



NEWSLETTER

-Spring 2024-



Artwork by Goli Saeidi

Dates For Your Diary

21 March - Matthew Palmer online demonstration (rescheduled from January)

28 March - The 'Molly Dicker Trophy & Sylvanarth Trophy Drawing Competition. Subject: "Reflections " In Any Drawing Media (no wetting agent) Appraisal by a local artist

25 April - Portraits, skin tones, more than just a likeness. A demonstration by Karl Rudziak

The Molly Dicker & Sylvanarth Trophy Competitions - 28 March

We hold a number of competitions each year exclusively for our members. Each has its own individual rules of entry which are detailed below. Please check them carefully before preparing your entry. Please also note that for all entries, the winner must be present on the competition evening.

Copyright rules – Applying to all competition entries

Please remember, you are responsible for the originality of your own work.

1. All competition entries must be an original work of art.
2. Copyright of all work remains the property of the artist, and Fareham Art Group will not be held responsible for any work entered into a competition by members that infringes copyright law.
3. You may work from photographs provided you have exclusive permission to do so in writing, or are the copyright owner. You may not include work from published photographs or images from the internet unless you have permission to use the image or own the copyright. Your source material must be made available on request. There are a number of internet sites which offer free images for artists to use.
4. If you do not follow the competition rules this may result in your entry being refused or removed from the competition.
5. Where an award has been made and the entry is subsequently found to have breached copyright, the award will be removed and given to the person placed next in the competition.
6. Paintings created in artist-led workshops using the photographic reference provided by the artist are not eligible for entry into any Fareham Art Group competitions.

The Molly Dicker Trophy

Molly Dicker was a past President of Fareham Art Group and a well known Hampshire Artist. Molly instigated this competition to demonstrate drawing ability. Molly passed away in 2000, but the trophy is awarded annually in the Molly Dicker Drawing Competition which is held each Spring (March/April to be advised).

Competition Rules

1. The competition is open to members of Fareham Art Group and is aimed at artists of all abilities.
2. Entries may be in any suitable drawing media for example pen, ink, pencils, charcoal, pastel etc. For the purposes of this competition, drawing means 'without adding water or other wetting agent/medium'.
3. The competition is judged by an invited guest artist.
4. The Molly Dicker trophy is awarded for first place.
5. Certificates are awarded for first, second and third place, and certificates of merit (Commended Certificates) may be awarded at the discretion of the judge.
6. The competition winner keeps the trophy until the following year's competition but must return it to the Committee before or at the subsequent Molly Dicker competition.
7. Please remember, you are responsible for the originality of your own work. Any entry found breaching copyright will be removed from the competition.

The Sylvanarth Trophy

The Sylvanarth Trophy was presented to Fareham Art Group in 2012 in memory of its founder members Sylvia and Arthur Slinn by their son Ray. Ray asked that the trophy be awarded to "encourage new and less experienced artists" so we have linked it to our annual (March/April Molly Dicker) drawing competition. To enable a wider group of members to participate in this competition the award will become the Fareham Art Group's 'President's Pick'. The President will choose the painting that they feel merits the award, and will explain the criteria for their decision.

Competition Rules

1. The competition is open to members of Fareham Art Group.
2. Entries may be in any suitable drawing media for example pen, ink, pencils, charcoal, pastel etc. For the purposes of this competition, drawing means 'without adding water or other wetting agent/medium'.
3. The competition is judged by the President and the trophy awarded to the 'President's Pick'.
4. Certificates are awarded for first, second and third place. In line with the Molly Dicker trophy which runs concurrently, Commended certificates are not awarded on this occasion.
5. The competition winner keeps the trophy until the following year's competition but must return it to the Committee before or at the subsequent Sylvanarth Trophy Competition.
6. Please remember, you are responsible for the originality of your own work. Any entry found breaching copyright will be removed from the competition.

Questions on Copyright

The following discussion on copyright is an extract from the 'Ask Ali' series of blog posts by artist, author, and educator Alison C Board and is reproduced with permission of the author.

How long is copyright held by the artist?

Copyright is automatic, you do not need a symbol or to log it with the world in any convoluted manner, you don't need a watermark or fancy bit of software and it is held by the artist:

'From [the] date of the creation of the work until 70 years following the author's death.'

Here the term 'author' represents any creator of Literary, musical, dramatic and artistic works Source: www.gov.uk

Who owns the copyright of a photograph?

The person who created it. Even if a photo is found on a Royalty-Free website, this only means that you have permission to re-create the image, the original creator still owns the copyright. It is worth reading through the terms on sites such as Pixabay's... as you might be surprised to read the small print.

It is however worth noting that I have contacted them in the past to ask about the distribution of images in a workshop as this might fall under their 'Standalone' clause. They stated that as the emphasis is on the recreation of the work for artistic purposes, it was not breaching their license.

You may also want to read about recognisable subjects such as people and places as you will need permission or what's known as a 'model release' to show your work

Okay, here is the bit that might surprise you. Try not to panic, disagree with it or even worse, decide that it doesn't apply to you, it is simple to rectify and I will give you the tools for how to go about tackling it.

If I attend a workshop and create something in that workshop, who owns the copyright?

The Tutor, sometimes. Like I said, don't panic, I'll split this into the facts and then the good news about what you can do to still enjoy your creations and share them with others.

Fact: No matter if you work from the photograph that was supplied to you, paint from life during the session OR supply your own image during that session, the copyright of the painting that you produce during the time you are together is probably owned by the tutor who instructed you, with possibly a few exceptions.

THE GOOD NEWS: Before you either panic, get annoyed or somewhere between, about this statement, here's something to back up what I have said... 'IT DEPENDS' Let's imagine some hypotheticals and how the variation might influence the outcome.

Copyright is in place to protect works from being duplicated and sold by those who are not the original creators. A tutor will have signature techniques, materials and delivery that are unique to them so, when you are following their advice, no matter what you are creating, it is more than just the image that appears on your piece of paper. However, the absolute law isn't the only thing to be considered here, this is not a black and white, one answer fits all scenario, there is also Moral Copyright which is the right to protect the integrity of the reputation of the tutor. You must also understand that a tutor is a professional, they don't do this solely for fun (although it is an awesome job) and so will stand firm on professional courtesy too.

Variation 1: You follow a tutorial, copy every element of what is being taught and so your finished painting looks like the original created by the tutor, even with slight variations of colour palette or composition. They own the copyright - of course they do as you have 'copied' theirs.

Variation 2: You follow a tutorial, copy their signature techniques but use your own image to paint from so that it could be argued that it looks like their work but isn't an exact facsimile. You own the copyright BUT it was done during a session with them so they have a right to protect their Moral Copyright and so, unless you agreed to something different in their Terms and Conditions, you must attribute them whenever this work is seen. That includes greetings cards (needs to be on the reverse), a print (needs to be attributed where it can be seen - NOT on the reverse), social media (they need to be tagged in it), or an exhibition (needs to be on the display information that shows the painting, even if it's not for sale).

Variation 3: You attend lots of classes and have created work inspired by different tutors, resources, and have assembled work away from a lesson in your own time. You own the copyright, and you have started to develop your own work, congratulations.

The Bottom Line

1. Read the small print. If a website or resource has any business acumen whatsoever it will transparently set out what you can and can't do with the images or tuition that you find within it.
2. Ask. Don't assume, just ask BEFORE acting.

Source: Alison C Board

www.learningtopaint.co.uk/blog/ask-ali-26-january-2024

Featured Artist: Joan Lee



I work mainly with mixed media and collage, usually landscapes, much of my inspiration comes from our local coast. I'm also a printmaker. All of my art training has been informal. I've learned a lot from belonging to art groups and attending short art courses from the 1990s onwards. Currently, I belong to Fareham and Warsash Art Groups and Omega Printmakers in Portsmouth. There, I use the big etching press to produce monoprints and collagraphs. I like to combine my printmaking with collage, but it's a slow process waiting for the oil based ink to dry. This (Image JL1) is a monoprint done in January on the theme of trees exposed to the waves by erosion. At home, I've taken to gel plate printing which can be done without a press and is very versatile. My Artroom is crammed full of materials and boxloads of collage papers. Sometimes, it's hard to know where to begin amid the clutter.



I'm a great believer in painting and sketching outdoors even though our weather not always conducive to this. During the last few summers, I've attended Fareham Art Group's plein air painting days – thank you to Tina Shaw for organising these. I'm regularly out and about with one of the Urban Sketching groups in the Hampshire area: usually Urban Sketchers Portsmouth who meet weekly on Tuesdays and one Saturday a month. There are also groups in Southampton, Winchester and Bournemouth. I take a mix of drawing materials (biro, pencil, acrylic markers, oil pastels) and often work on paper pre-prepared back home with collage and gesso. This livens up the background and banishes blank white paper. Folding large sheets of paper to make concertinas, enables me to do bigger sketches and, at the same time to aid portability. That's crucial as usually, there's a walk involved at least from the nearest train station.



This (Image JL2) is the drawing I did at South Parade Pier Southsea in October. It was selected for Gosport Open Art 2024.

I also have two pictures in AppArt: the annual indoor exhibition and outdoor sculpture exhibition in the landscaped garden at Prior's Field School near Godalming, Surrey over the Easter period. This (JL3) is one of them, done on the seafront at Southsea on a blustery St Swithin's Day.

Joan Lee - Instagram @collagejoanlee
Facebook @JoanLee-Artist

Please email Carole Jarman if you would like to be our next featured artist
farehamartgrouppublicity@gmail.com

Upcoming Demonstrations:

Matthew Palmer



I love to paint landscapes and seascapes, and painting from life is what I really enjoy. Watercolour is very easy to travel with; all you need are a few brushes, paints, a piece of watercolour paper and a bit of inspiration. Another favourite subject of mine is animals; capturing the detail in the hair is wonderful. I also enjoy painting close-up studies of old gates and cottage doorways. My painting has evolved over the years and it still evolves. I think in every painting you learn something new.

Find out more about Matthew at
www.watercolour.tv

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We would love to promote more of our members' work, achievements and events on our Facebook and Instagram pages as well as in subsequent newsletters. Please contact Emma at farehamartgroupexhibitions@gmail.com if you have anything that you would like to share.

Fareham Art Group online:

Website: www.farehamartgroup.co.uk

Instagram: [fareham_art_group](https://www.instagram.com/fareham_art_group)

Facebook: [Fareham Art Group](https://www.facebook.com/FarehamArtGroup)