



BROADBRUSH

Newsletter of Woking Art Society

SUMMER 2026

REPORT FROM THE CHAIR

SUE HINTON

We are already halfway through this year and there is just one more demonstration before we take our traditional break for the month of August. After all the planning and activities around the Spring Exhibition at the Lightbox Gallery I was expecting the second quarter of 2026 to be a little quieter and, indeed, we have had two excellent demonstrations from Rob Perry and Roger Dellar along with a very insightful appraisal session led by Melanie Paice.

However, policy changes at the Lightbox Gallery have brought fresh challenges for Woking Art Society, challenges which could have far-reaching effects on future activities and our finances.

Storage issues

As part of its need to make significant cost savings, the management team at the Lightbox is looking to either reduce the space it rents at Heather Farm or, more likely, move out completely. Either way, it will no longer be able to store Woking Art Society's assorted exhibition paraphernalia, so we have been asked to remove everything by the end of August.

The Society has been lucky to have access to free storage for more than 12 years and initial enquiries about suitable alternatives have revealed that most commercial space comes at a price that would blow our budget. However, we are hopeful that we have found a temporary solution that will enable us to meet the removal deadline set by the Lightbox; but we will continue to look for something more permanent that doesn't necessitate an increase in charges for members.

That said, if anyone has an empty garage or knows of any low-cost rental space, please let me know on the usual email:

sue.wokingart@btinternet.com

Outdoor exhibition

As we approached the Society's first outdoor exhibition of the year, another change at the Lightbox Gallery gave your committee members a different headache.

New health and safety rules meant that we could no longer access Heather Farm without being accompanied by a member of the Gallery's own staff during their normal working hours. We have now discovered that, in practice, this means Monday to Wednesday between 10.30 am and 5 pm, this being the days that the Building Manager works.

Not only were we not able to repair our exhibition boards as intended ahead of the planned outdoor exhibition, but we were also unable to collect them on Saturday 27 June as we would normally have done.

Had Hannah Bruce not stepped in and offered us her own set of display boards for the day, we would have had no choice but to cancel the exhibition. In the end, everyone rallied round to find substitute equipment from a variety of sources and we were able to put on a good show on a very warm day – although, thankfully, in the high 20s and not the excessive 30+ temperatures of the previous week.

Our next outdoor exhibition is not due to take place in Mercia Walk until Saturday 19 September. We hope by then to have sorted out our storage issues so that the event can take place in the normal way.

In the meantime, I hope you enjoy the rest of the summer. I look forward to seeing you all again at the Vyne on Saturday 5 September, when our demonstrator will be Will Dyke who will be introducing us to linocut print making.

SOCIETY NEWS

HELP NEEDED AT DEMOS!

Anyone who has attended a monthly meeting in the last few months at the Dramatize Community Hall/The Vyne will have noticed that Eleanor Reed is rushing around trying to wear several different hats.

As our Treasurer she is responsible for entry fee collection and recording but, in the absence of other volunteers, she has also been operating the camera and projector following the departure of Colin Howard. Added to which, with Anne Dear unable to continue following her ankle injury, Eleanor has taken on her tea rota organisational tasks too.

It's too much and it's not fair.

If you are physically able to carry out these tasks, please consider volunteering your services:

TEA ROTA ORGANISER

The task is to organise four volunteer helpers at each meeting and make sure we have adequate supplies to provide hot drinks and biscuits for members during the half-time break.

As we have no cupboard storage at The Vyne, all supplies must be brought in each time, along with two storage boxes containing two teapots and two small electric kettles.

PROJECTOR OPERATOR(S)

Similarly, the camera and projector equipment used for demos can't be stored on the premises. So, we need a volunteer or, ideally, two people to share responsibility of taking care of the equipment and bringing it to each meeting – it's kept in a large wheelable holdall.

You will also set it up and adjust the camera as necessary during the demos – full training will be provided.

If you can help, please contact one of our Programme Organisers, TJ Cipullo or Tracy Aldous via the workshops email:
[***wasworkshops@gmail.com***](mailto:wasworkshops@gmail.com)

UPDATE ON TECHNOLOGY

In the Spring issue of Broadbrush I reported on the need to update the way Woking Art Society operates by taking advantage of technology, specifically looking at our website, document storage and social media.

WEBSITE

I'm delighted to say that I have now passed over responsibility for managing our website to Chris Godsave. With more technical knowledge than me, his first recommendation was not to go ahead with the proposed change of hosting system because the current one provides excellent search engine optimisation. This ensures our members' mini-galleries almost always appear in the top results' listings in Google, something that none of the other low-cost hosts seem to be able to offer.

Chris has also made some changes to the site and I would encourage everyone to visit it regularly for updates and current information about what is happening. For example, there is now a banner on the home page signposting the next event – at the time of writing it's for Fiona Hooper's demonstration on 4 July.

Last week, any members wishing to participate in the outdoor exhibition could click on the home page link advertising the event and find all necessary details about timings and what to bring.



DOCUMENT STORAGE

Your committee members agreed that Google Workspace appears to offer a viable option not only to store and share documents about the Society (mostly currently held on their own personal computers), but also to create a custom email address and enable video meetings.

However, the most cost-effective option available includes a single email. This means that, while we can create multiple email addresses – for example: chair@, secretary@ or membership@ – they are aliases. All emails sent to these addresses will arrive into the same central WAS inbox. This has the potential for some confusion.

It has therefore been agreed that we will undertake a trial of the package before committing to a longer-term contract. We hope to get this underway in the next month.

SOCIAL MEDIA

In theory at least, the custom email that comes with Google Workspace will enable the members of our social media sub-committee to better share and control the admin associated with our Instagram and Facebook postings.

In the meantime, the increased and more co-ordinated activity on the Society's social media accounts over recent months is producing some very encouraging results.

In the 30 days up to 8 June 2026 our Instagram content reached 3,391 accounts, representing an increase of 103% compared with the previous 30 days. In other words, we more than doubled the number of people seeing Woking Art Society content, which is fantastic news. Particularly encouraging is the fact that 72.2% of all views came from people who don't currently follow the Society's Instagram account.

This suggests our content is reaching well beyond our existing audience and that Instagram is increasingly recommending our posts to new users.

Reels continue to be by far our most successful content format, generating 87.5% of all views and 81.5% of all interactions. This indicates that short-form video content is currently the most effective way for us to increase visibility and attract new audiences.

Engagement levels remain healthy, with 484 interactions recorded during the 30-day period, including likes, comments, saves, shares and reposts. We also gained 30 new followers, resulting in a net growth of 20 followers after accounting for unfollows.

These figures suggest that recent efforts are helping us reach new audiences. The challenge going forward will be to continue growing our visibility while converting more of those viewers into long-term followers and, ultimately, visitors, members and participants in Society activities.

In summary:

- Reach increased by 103%
- 72.2% of views came from non-followers
- Reels generated 87.5% of views and 81.5% of interactions
- We achieved a net gain of 20 followers
- Our content is reaching significantly beyond our existing audience

There has been a similar trend on Facebook.

Overall, the data indicates that our social media efforts are moving in the right direction and helping to raise awareness of Woking Art Society beyond existing membership and followers.

Well done everyone and keep up the good work!

OUTDOOR EXHIBITION

Firstly, a big thank you must go to both my fellow committee members for making our first Outdoor Exhibition of the year a reality and to all the artists who mucked in to help on the day, as well as showing some excellent work.

Although it was a hot, sunny day, temperatures were a little lower than those of the exceptional heatwave we'd been experiencing in previous days, encouraging a few more shoppers to venture out. While this resulted in reasonable footfall and interest, unfortunately it didn't translate into buoyant sales.

There were 12 sales of which five were folios, four were framed paintings and three were cards with total sales value of £489. Elaine Winter was the day's winner, selling two folios and a framed work.

WOKING ART SOCIETY AT THE SURREY HISTORY CENTRE

You will find a brief history of the Society under the 'About Us' page of our website but, if you'd like to drill down further, stop off at the Surrey History Centre in Goldsworth Road, Woking.

Part of Surrey County Council, the History Centre exists 'to acquire, preserve and make available to the public' documents relevant to the history of the county. In addition to being the place of deposit for official records for the county and district councils and civil parishes, it is also the authorised place for deposit of tithe and manorial records along with private records for locally based companies and organisations.

Woking Art Society started life in the 1920s and, apart from a short break during WW2, has been encouraging interest in all forms of the visual arts ever since. Over the years it has accumulated a vast range of documents from minutes of meetings to exhibition schedules.

Until quite recently it was the Chairman's and the Secretary's joint responsibility to keep documents safe for posterity. With paperwork stretching to multiple boxes by 2013, it was agreed that the Surrey History Centre would be a good place to store everything.

In October of that year, our then Chairman Alan Manie lodged the first set of records. Since then we have deposited two further batches, the most recent in May.

Anyone who visits the Centre can have unrestricted access to view our records on the premises.

You will find copies of committee and annual general meeting minutes back to 1943 and programmes to 1960. Although there are some gaps, additional records include exhibition catalogues, newsletters, correspondence, newspaper cuttings and photographs.

MAY WORKSHOP

After a fascinating watercolour portraits demonstration in April, Rob Perry returned to Woking Art Society on Saturday 16 May, this time to Brookwood and a workshop where he shared his knowledge and skills on '*Putting the colour into watercolour portraits*' with a packed house.

Feedback from attendees has been very positive, so there's a strong possibility we'll see Rob again in the future.



SUPPORTING WEYSTONE MANOR



www.barchester.com/home/weystone-manor-care-home

A brand new, purpose-built care home has just opened in Woking and, having had a guided tour, I can vouch for the fact that it is like no care home I've been to before.

Indeed, Weystone Manor is more like a five-star hotel with facilities including a café serving homemade cakes, a cinema to watch the classics and relaxing spa bathrooms on each floor. This reflects the person-centred approach and focus on independence, dignity and choice that parent company Barchester Healthcare is known for.

The management team is keen to make the home part of the local community and to work with local organisations. With that in mind, Woking Art Society has been approached to participate in an Open Weekend on Saturday 18 and Sunday 19 July by providing a small selection of works to be displayed in the entrance hall. These will be supplied by committee members.

A wide range of people of all ages will be visiting Weystone Manor over the weekend; so, this is an opportunity to promote the Society, as well as to show our support for a local resource that may also provide us with a location for a future pop-up exhibition.

Feel free to drop in over the weekend to see the home – and our artworks! – for yourself.



You're invited to our
Open Weekend

18th – 19th July • 10am – 4pm

A luxury care home for you.

When considering care for yourself or a loved one, it's important to find a place that values you for the unique person that you are.

Our dedicated team seeks to understand more than care needs. We get to know each person's life story, passions and preferences to shape their care, support and experiences – bringing joy, purpose and fulfilment to each day.

Find out how we can help at our Open Weekend.
Call to book an appointment:

01483 937 911

Weystone Manor Care Home

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MEMBERS' NEWS

SURREY HILLS PLEIN AIR PAINTERS

At the beginning of June, the Surrey Hills Plein Air Painters – including **Samara Cooke, Anne Dear** and **Tracy Aldous** – enjoyed a beautiful day painting at RHS Wisley.



WEST SURREY ARTISTS

The West Surrey Artists exhibited at the Denbies Gallery in Dorking in June. Several Woking Art Society members are part of this group including **Julia Aspin, Bara Aylwin, Fran Bunting, Elisabeth Carolan, Louise Rowe, Liz Seward** and **Tracy Aldous**.



SURREY ARTISTS OPEN STUDIOS

This year's Summer Open Studios took place from 6 to 21 June and – with apologies to anyone I've missed out – the following Woking Art Society members took part:

LOUISE ROWE

A regular participant in the Open Studios, Louise again opened her home studio in Woking.

ART@CHERRIES

Art@Cherries brings together a group of Woking Art Society members who exhibited together: **Gwen Wolffingrid, Hannah Bruce, Katharine Mann, Melanie Paice, Pam Guess, Sophie Coad** and **Yana Linch**

IOANNA NAMINTRAPORN

Known as 'The Ottershaw Potter', Ioanna opened her home studio in collaboration with friends – a weaver and an artist/illustrator. They offered demonstrations and workshops as well as a vibrant mix of pottery, paintings, prints and pine needle weaving.



In addition, when Ioanna wasn't welcoming visitors to her own studio, she was one of nine artists exhibiting at Walton's Riverhouse Barn Arts Centre from 3 to 21 June.

ASKA GOUGH

Aska is having a busy summer. As well as being one of several artists participating in **Surrey Artists Open Studios** at Lockwood Studios in Guildford from 6-21 June, she ran a **mixed media and resin abstract art workshop** (resin coasters) at the Guildford Institute on 26 June.

Looking ahead, she will be the 'artist in the window' for Art & Grind in Guildford High Street from 1 August and from 7-13 September she will be participating in the **Surrey Loft Artists Exhibition** at Denbies Gallery in Dorking.

All good and, you could say, run of the mill for a working artist. But something that's not is her forthcoming visit to **Ethiopia**.

In August Aska will be spending a week in Addis Ababa working with the charity **Bleu Blanc Rouge Foundation (BBRF)**, an independent, grant-making foundation that seeks to transform the life chances of the most vulnerable children, teens and young adults (www.bleublancrougefoundation.org).

Aska will be running a resin art summer school for young people in care – *and has promised to tell us all about it in the next issue of Broadbrush.*

In the meantime, she is gathering together all manner of art materials to take with her – and you can help!

Dear all,

I have a little favour to ask... 

...in August I'll be travelling to Addis Ababa to run a resin art summer school for vulnerable young people in care. My hope is not only to teach them new skills but also to leave them with materials so they can continue creating and developing afterwards.

I'm planning to take an extra suitcase filled with art supplies, so if you're having a clear-out and have anything you no longer need, I'd be incredibly grateful.

I'm looking for things such as acrylic paints, alcohol or acrylic inks, brushes, pigments, art tools, craft materials, and any other useful art supplies that could have a second life in a creative classroom.

Thank you so much. 

Every donation, however small, could make a real difference. If you have anything you'd like to donate, please send me a direct email art@askagough.co.uk or message me on 07740 868869.

Thank you!



COMPETITIONS & WORKSHOPS

PARKER HARRIS

WHAT GALLERIES LOOK FOR

For many of the Society's members, including myself, painting and drawing is largely for pleasure. We are keen to develop our creative skills and learn more about art, but are not actively seeking a career in art or to be represented by a gallery.

For those who are, the Parker Harris consultancy (<https://www.parkerharris.co.uk>) may be worth checking out.

Founded in 1990, this leading arts consultancy is responsible for organising some of the UK's best-known exhibitions and prizes for contemporary art.

The team – Emma, Penny and Marine – has worked closely with galleries, curators and collectors for many years, providing consulting, PR and social media services, as well as delivering visual arts projects across all disciplines and scales.

They are keen to share their extensive knowledge and experience with artists working across all media, mentoring and helping them build sustainable, successful careers. A key tool for this is online workshops.

WORKSHOP: HOW TO GET YOUR ART INTO GALLERIES

Currently, Parker Harris is offering a special price session for early birds to this workshop – £9 instead of £19 for an unspecified period.

As part of the introduction to the one-hour training session, we are told that '*what galleries look for is more formulaic than most artists realise*' and that they can be summed up as:

1 **Quality.**

Show your best work, well presented.

Make sure you have clear images of your work, and they are properly captioned: title, year, medium, size, price.

2 **Consistency.**

Galleries want to see a body of work, not just a few pieces.

Ideally, they'd also be able to sense a recognisable 'voice' in your practice.

It doesn't mean you should only work in one media or style, but the works you show a gallery should have a common thread, theme or aesthetic.

3 **Activity.**

You don't need to have a very long and exhaustive CV. But it should show you're proactive as an artist.

Whether you take part in open calls, you put on your own exhibitions, you make your own opportunities... even hosting an open studio or an online exhibition. Galleries simply want to see your desire to be successful.

If you'd like to find out more and get some practical suggestions on how to show this in your portfolio or on your website, how to find the right gallery and how to approach galleries, go to the website:

<https://www.theartladder.com/galleries-workshop>

And if you'd like to get a free taster of Parker Harris training, before spending any money, there is currently a **FREE WORKSHOP** designed for artists who are doing a lot but not seeing results.

WORKSHOP: PLANNING AS AN ARTIST.

This hour long session aims to ensure you know what to focus on, how to avoid wasting time on the wrong things and how to find the right opportunities for your work.

You'll find this on the home page of the website: <https://www.theartladder.com>

2026 DISCERNING EYE EXHIBITION



Entry deadline:
Thursday 27 August 2026

The Discerning Eye is an educational charity established to encourage wider understanding and appreciation of the visual arts and to stimulate debate about the place and purpose of art in our society, and the contribution each one of us can make to its development.

Entries are now open for the 2026 Discerning Eye Exhibition, an annual show that celebrates small-scale works by UK-based artists across all disciplines. The exhibition runs at the Mall Galleries from 13 to 21 November 2026, alongside a virtual gallery showcasing all shortlisted works, with commentary and introductions by the selectors. Prizes will be awarded at an event at the start of the exhibition.

Now in its fourth decade, what sets this exhibition apart is its unique selection process. Six prominent art world figures: artists, critics and collectors, each curate their own section of the show entirely independently, resulting in six distinctive exhibitions within the whole.

The majority of works come from the open submission, giving emerging artists a genuine chance to hang alongside established and internationally recognised names.

This year's selection panel includes:

- Actor and collector Hugh Bonneville
- Collector and art lawyer Jon Sharples
- Artist Dr Jasmine Pradissitto
- Artist Kelvin Okafor
- FT art critic Mel Gerlis
- London Standard art critic Martin Robinson

ENTRY INFORMATION

Open to artists resident in the UK, all works must be for sale and must be within the maximum size limit of 50 cms including framing or stands.

All mediums are eligible and all works must be an original creation by the artist; prints (including prints from iPad drawings), photographs and sculptures are acceptable.

ENTRY FEES

Artists may submit up to six works. Each entry costs £15.

PRIZES

There are numerous monetary prizes ranging from £250 to £2,500 and including the following categories:

The Sculpture Prize	£500
The Cityscape Prize	£500
The Landscape Prize	£500
The Portrait Prize	£500
The Print Prize	£500
The Drawing Prize	£500

To find out more and enter go to: <https://artopps.co.uk/opportunities/discerningeye-26>

THINGS THAT MAY BE OF INTEREST

PROOF THAT URBAN ARCHITECTURE DOESN'T HAVE TO BE DULL!

The [@artsartistsartwork](#) Instagram account is 'an art marketplace built by artist for artists'.

While there are all manner of works from different artists represented here, one in particular caught my eye. I had to smile when I came across this photograph of sculpture as a handrail on the stairs of Schwäbisch Hall's district office in Baden-Württemberg, Germany.

Karl-Henning Seemann's 1981 bronze captures the eternal struggle of getting stubborn animals uphill — and doubles as something to hold onto.



BUILDING PAINS

I spotted this image in the Daily Telegraph on 28 May. Called 'Anguish', this 2.4 metre high sculpture was created entirely from recycled tools and can be found at Leeds' Trinity Shopping Centre.

Constructed by artist Ptolemy Elrington in partnership with Wickes, it captures the stress and financial strain of tool theft on tradespeople.



CANADIAN PENCIL ARTIST

Casey ([@remrov_artist](#) on Instagram) is an autistic artist whose subject matter ranges from animals and trucks to cityscapes. What they have in common is the artist's commitment and passion for detail. He recently revealed a cityscape of Montreal (see below) that is his largest work to date, measuring 3.5 feet high and 10 feet wide. It took some 900 hours over nine months to complete.

Casey says that art began as a personal refuge. To quote from his Instagram account:

"Whenever I was drawing, people left me alone and didn't expect me to communicate," he recalls. What started as a quiet escape grew into a life-long passion, transforming into a career where his remarkable pencil work has captivated audiences around the world. Today, he lives his dream, creating portraits and detailed cityscapes that speak volumes about the beauty in small details.

Casey's precision is what makes his art shine. As an autistic artist, he has a natural focus on detail, something he embraces in every drawing. *"I often use multiple photos combined with my imagination,"* he says, breathing life into each piece with striking authenticity.



I first spotted an article on the BBC website about this London-based artist who was busy preparing his submission for this year's Royal Academy Summer Exhibition. At the age of 103, he is not only still a successful painter, he is also engaging with a worldwide audience via social media, regularly posting on Instagram!

NEVER GIVE UP

LONDON ARTIST STILL WORKING AT THE AGE OF 103!



<https://www.anthonyeyton.com>

Some centenarians are happy to take life easy; **Anthony Eyton** isn't one of them.

His interest in drawing started in 1929 at the age of six and progressed to painting more seriously at the age of 14. He has gone on to enjoy a full and very varied creative career that continues to this day.

Eyton paints people, places and 'things':
"It's what I do, I'm never happier than when I'm putting paint on... it's the only thing I can do and it keeps me in touch with life".

London was always his base, apart from 15 years at his studio in Spitalfields, he's been living in Brixton, painting its market, people, street scenes and his garden and the house interior.

After attending Camberwell School of Art in 1947, he became an inveterate traveller, visiting most parts of Western Europe, then Canada, Mexico, Brazil, North America, India, Ethiopia, Egypt, China, Japan, Hong Kong and Australia, capturing people, beaches, interiors, cityscapes and landscapes all over the world.

Eyton was elected a Royal Academician in 1976 and a member of the Royal Watercolour Society in 1988. In 1982 he was commissioned by the Artistic Records Committee to observe and paint the Gurkha regiment in Hong Kong and the New Territories. The paintings were then exhibited at the Imperial War Museum.

In 1985 he was Resident Artist at the Leicester Royal Infirmary, with subsequent exhibitions held at the hospital, Surrey University and the King's Fund Centre. In 1996, the Government Art Collection commissioned him to record the centenary of the British Embassy in Addis Ababa. Three years later, he was invited by the Tate Gallery to work in the Bankside Power Station prior to it becoming Tate Modern, and two pictures subsequently entered the Tate Collection, in addition to a previous one, purchased in 1977. From 1999 to 2009 he was Resident Artist at the Eden Project in Cornwall.

Eyton has exhibited regularly in solo exhibitions throughout his busy life and his work has also been included in many prestigious public collections ranging from Tate Britain and Modern, the Guildhall Art Gallery and the London Transport Museum to the British School in Rome and The Queen's Collection.



*Open Window, Hanbury Street (1981)
is part of the Tate collection*