



BROADBRUSH

Newsletter of Woking Art Society

AUTUMN 2018

MESSAGE FROM THE CHAIRMAN

Alan Manie

Well, I am coming to the end of my year as acting chairman and will be handing over to Sue Hinton at the AGM in January. I know the Society will be in good hands.

I'm also pleased to report that the Society is in good shape. Membership is holding up and it is pleasing to see some new people joining. The Society now has a website that's working well for us and a presence in the social media world. Our finances are sound; so we were able to invest in new display screens and a new projector this year.

We put on a quality show at the Lightbox in October, although actual sales were disappointing, and the four outdoor exhibitions in June and September were successes too. We continue to have an excellent series of monthly demonstrations and two well-attended workshops in spring and autumn.

Woking Art Society depends on a small, but dedicated team of individuals who make things happen. Pino Cammisa joined the team during the year. Initially he volunteered to be the Membership Secretary, but our treasurer Sue Waters has indicated her wish to stand down, so Pino will take on that role for which he is well-qualified.

We are lucky to have found Annmarie Shenton, who is willing to take on Sue Hinton's current role as Membership Secretary. But, with Margaret Sharpe also having indicated her wish to stand down as Publicity Secretary, the committee is looking for someone to take on that important task, along with a Deputy Exhibitions person who can support Sue next year in organising our exhibitions (*there is more detail about both roles later in this newsletter*).

The Society started in 1943 and is still going; but we mustn't take things for granted. We live in a changing world and different generations have different priorities and ways of doing things.

However, there are some constants. There will always be art and as social creatures we will always like to mix with like-minded people in pursuit of the dream, so I wish the Woking Art Society continuing success.

EDITOR'S NOTES

Sue Hinton

In this bumper issue of Broadbrush, we cover quite a variety of topics as well as matters relating to the Society itself.

Ron Best has been following in the steps of Cuban artist, Wifredo Lam, with collective drawings in mixed media. While Hannah Bruce explains the value of social media and her recent experiences in Norwich, for those of you interested in printmaking, Annee Robson talks about what's on offer for fellow Society members at a Guildford-based open access fine art printmaking studio.

Meanwhile, Laney Randall clearly likes extremes. Her trip to the frozen north reported in the Spring issue of Broadbrush was followed by one in the extreme heat of Brazil, accompanied of course by her sketchbook. It sounds like an amazing trip.

The next issue of Broadbrush will be published soon after our Spring Exhibition 2019. If there's something exciting happening in your art life or you'd like to share your thoughts about an exhibition or something else art-related, send me your draft while it's fresh in your mind rather than wait until March. If you can supply relevant images (as a jpeg, png, pdf or tif) too, even better.

Post to me at:
Rangewell 5 Pirbright Road
Normandy, Guildford GU3 2AG

Or email:
sue.wokingart@btinternet.com



MEMBERSHIP REPORT

Sue Hinton

After six years in the role, this will be my last report as Membership Secretary. When I started in 2012 we had 199 members. Today, like the majority of similar societies, our numbers are lower but still respectable at 152 members – although, once again, this is down on last year which finished on 170.

Our current membership is made up of 55 associate, 93 full and four honorary members. We have had 16 new people join us this year, which is brilliant – please encourage more of your friends to come along too! Conversely though, there are four current members who have already told me they won't be renewing their subscriptions for various reasons and, sadly, as was announced at the October meeting, Steve Darnley died in September. She had been an associate member since 2012.

We will be retaining the same membership fees for 2019 as we've done for the last five years – that is £26 for the year or £13 for full time students and those who join after 1st July. The prices at the door will also remain the same at £1 for members and £3.50 for guests.

So, with the facts out of the way, it only leaves me to tell you that Annmarie Shenton (one of the 16 new members this year) has stepped up to the plate and will be joining the Society's committee in the role of Membership Secretary very shortly – just in time to send out the subscription renewal notices at the end of November.

VOLUNTEERS NEEDED

Woking Art Society is run by members for members and the common denominator for membership is a love of art. Whether or not you're an artist is irrelevant.

However, if it's to continue to thrive and run a full programme of demonstrations, exhibitions and workshops, we need more people to join the committee and help run the Society.

While the Chairman and President are typically elected for three years, there's no specific timescale associated with other roles. Several current members have been on the committee for many years and two now want to step down.

While we've successfully found a Membership Secretary and a Treasurer (with grateful thanks to Annmarie and Pino Cammisa respectively), we urgently need to fill the roles of Deputy Exhibitions Secretary and Publicity Secretary.

The committee meets one evening in every six to eight weeks, unless there is a specific issue to discuss or event to prepare for. We benefit from and dip into each individual's particular strengths, working very much as a team to ensure no task becomes too onerous for any single member.

If you'd like to get more involved and have a voice in making things happen within Woking Art Society, please get it touch as soon as possible either with myself or Alan Manie:

E: sue.wokingart@btinternet.com
T: 07484 386830

E: alan.manie@btinternet.com
T: 07740 626049

DEPUTY EXHIBITIONS SECRETARY

The primary task here is to organise the four Outdoor Exhibitions on the second and third Saturdays in June and September.

You don't need to do everything yourself, but you'll be responsible for making sure things happen at the right time and that the various tasks necessary to make things happen are appropriately allocated to other Society members.

Secondly, you'll help me as necessary in ensuring the smooth running of our Spring and Autumn Exhibitions at The Lightbox.

PUBLICITY SECRETARY

You'll work closely with Hannah Bruce (our Social Media expert) to raise awareness of the Society and make sure as many people as possible know about the various events. This will include booking poster sites with Woking Borough Council and inviting the local press and other guests to exhibitions.



PRINTMAKING ON YOUR DOORSTEP

Annee Robson

Like Woking Art Society, Ochre Print Studio is all about welcoming and encouraging artists of all abilities to engage in creative processes – in this case, traditional printmaking and contemporary print technology.

Ochre offers a varied programme of courses, talks and demonstrations throughout the year, including visits and masterclasses by well-established artist/printmakers.

Located in the Lockwood Centre on Guildford's Slyfield Industrial Estate, ours is the largest open access printmaking studio in the south east of England. Our spacious and well-equipped studio provides a safe, friendly and inclusive environment with an extensive range of equipment, including facilities for screenprinting, photopolymer, intaglio, relief and textile printmaking.



We promote safer printmaking practices and processes that are less harmful to health with lower environmental impact than traditional methods. Nonetheless, printmaking still uses a variety of chemicals and substances; their ultimate safety is dependent on informed use and we offer all necessary advice on this.

Members are offered reduced rates on courses and invited to exhibit their work during the studio's annual exhibition. Further exhibition opportunities are offered for selected shows each year. In addition, those who have attended courses and experienced printmakers can use the facilities during four Open Access sessions available each week – provided they are capable of working independently and have completed a studio induction session first.

Ochre also offers two annual Artist's Residencies and a programme of three-monthly Internships. Technicians and those helping with the day-to-day running of the studio are offered in-lieu time in the studio for the work they do to support us.



Getting practical in Intermediate Linocut (above) and Non-Toxic Etching (below)



You'll find lots more about Ochre Print Studio on the website – www.ochreprintstudio.co.uk – or feel free to get in touch:

david.sanders@ochreprintstudio.co.uk
annee.robson@ochreprintstudio.co.uk

EDITOR'S COMMENT

I've not yet found the time to get directly involved in Ochre Print Studio's many activities, but I can recommend the fortnightly Coffee Break newsletter that lands in my email box on a Monday morning and can be downloaded from Ochre's website. It's great for news of up and coming exhibitions and events generally.

PAINT OUT NORWICH OCTOBER 2018

Hannah Bruce

I write this having just returned from a fantastic five-day plein air painting event in Norwich called 'Paint Out Norwich'. Now in its fifth year, the event is run every October for all those that have the time and inclination to do art and travel.

I applied for the event in July of this year. The application process required me to submit three paintings for consideration with David Curtis judging on merit which artists, from all corners of the UK, would be accepted to take part. Suffice to say, I was absolutely delighted to learn that I'd been accepted as one of 35 national artists to take part in the full competition. Strictly speaking, selected artists were free to attend the event on the days they chose, but I elected to do all five days and the opportunity of nocturne painting also.

Day one came around very quickly and, with much excitement and anticipation of what lay ahead, I left Woking in the early hours, taking the train to Norwich. On arrival I was very fortunate to have an excellent host, a dear friend of mine who was also taking part. Like many things in life, experiencing events with people you know, just helps to make an enjoyable event that little bit more special.

Paint Out Norwich was extremely well organised with daily itineraries on where to meet, what we would be doing, themes to paint for in competition style and how these would be judged. Each day saw us starting at 8.30 am with all artists convening in Norwich to have our board/canvas/paper officially stamped to authenticate that the artwork produced was indeed created during that specified event and within the timescales allotted; how exciting!

Post stamp, we had our individual itinerary and a local map of the area where we were based to paint per session. Throughout our time in Norwich we were free to paint as much as we wanted in accordance with the theme provided. However, we were only able to select one piece of art per day to be submitted for the open public exhibition at the Hostry Visitors and Education Centre at Norwich Cathedral on the final Wednesday night.

The five days were very varied. The daily schedules enabled artists to do their own painting whilst at the same time experiencing some wonderful demonstrations on a range of themes and ideas.

Having arrived on Friday night, Saturday and Sunday involved morning painting with the opportunity to do nocturnal art in the evenings, while on Monday and Tuesday it was morning and afternoon sessions of art only.

I often found myself wanting to apply a different artistic style and medium for each view as they unfolded before me.

The clear majority of the art locations were situated throughout Norwich city centre. Some were unusual in that they they are soon to be pulled down (Anglia Square) or closed (Unilever Colman's Mustard Factory). I felt as if I was painting history and so some of my work was quirky towards that end.

Overall the weather was kind considering that it was October. We had two sunny days balanced out with two quite miserable ones. Nevertheless, this did not hinder me and, overall, I did eight paintings.

As a collective, we managed to get the event into the media twice. Once because the overzealous security guards at Anglia Square wanted to kick us out of the shopping precinct – apparently we were a danger to the public! A newspaper and reporting crew turned up to interview us.

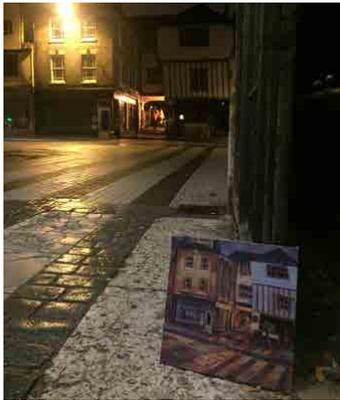
Then, on the final day, there was the awful moment that James (the organiser) lost his entire easel and painting over the bridge as it fell into the river! Another organiser (Katy) took photos of John the artist stripping down to his undies and diving off the bridge to go and retrieve it. Needless to say John won the 'Spirit of Plein Air' Award.

Overall, I had an amazing time. Personally, I must say that my favourite paintings were from the nocturnes – both from other artists and of my own work.

I enjoyed using a red ground.



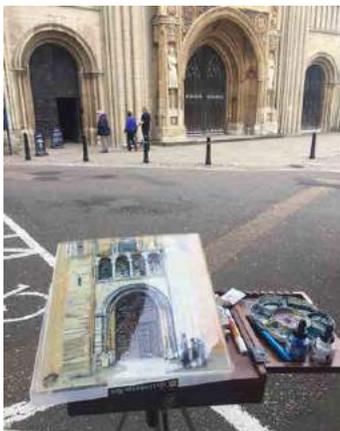
This one got so wet the stretch bars warped.



Colman's Mustard themed piece based upon the interior of the building.



Working on resin sheet front ink drawing and back acrylic.



I started by going for a Bauhaus feel on this one but it adapted by the end.



Normally I would splatter blue beforehand but it was so cold the test sheet took all the two hours to dry.



One of my favourite highlights was on the Monday afternoon getting the chance to go to the Norwich based Apple store and borrow iPads to experiment



with a drawing tool called Pro Create, which I loved. At the awards ceremony, on the final night, after so much art being produced, it was lovely to see so many very good artists get great awards. Roger Dellar came second in the oil prize.

At the end and to my utter surprise the organisers awarded me with the 'Spirit of Norwich' award! Amazing! Apparently, this was selected and awarded by the judges personally 'for my diverse collection of artworks of Norwich in various media and styles'. I was so proud.

It's an incredibly well organised event, Norwich is a beautiful city to paint and you get an exhibition for two weeks at the end of it. What's not to love?

AUTUMN EXHIBITION AT THE LIGHTBOX

Sue Hinton

I'm pleased to report that my second stint managing an event at The Lightbox went a lot more smoothly than the first one – partly because I knew what to expect and mostly due to the efforts of the many members who helped with setting-up and stewarding our Autumn Exhibition plus, of course, all the artists who submitted works. Huge thanks go to all of you.

There were 110 submissions and, after consideration by three independent judges, 85 paintings were hung.

It's worth saying at this point that none of our judges was familiar with Woking Art Society and all were very impressed by the overall standard. It was much higher than they'd expected and they thought all submissions were worthy of hanging, if we'd had the space.

You might like to note too that, in addition to composition, use of chosen media and general skill on show, a key consideration when judging is the way each work is framed. Our judges felt several paintings were let down by not being presented as well as they could have been. So, as tempting as it is to try to save money, think carefully before deciding to re-use an old frame for your next submission.

Although sales were down (six paintings, with a total value of £825), this exhibition was one of our best, receiving really good feedback from Lightbox staff as well as visitors. To quote from the visitors' book:

"Some really amazing and inspiring works."

*"Lovely surprise – great lunchbreak.
Carry on the good work."*

"Very impressive."

After our complaints last time around, The Lightbox acquired some additional spotlights so the lighting in the Prize Fund Gallery was much improved and a slightly different layout of our display boards outside the room itself allowed for better movement through the gallery and particularly for the private view.

A couple of issues arose regarding the Schedule A requirements and arrangements for collecting unsold works at the end of the exhibition. The committee will discuss these and any changes felt to be necessary will be implemented for Spring 2019.

And so to the winners

Woking Art Society achieved no less than three notable firsts with this exhibition. It started with the judges being unable to restrict our highly commended prize winners to just two. So for the first time ever we awarded three prizes and congratulations go to:

- Bryan Jones
- Louise Rowe
- David Whitson

Then we come to the trophy winners:

- Autumn Trophy – Hannah Bruce
- President's Cup – Hannah Bruce

No, your eyes don't deceive you. For the first time in our history (we think), the public and our judges agreed!

The President's Cup is awarded to the artist whose work receives most votes from exhibition visitors and a total of 455 were cast for no less than 74 different paintings, with three scoring over 30 each. The last 'first' for the Society came from the fact that we had a tie in the public vote – albeit for second place, not first – between Clare Abrahamsen's 'The Guardians' and 'Kim Page's 'St Mark's Square, Venice'. So, well done to them too.

Woking's Deputy Mayor, Beryl Hunwicks officially opened our exhibition at the private view. She presented the Autumn Trophy to seven-year old Henry Bruce (with proud dad, Jason looking on) as Hannah couldn't make it on the night. She will collect the President's Cup at our November meeting.



Henry with Hannah's trophy and the Deputy Mayor



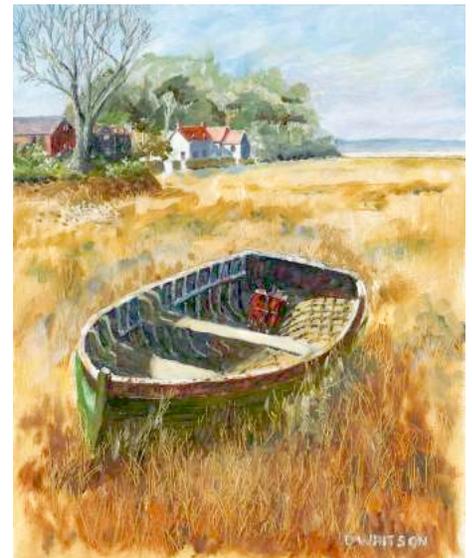
*Autumn Trophy and President's Cup: London Charing Cross
by Hannah Bruce*



*Highly commended: Tidal
by Louise Rowe*



*Highly commended: Mastering
the Technology by Bryan Jones*



*Highly commended: Old Boat at
Pin Mill, Suffolk by David Whitson*

IT MAY NOT BE ART, BUT SO WHAT...?

Ron Best

From time to time I meet in London with three former colleagues to go to a gallery and have a pub lunch. All three are retired academics; their specialisms are Art, Mathematics and English Literature; my own is Education. Some 18 months ago we went to see an exhibition of the work of the Cuban artist Wifredo Lam (1902-1982) at Tate Modern, and enjoyed it greatly.

Lam was in Paris in 1940 and, when the Germans invaded, like many other artists and intellectuals, he fled to Marseille, where he gravitated to the circle around the Surrealist leader, André Breton.

It was eight months before they could board a ship which took them to Martinique, from where Lam returned home to Cuba. To help pass the time in Marseille, members of Breton's circle made a number of collective mixed-media works, some of which were included in the Tate exhibition.

These took the form of a piece of paper (roughly A4) divided into nine squares. One member would complete a square and pass it on to another, and so on until all the squares were filled. Unlike the children's game 'Consequences', successive squares did not have to be joined to those adjacent to it and there was nothing to suggest that previously completed squares were hidden from view. *For examples of the collective drawings done by Lam, Breton and others, google 'Wifredo Lam collective drawings Marseille'.*

I suggested to my friends that we should do something similar, but (obviously) with just four squares to each one. To my surprise, they agreed!

There were just two rules to begin with: we were free to use any medium for any subject we liked, and one's contributions should not damage another's work. Later, a third was added: we could exceed the boundaries of our square (and so connect with the neighbouring ones), provided we left an equivalent space in our own square to allow someone else to do the same.

To date, 23 collective works have been completed, something I never dreamed would be the case when I made the original suggestion.

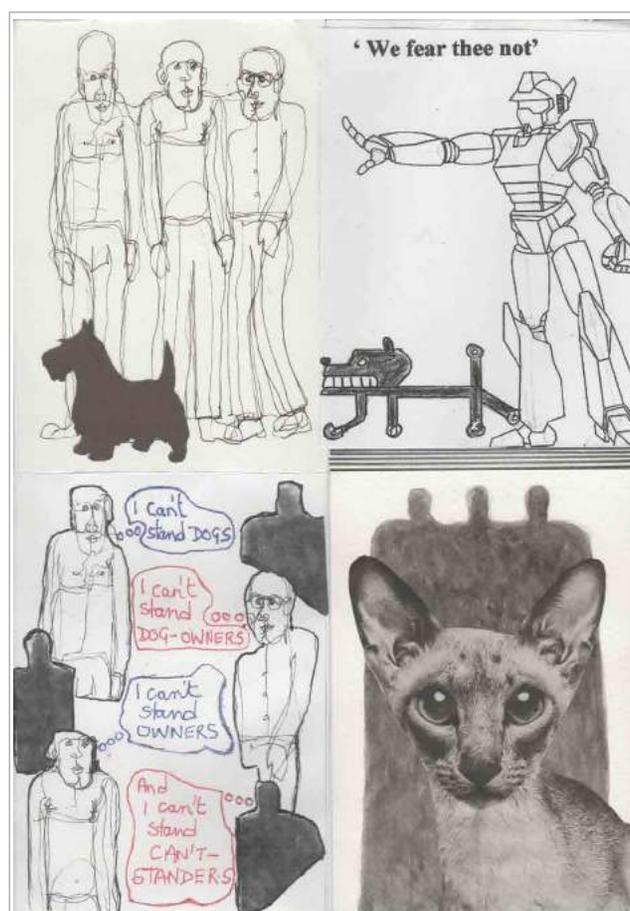
Are they 'art'? That is perhaps for others to judge; but, to my eye they have many of the qualities of art. They are inventive, playful and thoughtfully composed; they employ established media (including acrylic, pencil, ink and collage); some are enigmatic, while others have a clear message.

Most often, whatever subject is used to start a sequence informs and/or is built on in the squares which follow and there is a surprising continuity in colour and tone in many of them. A good many 'borrow', quote or allude to well-known works of art and literature; some include political comment and cartoons; others include poetry (original and translated).

All of us have suffered the loss of a loved one and this is reflected in some of the pieces – perhaps there is a therapeutic function at work here for some of us – but there are others where it is a sense of the humorous and the ridiculous that dominates.

And there are always surprises: a square with formulae or equations is not necessarily the work of the mathematician, and not all of the poetry and literary allusions come from the English specialist.

With the permission of my chums, here are some of our collective works to give you an idea of what we get up to – I should be very interested to know your reactions!



REPORTING FROM BRAZIL

Laney Randell

My husband and I have just returned from Brazil in a trip that took in the Pantanal (the world's largest wetland area – it's larger than the UK), the Amazon and Ibitipoca. We were extremely lucky to see jaguars, giant anteaters, marsh and rocket deer, caiman, foxes, capybaras, peccaries, snakes, rabbits, armadillos, tarantulas and a myriad of bird life, not to mention local people living self-sufficiently in the jungle with only monthly visits from a doctor, who arrives by boat.

A four-hour drive out of Rio de Janeiro, Ibitipoca used to be a coffee plantation before an extremely wealthy Brazilian in the construction business bought these 5,000 hectares and turned it into a massive conservation area. A vast kitchen garden grows vegetables for guests and workers alike and the sewage and water purifying system is designed like the one at Highgrove. It is a truly amazing place with sculptures depicting peace and tranquillity all around it.

Renato has planted literally millions of trees, employs and supports the locals who, in turn, design and make wooden constructions that pound flour from rice and crush sugar cane, all driven by water. His great mission is to rescue the Muriqui monkey, the largest in Brazil, before it becomes extinct. There's also a huge animal sanctuary and we were very lucky to see a maned wolf, only found in Brazil, just before it was released.

We flew by helicopter back to Rio, about 40 minutes over mountains and jungle, before flying over the city and Copacabana beach, taking in Christ the Redeemer and other well-known sights.

This was a truly remarkable and humbling trip to meet unknown people with a tremendous passion to save our very special planet and the animals who inhabit it.



Some of the sculptures at Ibitipoca

Some pages from the sketchbook that travelled around Brazil with Laney



MAKING SOCIAL MEDIA WORK

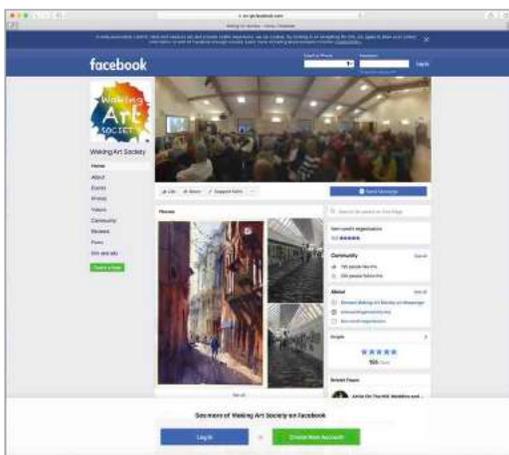
Hannah Bruce

You may not use social media yourself, but it's worth knowing it can be an invaluable information source for people willing to use it. As Woking Art Society's Social Media Secretary, it will come as no surprise to learn that I'm passionate about social media and equally keen to make sure the Society benefits from it as much as possible.

We are creating a social media history for the future of the Society. All our activity within social space works alongside Woking Art Society's own website (for example, there are links between it and our Facebook pages). While we are primarily using Facebook for social media, of course, the website and other avenues are always targets for our online development and event ticket sales.

We use Facebook to promote both ourselves and other art societies in joint endeavours, helping to establish a network of Surrey Societies and keep them running at a high level. We also use the platform to give value to our community, by sharing national events or articles of interest to artists. So, we are not always focused primarily on Woking Art Society.

But social media success is all about sharing and it would help if other Society Members took a more active role too. Because, although I make every endeavour to keep interest levels ticking over all year all the time, on the odd occasion something might slip through the net. In order to avoid this, please do make your own art-related public Facebook posts and share them to our page. That way your event, article or thing of interest is sure to be featured. Likewise, please 'share' on your own personal pages any articles you like.



Live film is the way of the future online and is already happening in social media. You will have noticed me filming at some of our demonstrations. Uploaded on Facebook, these films have proved popular in promoting both the artists and Woking Art Society. My husband also filmed extensively at The Lightbox during the Autumn Exhibition Private View; although we initially intended to stream this live, on this occasion we decided to edit first and you'll be able to see the relevant uploads on the site by the time you read this newsletter.

If you have any questions about social media in general or how you can help the Society through it, just ask me – and don't forget to keep an eye on the website too for news updates and the gallery of members' works.

We seem to be getting it right as, since January 2018, we have had 600% growth in Followers on our Facebook page and much of the interest in the Resins Workshop that will be running in November was as a direct result of social media activity.



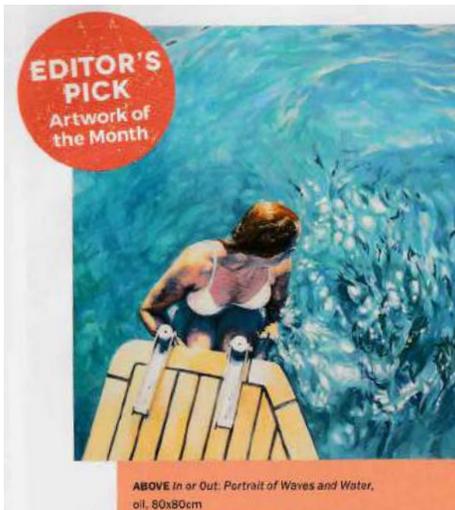
MEMBERS' NEWS

HANNAH BRUCE

It's been an exciting year for Hannah, who's been making a quite name for herself in the art world.

As well as being a two-time winner at our own Autumn Exhibition and being awarded 'Spirit of Norwich', back in the summer she won the second prize and the public vote at the 'Windsor Castle Plein Air' competition along with a prize in the timed paint out at 'Art in the Open Ireland'.

And if that's not enough, Hannah's work was 'Editor's Pick' in the July issue of Artists & Illustrators and she's been taken up by a Windsor Gallery.



ABOVE In or Out: Portrait of Waves and Water, oil, 80x80cm

HOW I MADE...

July's winner **HANNAH BRUCE** on how she painted her winning art

I loved how the composition could work as a square with a sweeping, circular motion. I blocked in the colour, then added translucent layers of teal and blues. A scrubby wash of oil colour and turpentine reduced the sharp edges of layers before adding more coats – focusing my sharps on the swirl. I made darks darker and added halos around the lights with soft yellows and pinks because it was too white.

www.artistsandillustrators.co.uk/hannah-bruce

PORTFOLIOPLUS

GET YOUR WORK SELECTED

• Each month, we select seven Portfolio Plus artworks on a theme to feature in our Editor's Pick email, which is sent to more than 50,000 people. Our favourite wins a £50 art materials voucher from Pegasus Art.

• Our next theme is holidays. Portfolio Plus members can submit artwork online at www.artistsandillustrators.co.uk/submit-editors-pick before 11.59pm on 22 August.

• Not a member? Sign up to Portfolio Plus for just £2.49 a month to share, showcase and sell your art from a dedicated webpage. www.artistsandillustrators.co.uk/register

JOHN BUNCE, HS, SLm

John too has had a good year with his miniatures being accepted and hung in the annual exhibitions of the three national miniatures' societies – The Royal Miniature Society, The Hilliard Society and The Society of Limners. Most recently he won the George Weil Award at Guildford Art Society's 2018 autumn exhibition.

MARGARET SHARPE

Artists & Illustrators also featured a letter from Margaret – reproduced below – explaining how she manages to paint on trips down under.

GLOBETROTTING WITH ACRYLICS

Reading Richard Holland's advice on how to travel light when sketching on location (August, issue 394) has prompted me to tell readers how I travel internationally with my acrylic paints. I fly to Australia most years to spend time with family but can't bear to be deprived of painting opportunities. To keep things lightweight I employ a used plastic ice-cream box, fill it with small tubes of slow-drying acrylic paint (because of the dry climate), and short-handled brushes and a few pencils. An acrylic paper pad and a sketchbook go in the bottom of my case.

When I paint, I use the ice-cream container as my water pot and the lid as a palette. I turn a kitchen chair upside down on my sister's table and prop the acrylic pad against the back legs for an easel and I am set to go.

Margaret Sharpe, Woking, via email

POSSIBLE EXHIBITING OPPORTUNITY

You may remember that we mentioned a while back that there was a possibility of a collaboration with **Woking Hospice** – a suggestion that came initially from our patron, Rhod Lofting, who is also involved with the Hospice.

While we hope there might be an opportunity to stage a mini-exhibition there, discussions are on-going and we'll keep you posted.

