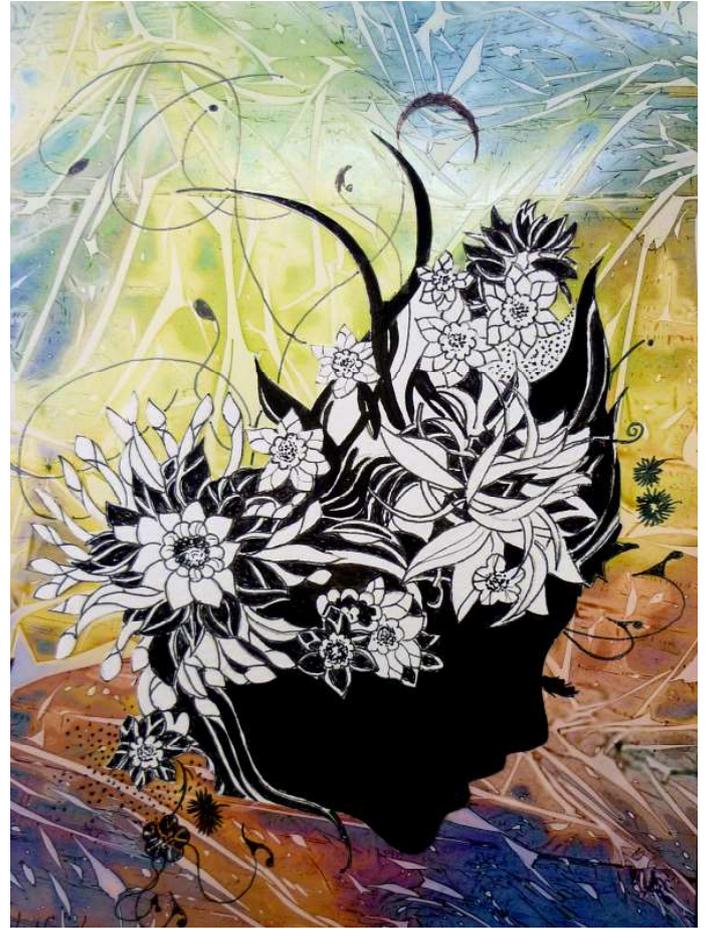




# Newark Art Club

Summer Bulletin 2018 ~ Issue 6



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# Message from the editor

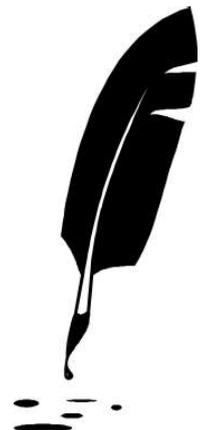
There are new members joining us all the time and it's good to know that the various activities we have at the club inspire other people to join us. We have an eclectic mixture of demonstrations done by professional artists using different styles and media for a variety of subjects, ideas for projects that can inspire people and different paint-along topics and styles that seem to appeal to various artists. Therefore there is something inspirational for everyone, whether they are beginners, amateurs or advanced.



A personal highlight during the spring has been visiting different art museums and galleries in New York such as: The Metropolitan Museum of Art, Frick Collection, The Museum of Modern Art, Guggenheim Museum and The Met Breuer. The one that stood out for me was The Metropolitan Museum of Art with such a large collection of art that it's impossible to see everything in one day. I relished the chance of seeing some more of Van Gogh's paintings. No reproductions (no matter how good they are) prepare you for the breathtaking beauty of the original paintings. Among the Van Gogh's paintings exhibited there are: "Wheat Field with Cypresses", "Olive Trees", "Women Picking Olives", "Shoes", "Bouquet of Flowers in a Vase", "Roses", "La Berceuse", "Madame Roulin and her Baby", "Cypresses", "First Steps, after Millet", "The Flowering Orchard", "Peasant Woman Cooking by a Fireplace". Although unique and modern in concept at the time he painted, Van Gogh still stands out today as an artist with a distinctive and unique style. Of course, Van Gogh wasn't the only well-known artist among that collection; others included Monet, Renoir, Gauguin, Seurat, Signac and so on. The Metropolitan Museum is a must-see for everyone who loves art.

For articles and comments please send them to:  
sorina\_hanna@yahoo.co.uk

The Editor

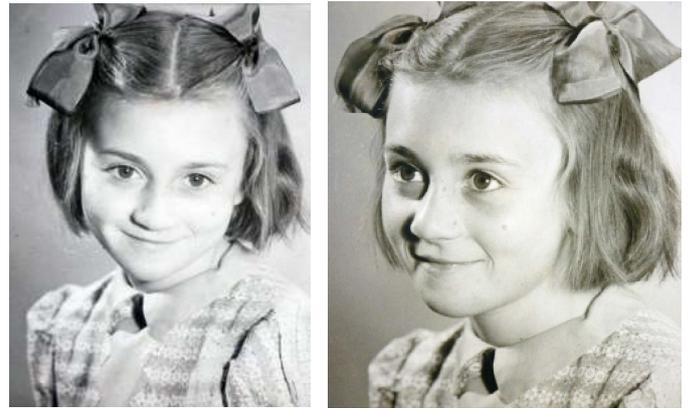


# My Artistic Journey

with Marion Tinkler



painting done at the age of 13



A very young Marion

Q: How long have you been a member?

A: I've been a member for about 20 years but the club changed location several times since then.

Q: How did the art club evolve since you've joined?

A: When I first joined the club there were about twenty members at the most. In time the number of members increased.

Q: What are the main highlights for you?

A: I like members' nights and workshops.

Q: What is your choice of media for your paintings?

A: Watercolours and occasionally pastels.

Q: What are your favourite subjects to paint?

A: I usually like to paint flowers and landscapes. I sold a painting of flowers at my first exhibition. I also sold paintings to someone in America, Australia and Germany.



Q: When did you first start painting?

A: I was painting since I was a child, long before I joined any art club. I haven't exhibited lately but I have contributed towards a painting depicting the landmark cross that used to be at the junction of Lombard Street, London Road, Portland Street and Cartergate (the cross was eventually moved to Beaumont Gardens in 1974) and which is now exhibited at the bus station in Newark. I also contributed with a painting to the club's 70s anniversary.



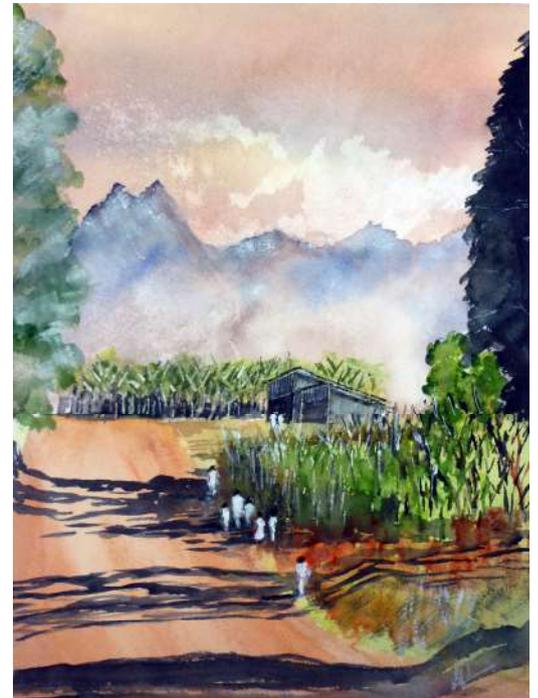
# Results to the “Sense of Place” project

*- project introduced by Pat Murray -*

Well done to everybody who took part in this project! Some absolutely amazing results:



painting by Mark Goodman



painting by Andrew Parsons



painting by Alwyn Thorpe



painting by June Halford



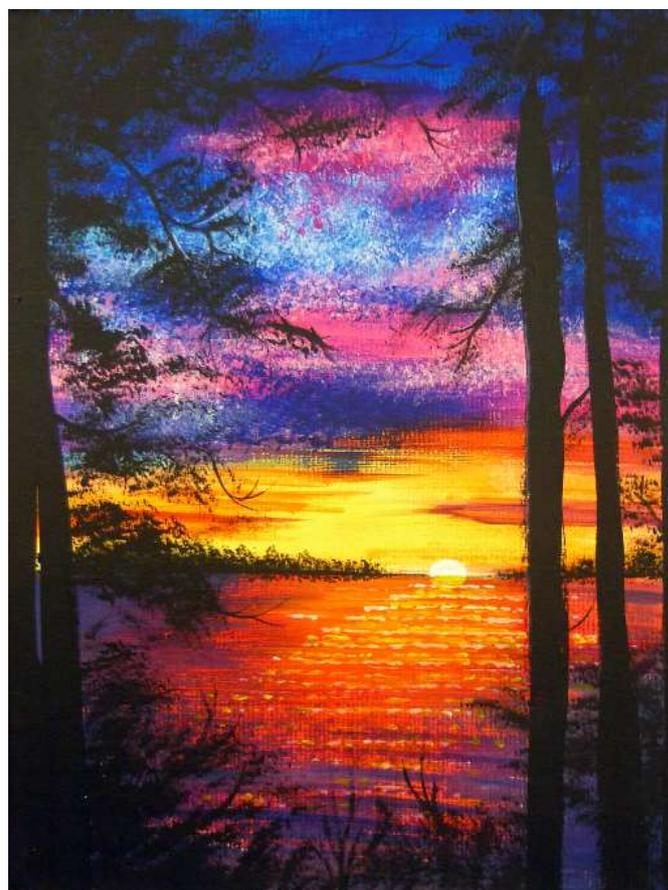
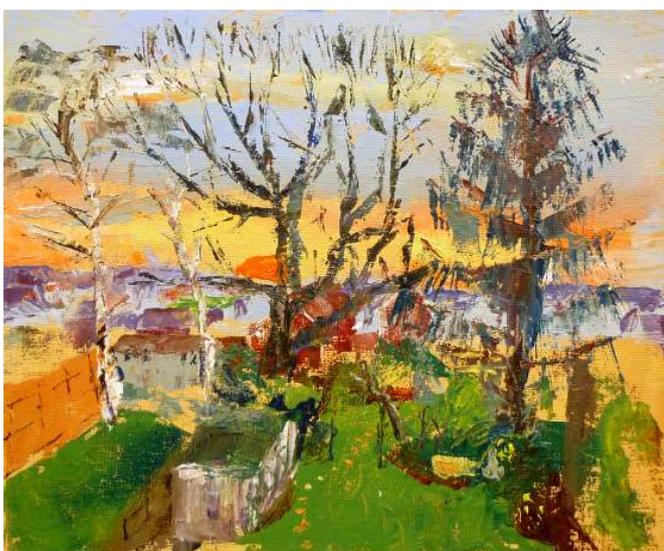
painting by Lynne Whitfield



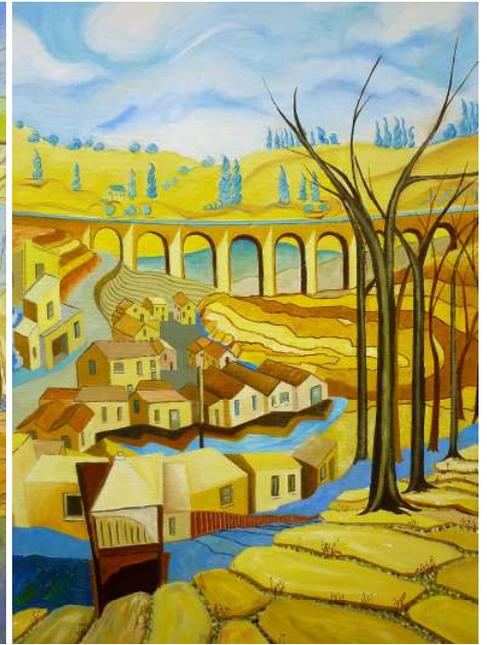
painting by Glenda Worsdall



paintings by Hilary Rolling



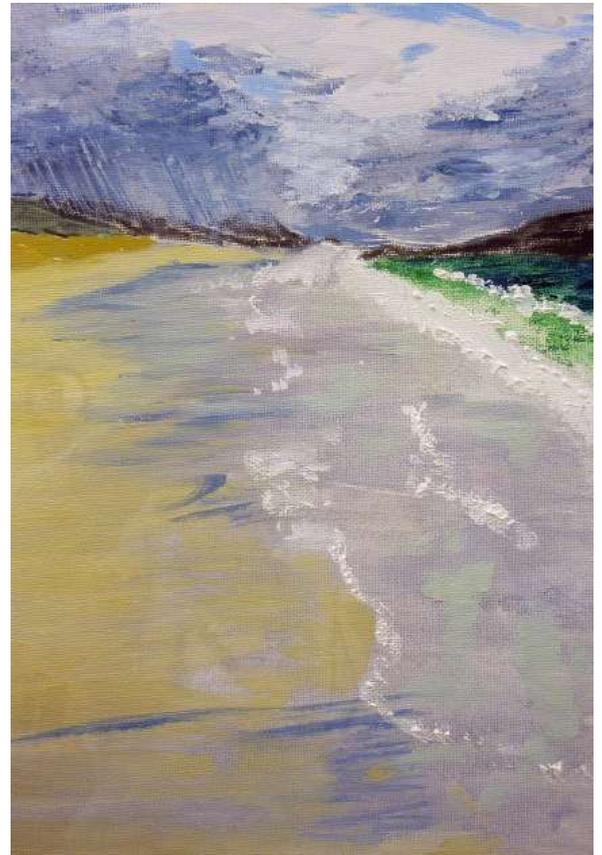
painting by June Halford



paintings by Peter Ferguson



painting by Peter Cook



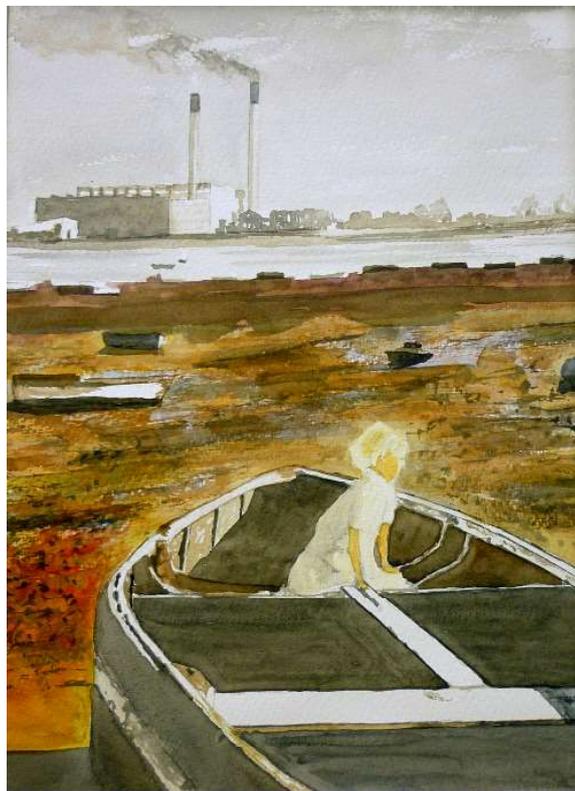
painting by Sue Bergin



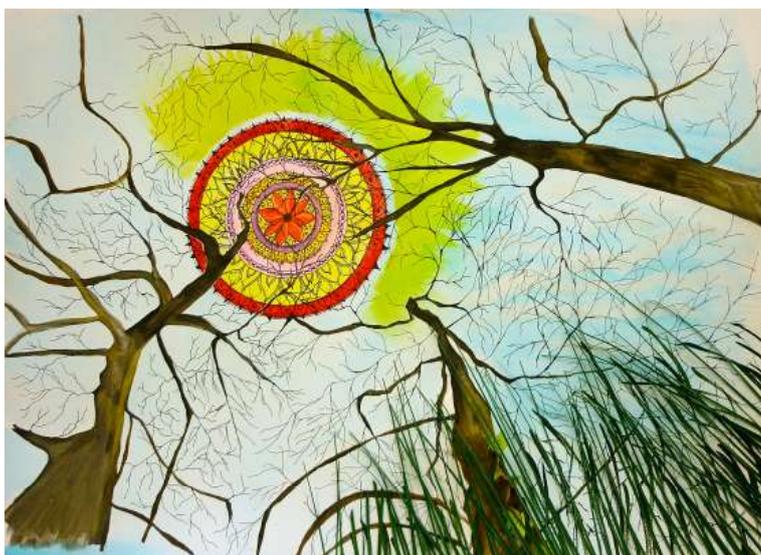
painting by Cyril Stevenson



painting by Valerie Woolley



painting by Peter Cook



painting by Donna Hall



painting by Valerie Woolley



painting by Sue Bergin



painting by Shirley Maddox

# Flamingo paint-along with Lynne Whitfield

On the 14th of March, Lynne Whitfield did a superb demonstration of a wet-in-wet watercolour painting representing a flamingo, showing us how to achieve a simple, realistic sketch in just a few minutes, how to blend the colours, create new tones and add textures. The workshop was enjoyed by everybody who participated and it was interesting to see so many different results and approaches. A big "Thank you" to Lynne from everybody who took part!



reference photo

painting done by Lynne Whitfield





# Results following Mark Goodman's demo



"I quite enjoyed attempting Mark's watercolour 'paint-along' and sketched a little larger than was required. However, on completing the painting with watercolours I found the effect to be a little dull – so I highlighted with acrylics to give added colour, depth and texture."

*June Halford*



painting by Andrew Parsons



painting by Nona Whitaker



painting by Jeanette Dodd





painting by Val Woolley



## *Painting en plein air at Aubourn Hall*

Some of our members had a chance of doing outdoor painting in the beautiful gardens of Aubourn Hall in Lincolnshire on the 3rd of June.



# Julian Bray

On the **11th of April** we had a very interesting demonstration done by Julian Bray of a cityscape in mixed media. He captured the quiddity of a bridge in Sheffield using various materials such as: cellulose car spray, acrylics, emulsion, glaze, pencil crayons, graphite, gouache, pebeo and collage.



Julian Bray is a British painter current based in Nottingham, England. While teaching for over 30 years, he has maintained his professional practice as a painter with his own work focusing on a semi-abstract depiction of decorative architecture.

Bray begins his process by identifying the qualities that draw him to a particular subject, whether it is the texture, structure or specific lighting effects. He then selects the materials that will most appropriately convey these qualities. Over the years, he has developed a complex approach to making work including with the use of negative space, of transparency versus

opacity, the use of stencil, as well as the use of resistant materials which contrast with his favourite medium of watercolour for which he has been won two awards in 2016 and 2017.

Bray possesses a deep fascination with developing new ways in which we perceive the world while using transparent media to achieve this. His use of colour can almost approach the illustrative in places and then almost surreal in others, using unlikely colour combinations. Traditional decorative historic British architecture is transformed and re-imagined into eye-catching compositions.

His work is characterized by a strong architectural draughtsmanship. His intense drawing ability provides the framework in his paintings for a use of colour which is by turns both subtle and dramatic. He has produced work across a range of subjects, from portraiture to landscape and he has an innate ability to move easily between media, working with the same facility in oils, acrylic, watercolour and multimedia. The resulting work ranges from semi-abstracted architecture rich in texture and colour, to atmospheric realism concerned with the fall of light and shade.

Julian Bray has earned a strong following in the UK, participating in the Royal Institute of painters in watercolours annual exhibition in the mall galleries, London, as well as a recent solo show at the Harley Gallery, Nottinghamshire.

Julian Bray has paintings in both public and private collections in the Far East and more recently in the Middle East. His work is as prolific as it is diverse and has been enthusiastically received – it has been hung in newly constructed palaces, yachts, private houses and hotels including the newly refurbished Savoy Hotel in London.

“I celebrate shape and colour and hope to encourage the viewer to see their surroundings afresh.”

“The subjects in my paintings dictate my response and it is important for me to have an opinion about the qualities I wish to communicate in each new piece rather than applying the same style to all. My paintings vary stylistically and it is this considered approach to each new subject that is its strength”



# Amanda Jackson

On the **6th of June** we had a demonstration in oils by Amanda Jackson depicting a seascape. She emphasized the importance of tonal relationship, the gradation of colours and also the different aspects of colours such as: temperature, tones and saturation. She explained about the opacity of certain colours and the transparency of others, and what the advantages and disadvantages are. She also explained how to divide the picture initially in several blocks and then bringing it all together at the end, paying attention how colours and tones work together and how they harmonise.

Amanda is known for her light-drenched paintings filled with remarkable detail, movement and emotion, which focuses on the beauty and light in our lives. A traditional oil painter, she concentrates on balancing shape and tone, while simultaneously exploring light, body language and colour symbolism to set atmosphere and mood. Children appear frequently in her work, spurring a sense of nostalgia.

Amanda, a self-proclaimed people watcher, believes in making her work “accessible and involving; paintings we can all relate to”. She states, “I often paint scenes about life rather than simply depicting it. Nostalgia, street scenes, childhood memories... if you feel a sense of yearning, or ‘I wish I was there’ then I’ve done my job right”.



Amanda’s work is immersive and nostalgic, easily establishing a connection with viewers and reminding us of life’s small, precise moments. Textures, fabric; luminescent qualities and a minimal approach are the hallmarks of Amanda Jackson. Balancing shape and tone while exploring light effects, body language and colour symbolism to set atmosphere and mood.

“My paintings explore location and time spent in place, with particular interest in structure, form and light.

I love to explore the landscape and nature with all

its beauty but am also drawn to those less loved places and things, edge lands, places of decay and desolation. The Estuary is in many ways one of those edge lands, to those of us who live here, it can be quite beautiful in all its colours, textures and moods, but others see only ugliness.

Recently I have been using paint in an intuitive, expressive way, allowing the painting to evolve over time, using glazes and exploring palimpsest to show the process of making a painting.”



# Chinese Painting with Reg Robinson

Reg's workshop on the 16th of May was greatly enjoyed by everybody who attended. He explained the fundamentals of Chinese painting and the difference between the brushes used for this style of painting and the ink. He also showed lots of brilliant examples plus techniques of painting.



Reg's workshop on Wednesday on Chinese brush painting was very informative. He showed us how to use the brushes to form lovely strokes and alphabet marks to make Chinese faces. I thoroughly enjoyed it along with many other members of the club. Reg is a very good tutor in teaching this art. I brought home some of the ink to practice more brush strokes with. Well done Reg.



*Gwen Vine*



painting by Gwen Vine



While fully aware that I'll never become a master of Chinese painting, I did really enjoy Reg Robinson's workshop on 17th May. We were generously provided with special paper and ink and those of us who didn't possess a Chinese paint brush were able to borrow one. Reg carefully explained what to do, then we all had a go. There was an atmosphere of calm concentration followed by a bit of silliness on my table when we were let loose on drawing whatever we fancied. Finally Reg came round with a magic red ink stamp and stamped our drawings, and suddenly they looked almost authentic. Great workshop - thank you Reg!



painting by Pat Murray

*Pat Murray*

I would just like to say how I thoroughly enjoyed the recent workshop given by Reg on Chinese painting. I am a total beginner to this type of style, however Reg explained how the brushes worked and how the water interacts with the ink. He used a step by step approach using simple techniques that I found easy to follow. I also felt that the evening was very relaxed with lots of encouragement throughout the evening.



Reg's Chinese drawing class was very inspiring. I love using different media and I am always ready to try alternative things to paint. Well done Reg!

*Nona Whitaker*



*Glenda Worsdall*



# The Spring Exhibition 2018

It was good to see so many of our members submitting work for the Exhibition. The range of work on display really showed off the many subjects that members enjoy painting and, if you were a visitor, there was something for everyone. The standard of work on show was really good and we had a lot of good comments from visitors.

I know the road works didn't help the visitor numbers and the people at the shop did say that it is cutting their normal custom by half. Saying that, I did think the venue worked very well and the shop staff was very helpful to us. The lighting was very good this time and we did manage to hang 95 pictures in total.

A big thank you to all the members that helped with the Exhibition and it was super to see a lot of new members displaying pictures for the first time.

*Mark Goodman*





The painting with the most numerous votes and appreciated by the public was won by Roger Bailey this year.



Chairman Reg Robinson with the winner of the cup: **Roger Bailey**



“Monarch in Moonlight” - the painting with the most votes



# Human Form in Art

*(continued from previous issues)*

## The Textile Artists

My research journey now takes me into the world of textile artists. I decided to look at contemporary artists initially and their style of working.

Orly Cogan is an American textile artist, she studied in Maryland, USA and Florence, Italy in the early 1990's. Her work I would describe as pretty, feminine, sketchy, colourful and detailed.

She blends old with new by using vintage fabrics such as tablecloths, handkerchiefs, napkins as her canvas. Often these pieces already contain embroidery which she cleverly fuses into her designs. This has been achieved on '*Green Haze*' pictured above, which she has hand embroidered further onto vintage linen. Her figures appearing like studies from a life drawing session randomly across the fabric. "Cogan also directly explore issues around female identity and vice, sometimes choosing to depict themes of binge eating or drug abuse." [page 75, Black Dog Publishing, Nadine Monem, editor, 2008]. These show women in positions and situations not normally depicted in art.



Liegende, 2006

"Sybille Hotz takes her first point of reference from medical textbooks and technical manuals, culling inspiration from schematic illustrations depicting the human body during illness or injury... Hotz uses these images as raw material from which to devise her soft sculptures, or design patterns to be repeated as abstract embellishment." (page 83, Black Dog Publishing, Nadine Monem, editor, 2008).

'*Liegende*' (left), which she created in 2006 combines these inspirations, on initial observance, the skirt and top appear as fashion designs, on closer inspection one can see that they are some kind of cell structure pattern, a very clever use by Hotz. The legs and arms are padded and so expand away from the canvas giving the figure a three dimensional quality. Interestingly in

her work she leaves threads hanging, by several inches as can be see on the image, Hotz explains that these emphasise "an incompleteness and unrealised potential in the structures themselves." Indeed this girl has no physical facial features, a suggestion line of stitching indicating where her head and hairline lay, I think this is a stroke of genius by Hotz, from what is seen the observer questions Why? What? How? I believe facial detail would answer too many questions.

Moving my research to historical textiles, again like the painters, the textile artists have depicted people very much in real life; in their work, battles, birth, death and love. Probably the most famous historical tapestry is the *Bayeux Tapestry*, coloured wool stitches onto a long (70 metres) linen cloth it depicts English life around the time of the Norman invasion in 1066. A fantastic historical record which shows us what they wore, nobility and peasants, the language used, animals present, beliefs, housing, ceremonies, hunting skills, lifestyle and much more.

The part of the tapestry shown on the right is thought to portray the funeral of Edward the Confessor, the Anglo Saxon king who founded Westminster Abbey. It is thought to have been created in a monastery on the orders of Bishop Odo of Bayeux. The style is childlike, the crude drawings depict how the monks saw life, in the similar way to Lowry, they are observers.



Extract from the Bayeux Tapestry, circa 1066

## Conclusion

Having introduced you to some of my favourite artists old and new, I have taken this time to revisit and compare their work. This has led me to identify that I have been dealing with two groups, those that depict real life, and those who embellish!

| GROUP ONE - THE REAL LIFERS           | GROUP TWO - THE EMBELLISHERS |
|---------------------------------------|------------------------------|
| Lowry - factory scenes                | Peter Blake                  |
| Photographers David Hurn, Martin Parr | Orly Cogan                   |
| The monks of Westminster              | Sybille Hotz                 |

I have noticed a difference between group one and group two, the work of the latter group also includes the artists' personal touches, there is an element of romanticism, optimism and a general feeling of the subjects being characters within a story or fairytale.

In contrast, group one show warts and all in their work, they show life as it is, there is definitely a lack of romanticism, real life is not a fairy tale. It is hard, people do work long, tiring hours in pitiful jobs, and they do put up with circumstances and surroundings. It is these recordings that will show future generations that life was not always rosy and fun filled as in many of the traditional artworks.

Photographers obviously capture real life, situations that we can relate to. With film there is no provision to capture anything but the scene or situation presented. Lowry admitted that he is not a naturally gifted artist, and I would say that the monks of Westminster were not also, which allowed them to record what they actually saw.

Interestingly, Lowry can be placed in group two with his portrait work, the faces of his studies also carry his emotions within, and he includes his humour. When we think of other artists, I am able to place them into a suitable group, e.g Leonardo da Vinci's Last Supper would definitely be in group two! Alfred Wallis and his little ships in group one.

There is room in the art world for both groups, hopefully observers can distinguish between the two but it does not matter greatly if history gets a little makeover on the way. It gives future generations something to aim for.

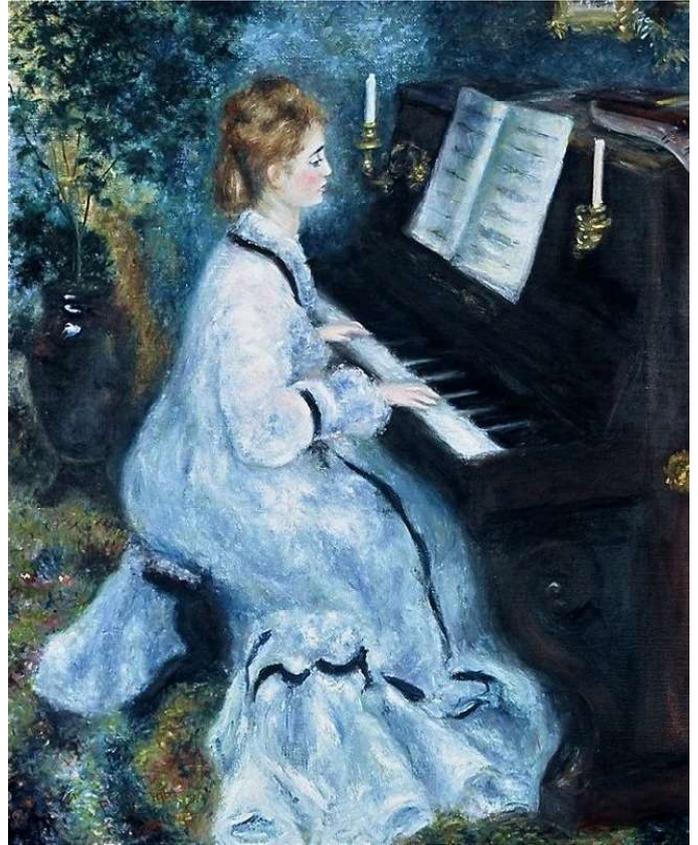
*- The End -*

*Article written and submitted by Gina Crampton (local artist)*

## *Introducing a painting...*

**P**ierre Auguste Renoir was one of the most dedicated figure painters among the Impressionists. Enveloping his subjects, who were usually female, in an aura of fantasy and sensuality, he created a confident, immensely appealing art. Like Camille Corot, Mary Cassatt and others, Renoir often painted women in domestic interiors, either daydreaming or reading. In this painting, he depicted for the first time a model playing the piano, a subject to which he would frequently return.

The setting is richly appointed, with a patterned carpet, fabric covered walls, a potted plant and luxurious curtains. A pretty young woman sits before a piano, her luminous pink hands caressing the keyboard. Her performance seems effortless, like her beauty, as if the ravishing visual harmony she embodies extends naturally in the realm of sound. Her dress is a confection of white, diaphanous fabric over a bluish underdress, offset by a winding, dark band; it takes on, through the magic of Renoir's brush, a life of its own, its brilliant play of chromatic harmonies and counterpoint of sinuous and cascading rhythms suggesting the notes produced by the instrument. Designed to conceal, the garment also reveals, as we see from the glints of pink flesh picked out on the musician's shoulder and arm. "Woman at the piano" is not a portrait of an individual, nor a study of a social type. It is a portrayal of ideal womanhood, of a goddess transported from the heavens to a modern drawing room uncomplicated by the contingencies of the real world. The artist/performer is Renoir, the palette is his keyboard, and the woman at the piano is wholly his creation.



Pierre Auguste Renoir - "Woman at the Piano"  
1875/76

"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.*



# Newark Art Club

August 29<sup>th</sup> 2018 – Demo by Vic Bearcroft

'Animal Subject in Pastel'

Members and non Members £2-00 each



[www.newarkartclub.co.uk](http://www.newarkartclub.co.uk)