

ISLE OF WIGHT ART CLUB

NEWSLETTER – GALLERY – ARTICLES – SEPTEMBER 26



Welcome to this Late Summer Newsletter with Autumn upon us after an extremely hot Summer! The sunny days were good for plein air and some photos are here below. Also news of the Quarr Exhibition and more details emerging for our Easter exhibition next year at Mottistone Manor, with Anne's superb oil of General Jack Seely's "war horse" Warrior, after Munnings. The Winter Programme up to Christmas is below and part 2 of 'Paints & Pigments'.

The **Late Summer Exhibition** at the Quarr Abbey Gallery was a great success with good sales and footfall. The Favourite Painting vote was won by Ben Glover with 'Sunset' closely followed by Jeremy Gully's 'Redcliff II'. Congratulations! 94 framed paintings were hung and just over 20% were sold. 137 greetings cards were sold, a healthy 41.3%. We also welcomed 1084 visitors over the six days with lovely messages in the Visitors Book from as far afield as Gotland in Sweden and Pennsylvania in the States as well as the mainland and locally. We have more details further down the Newsletter, of our next exhibition at Mottistone Manor over Easter in 2027.



Summer Programme: 3 more plein air Tuesdays before we meet up again at Riverside on Oct 6th, Sept 15th at Bembridge Harbour: Sept 22nd at Tapnell Farm and Sept 29th at Seaview. All the details and directions are on the website under Summer Programme. Our thanks to Andrew for the imaginative locations.

Winter Programme: Susan Nowacki has produced a varied winter programme for us as we return to Riverside, again details are on the website.

Oct 6th: Workshop

Oct 13th: Workshop and mini exhibition of members' summer artwork.

Oct 20th: Workshop

Oct 27th: **Zoom demo with Melanie Cambridge** www.melaniecambridge-fine-art.co.uk

Nov 3rd: Workshop

Nov 10th: Workshop

Nov 17th: **Zoom demo with Helen Carter** www.helencarterartist.com

Nov 24th: Workshop plus Sale of Goods from 2.45pm

Dec 1st: Workshop

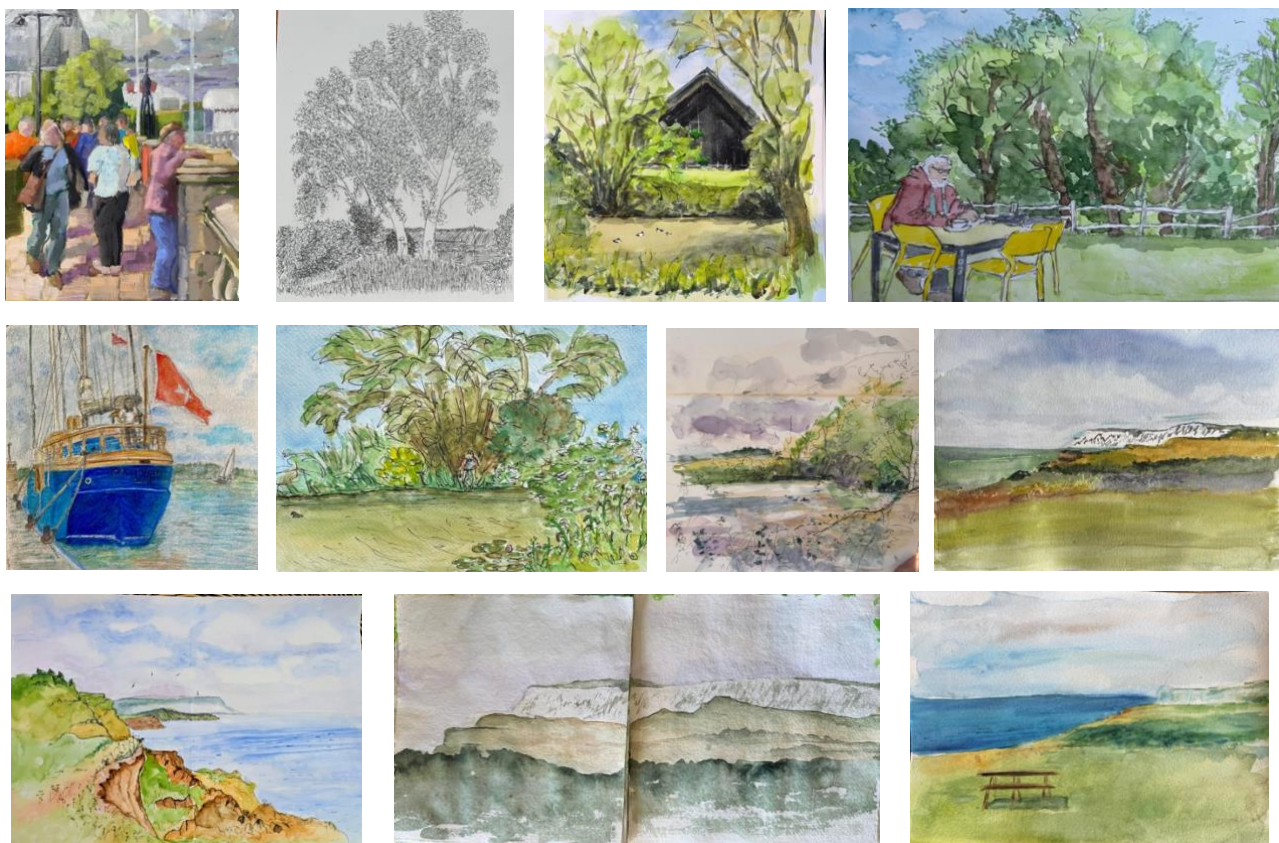
Dec 8th: Workshop

Dec 15th: **Christmas Quiz with Carol Owen OBE** (No portraits or Still Life)

Break for Christmas and New Year, we return to Riverside on Jan 5th with a Workshop.

Plein Air – Cowes – Harvey Browns – IW Pearl - These are just a few of the photos taken, see the IWAC Membership Plus Facebook page for ALL the photos taken at each Tuesday venue.





MOTTISTONE MANOR EXHIBITION — Easter — March 26th – April 11th 2027

We have more information about what we hope will be the start of a successful collaboration with the National Trust property next year. As mentioned in the previous Newsletter, we will have 3 separate areas to hang paintings, a trail between the Reception area, the Piano Room inside the Manor and the barn.

Denise, our NT contact, has been very accommodating and would like us to have 'themed' areas as well as helping out with their 'Nature Journaling' for a couple of days over Easter. This involves taking small groups of children (and parents) on nature finds around the gardens, more details nearer the time. We will need a lot of help stewarding, and we are also asked to demo while we are there which will obviously help our Club.

Unfortunately we are unable to sell greeting cards as it conflicts with their own sales. As we are still at Riverside we will hopefully be trialling a system where we accept members' paintings on the previous Tuesday, March 23rd, to be taken to Mottistone on the setting up day, this will be at members' own risk and optional.



Reception – visitors pass through



Piano Room inside the Manor House



The Barn – the centre open area

Reception: Our paintings here will have a '**Garden Theme**'. This is a great area, and we have been given a lot of wall and floor space for our boards which Peter, Paul and Andrew have measured up to check, plus what is currently being used as the NT book display. A steward with tables will be based here with the SumUp and cash as this is the only place with WiFi connectivity due to the very thick stone walls everywhere else.

Piano Room: As we are unable to utilise the walls, we will have easels where it is safe to stand them and table easels on the piano and chests. The theme here will be '**Seascapes**'. The NT have stewards inside the Manor House who will guide any potential customer to the IWAC steward in reception or the barn. We have use of the locked kitchen here during the day.

The Barn: The theme is '**Rustic Landscapes**'. This large space will be cleared as it is currently used as storage. The barn doors will be open and we will have the large central area which has overhead lighting as well as natural lighting. Stewards here will wrap and take to reception for payment and also demos can be painted here if there is inclement weather. Daphne has kindly lent us her boards so with our boards plus tables for the table easels, we will have plenty of space to hang our usual number of paintings but we ask for no oversized paintings, no more than 50cm width/height. All details will obviously be subject to adjustment. **GN**

WARRIOR

by Anne Toase after Sir Alfred Munnings

This is the start of a painting after Sir Alfred Munnings of General Jack Seely on his horse Warrior painted at the western front early in World War One. After the war ended Warrior returned to Mottistone where he lived to the age of 33. Every morning he would walk down to the kitchen window for treats.

I have chosen to do a study of this portrait as Warrior was the inspiration for "War Horse." Jack Seely and his family were resident at Mottistone Manor at that time. I thought it a fitting work for our upcoming exhibition at Easter 2027. There are already two portraits by Munnings in the Manor house, this one is at the Canadian War Museum, as Gen Seely commanded the Canadian cavalry. My starting point is a ground of desaturated red ochre and a pencil drawing to place the subject. *(right)*



The next stage *(left)* is a stronger drawing in oil to fix the composition. I don't grid any studies, just take the diagonals and mid points and that gives me enough guidelines to place all the elements correctly.

Stage 3 *(right)* is to put a transparent glaze over the horse and figure which will establish my darks. This method is called 'ebauche' and was used by classical painters. Using a rag, half tones can be lifted out to establish the first modelling of the forms.



Stage 4 *(left)* is establishing the background which is a light grey sky which cuts in around the figures. There are very few soft edges in this portrait, so it was not easy to make it believable and not look like a cut out. I took artist's license and did soften some so it looked more natural.

Stage 5 *(right)* is working on tonal values and local colour, blocking in Warrior and General Seely. This was painted on the battlefields and is very bleak. Apparently, Gen Seely sat for an hour and then one of his men took over until it was finished.



It can happen to anyone, the face got overworked, so I scraped it back and repainted it. In my study, the face is only about an inch – tricky

Most of the background and foreground are in, *(right)* keeping my brushwork loose, but trying to keep as close to the original as possible - only the complicated tack and uniform details to put in, with more detail.



Below: Anne's finished painting of Warrior after Munnings



My palette:

It's a very neutral painting, so I used a limited palette. White, Yellow Ochre, Red Ochre, Burnt Sienna, Burnt Umber, Ultramarine Blue, Black, plus I needed a touch of Scarlet and Yellow for the touches on the uniform. I was relying on the red underpainting to add warmth as I let it shine through in places. For the tack and other details, I used a mixture of cutting in with the negative space and a light touch over the horse. Finally, the highlights were added with the thickest impasto. The palest highlights, almost pure white on the spurs and buckles, tiny touches. Now it will dry for six months before varnishing to bring out any patches that have sunk.

Anne

PAINTS & PIGMENTS - Reading the Tube: Part 2

Gillian Nye

First let me apologise if you already know this, but this is for those who don't know or who wonder what the various letters and squiggles mean?

I've taken as just one example Winsor & Newton Professional Watercolour in yellow - other makes are available!



348/417 etc is the number allocated by the manufacturer for a specific colour, in this case Lemon Yellow Deep and Aureolin Hue.

AA or **A** refers to the Permanence, AA being extremely permanent, A-permanent, in the case of this yellow W&N range. Permanence refers to overall performance, lightfast and stability including the chemical make up while Lightfastness involves resistance to fading due to u/v light. W&N's A, AA, B – moderate and C – fugitive, rating adds Permanence and Lightfastness together, other makes split this or add further numbered information. (Check with the maker used.)

S1 – S4 or 5 shows costs of pigments involved in the making, S1 being the cheapest to buy the finished product up to S4 or 5 being the most expensive single pigment, cobalt, cadmium or genuine ultramarine, therefore dearest to buy.

Square box are opacity symbols.

- ☐ A clear box - 'Transparent' – good for glazing
- ☒ A clear box with a diagonal line - 'Semi-transparent'
- ☒ Box half black diagonally – 'Semi-opaque'
- ☒ Black square – 'Opaque' All depend on how much water or medium is added of course.

Single letter – G = Granulation St = Staining - They can be both = G St

If this is preceded by **I** or **II** this refers to the American **ASTM** system of permanence/lightfastness.

The P letter plus a number refers to the pigment used, in this case, Aurelian Hue is **PY151 PBr7**

All makers publish a downloadable colour chart online with all this information, it varies between makes but should be readable using the same or similar letters and symbols. GN

More plein air paintings – Brighstone – Yaverland





Carol's Painters' Picnic: Once again, in July, Carol invited us to her garden to paint (and chat), while providing us with drinks and much welcome ice cream in the heat, then after a morning's hard work, we were treated to cake! Our thanks to Carol for a lovely get together and also for inviting us into her studio which includes a gallery of her work.

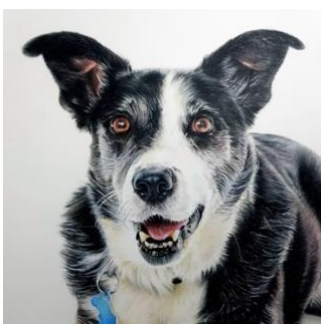


Melanie Cambridge: Zoom demo on 27th October: www.melaniecambridge-fine-art.co.uk

Melanie describes herself as a painter of light, space and weather. She paints in a loose Impressionistic style mainly in oils of landscapes of the Surrey Hills and North Downs but mostly of seascapes painted on location. Based in her studio in south London, Melanie travels to West Wittering for plein air paintings of the Solent and annual trips to Cornwall. We look forward to Melanie joining us in person for a Study Day later in the new year. Melanie has some free to watch YouTube tutorials, type her name into 'search'.



Helen Carter: Zoom demo on 17th November: www.helencarterartist.com



Helen is a coloured pencil artist working in a realistic way, mostly botanical but also animals and other subjects, all drawn in a vibrant way with fine detail. Helen also works in collaboration with Derwent Art for their Inktense range. She lives in Winchester where she teaches and regularly contributes to Leisure Painter and The Artist magazines. Helen will be joining us for a Study day in the new year.



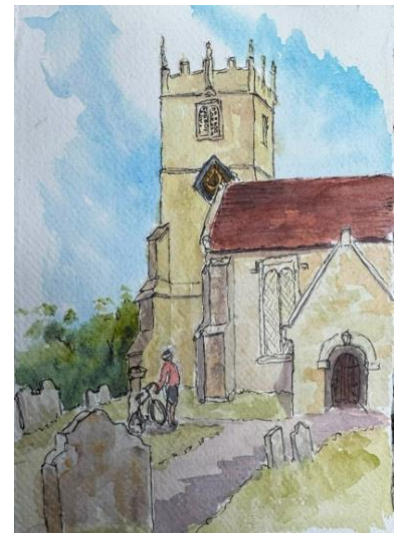
Sale of Art Material: Nov 24th at 2.45pm

For the attention of new members or any members who have not yet taken part in our annual sale of unwanted art materials. We ask you to bring in any art materials you have at home that you no longer use. It could be paints – oil, acrylic or watercolour, pencils, charcoal, pastels, paper, canvases, mediums, brushes, palette knives, frames, mounts, easels, art books, anything 'arty' you have at home gathering dust and not paying rent.

All we ask is that you label everything **separately** with your name and the price you would like, and to buy anything please bring **CASH** as we need to pay you on the day so we are unable to take card payment. We will display the articles and although you can browse earlier, to make it fair to all, we will start to sell at 2.45pm. We note all sales and pay you in cash before the end of the Workshop session and only ask for a small donation to Club funds please.



Yet more from plein air Tuesdays: Newtown – Godshill – Golden Hill



Petworth House: Turner's Vision at PETWORTH:

Although the coach trip we hoped to organise last year did not happen due to insufficient numbers, 3 of our members did visit to see the JMW Turner sketches alongside his paintings of the landscape around the gardens.

Neil Barton and Tony Westmore visited with their wives during last October and Sally Whibley and family during the November. The coach park is a good 10 minute walk up an incline to the house although there is an electric buggy for those unable to do the walk. Neil & co did hitch a ride back at the end of the day when it was quiet!

Thanks to Sally Whibley & Neil Barton



Right: The Hunt at Petworth when Sally worked there 40 years ago

Sally worked at Petworth House 40 years ago with her late husband and was shocked that all the furniture was no longer there, apparently the NT now sees it as exhibition space without the furniture, as a showcase of the family's acquisitions. The whole house is just an Art Exhibition nowadays with 20 Turner works on display plus his works on paper on loan from the Tate and from private collections, showing Turner's experiments with colour and use of materials. Alongside were a number of paintings by Titian, Van Dyck, Reynolds, Gainsborough, Blake, Bellini and Klimt.

Below: Towards the Capability Brown designed lake and deer park



There wasn't a dedicated catalogue but the guides in each room were very knowledgeable about the history of each painting. There was a booklet available which Neil has, with notes about the watercolours and 10"x 8" sketches. Where Sally worked down in the servants' quarters, the servants dining room now houses a second hand book shop. All of the paintings are well looked after and there is a permanent preservation team working on them in various parts which are closed off, but close enough that you can see them working.



In what was the main dining room which is massive, there are huge paintings on all the walls, in Sally's day there was a huge dining table always set with all the china, mostly Chelsea ware and silver by Paul Storr. It had side cabinets displaying more Chelsea ware and some Meissen. This room overlooks Petworth Park Gardens, Upper Pond and Deer Park designed by Capability Brown in the 18th century from where Turner painted many times and where he could include the deer herd which still roam today. The view from here is still as he captured it all those years ago with the colours changing as you look towards the horizon. **GN**

Above: The deer park Below: The lake which Turner sketched many times over the years during the early 1800s

