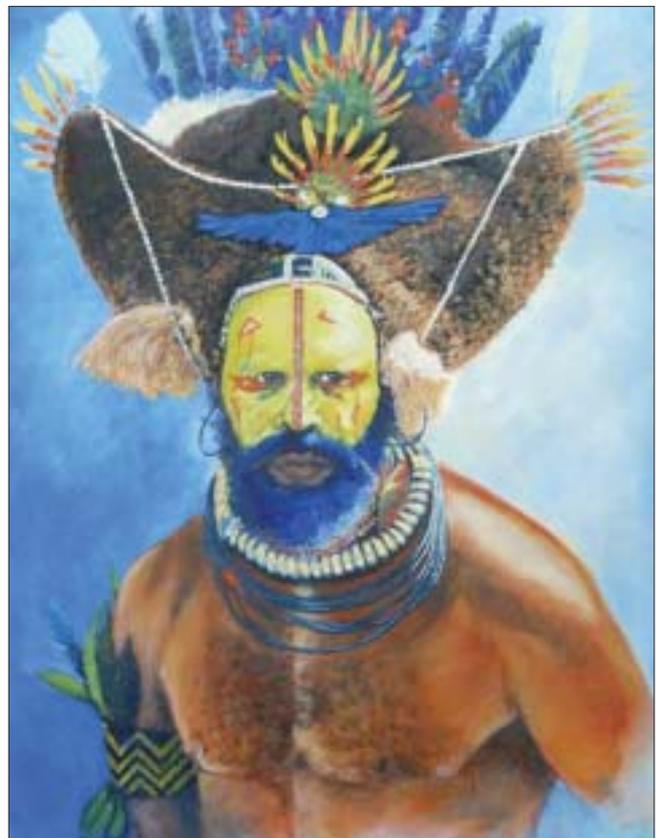
Tuesday 28 JUNE 2011 Competition/Quiz Night. Steve Richardson award winning photographer will be our judge for the competition. The subject will be Still Life. Steve will bring some photographs for you to buy and paint from, either sole rights or just to paint from but not exhibit. As you know copyright is important when exhibiting.

Tuesday 12 JULY 2011 BILLY SHOWELL: Botanical Art in Watercolour. Normally no demo this month due to the summer exhibition, but Billy who has become world renowned could only fit in this date, so if you love flower painting this is for you!

SUNDAY 31 JULY-FRIDAY 12 AUGUST 2011 Annual Exhibition at St. Thomas' Cathedral

Portsmouth Cathedral, High Street, Old Portsmouth. 9 a.m. to 5 p.m. daily (Closes 12 noon on last day).

More details inside this Newsletter - Private View Saturday 30 July.



Artwork by Geoffrey John Halson

Tuesday 27 SEPTEMBER 2011 PROFESSOR ANTHONY SLINN: Talk on Picasso's painting "Guernica". If you saw Professor Slinn talking about Van Gogh you will not want to miss this.

Tuesday 25 OCTOBER 2011 There will be an exhibition with prizes. Only one painting each please. Food, wine and soft drinks will be served. £7 per head. You are welcome to bring a guest. Send a cheque payable to The Portsmouth and Hampshire Art Society and forward to Gill Jarrett.

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: Pastel and acrylic artist. Subject to be announced.

Tuesday 28 FEBRUARY 2012 AGM followed by STEVE ARMON: Local scenes with a difference.

Life Drawing Workshop

On Saturday 12th March Frank Clarke and eight enthusiastic members arrived at the Holiday Inn in Old Portsmouth to take part in a Life Drawing Workshop. The slightly apprehensive atmosphere disappeared abruptly when Alex, the model, finally appeared a little late on account of the road works on the A3M.



Pencils, charcoals, pastels and masses of paper were produced as Frank gave us a quick demonstration of how it should be done. Easy! We then had an attempt; not so easy! As Gill Jarrett remarked, 'if only you can get the initial layout correct the rest is simple.' If only! We then applied ourselves to five quick five-minute sketches to get initial designs captured. It is amazing what can be achieved with a little practice.

In the afternoon we did a final drawing using what we had learned and everyone was pleased with their progress. I hope that Alex agreed when she saw what we thought she looked like. However, not only was she very professional and, may I say, attractive but she seemed like the rest of us to have thoroughly enjoyed her day. Thanks again from all who participated to Frank Clarke for all his enthusiasm and help. *Euan Chalmers*



Wild Life Artist **Chris Jones** during his demonstration of a fox cub in Acrylic at the March 29th meeting.

Joan Clark who has been attending the Thursday Art Group since 1999 has recently turned 89.

In the 1950,s she worked for a book dealer who taught her how to clean and colour Antique Prints, and so her interest in Art and painting increased. She favours Watercolour and since her Daughter bought her some

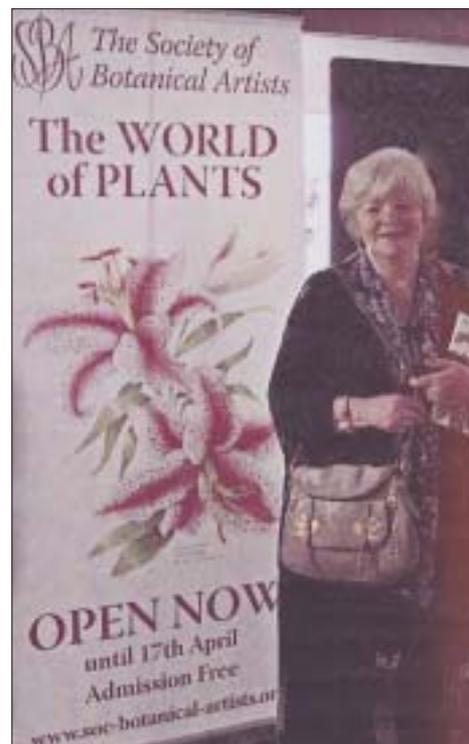
brushes from China she has been trying her hand at Chinese brush painting with some wonderful results. A talented singer and piano player she is a member of the Co-op ladies choir. She finds the Thursday Art group very helpful and has made many friends there and would encourage anyone to join a group whatever their age.



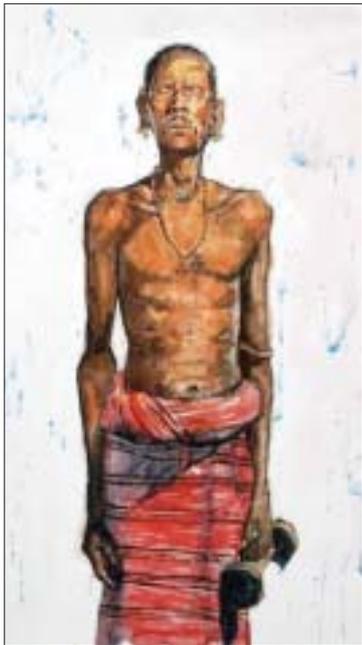
Congratulations to Rita

On behalf of the Society, sincere congratulations to Rita Judd for submitting and having 5 paintings accepted this year by The Society of Botanical Artists, as part of their assessment process to becoming an Associate member of the Society. In order to become an Associate member, individual artists must submit 5 paintings, for two years running, and have all 10 accepted by the Selection Committee. Now the pressure is on for Rita to do the same next year but we know she can do it and of course we all wish her luck in that process.

Rita also had four of those paintings accepted for hanging (the maximum that is allowed) in the Annual Exhibition of the SBA held at Westminster Hall in London in April. Four of us, including Rita, had a wonderful day attending the Private View, where Rita's painting were prominently displayed as you entered the exhibition. It was a fantastic exhibition and a privilege to be amongst the most talented botanical artists and their paintings who had submitted their entries worldwide. Congratulations again Rita. *Sue Colyer*



Artist Profile: Geoffrey John Halson



I was born in London at the university college hospital in 1943. The Blitz was over by then but Hitler was still bombing London using the V1 and V2. My Mother decided to stay in London (probably because there was nowhere else to go) and we went to live with my Grandparents in Islington. When the war ended and my Father was demobbed my parents rented a property in Kings Cross for a short while. My Father then

got job managing a Civil Defence Club in Warwick Avenue, so there we settled for a number of years.

My Grandfather, who painted in Oils, my Father who painted in Watercolours and my Mother who enjoyed pencil sketching, all encouraged me to draw and paint as soon as I was capable of holding a pencil or brush. My early years were spent, with my Father, in the great Art Galleries of London, the National Gallery, the Tate etc. so I suppose Art was a part of my life without my being really conscious of it.

In those early days London was a dirty place full of dirty buildings and filthy Smog in the winter time. The National Gallery was full of these wonderful pictures by the great masters, but this was before the days when somebody had the bright idea to clean them. These paintings were covered in dirty brown varnish and it was commonly believed that that is how they had been painted, in muted dull colours. Of course we all know better now and most of us have seen the glorious colours under that dirty varnish and probably think how naive we were then. But then, London and its buildings are unrecognisable today compared with the dull brown vista we took for granted in those days after the war.

I loved to paint as a child and was obviously influence by classical and modern art but looking back I think comics where probably the biggest influence. Especially Frank Hampson, who illustrated Dan Dare for the Eagle. I always loved the illustrative style and still do and it still probably influences my work on occasions.

When I was thirteen years old my art teacher encouraged me to take the entrance exam for the Christopher Wren Art School in Hammersmith. What a gruelling day that was, I remember interviews, tests and more interviews and then more tests. I passed and for two years I was in my element, happy days. But at the age of 15 years I had to go out into the big wide world and earn a living. There was no such thing as student grants in those days and money was in short supply. From that day until my retirement I either worked or was

in education so there was very little time for the luxury of art. Over the years I have done some cartoon work, a little illustrating and even some design work but only enough to "keep my hand in" never enough to greatly improve. Although I did spend a couple of years at evening classes studying watercolour painting which has helped improve my skills.

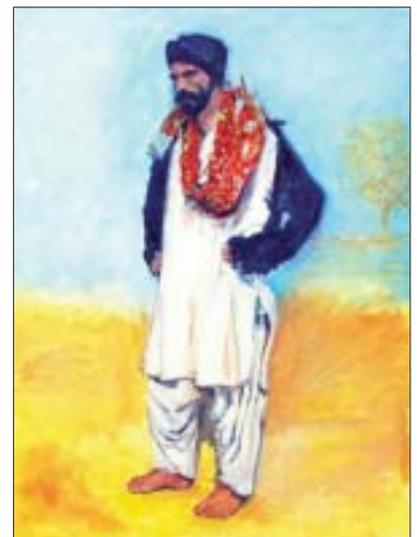
When I retired I decided it was my time to start painting for real, so I converted part of the garage into a studio and picked up the brushes again. I soon realised that although I had worked spasmodically over the years it was mainly monochrome work and I lacked the colour skills that I needed. However practice makes perfect as they say and I have now been retired for over three years. In that time my colour skills have improved greatly although I still like to work with a limited palette most of the time. I still paint with watercolour when I am at the workshops and still enjoy the feel of instantaneous gratification that watercolour on paper gives, but at home it is mainly with oil paints or acrylic. The reason for that is a practical one, it is easier to transport watercolour paraphernalia than it is to transport oils and I need the room for working with big canvasses that only my studio provides.

Another of the problems I encountered early on was one of subject matter. I felt obliged to spread my wings and try subjects that I had not tackled before. Now I realise that it is more important to choose a subject that I am comfortable with and that inspires me. Inspiration, the ability to take you past the mechanical process of painting and into a place where you feel the painting, where you want to pick up the brush because you want to say something about the subject.

The other thing that I have learnt is that although we mostly paint for ourselves we need others to appreciate our work. I lacked knowledge of composition and my early work was boring and if it is boring it does not matter how well it is painted nobody will look at it. Having said that a lot of my most recent work is figurative and therefore rarely requires intricate compositional skills. Maybe I have chosen the easy way out.

I realise now that I am painting the subject I have always loved to paint, that is people. Whether it is portrait or figurative it is where I am inspired and where I am comfortable.

I will keep on painting and hopefully I will keep on learning and improving, I am content because I am finally doing what I have always wanted to do but could never afford the time to do in the past.



New Book on W L Wyllie RA

I have agreed to draw members' attention to a new book, published by Nigel Grundy titled: 'In the footsteps of W.L. Wyllie RA, The Old Portsmouth Trail, 1906-1931'.

Through the reminiscences of members of the Wyllie family, a trail map and 335 photographs and Wyllie pictures, the reader is taken on a tour approximately a mile long through the historic streets of Old Portsmouth, visiting places and properties linked to Wyllie and his family and tracing some of the local and world events with which they were involved, from 1906 until 1931. A piece about Wyllie and the formation of the Portsmouth and Hampshire Art Society is included.

The book is an A4 publication with 82 pages, colour front and back covers, inside images black & white, with a foreword by Jan Wyllie. Details are on Nigel Grundy's website, www.imagesafloat.com. It can be bought from the site by using PayPal or with a cheque sent to the Ham Manor Marina address in the contact details on the site. Price is £18 including post and packing. The book is also available at Smiths, Palmerston Road, Southsea, Waterstone's, Commercial Road, Portsmouth and the Portsmouth Cathedral Bookshop. *Mike Johnson*

Surrey Art Open Studio (SAOS) Membership



Having a flat that I use in Farnham, I was attracted to exhibiting my artwork via the Surrey Art Open Studio, so this year I joined the Surrey organisation and have found it most helpful. There have been a number of networking meetings as well as workshops relating to how to develop one's professional art business, which I have found most instructive. Membership includes participation in a website:

www.surreyopenstudios.org.uk

My own page shows 12 of my paintings in differing media and subjects. I also appear in the brochure being published for the period of June 11-16, 2011, when there are open studios. With my acrylic painting of the Sussex Downs landscape, the brochure gives information about the location of The Old Farmhouse where is Flat 1, which I use and a brief description of my painting and drawing, together with my own website and contact details. I shall demonstrate during this period, as well as exhibiting - together with a near neighbour - for the entire period of June 11-26. If any members of the Portsmouth & Hampshire Art Society

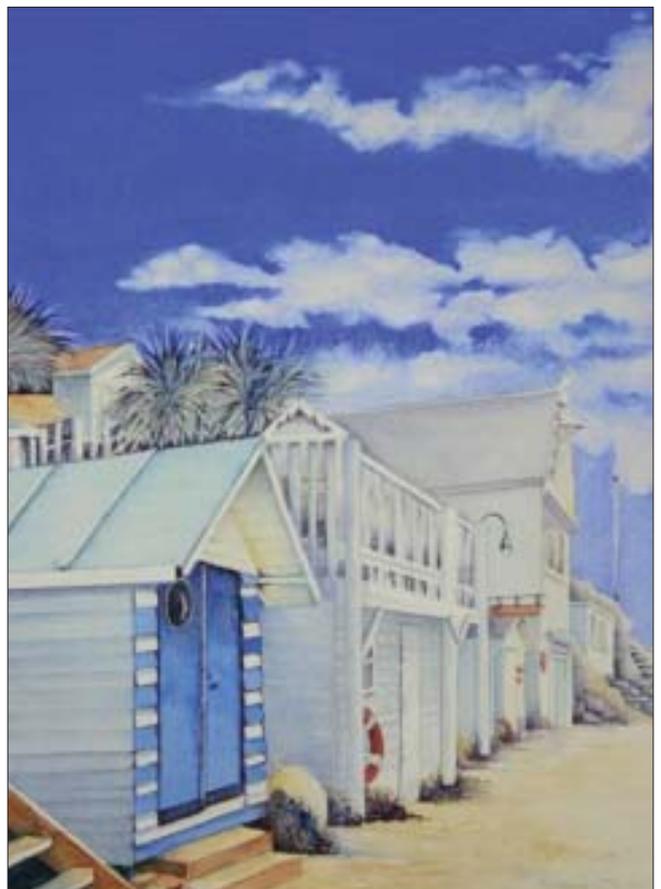


would like to pay a visit, please let me know (078 0248 2584) and I shall be most grateful and share hospitality with you as well!

One of the additional benefits of my membership of SAOS has been a recent e-mail with regard to an Artist Gallery Project in London, which began "We saw your work at the Surrey Open Studios website. I'm part of a group of artists (82 now) based mostly in and around London aiming to set up a gallery space in Brick Lane where artists could show their work at affordable prices. We also aim to create a place where artists could pop up at anytime, socialise, set up activities, etc...It is going to operate as an 'artist run gallery.'..." This is another activity I shall engage in!" *Michael John Smithson*

Artist Profile: Barbara Jones

I wanted to go to Art College when I left school but alas, it was not to be. It was many years later, when I unexpectedly found myself a single mum of two young girls, that a good friend of mine approached me asking if I would like to join a local art course with her. Having little social life at the time, I instantly agreed. From that





very first evening I was transported away from the heartache of modern day life, albeit temporarily, into the places of my dreams; little did I realise the tortured anguish that lay ahead! Sadly my friend did not stay the course but I was eternally grateful to be the benefactor of her fabulous sable brushes, which I still cherish. I carried on with the night school classes for many years, thanks to the never-ending support of my parents as willing baby sitters. I ended up at Highbury College joining an advanced watercolour class under the tuition of the wonderful Godfrey Samuels. Godfrey was perhaps the greatest inspiration to me and to this day I shudder at the thought of daring to use black or any type of white gouache in my work - which he severely discouraged. I don't know how I found the time in those early days, but I did - just about.

Over time, I have developed my own preferred style which is bold and vibrant which isn't always easy with watercolour. On larger pieces of work I like to wet the paper and simply drop colour in, especially Windsor blue, one of my favourite colours. I like to use this technique to create strong contrasts of colour. With floral studies I often use a glazing effect and then lift off to show the wash below, which can hint at hidden depths and mystery, I hope I have accomplished this in my Iris picture.

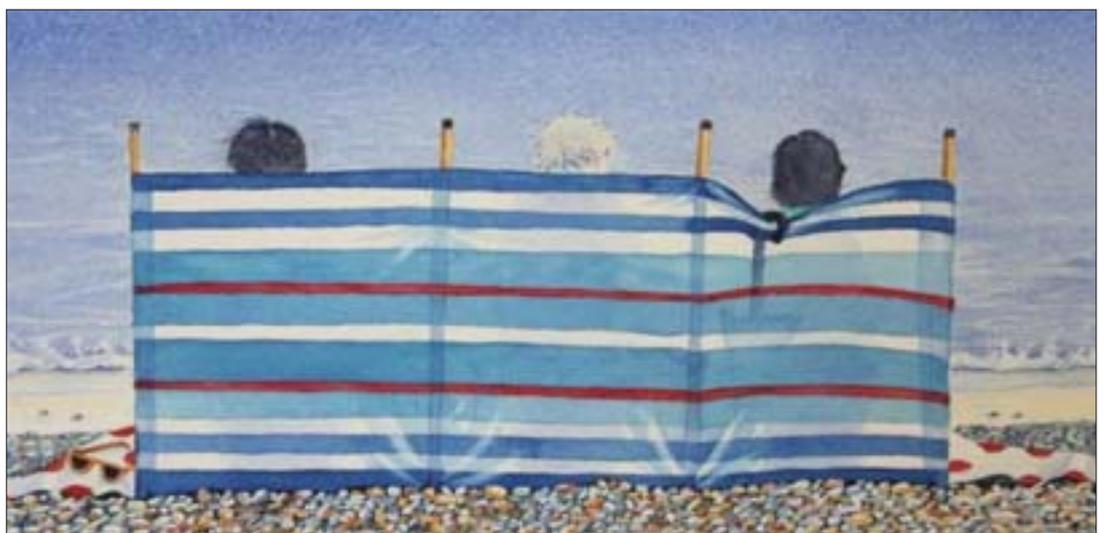
My subjects vary from shoes to shells to coastal and landscape scenes back to floral. I like to challenge myself as I feel there is so much more to learn and develop so I don't stick endlessly to the same theme just because it works. More recently I have been drawn towards painting my love of days spent by the coast and walks by the seaside which for me conjures up happy thoughts. I used to take my children to Weymouth every summer and have many happy memories of such times. I do however,

like to capture the atmosphere of such scenes before the crowds have arrived, when it's fresh and magical, that's usually when my husband and I go on our walks, camera always at the ready. A lot of my pictures do come from discoveries on coastal walks, my husband painstakingly snapping away at scenes until I'm satisfied that some of the essence of what I'm looking for has been captured. I then blow up the pictures to a variety of sizes and often end up converging the best of one with another to create my overall composition. Sometimes, as with the "windbreak" folk, I was walking along Littlehampton and I was just instantly captured by the scene in front of me, it's great when that happens.

My worst experiences are when I become so intense in my pursuit of an outcome and I never quite get there, it seems the harder I try the harder it gets. Such pictures take me the longest time by far and several have ended up in the bin! On the other hand I have been known to dunk the whole thing in the bath, wash everything off and walk away, these have miraculously come through "the mill" and have even gone on to be sold.



Finding time to paint has always been difficult and often time, when it comes is not accompanied by the mood or the intent. I have recently reduced my working days and at last have more time to concentrate on my painting. I hope that my philosophy of enjoying the journey rather than focussing too much on the end product can be put into more practise and I can truly replicate the places of my dreams!



Portsmouth & Hampshire Art Society Summer Exhibition

Portsmouth Cathedral, Old Portsmouth
31st July to 12th August 2011

You will see that the exhibition forms have been included within this newsletter. At time of writing the committee is already hard at work behind the scenes to ensure another successful event this year.

We are delighted that the artwork submitted this year will be presented on new screens, thanks mainly to the hard work of Nigel Gates. Not only will the screens look good, they will also provide additional capacity to display the artwork.

This newsletter also contains the revised regulations that will be in effect for the forthcoming exhibition. As mentioned in last years newsletter, the committee has had to face the challenge of a rising number of exhibits and an increasing variety in the presentation of the art work received. It is not to the society's advantage to hang poorly presented work, especially when space as ever is at a premium, and the committee will focus on the overall presentation of the work ensuring a fair distribution of space for each item hung.

Once a painting has been through the selection process the work will be hung in the order as it appears on the submission form. We will as always endeavour to hang all selected artwork but, until the actual day, the committee does not know how many paintings need to be hung. In the unlikely event that space is not available for all paintings then priority will be given to the artwork in the order stated.

You will also note that we are raising the entry fee for large paintings. This is not to discourage those artists from submitting, we welcome their work as always, but it does mean that the space they take is a premium space and should be reflected in the entry fee.

Please note that if you are entering the exhibition you must complete the invigilating form to be allocated invigilating slots. Once these slots have been allocated to you it is your responsibility to find a replacement if you are unable to attend. As in previous years car parking tickets will be available for £1. If any exhibitors wish to take the opportunity to paint in the cathedral whilst the exhibition is on please contact me and we can schedule a slot for you.

Please also note that paintings will need to be delivered to the Cathedral on Wednesday 27th July rather than the normal Thursday. This will give us the additional time we need to achieve the best presentation possible.

We have Private View invites, A4 and A5 posters available at all meetings from start June, they will also be

on our website so you can print them directly. Please ask a committee member or pick some up at any society session, art class or demo evenings. And if you are able to help at the Private View or on the set up and close down days please indicate this on your invigilating forms as we always need extra help during these periods.

Please try to use the A4 poster included on the back page of this newsletter. Whether you are planning to exhibit or not, this publicises not just the exhibition, but the Society itself, and contributes to its overall success. If everyone who receives this newsletter places their poster in a prominent position (house window, community area, etc) it could make a huge difference to our success. A few people do an extraordinary amount of work to ensure the success of this event – please do your bit to make it even better.

And finally, as always, there is an extraordinary amount of work that has to be planned and executed for an exhibition of this size and stature. Whilst we aim to get everything right some things can slip through so please bear with us. Here's to a fantastic exhibition

Sue Colyer

Exhibition Regulations 2011

GENERAL

1. Full members may submit up to 6 hanging or 3D exhibits. Associate members may submit up to 4 hanging or 3D exhibits. Junior members may submit 1 hanging or 3D exhibit.
2. Full and associate members may submit up to 5 items for the portfolio. Junior members may submit up to 2 items for the portfolio.
3. Only current members of the society are eligible to submit work to the exhibition.
4. All exhibits must be the original work of the artist. It is the responsibility of the artist to ensure that no copies of other works of art, or items which may have copyright issues should be entered. (Subject to regulations 5 and 6 below).
5. Works exhibited by the Society at previous exhibitions are not eligible. However, work previously exhibited framed may be entered unframed as a portfolio exhibit, and previous original portfolio works (i.e. not prints) may be submitted framed – once only in each case.
6. Only original framed or box canvas artworks will be displayed on the screens or walls of the Cathedral. Portfolio entries may be original works or prints of artist's original works.
7. All exhibits will be examined and, if they do not meet the required standard of the selection committee, will be rejected.

8. All exhibits will be displayed in the order submitted on the entry form, subject to the selection process and overall space availability. No guarantee is given that all entries will be exhibited if the exhibition space is insufficient to accommodate all entries.
9. Any exhibit submitted for entry, but subsequently sold privately prior to the exhibition start, will still be required to pay the appropriate commission to the society.
10. Unduly small exhibits are inadvisable for security reasons. Each piece of work of a size where one side exceeds 36" will be subject to an extra charge of £2. Each piece of work of a size where one side exceeds 60" will be subject to an extra charge of £8.
11. The minimum sale price for exhibits to be hung and 3D exhibits will be £40. The minimum price for portfolio exhibits will be £20.
12. Any member that has work not accepted for the exhibition will be notified by the selection committee and requested to collect their work before the close of the exhibition period.

PRESENTATION AND FRAMING

1. All framed exhibits and box canvases submitted for hanging **MUST** be fitted with D-rings approximately 1/3 way down the picture and all fixings must be capable of supporting the weight of the exhibit which must be strung with taut string or picture wire. Framing must be to a professional standard as poorly framed, incorrectly secured or metal or clip frames will not be accepted.
2. Box canvases must be framed or have the edges of the canvas suitably presented. Unfinished or unprofessional looking edges will not be accepted.
3. All portfolio items must be well presented, backed with strong card and presented in a plastic sleeve.

REGULATIONS for the Exhibition of Pictures and other works of Art

4. 3D exhibits must be presented in a state that is suitable for display with no additional supports required.
5. All exhibits to be hung must be clearly labelled on the back with the details submitted on the entry form (artist name, title, medium, price or clearly labelled as NFS). Portfolio browser entries must be similarly labelled on the **FRONT** top right hand corner and must include the method of production e.g. linocut, etching, giclée print, original watercolour. 3D exhibits must be similarly labelled in a place not visible when displayed.

NO WORK CAN BE RECEIVED EXCEPT ON THE UNDERSTANDING THAT THESE CONDITIONS ARE FULLY ACCEPTED BY THE EXHIBITOR, AND THAT ALL WORKS ARE SENT TO AND TAKEN FROM THE CATHEDRAL ENTIRELY FREE FROM ANY EXPENSE TO THE SOCIETY.

DELIVERY AND COLLECTION

1. All works must be delivered to St Thomas's Cathedral, Old Portsmouth at the exhibitor's expense between the hours of 2pm and 4pm on Wed 27th July 2011. No work will be accepted after this time.
2. Under no circumstances can exhibitors remove work from the exhibition after selection. Work will be displayed until noon on Friday 12th August 2011 unless specific criteria are met with regard to the sale of an exhibit, and agreed with by a council member, during the exhibition period. (This is normally to secure a sale if the buyer lives outside of the area).
3. On the last day of the exhibition, Friday 12th August 2011, works must be collected between 3-4pm; artists must wait for their work to be brought to them and no access will be allowed to the exhibition area. Works not collected by 4pm will be removed by the cathedral and a storage fee of £5 will be charged per exhibit.
4. A receipt (bottom half of entry forms) will be issued to the person presenting artwork once the artwork has been checked against the submission details. Work will only be released with the production of this receipt. Please ensure you have this or pass it to the person who will be collecting your work.

PAYMENT

1. A commission of 25% will be charged on all works sold: 15% to go to the society and 10% to go to the Cathedral, **BUT** if a credit card is used: 15% to go to the Cathedral and 10% to go to the society.
2. The Submission Forms, together with the appropriate fees listed on the Payment Form must be forwarded to the Hon. Treasurer before Wednesday 13th July 2011. (No charge for Junior Exhibit entries).
Cheques to be made payable to Portsmouth & Hampshire Art Society; please write your name in full.
3. All entry fees are non-refundable.

Please Note: The society will take great care of members work whilst it is in their care, but any work submitted **MUST** be on the understanding that any loss or damage incurred is entirely at the artist's risk. Artists must be responsible for insuring their own work against loss or damage.

Portsmouth & Hampshire Art Society Summer Exhibition 2011



Portsmouth Cathedral
High Street, Old Portsmouth

Sun. 31st July to Fri. 12th August
Daily from 9am to 5pm
Free Admission
(Close 12 noon on final day)

images are 2010 prize winners