

## Portsmouth & Hampshire Art Society Calendar 2010/11

**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

### Tues Oct 26th 7pm-10pm

Social, Prize giving and mini Exhibition.

Raffle and Fish/Chicken and chip supper. £6 per head, guests welcome. Ring Gill Jarrett to book your place. 02392 876196

### Tues Nov 30th

Sue Goodhand. Demonstration on the use of Acrylics

### December No meeting

### Tues Jan 25th

Roger Della. People and scenes in Oils

### Tues Feb 22nd

AGM. This is your chance to air your views on how the Society is run. There is always room for improvement and your views are welcome.

### Tues 29th Mar

Chris Jones. Wildlife in Acrylics

### FRIDAY 6th May Venue to be arranged

WORKSHOP with Jake Winkle.

Scene working from Dark to Light. Those of you that saw Jakes Demonstration of Venice won't want to miss this one.. £30

### Date to be arranged

Frank Clarke will also be giving a Life Study Workshop

### Date to be arranged

Barry Green will be holding several MASTER CLASSES during the year. Ring Rita Judd for further information. 02392 753353.

### Sat July to Fri August

Annual Exhibition at St. Thomas' Cathedral  
MASTER CLASS with BARRY GREEN. Saturday 15th. January 2011. 10am.-3pm. Members £10. Guests £15. Learn the secrets of painting Water, Sky and Boats in Watercolour with an expert. List of Materials will be sent later. Tea, Coffee and biscuits supplied. Venue to be advised later. For a booking contact Rita Judd

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



The Revd. ???, Rita, Mike Hancock and Ron Wheeler for The Art Centre, Northend, opens the 101st Summer Exhibition

## Feedback from Summer Exhibition

Well, the exhibition is done and dusted for another year and our wonderful Cathedral, combined with the unstinting hard work of Committee members and many willing helpers, provided another fantastic environment to enable our work to be displayed. Many comments were received from both members and the public, mainly favourable, making the exhibition a rewarding experience for everyone concerned.

However, one problem that we had to face this year was the number of entries that we received and our ability to both hang them and do them justice in the space we have available to us. We may be a victim of our own success but the sheer numbers of painting and the breadth of quality and technical ability mean that even the very best painting is competing for space to show it to its best advantage. No painting deserves to be displayed below knee level and the committee recognise this fact. We also recognise the fact that paintings which are badly presented in aspects such as framing and technical presentation should not be displayed. We have for some years been discussing the fact that we may need to revert back to the days when a selection process was in place and we feel that the time has now come to instigate this process again.

Therefore, as of next year, whilst we will invite artists to submit the same number of paintings there will be no guarantee that all work will be hung. Over the next year the committee will consider how best to implement a selection process, based on varying aspects of overall presentation, to ensure that all work exhibited on behalf of the society is displayed in a manner that the society can be proud of, and is appreciated by its members and the public that come to see it.

If anyone has any thoughts or concerns on this topic please let us know – we value your comments.  
*Rita Judd*



# Portsmouth & Hampshire Art Society NEWSLETTER

Winter 2010

President: Barry Green

[www.portshantsart.org.uk](http://www.portshantsart.org.uk)

Chairman: Rita Judd

## Chairman's Introduction

Mike Hancock, Liberal Democrat M.P. for Portsmouth North took time from his busy schedule to open the Summer Exhibition this year. 103 Artists exhibited 610 paintings and portfolios with one sculpture. Ninety-five paintings/portfolios/prints plus the sculpture were sold and when taking into account the current economic climate has to be considered another successful Exhibition. Congratulations to all those involved. A BIG thank you to all the willing volunteers who gave their time helping to set up and take down screens, lighting and paintings. You are appreciated and a special THANK YOU to Sue Colyer who was this year's Exhibition Secretary.

Due to the number of submission's we are receiving each year we are forced to introduce a more stringent selection process in the future. This year we had more poor framing than in previous years resulting in many rejections.

The Summer Exhibition is our big opportunity to exhibit our Art work and much more care should be taken to ensure work is shown to its best advantage. Good framing helps enhance the paintings. It's not good enough to put a painting in an old frame and think IT WILL DO it not only lets you down it lets the Society down.

*Rita Judd, Chairman*



Dan Williams – Howzat

## Summer Exhibition Awards 2010

### Mike Hancock award

- David Back: Tango Memories

### The Art Centre awards

- 1st Andy Housego: Touched by the Light
- 2nd Jacquie Woodfield: Bric-a-Brac
- 3rd Karl Rudziak: The School Marshal

### Popular vote

- Karl Rudziak: John PLF Westwood

### Members vote

- David Fright: Oranges with Glass





*Artists Profile: Dan Williams answers a few questions posed...*

My favourite painting is the Tommy Cooper portrait "howzat" which I did for an exhibition at the kings theatre; I tried a looser more expressive approach which I think worked really well in capturing his personality. My best experience in creating art is winning the visitors favourite painting award at Gosport's open art exhibition, it really meant a lot getting recognition for my work in my home town. My worst experience in creating art is forcing myself when I'm too tired and not really feeling it as I usually get frustrated and end up painting a big cross through it, this is not good when painting a commissioned portrait. The funniest thing was when I was painting with my hands using oils and when it came to washing my hands it wouldn't come off, there was paint on the walls door handles taps. Not a good idea.

I started painting seriously about three years ago; I stopped playing in my band and went back to my first love, art. I'd always been drawing but with more time on my hands and still an urge to create me thought I'd give oils a go, painting portraits for family and friends.



My mum influenced me most to become an artist, she was always drawing, and had her own business making wedding dress's she always encouraged me to use my talents and be creative. I'm frequently exhibiting locally you can find out where at [www.myspace.com/danwilliamsart](http://www.myspace.com/danwilliamsart) .

My philosophy on art is basically whatever you do creatively has to have passion and be something you truly believe in, if people tell you "that's not how to do it," do it even more. I used to find it hard finding the time to paint holding down a full time job but you've just got to be dedicated the time is always there to find, throw away your television. I chose oils because my teachers always



told me they were too hard to use and only great artist could master them, but I love the freedom they give you I rarely mix paint on a pallet I mix them as I go on the canvas oils allow you that freedom. That fleeting moment in time when people are people and not acting, that's what I am inspired to capture, the feeling, vibrant colours the movement and emotion, paintings should evoke feeling.

I work from sketches and photo references arrange a composition I am happy with then draw it up on to the canvas, I paint in the basic sketch and shadows with a wash of acrylic then I paint a wash of the main colour theme in diluted oils over the entire canvas let it dry then I'm ready to start.

*Membership Fee's & Renewals*

Hi everyone, it's coming to that time of year when we all have to start thinking about renewing our membership, there is a slight increase in the fees from 2011, a full membership is £16, an associate membership £13, with juniors remaining free.

Although they are not due until the 1st January 2011, I'm taken this opportunity to tell you about the two payment options to keep up with those who have varying banking arrangements. The two options are:

1. Pay by cheque or cash (the existing method)
2. Electronic money transfer (via Online or Phone banking) this option is quite easy to do, just log on or ring your phone bank and to your account click on payments and fill in the following details when it asks. The Account number is 1199396 and the Sort Code is 30 93 97, also enter the amount payable. Once you have done this add your name as the payee and push send, that's it all done for another year. If possible it would be appreciated if you could let me know either by email or phone that you have elected to pay by this method. Please allow up to 28 days for delivery of membership if paying by electronic money transfer. Please note new members who

joined after August 2010 and before December 31ST 2010 will not need to pay for membership in 2011, if you are unsure about your membership please give me a call and I will try to help.

We continue to gain new members and as of October 2010 we have 239 members.

Since the last newsletter we have had a lot of new members join, hopefully the newer members have settled in and have made some new friends and enjoying the benefits of belonging to our society.

The new members are: Gerald Paul, John Horne, Lucetta Banks, Isobel Smart, James Breedon, Dorothy McQuistan, Vince Noyce, Paul Carter, Gillian Critchett, Philip Holmes, David Lewis, Paula Lewis, Kerry McPhail, David Maund, Diane Blake, Sarah Watkins, Ana Watkins, Dr Jack Chernin, Kim Pennell, Joy Burton, Vivienne Everest, Paul Buckley, Claire Prior, Jane Arthers, Hanae Hamano, Richard Ashworth, Anna Edwards, Patricia Smith and Kenia Munoz. A big warm welcome to everyone.

I would also like to take this opportunity, although a bit early to wish you all a Happy Christmas and a prosperous New Year.

*Nigel Gates (membership secretary)*

**Membership Renewal Form**

NAME.....

ADDRESS .....

TELEPHONE NUMBER (in case of query).....

COST OF RENEWAL: ASSOCIATE MEMBER: £13.00  FULL MEMBER: £16.00

Please tick as appropriate.

Please note cheques should be made payable to: **The Portsmouth and Hampshire Art Society**. Please send this form to **The Membership Secretary** along with your cheque to the following address: 25 Waltham Close, Portchester, Hants. PO16 8EQ.

A PHOTCOPY OF THIS FORM IS ACCEPTABLE.

PAYABLE FROM THE 1ST JANUARY TO 31ST MARCH 2011.

the end of the year in which the photograph was first published. Thus, if a photograph remained unpublished, copyright could last for an indefinite period. If, however, such photographs were not published on or before 1 August 1989 when the 1988 Copyright, Designs and Patents Act came into force, the period of copyright protection was curtailed to a final period of 50 years running from the end of 1989 i.e. to December 2039.

However, under the 1995 Regulations, the new period of copyright of life of the author plus 70 years is to apply to these photographs also. If that period (of life of the author plus 70 years) would have expired before the end of 2039, the copyright protection will at least last now until 31 December 2039 in respect of such unpublished photographs.

#### *Photographs made before 1 June 1957*

These photographs were originally protected for a period of 50 years from the end of the calendar year in which they were taken (regardless of whether they were published or not). This period of protection was unaffected by the coming into force of the 1956 Act or the 1988 Act. However, under the 1995 Regulations, again the period of copyright of life of the author plus 70 years is to apply to these works. But if in the meantime (which is feasible), the period of copyright protection originally granted to it has since expired; the new term of protection can only apply if the work is eligible to be revived.

Only works that were in copyright somewhere in the EEA as of 1 July 1995 are eligible to be revived. Thus, if a photograph was made in 1930 and the photographer died in 1940 then until the 1995 Regulations, copyright in such a photograph would have expired in the United Kingdom in 1980. However applying the period of the life of the author plus 70 years would extend copyright protection in this photograph until 2010. Although the photograph has been in the public domain since 1980 it would be eligible for copyright protection to be revived if it was protected by copyright somewhere else in the EEA as at 1 July 1995 (which it was not in the UK). Some territories such as Germany do protect photographs for life plus 70 years (but not all) and therefore, it is possible for this photograph to be eligible for copyright protection to be revived. There are specific rules relating to the use of revived works (see Fact Sheet 24).

#### *Ownership of Copyright*

Before the 1988 Copyright Act, the copyright owner in a photograph was in effect the person who owned the film when the photograph was taken (who was defined as "the author"), or in the

case of commissioned photographs, the commissioner, whether there was agreement to this effect or not. For photographs taken on or after the 1 August 1989 the person who creates the photograph, i.e. usually the photographer (the author for all other purposes), is the first owner of copyright in the photograph, unless there is written agreement to the contrary (and subject to the provisions applying to works created in the course of employment – see Fact Sheet 1). For the avoidance of doubt, even where photographs may have been taken by a photographer in the course of his or her employment (and therefore copyright will vest in the employer), the duration of copyright according to the 1995 Regulations will still nevertheless be based on the life of the creator plus 70 years.

The somewhat unusual ownership provisions relating to photographs created before 1 August 1989 made it extremely difficult to apply some of the ownership rules under the 1995 Regulations, where copyright in a photograph may be revived (see Fact Sheet 24). This problem has now been resolved by the Copyright and Related Rights Regulations 1996 (see Fact Sheet 21).

Where copyright in a photograph may be revived, the owner of the revived copyright will be the former owner, i.e. the person who owned the copyright immediately before it expired. If that person died before 1 January 1996 or was a company and ceased to exist before 1 January 1996, then the revived copyright will vest in the author (for these purposes, the photographer) or the author's heirs.

The content of this fact sheet is of benefit interest only and is not an exhaustive explanation of copyright protection and remedies for infringement. This fact sheet is not intended to apply to specific circumstances. The contents of this fact sheet should not therefore be regarded as constituting legal or other advice and should not be relied upon as such. In relation to any particular problem that you may have, you are advised to seek specific and specialist advice.

Please note that these articles are taken with permission from the Design and Artists Copyright Society (DACS) is an organisation which helps artists with reward and recognition for their work. Their website [www.dacs.org.uk](http://www.dacs.org.uk) is full of help and Factsheets explaining copyright. I urge you to have a read, for those of you who are offline, I recommend you visit your local Portsmouth and Hampshire library and use their free facilities.

*Peter Coote*



My observations turn into ideas through thinking about the image that captures my eye or the scenario and putting my own spin on what I think is going on or what they're thinking about, you can really play on what you see everyone can interpret what they want. I don't really have a favourite colour combination any colour can work well with another in the right context, I just really like strong striking contrasts to make the foreground really leap out.

I don't really have a colour theory I just mix paint on the canvas until I think it's right. I think you can plan too much; I like happy mistakes and surprises. I think the most important thing about creating a work of art is the subject matter then producing an interesting composition finding the right colours to



compliment/contrast the background from the foreground then nailing the right technique for the whole feel of the piece.

I have an exhibition in the Kings Theatre from 8th to the 22nd November, public opening times are 10:30 – 14:00 Thursdays and Saturdays.

*Dan Williams*

### *Teaching Watercolour painting on the cruise liners*

This year I was lucky enough to be selected to teach watercolour painting for Cunard.

My first voyage was on the Queen Victoria from Southampton down the Iberian coast to Lisbon and back. One of the highlights was a trip to the Basque town of Guernica which was made famous to the Art world by Picasso in his moving painting of the same name as a response to the bombing of the town on the eve of World War Two. When asked by a German Officer, "you did this didn't you" Picasso said "no you did", I recommend the book Guernica by Dave Boling.

My second voyage was on Queen Mary II to New York. The arrival at dawn was magical as the Statue of Liberty came into view. I enjoyed every minute of it and have three voyages lined up for next year. If you are planning a trip on any one of Cunard's three Queens I can recommend the Art classes.

### *Thursday Art Class*

We have been looking for a new venue for some time as the Vicarage at St. Luke's is being knocked down and replaced. We will lose our parking and the noise and dust does not go well with peaceful painting. After contacting Portsmouth University Sue Colyer, Gill Jarrett and I looked at several rooms offered to us. We had decided on Furze Lane in Milton but were told just before the beginning of the autumn term that the offer had been withdrawn without explanation.

We wrote to the head of the department we had been dealing with but so far have had no reply. We are still looking for a new venue which must have a big enough room to comfortably sit up to thirty people have good lighting and adequate parking. If you know of anywhere that would be available on a Thursday please let me know.

### *Book Review: A-Z of Flower Portraits by Billy Showell*

Billy's stunning new book and DVD set guides you through forty flower portraits showing step by step stages with colour mixes and instructions. Billy's wonderful flower paintings have earned her the

respect of watercolourists worldwide, and in this book she shares with you her unique contemporary approach to painting flowers.

The DVD set takes you through three flower portraits including Narcissi, Hellebore and Anemone plus a water droplet. Billy graduated from St. Martins School of Art with a B.A. in fashion design but decided to become an Artist and her career has taken her into teaching botanical painting in her studio in Kent and at art clubs in UK, USA and Australia.

## Letters

Dear Rita, and all the Committee Members including Geoff, Sue, Nigel, I just want to say a big thank you to all of you for putting on yet another wonderful Art Exhibition for all us members! For all your hard work and efforts in organising everything in order for us all to display our Art works.

If it wasn't for all of you putting in hours of work and planning each year, we wouldn't do so well with all the sales each year. I for one really appreciate you all so much, and I am pleased that I joined PHAS nine years ago, and thank you for all the sales I have had over the years. Many thanks to all of you.

*Trish Brant*

My thanks go to all the kind emails I received from members after the Exhibition.

*Rita*

## Art for Africa

Inspired by Wild Life Artist Alan Longmore and PHAS Artist Sonia Passingham, a dedicated group of thirty two inspired artists met at St. Wilfred's Church Hall on Saturday 25th September 2010, sponsored to paint a 1/32rd of a Lion to raise funds for ART FOR AFRICA.

With spirits high and great enthusiasm each participant set out to paint, in Acrylics a one foot square image of a specific numbered part of the Lion Poster, provided in a three inch square template for reference. Several PHAS artists took part, including Sonia, Dominic Joyce, Julie Chappel and I.

For two short hours inspiration was prolific, then when we had all finished, each square in turn was affixed to a huge four foot by eight foot plywood board already surrounded with a wooden frame. With great patience, each square was lovingly glued in place by Alan Longmore and Sonia, overseen by the watchful eye of Mr. Passingham. (ROLF HARRIS... EAT YOUR HEART OUT) (TRAFALGAR SQUARE, LONDON).



On competition and a great shout and appraised thanks to our organisers and everyone, the frame was taken into the garden and photographed to the great delight of all concerned.

The event made one thousand pounds in sponsorship monies to go to two charities, an Orphanage and a School in Africa. *Irene Strange*

## © – What do you know about copyright? Take two...

I had many positive enquiries about the copyright article in the last newsletter, so I thought I would reproduce some more from the Dacs website.

### Sculptures And Works Of Artistic Craftsmanship On Public Display

Owners of copyright in sculptures and works of artistic craftsmanship will find their rights to control reproduction and distribution of those works in the UK are limited as a result of specific provisions in the 1988 Copyright, Designs and Patents Act where those works are either permanently situated in a public place or alternatively situated in premises open to the public.

The Act confirms that copyright in such works is not infringed by:

- Making a graphic work representing it (e.g. a drawing or painting);
- Making a photograph or film of it;
- Broadcasting or including in a cable programme service a visual image of it (e.g. any appearance of the work in a television programme).

Further, provided that the above graphic works, photographs, films, broadcasts or cable programmes have been made in these permitted circumstances there will be no infringement of copyright in the original sculpture or work of artistic craftsmanship if copies are then issued to the public, broadcast or included in any cable programme service.

It is stressed that this exemption provision does not extend to original paintings (including murals), drawings, engravings, or photographs which are exhibited in public places or in premises open to the public, but probably would apply to stained glass windows. In the case of works displayed in a "public place" the scope of the provisions is restricted by the requirement that the display is permanent. A public place would probably cover streets, parks and similar locations. However a public place could still be private land - such as a shopping mall and it is possible that an owner, granting a licence to enter such a place, could put on conditions - such as to taking photographs, but the copyright owner may not be able to complain. As to permanency, this would exclude temporary displays or, any relevant work which may be removed from time to time.

It is not clear that any degree of permanence is required where works are displayed in premises which are "open to the public". Commentators appear divided on the point. "Open to the public" is presumably intended to cover premises to which the public do not have an automatic right of access but to which they are admitted at the licence of the person or body controlling those premises. Where the public's admission is effectively licensed in this way, it may be a condition of admission that they refrain from copying the works. So, for example entry to an exhibition might be made conditional on members of the public refraining from photographing the works displayed.

The premises owner may be able to enforce this restriction, but not necessarily the copyright unless of the relevant works. Owners of copyright in sculptures or works of artistic craftsmanship should be aware that not all territories permit making graphic works or taking photographs of such works where they are displayed in public places or premises open to the public. As a

consequence it may still be possible to restrain the distribution of copies of these works in certain territories.

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### Copyright in Photographs

Until the Copyright, Designs and Patents Act 1988, the copyright treatment for photographs was substantially different to that of other artistic works. The duration of protection for photographs created before June 1957 was calculated by reference to the date of creation and in respect of photographs created after June 1957 by reference to the date of first publication. The ownership provisions were also at variance with those applying to other artistic works.

### Duration of Protection

Under the 1988 Act the duration of copyright protection for photographs created on or after 1 August 1989 was brought into line with all other artistic works i.e. it was calculated by reference to the life of the photographer plus 50 years - now extended to 70 years by the Duration of Copyright and Related Rights in Performances Regulations 1995 (the "1995 Regulations").

However, photographs taken before 1 August 1989 were not afforded a similar period of protection. Accordingly there have been special rules preserving some of the elements of previous periods of protection and the position relating to duration of copyright in photographs is as follows:

#### *Photographs made on or after 1 January 1996*

These will be automatically protected for the life of the author (being the creator of the work - usually the photographer) plus 70 years. Photographs made on or after 1 August 1989 but before or on 31 December 1995. These were originally protected under the 1988 Act for the life of the author (again usually the photographer) plus 50 years and will also now be protected for the life of the photographer or author plus 70 years. The copyright period has therefore been extended.

#### *Photographs made between 1 June 1957 and 31 July 1989*

These would have been first protected under the 1956 Copyright Act for a period of 50 years from