

Happy New Year and welcome to our fourth monthly newsletter. As we move into 2021 it is an opportunity to look back at how last year has changed us, what we do differently and how we have adapted. Our main article is written by John Wynne Hopkins who, like all of us, has found this year challenging. He tells us about the impact it has had upon his painting.

My Covid Year of Painting - John Wynne Hopkins

When the Covid Pandemic started I realised there was going to be a problem getting out to paint en plein air and it transpired to be the case. I immediately set myself a set of other projects to keep myself occupied and to vary my day to make things more interesting.

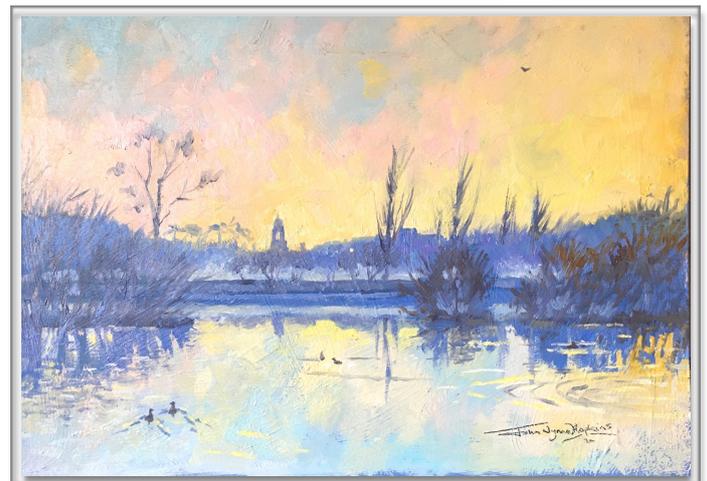
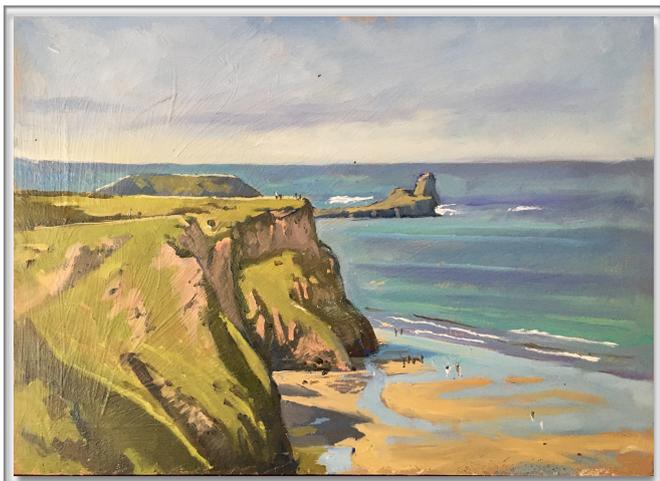
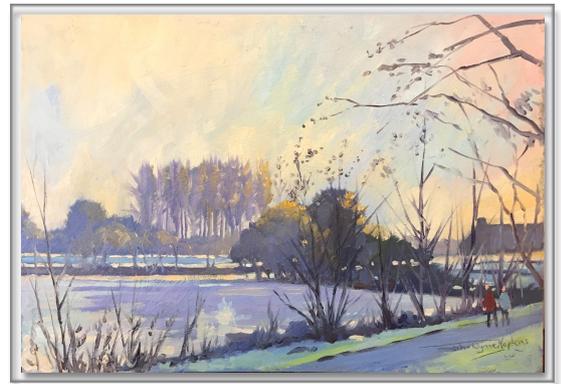
Apart from my painting projects I also have an avid interest in history as well as modelling. I have always been interested in the Napoleonic Wars and in particular Sir Thomas Picton with his Welsh background. I also started a project researching British Central Africa (Today Zambia, Malawi) and inadvertently found out how the British brought to an end the Arab African slavers and their brutal trade in that region.

I had assumed this would be a difficult period for sales of paintings but to the contrary it has not been a bad year with my sales in the Cafe Gallery in Stepney Street and the many commissions I have had. This has also been a period of experimentation on my part as I wanted to try out new things in my painting and so introduced new elements of colours to my normal pallet.

I was recently contacted by Brian Davies who has written a number of books on Llanelli history and artists and is working on a series of books, one on John Bowen, the other on Llanelli Art Society and he is also working on a book on my paintings. Brian mentioned that he had noticed that there had been a significant change in the way I was painting and my use of colour and we discussed this at length on the phone. This conversation in some way pushed me towards writing this short article.

The change to my painting came with an introduction of a series of colours I now find give my paintings more zing and thus make them far more colourful and brighter. A gradual move over the years to only use Artist Quality oil paints has paid off as I see the change in my work and of course as I have said earlier it has come to the attention of others.

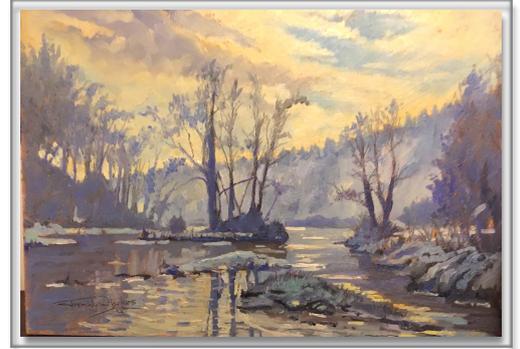
First of all I wanted more atmosphere and variety in my sky and also more atmosphere in my distant hills in my landscapes this led me to introduce a new colour such as Turquoise Light for my sky. I had been using French Ultramarine and Cerulean Blue for some time but adding the Turquoise Light has added another dimension to my sky. The introduction of Windsor violet (dioxazine) or ultramarine violet has added another element to my darker clouds and the use of Rose Madder or Brown Madder can give a lift to the shadows in clouds.



While painting hills in the landscape I also introduced some new Windsor & Newton Artist Quality greens, sap green, cadmium green and cadmium green pale. The purists might say this is cheating but I have found it a great help in mixing my greens and speeding up my painting. My distant hills have also taken on a life of their own by adding Windsor violet (dioxazine) or ultramarine violet French Ultramarine and Cerulean Blue and Turquoise Light. The violets are very intense so when mixing a touch of the colour with titanium white is only needed and varying use of the other blues can give lovely misty distant hills.

I will admit of late I have had to rely on more photographs and whenever I do manage to get out I am now taking photographs. It has been very cold lately. All the years I painted en plein air I tended not to take photos but I think now that you should gather that resource to ensure in later years you have a bank of photographs to fall back on.

It is saying something when you start contemplating your later years.



**And here is John's challenge for members -
"Produce a painting in the style of Edward Seago."
(There are lots of examples of his works to look at online)**

Other news

Competition

There is still time to take part in the Art on a Postcard Competition. The closing date is 30th January. You can submit a maximum of 3 works which should be A5, on the theme of 'Winter'. Include your name and title on the back. Send to: Llanelli Art Society, 79 Queen Victoria Rd., Llanelli. SA15 2TR

Members' WhatsApp group

If you want to join a LAS Members WhatsApp group to share news, views, paintings, photos, etc, you need to give us permission. Please contact Ruth Lewis to join.

What's next for the Society?

With the Corvid 19 vaccine starting to roll out, we are thinking about when to start some gentle activities, eg some workshops, and perhaps even an exhibition later on. Let us know your thoughts on this. You can do this on our Facebook page or by email to llanelliartsociety@gmail.com

Remember Colin Robin's challenge from November? Well here is Mel Tonge's painting 'Gower' painted in the style of James Dickinson Innes. Thank you for sending it to us Mel!

ART QUIZ

1. Which 19th-century French artist depicted the aftermath of a shipwreck?
2. Which 20th-century Russian artist took abstraction to its logical conclusion with "White of white"?
3. Which 19th-century female artist specialised in depicting military battles and scenes?
4. Which 19th-century German artist painted Baltic seascapes?
5. Which late 18th-century Spanish artist produced a series of "Black paintings" late in his career?
6. Which 17th-century Spanish artist painted a portrait of the Infanta and her entourage?
7. Which 19th-century Dutch artist depicted "The Yellow House"?
8. Which 19th-century French artist depicted a crowd scene on a Sunday afternoon by a river?
9. Which 19th-century French artist painted a hungry lion and antelope?
10. Which 20th-century female Mexican artist produced many self-portraits?

ANSWERS

1. Theodore Gericault. 2. Kazimir Malevich. 3. Elizabeth Butler. 4. Casper David. 5. Friedrich. Francisco Goya. 6. Diego Velasquez. 7. Vincent Van Gogh. 8. Georges-Pierre Seurat. 9. Henri Rousseau. 10. Frida Kahlo.