



Newark Art Club

Winter Bulletin 2018 ~ Issue 4

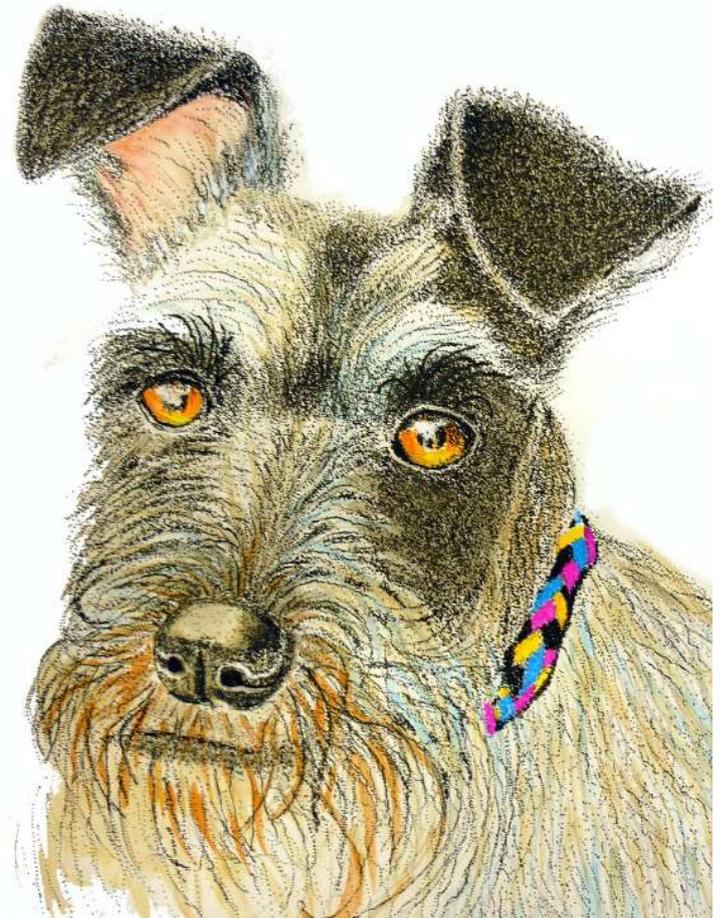


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Message from the editor

Here we are at the beginning of a new year with lots of interesting things to look forward to: new demonstrations on painting, new workshops and paint-along lessons, new projects etc.

First of all a big "Welcome" to our new chairman Reg Robinson who will take the leadership from now on. We all feel privileged to be working with him for the good of the Art Club and wish him good luck.

Also a big "Thank you" to June Halford for producing an amazing newsletter last year which we all found to be beautifully written, informative and well illustrated. We thank her for all her hard work and time spent producing it.

It has been an amazing year for me since I've joined in December 2016 as each time there is something new and interesting for all of us, regardless of the experience or abilities of each individual member. I don't think there has been a dull moment for me and I've thoroughly enjoyed my experience since I've joined. I hope that other new members who have joined us in the meantime, and also those who will join us in future, will find it equally inspiring and motivating.

The Editor



For articles and comments please send them to:
sorina_hanna@yahoo.co.uk

Review of Mark's exhibition at the Spotlight Gallery



In October 2017 I held my Exhibition at the Spotlight Gallery, based in the Town Hall Museum, Newark. This was entitled '*Familiar Places*' and consisted of my watercolour paintings of Newark and scenes slightly further afield.

This was my first solo Exhibition and I had to allow myself a year to get together enough original watercolour paintings for the Gallery. In the end, I had 17 paintings to hang and these seemed to fit well into the Gallery.

The stewards said the Exhibition had been very well received and a big 'Thank You' to all the Club Members and friends who popped in to 'have a look' and who wrote so kindly in the book!

As well as selling a fair amount of cards and prints, I received a couple of commissions which are keeping me busy at the moment! After all the hard work and effort, I found it had been a worthwhile project to have undertaken.



Article written and submitted by Mark Goodman



Haidee-Jo Summers



On the 15th of November we had a demonstration in oils by Haidee-Jo Summers representing a seascape of the Cliffs of Etretat done in an impressionistic style similar to Monet.

Haidee-Jo Summers is an awarded Artist of the Year 2012 by the Society of All Artists and one of the few artists chosen by the BBC to paint the Queen's Diamond Jubilee Pageant from the Millennium bridge, Haidee-Jo is a full-time professional artist known for painting landscapes and seascapes 'en plein air'.



Her work can be seen regularly at the Mall galleries London where she exhibits with the Royal Society of Marine Artists, the New English Art Club and the Royal Institute of Oil painters. Haidee-Jo writes regularly for The Artist magazine and has recently published her first book on oil painting with Search Press 'Vibrant Oils'. Although oils are very much her preferred medium she previously produced a large body of work for the Encyclopaedia of Watercolour Techniques. In recent years she has been invited to take part in UK and international plein air events whilst winning many prizes for her work which features fresh and vibrant brushwork coupled with keen drawing and observational skills, resulting in paintings that glow with light and sing with colour.

In 2016 Haidee-Jo was elected a full member of the Royal Institute of Oil painters and in 2017 an Associate member of the Royal Society of Marine Artists.

Haidee-Jo gained a degree in illustration following an art foundation course and graduated in 1994. She has been exhibiting and teaching ever since, in recent years having cut back on teaching commitments to focus on her own painting and gallery commitments. She believes very much in continuing to grow and develop all the while striving to express her personal voice in paint.



My Artistic Journey

by Linda Smallbones

I have been asked to write about where my love of art came from:

When I was very young my father was first selling fruit and vegetables and after that he was a coalman; both these jobs involved the use of a horse and cart. Billy was the horse's name, a lovely brown horse who I loved dearly, so every Saturday I got to go with dad and ride Billy. I was hooked - I could not wait till the following weekend to see Billy again. I started drawing him at every opportunity I could. I loved art at primary school and was often asked to paint murals for the school hall. At



secondary school I continued by drawing. Then I stopped for a number of years, then I got married and had children whom I used to draw pictures of them and for them and later of my grandchildren too.



Then a few years ago, by now my children have grown up and left home, I needed a leisure activity. I wanted to draw a cat but I was struggling so I googled it and an article

by Vic Bearcroft came up and it was a step by step on how to paint a beautiful cat, which coincidentally looked like my very own cat. It was amazing, and Vic living



locally, I decided to go to his workshops and I was hooked. This started me on velour paper and pastels which I had never used before. I love using pastels on velour, I have tried other papers but for animals especially you can't beat velour. I love painting animals more than anything else in the world. I



paint and draw human portraits but I will always go back to my



beloved animals. To me there is nothing more stunning than a tiger or my beautiful cat!

I have now explored other mediums and I really like Pen and Ink and liquid acrylics and at the moment I have gone back to my first love with the pencil and in particular colour pencils. I draw at least once a day. I live and breathe art. Everyone should have art in their lives as there is nothing more satisfying and rewarding then to look at

something you have created yourself whether your art is realistic or impressionistic it should always leave you wanting to start something new.

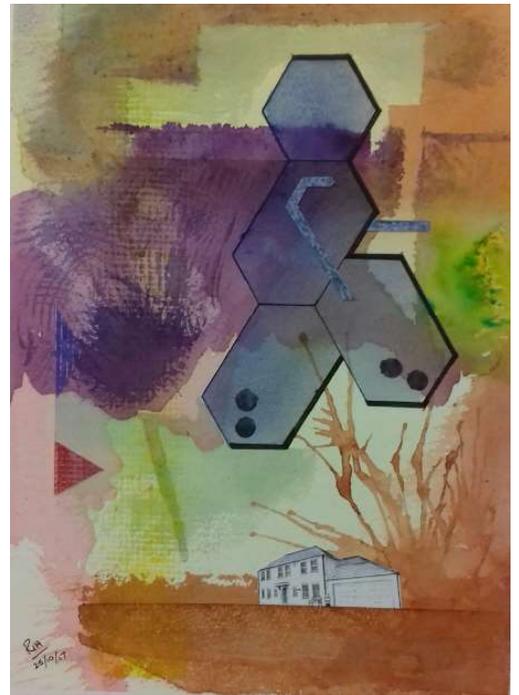
Article written and submitted by Linda Smallbones



The amazing results to June's project on abstract painting.

Not surprising after the brilliant introduction to her project that we all enjoyed...





Effects in Pastels with Roger Bailey

Roger Bailey's advice on pastels and pastel paper:

“Pastels come in different forms e.g. hard pastel sticks, soft pastel sticks, pastel pencils. These all have very different properties and are used for different jobs. Pastel paper also comes in various forms, the major difference being the depth of the 'tooth' in the paper.



The combination of a soft pastel stick (such as Unison) on a shallow-toothed paper (Lana colours by Hahnemuhle) is very easy to blend and push around on the paper, creating a lovely smooth effect that looks attractive in landscapes and seascapes.

Conversely, a combination of a hard pastel stick (Faber-Castell) on a deep-toothed paper (such as velour) is impossible to blend. It is, however, an ideal combination for putting down many layers of pastel.

This is why this combination has become particularly popular with animal artists, as the many layers create realistic fur and feathers.

Pastel pencils can be sharpened to a point and can be good for intricate detail. I've used Daler-Rowney and Derwent, but found them both too hard. Then, a few years ago, the softer Caran D'ache pastel pencils became available, and they are much better. They seem to work well on both shallow and deep-toothed paper also. Somewhat pricey, but worth every penny.”



Secrets Revealed!

Ever wondered how Roger produces the animal paintings he does so well? You should have been at his small group workshop on Wednesday 29th November!

Personally everything I know about pastels I have learnt through trial and error, mostly error, but Roger's evening session was brilliant and I now feel more able to tackle some bigger projects. He took us back to basics. Types of paper, types of pastels, use of paper, how to use the pastels. He answered numerous questions and then he led us through the mysteries of transferring a practice drawing to the final paper without destroying the surface of the paper. Then how to achieve the depth of colour that he achieves. Another great learning experience from a member of the club. Thank you, Roger.

Christine Bradley

Recently Roger Bailey gave a very interesting and informative demonstration on painting with pastels for some club members who wanted to have a go, myself being one of them.

First, we were taught how to draw a snow leopard's paw step by step and building up layers and then fine lines for the detailed fur. After a cup of tea and admiring everyone else's work we then moved onto a landscape demo. Again I thoroughly enjoyed it and was very pleased with my results. Pastels are something I would definitely try again and who knows: maybe I will create a masterpiece for the next exhibition!



Samantha Hardy

I really did enjoy Roger Bailey's Pastel demo. He is exceptionally good at what he does and I hope to learn more about working with pastels in the near future.

Helena Cripps



Art Exhibition – St Mary Magdalene Church, November 2017

Well, we did it!! I am writing this as a member of the sub-committee for exhibitions. You may not realise that we have a sub-committee but we do! It arose because we felt it was unfair for the organising and management of the exhibitions to fall to just one person.

So four of us got together under a clear summer sky to contemplate the exhibition for the miserable months of November. The gods tried to tell us – it rained on us!! Lynne did a massive amount of work to produce a file containing all the information needed to organise and run an exhibition. We were all set. The exhibition approached and then things went a little awry! We were informed that we had to change areas in the church. There were concerns on the light levels but we were assured that as there was new lighting it would be OK. The boiler broke the week before the exhibition – so no heating. Seemed like everything was aligned to defeat us – but not so! The British Bulldog mentality came into play and a great exhibition was mounted.



The standard of art was brilliant – several new members exhibited – and a long standing member, Linda Smallbones, was convinced to exhibit and stole the show! The new stands were a great improvement – much easier for the lads to erect and looked clean and neat. Loved the N.A.C. logo on the feet. Well done, Mark! The lighting was bad so Pat Murray went out and bought torches! The cold was penetrating so my husband brought in a heater, but warming us more were the great comments we received from the public. Not as many visitors as the May exhibition but still a good turn-out (apart from Monday, when we outnumbered the punters!).

Several things for us to consider for the next exhibition. Venue? The area we were allocated



gives rise to several concerns. Why the move? There is a new Vicar and he and his wife have changed things around in the church – including where we had our exhibitions previously. We are already looking at alternatives or reassurances that we will be in a better area. Labels? New labels were trialed and we already have ideas about the next one, but we would like your ideas

too – about everything. Each exhibition rises like a phoenix and very few know how it got there or why it is done the way it is, so this year we would like your ideas and comments (please give these to Lynne Whitfield, Reg Robinson, Carol McCaroll, Peter Ferguson or myself).

Regardless of the difficulties of the lighting, the cold and the spread out area it was a good exhibition. It did the club proud. There were 17 framed paintings, 5 mounts and 27 cards sold. Well done to everyone who exhibited and stewarded. Here's to the next one!



Article written and submitted by Christine Bradley



painting made by Linda Smallbones

The Christmas Quiz



Oh well, as I say a fond farewell to doing the Quiz, I can look back on a memorable five years. For me, the Quiz was of great solace through the tough years as well as of great enjoyment more recently. I know that I shall miss it immensely especially on Members Nights!



I had great fun scouring the newspaper travel pages and art books for just the right pictures for you to have a go at but most of all I hope that the Club has gained from the challenges it provided. If the Club is to survive it needs more of those challenges and variety in what we do and I very much hope that the rumours of the demise of the quiz are unfounded. There are many ways it could be tweaked, for instance by having a different artist each year or two or three artists working together on a theme of their choice.



A big thank you to all those who supported me throughout this venture. It was particularly noticeable that it was the long suffering husbands of members who appeared to enjoy it and appreciate it the most with their thanks. Well done them!

My evening was particularly good this year because as well as enjoying the excellent company, the buffet and the Quiz, I was



lucky enough to win first prize in the raffle which happened to be appropriately a superb book on the Impressionists. It took my breath away when I was presented with the magnificent Cup and it will be much treasured. Incongruously, speaking of cups, when I got home I discovered that a team from my home city of Bristol had beaten Manchester United in the Cup. Sadly it was not the team I supported

in my youth, Bristol Rovers, whom I did see beat United 4-0 back in 1952, long before many of you were born no doubt. I digress.

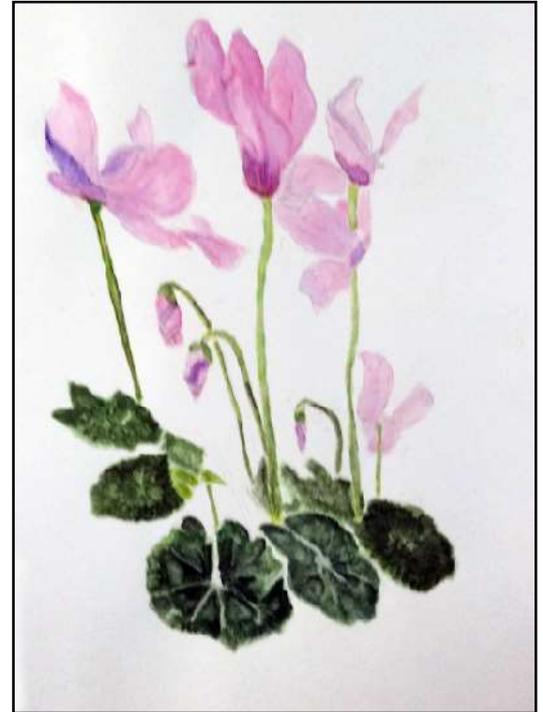
*Thank you all.
Peter Cook*



On the 4th of October we had a paint-along lesson with **Lynne Whitfield**. The main emphasis was to have fun practising wet-in-wet techniques in order to create effects of tone, shape and colour.



*A big "Thank You"
to Lynne from all
who took part!*



paintings of cyclamens
done by Lynne
Whitfield



painting done by Marlene Bird



The Kindness of Strangers

I am often struck by how total strangers help people and expect nothing in return. On December 1st I was out early – very early for me – 7.30 a.m. and it was icy. I was being followed very closely by a 4x4 and – let's just say I ended up in a ditch! I was fine – only my pride was hurt! The 4x4 didn't stop but two people did and one person stayed with me "in case I suddenly reacted to what had happened." A chap came over from a nearby farm building – he needn't have bothered - he turned out to be the game-keeper and within 15 minutes I had the farmer's son on a tractor hauling my car out of the ditch. How brilliant is that. We did find him later to say thank you with a gift, but it wasn't sought or expected. Amazing!

Christine Bradley



Sketching in Lanzarote

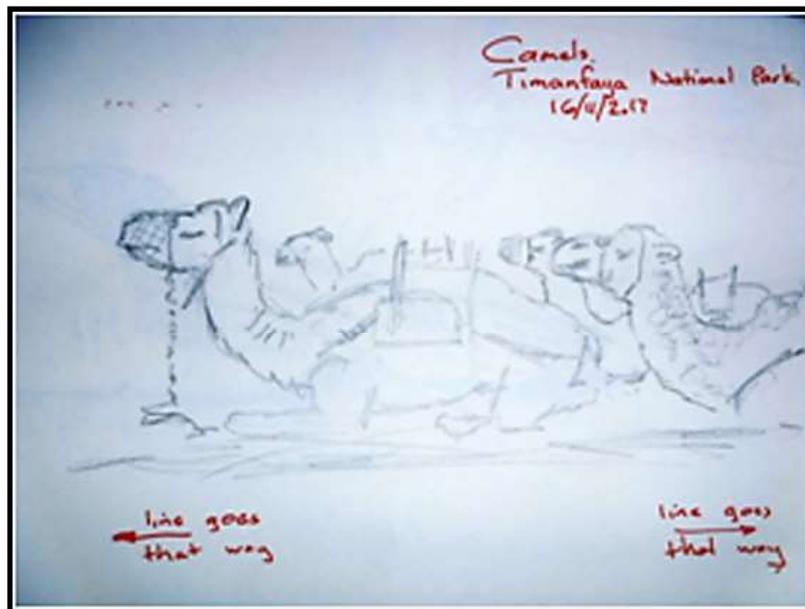
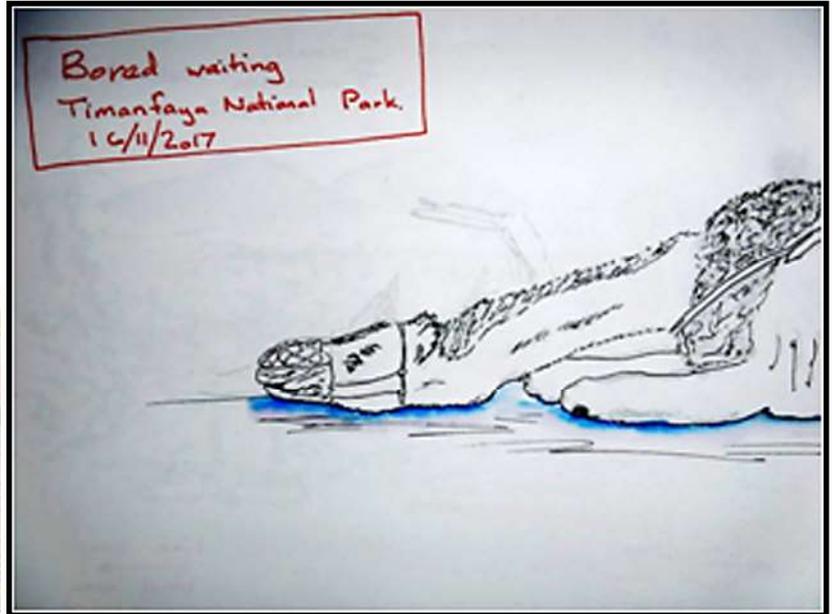
I found *Urban Sketchers* (urbansketchers.org) on the internet and I liked what they do. The organisation is made up of sketching enthusiasts from all over the world who sketch in the spirit of this manifesto:

1. We draw on location, indoors or out, capturing what we see from direct observation.
2. Our drawings tell the story of our surroundings, the places we live and where we travel.
3. Our drawings are a record of time and place.
4. We are truthful to the scenes we witness.
5. We use any kind of media and cherish our individual styles.
6. We support each other and draw together.
7. We share our drawings online.
8. We show the world, one drawing at a time.

I thought I would try their approach on my recent trip to Lanzarote; however, I did all my work on my own (well with Janet) and have not shared it online.

Some sketches:





The end result is that my sketches bring back memories better than my photos.

Article written and submitted by Reg Robinson

Russian Art at the Tate Modern



Fascism; The Most Evil Enemy of Women
1941 – Nina Vatolina

a period of profound creativity was established in those early years of the revolution. In the production of state sponsored posters, colour ink was at a premium, hence the use of a minimal colour palette. Red was the colour of the proletariat associated with revolutionary forces since the French Revolution of 1789. When paired with black on a white background it creates a startling visual combination as can be seen in El Lissitzky's "Red Wedge".



Beat the Whites with the Red Wedge
1920 – El Lissitzky

Eventually, the progressive aspects of graphic design, where innovative methods of typography were employed to spell out the revolutionary message, were superseded by a more conservative approach. Under Stalin's direction, the avant garde became suspect, possibly open to interpretation and hidden meanings, party ideologues were of the mind that the largely illiterate proletariat needed a clearer and unambiguous message. From 1922 the Association of Artists of Revolutionary Russia was formed and developed a preference for images of "Heroic Realism" depicting workers building a new state and soldiers defending it. By the early 1930's, Stalin's brutal suppression had drawn the curtain down on creative freedom.



We Smite the Lazy Workers 1931 – Artist Unknown

The Exhibition will run from 8th November to 18th February – probably worth a day in London, combined with Impressionists in London 2nd November to 7th May at Tate Britain.

Article written and submitted by Peter Ferguson

Art Jokes



Human Form in Art

It is my intention to explore the various ways in which the human form is expressed in art, including textile arts. Unintentionally artists have managed to nostalgically capture the essence of the times by way of emotions, clothing, stance, situations etc and images can be dated by the viewer quite accurately. Do we empathise with art for nostalgia's sake? Are contemporary artists, artists or recorders of history? With so much digital imagery recording the present day, have professional photographers been made redundant? Is life so bleak humour or shock factor needs to be added to art?

The way in which an artist decides to express the human form in their art is crucial to the outcome of the piece. Fashion artists focus on the flow of the fabric, the shape and forms of the clothing worn, capturing the materials texture and weight. Life artists dwell more on the shape of the model, the colour of the skin, proportions. I intend to investigate the various ways in which historical and contemporary artists have used the human form in their work and the reasons for their decisions. I have selected some of my favourite artists to research and I hope get an insight into their ideas and approaches. Having used many media, my own artwork ultimately always tends to drift towards textiles so I will also be exploring and researching the work of textile artists, historical and contemporary to see how they interpret the human form.

The Historical Artist

L. S. Lowry was born in Manchester in 1887 his best known works are of his 'matchstick men and matchstick cats and dogs' possibly the best known because they were sung about and recorded by Brian and Michael, which reached number 1 in the hit parade in 1978, just two years after the death of Lowry himself.

Lowry's entry into an artistic career was an unconventional one. A seemingly awkward child with repressive parents: "It was suggested I went in for art as I was fit for nothing else" [page 65, Leber and Sandling, Edwin Mullins, 1987] and so he attended his local, the Manchester School of Art in 1905. In 1909 the Lowry family moved from a residential area of Manchester to Pendlebury an intensely industrial area. Lowry disliked the area at first, it took him several years to get used to it, then it interested him and then he wanted to depict it which he did for the next thirty years!

He started drawing little figures, in his early sketches the people seemed to have big feet which Lowry was not aware of until told. This was probably due to the fact that his subjects wore hobnail boots or clogs which do make feet appear large. With practice his figures improved, he regularly visited the poorer areas of town where he made quick sketches but his paintings were often imaginary compositions in his room. He admitted to being: "attracted to decay, I suppose, in a way to ugliness too. A derelict house gets me." [page 69, Leber and Sandling, Edwin Mullins, 1987]. Local housing for the poor features in his work, from when he first started painting, many had been demolished to make way for better quality housing. His capturing of these old buildings remains as a historical record for the industrial North.



Dwelling, Ordsall Lane, Salford 1927. Oil on wood., Tate Collection

On the painting (left) we can see the numerous figures in the area, we get the feeling of movement that everyone has somewhere to go, to be. It is possible to distinguish children from adults by the physical size, I find it interesting that they are almost genderless, their drab clothing allows nobody to stand out from the crowd, which they wouldn't have done in real life either.

By his own admission Lowry was not a naturally gifted artist, he had enjoyed drawing ships as a boy which had led him to art college. His recording of buildings is probably his best work; the non-detailed figures included to give a reality to the settings.

Lowry was able to paint and draw people with more detail, early pictures in pencil show his great skill at capturing the mood and clothing of his models. More usually he adopted his own style with groups of people which I find quite humorous, as in the painting on the right titled 'The Funeral Party'. Still with large feet and hands this group appear oddly on the canvas, a bunch of misfits that could be waiting for a bus, an interview or bread from the bakery! The style adopted by Lowry shows that this great artist himself had a great sense of humour, how he viewed his subjects must have fired his imagination, his skill in creating caricatures from these downtrodden, unglamorous people that makes others



The Funeral Party 1953

want to view the paintings.



A Young Man, 1955, Tate Gallery

'A Young Man' (left) painted in 1955 shows the viewer a figure with very large features, with an appealing look in his eyes, he could be about to burst into tears, his woe can be felt. I personally like Lowry's depiction of faces, he paints faces with almost cartoon characteristics, he uses his imagination and art training to portray how he sees his subjects. He has not created a photograph-like image of his subject, he has chosen to put life and emotion into the painting. He does not seem to idealise or be very sentimental about the people that he paints.

to be continued...

*Article written and submitted by Gina Crampton
(local artist who studied at Newark College)*

Introducing an artist...

Leonid Afremov

Leonid Afremov (born 12 July 1955 in Vitebsk, Belarus) is a Russian–Israeli modern impressionistic artist who works mainly with a palette knife and oils. He developed his own unique technique and style which is unmistakable and cannot be confused with other artists.



He was born in Vitebsk, Belarus, and lived there until 1990. Between 1990 and 2002 he lived in Israel, and from 2002 to 2010 in Boca Raton, Florida. Afremov currently resides in the popular resort town Playa del Carmen, Quintana Roo, Mexico, near Cancun. He paints mainly landscape, city scenes, sea-scapes, flowers and portraits. Most of his work is considered very colourful and politically neutral.

Early life and education

Leonid Afremov was born on 12 July 1955 in Vitebsk, Belarus, then former USSR, to Jewish parents Bella Afremova and Arkadiy Afremov. His father was a shoe designer and shoemaker. His mother worked in a metal factory in Vitebsk. He was born in the same town as Marc Chagall, who later became a significant role model to Afremov.

Afremov was a good student in school and was interested in history and art.

He attended all the possible art classes offered in school and took private lessons from local artists. Leonid's parents noticed his talent for painting at an early age and encouraged him to develop his talents. At the age of 14 Leonid was exposed to extreme cold which resulted in kidney damage. Later in life the kidney damage resulted in hypertension which he still struggles with to this day.



In 1973 Leonid Afremov graduated with honor from high school in Vitebsk and was admitted to the Vitebsk Education Institute where he studied in the arts and graphics department. During his years in college, Afremov was introduced to the work of March Chagall, Picasso, Dali, Modigliani

and the 19th century French Impressionism. His early artistic work was very influenced by Chagall and Modigliani. During his years in college, Afremov participated in various school exhibitions and even sold some paintings. In 1978 Afremov graduated from the Vitebsk Art School as one of their elite members. After that he took private lessons from local famous artist Barowski who was teaching art when Marc Chagall was still living in Vitebsk.



Leonid Afremov keeps the majority of his art politically neutral. His paintings are not offensive to anyone nor send any hidden messages. The paintings usually reflect certain personal memories and emotions. Leonid Afremov tries to draw the viewer to have a certain feeling rather than tell a story via the painting, or have the viewer see the world how he sees it. The neutral attributes of Afremov's art make the paintings appealing to almost any social, ethnic and age group. Leonid Afremov has been travelling quite extensively and has taken many photographs of different scenes that he later painted.

Almost every painting he painted has a very personal inspiration. His art can be reflected as very positive through the bright colours he uses.

Leonid Afremov loves cats and other animals; he has had cats throughout his entire life. He has painted many paintings of cats, dogs, horses, tigers and even giraffes. The only political paintings he has are of bull-fighting, where he tries to show the viewer the cruel nature of the sport and discourage the viewers from liking bull-fighting.



Introducing a painting. . .

In January 1914, **George Bellows** lamented in a letter: “There has been none of my favourite snow. I must always paint the snow at least once a year.” Since 1907 Bellows had regularly executed winter scenes. These works which earned him critical recognition, reflect the deep pleasure he took in the brisk temperatures and bright light of the season. On February 13, when a blizzard blanketed New York City with fresh, white snow, Bellows eagerly got to work, painting “Love of Winter”, a rollicking depiction of skaters defying the cold with their energetic activity.

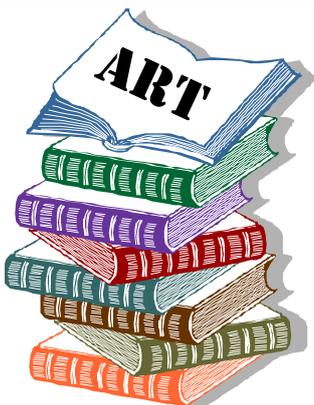


George Bellows (American artist) 1882 - 1925
“Love of Winter” 1914

In “Love of Winter”, Bellows celebrated his favourite time of the year

with closely observed vignettes: a mother takes her daughter’s hand, boys race across the ice, a man laces on his skates. The work’s fresh appeal derives from the artist’s bold palette. Bellows interest in the effects of colour, as well his dedication to Realism, was first sparked in 1904, when he attended the New York School of Art. Like many American artists around the turn of the twentieth century, Bellows practised Tonalism, a method pioneered by George Innes and James McNeil Whistler in which a single tone dictates the chromatic range throughout the composition. In his winter paintings, Bellows took a daring, new direction, introducing sharp contrasts that convey bright light gleaming on frozen surfaces. He based his experiments on a system developed by the paint manufacturer Hardesty Maratta, who marked a set of twelve colours, assigning each a musical note to suggest combinations based on harmonious chord structures. Bellows applied Maratta’s rules liberally, for the jarring contrasts in “Love of Winter” – the strong yellows and oranges that flick across the dominant icy blues – add as much vitality as harmony to this lively scene.

“Impressionism and Post-Impressionism in the Art Institute of Chicago”



We have a variety of books, magazines and DVDs on art if you would like to borrow some. To do that, please, get in touch with one of the committee members.

Thank you.

Climate and Art

Aert van der Neer (c.1603 –1677), was a landscape painter of the Dutch Golden Age, specializing in small night scenes lit by moonlight and fires, and snowy winter landscapes, often featuring rivers and watercourses. He was a contemporary of **Albert Cuyp**, and he lived and died in relative obscurity. He was born in Gorinchem, where he lived as a steward to the lords of Arkel. He became an amateur painter possibly upon contact with the Amsterdam painters Rafael and Jochem Govertsz Camphuysen, whose sister Lysbeth he married in 1629. They had six children; his son Eglon later became a portrait painter.

Van der Neer was hardly able to support his family by selling his landscapes, which were not highly valued. For a while he supplemented his income by keeping a wine tavern, but later he went broke. He died impoverished in Amsterdam, and his art was little valued by his contemporaries.

Dordrecht, the home of Albert Cuyp, is sometimes found in his pictures, and there was most likely a friendship between the two men. At various times they laid their hands to the same canvases, where they left their joint mark. On some it was the signature of the name; on others the more convincing signature of style. The same feeling and similar subjects are found in Cuyp and van der Neer, before and after their partnership, but Cuyp was the leading genius. Van der Neer got assistance from him; Cuyp expected none from van der Neer. He enlivened his friend's pictures with figures and cattle.

Van der Neer's favourite subjects were the rivers and watercourses of his native country either at sunset or after dark. His particular skill was in realising translucence which allowed even distant objects to appear in the darkness with varieties of warm brown and steel greys. Another favourite activity was painting frozen water, and his daylight icescapes, as myriad as his moonlights, abound with skaters, sleighs and fishermen.

His paintings are less valuable in the market than those of Cuyp or Hobbema but, with their unique charm, are much sought after by collectors. Of around 150 pictures accessible to the public, the best selection is in the Hermitage at St. Petersburg. Closer to home, paintings may be found in the National Gallery and Wallace Collection.

Van der Neer painted during a time when the climate was considerably colder than today: the so-called **Little Ice Age** in Europe and North America, which peaked around the late 17th Century and early 18th Century, probably due to a combination of less energy being emitted by the Sun, and several major volcanic eruptions emitting clouds of fine particles into the atmosphere. He first came to my attention when I was researching the cultural impacts of these colder conditions, and wanted some iconic images to show my students.

His painting I have chosen (on the right) is entitled *Sports on a Frozen River*, painted ca. 1660, and encapsulates his special interest in the effects of atmosphere and light on a frozen winter landscape. Here the brilliant illumination of the sunset is diffused throughout the landscape through its reflection on the ice.

*Article written and submitted
by Edward Hanna*





Newark Art Club

January 31st 2018 – Demo by Bill Lupton
'Landscape scene in watercolour'
Members and non Members £2-00 each



www.newarkartclub.co.uk

Bill Lupton

Bill Lupton is a Nottingham based watercolour artist who specialises in dramatic landscapes. Bill Lupton is an Ambassador for the SAA, and an Ambassador for StCuthberts Mill. He is a watercolour artist and tutor with over 25 years experience, specialising in atmospheric landscapes.

He enjoys being Chairman of a local art group and is an experienced tutor with regular classes, workshops and courses throughout the year at some wonderful locations. He enjoys doing workshops and demonstrations for various groups and societies, and also provides weekend painting holidays on Exmoor in North Devon.

You can feel the enthusiasm he has for watercolour painting in his presentation style.

His painting style is quite loose and is intended to create emotion within the viewer, with strong colour, wide tonal range and an atmosphere that has impact. Sitting in a beautiful location and painting wonderful scenery is his greatest joy.

Andrew Geeson

Andrew Geeson has been a professional artist for several years, and specialises in a fun wet into wet style of watercolours. This quick, fun and rewarding approach to watercolour painting allows you to capture your subject, what ever it maybe, in the most atmospheric way without the constraints of over detailing.

“I am passionate about my loose style of watercolours, wet-into-wet, and am keen to share it with others. Being spontaneous, immediate and atmospheric, I feel that this allows you to express more than the subject of the painting.”



Newark Art Club

Saturday 24th February 2018
Workshop by Andrew Geeson
'Achieving a loose style in watercolour'
Members £20-00 each



www.newarkartclub.co.uk