



# BROADBRUSH

Newsletter of Woking Art Society

WINTER 2023

## CHAIRMAN'S REPORT

**Sue Hinton**

Welcome to this final Broadbrush of 2023, which has turned into something of a bumper issue. As well as news of members' recent activities and of forthcoming art competitions, there are more general art-related stories that I hope you will find of interest plus a call for volunteers to help with the organisation of our monthly meetings.

This issue includes several articles referencing social media and the advantages it offers to artists who know their way around it. I keep threatening to get to grips with social media myself but, in the meantime, the regular postings of members and, in particular, Elaine Winter, Yana Linch and Hannah Bruce are doing a great job in helping boost Woking Art Society's profile. It now has 866 followers on Instagram and 566 on Facebook.

The last three months of our 2023 programme have provided quite a variety of activities that included an over-subscribed and highly enjoyable workshop with Jamel Akib and three well-supported demonstrations. In October and December we welcomed two well-known artists in Jamel Akib and Chris Forsey, working in oils and acrylics respectively; but in November we saw something very different.

The title 'Portraits in textiles' didn't begin to reveal the depth and breadth of Harriett Riddell's talk and demo. She kept her entire audience enthralled by her story and anecdotes of travelling the world with her sewing machine, creating embroidered art to capture her surroundings. It wasn't just the quality and unusual nature of Harriet's work that impressed, it was also the speed – she produced a sewing machine portrait of Sue Reynolds in less than 15 minutes!

The Society's year will be reviewed in more detail at January's Annual General Meeting, which will, of course, be followed by our traditional tea and cakes. But, for me at least, 2023 has been both interesting and more challenging than expected,

thanks largely to Woking Borough Council and its financial incompetence. *Please see the separate article 'Update on Woking Borough Council' for more detail of how this may affect our Society going forward.*

Unfortunately, it is not only financial management that has fallen short at Woking Council. I'm sorry to say that, as a result, I wasn't able to secure space for a pre-Christmas pop-up exhibition as I had hoped.

On a more positive note, earlier this year, your Committee agreed to continue the 'sharing' relationship established with Guildford Art Society during the pandemic. I'm pleased to report that our decision to invite Guildford's members to attend our monthly meetings for the same entry fee as Woking members, rather than the higher guest rate, has paid dividends.

We've not only had Guildford members attend many of our demonstrations, several have now joined Woking Art Society or said they intend to do so in the new year. As things stand, we will be ending 2023 with a total of 149 paying members, of whom 25 have joined during the current year.

Following the re-introduction of in-person events at Guildford Art Society, the arrangement is now reciprocal; Woking members will also pay the members' rate to attend Guildford's demonstrations and talks.

Now that you are up-to-date with all things Woking Art Society, it only remains for me to wish everyone all the best for Christmas and a healthy, happy New Year.



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## UPDATE ON WOKING BOROUGH COUNCIL CUTS

The extent of the Council's financial troubles has been known for some time but, regrettably, where exactly the necessary budget cuts are to come has yet to be announced and/or finalised.

A report from the Get Surrey news website's Local Democracy Reporter, Chris Caulfield, on 23 November revealed the vagueness of future plans as discussed at a recent Council meeting:

*Opposition members raised flags over the lack of detail in the papers, stating it made approving blanket increases difficult as there was no way to know the extent that they were needed. This was agreed by the executive who said the problem was deep-rooted and part of the council's long-term problems.*

*Cllr Roberts said that officers have worked very hard but that he recognised "the format and that there is missing information, things we would all like, that are just not there". He said: "Councils don't fail because they get into financial difficulty they get into financial difficulty because they failed."*

All this means Woking Art Society and residents alike are ending the year with uncertainty hanging over us all.

It's looking increasingly likely that The Vyne will close along with most other community halls in the borough. If it stays open, hire costs will rise significantly – a 20% increase in community hall fees has been proposed – and it will be late January at the earliest before final decisions are made.

Initially it was thought that The Lightbox would be safe in the short term having secured a multi-year grant from The Arts Council earlier in the year. But it has now emerged that the funding secured was conditional on it being matched by the local authority – and Woking Borough Council has already stated it plans to withdraw all funding from The Lightbox.

## So, what are we doing?

The Vyne has accepted provisional bookings from the Society for meetings in January and February 2024 in the belief that any cuts or closures will be effective from the new financial year, which starts in April.

Meanwhile, Committee members are proactively seeking alternative venues that can accommodate all our needs cost-effectively. We believe our 2024 programme, revealed later in this newsletter, will be able to go ahead without too much disruption and we will confirm venues and dates as soon as possible.

Thankfully Brookwood Memorial Hall is not Council-owned so this will remain the traditional 'home' for our workshops.

There remains a question mark over our exhibitions for the coming year.

The Society has already signed a contract for the 2024 Lightbox Exhibition at pre-agreed prices with set-up scheduled for Monday 29 April and the exhibition to run for two weeks until Sunday 12 May 2024. As things stand, The Lightbox is operating on a 'business as usual' basis and hoping to continue doing so while alternative funding sources are sought.

We are hopeful The Lightbox it will remain open for the foreseeable future and that our exhibition can go ahead. It will be very difficult to find an alternative local venue so, for now, all we can do is keep our fingers crossed.

Similarly, we are hopeful that the outdoor exhibitions in Mercia Walk will go ahead as usual in June and September. That said, it's very possible that charges will be introduced for non-profit organisations such as ours to use this space; commercial organisations already pay a fee to set up their stalls in Council-owned areas of the town.

We will report back to members appropriately as soon as the situation becomes clearer – we hope at the AGM, but certainly early in the new year.

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## WHAT'S COMING UP IN 2024?

We may not yet know where all our meetings will be taking place in 2024, but we do have a full set of demonstrations and workshops lined up.

The artists we have invited were selected with the aim of meeting the interests of as many members as possible and to cover an equally wide variety of subjects and media. These extend from drawing and mixed media to acrylic, gouache, oil and watercolour.

The result is a real mix of demonstrations that I hope will also provide a few surprises. For example, our demonstrator for February is Marc Jackman, who comes highly recommended. He is the founder of and Chief Chemist for Jackman's Art Materials, which he launched in 2019 with a mission to create the highest quality art products. Although his company now produces traditional Indian drawing inks and acrylics too, Marc is (in his words) obsessed with creating the purest possible watercolours, always researching and working closely with artists, as well as pigment manufacturers. Applying his natural enthusiasm and extensive knowledge, he will explain how the humble tube of watercolour paint comes about and demonstrate some of the milling processes.

There are three workshops scheduled for next year. Mark Warner returns in February following the success of his '*Colour in the Landscape*' workshop in 2022; this time he'll be applying his vibrant acrylic colour approach to seascapes.

Falling into the category of 'something a little different' is our May workshop on '*Caricatures and Cartooning*', while the October event will be more conventional – '*People in Townscapes*'.

The full programme as it currently stands is provided as the final page of this newsletter for you to download and keep. Where changes are necessary, updated versions will be available to download from our website throughout the year.

## VOLUNTEERS NEEDED PLEASE

To state the obvious, Woking Art Society doesn't run itself and we urgently need more volunteers to ensure our monthly meetings run smoothly.

If you regularly attend our meetings and can help with the tasks outlined below, please get in touch via the usual email:

[sue.woking@btinternet.com](mailto:sue.woking@btinternet.com)

### CAMERA OPERATORS

#### Training provided

With an average of 40-50 people regularly attending monthly meetings it's vital that we film our demonstrators and project the image up on the big screen to ensure everyone can follow the artworks as they progress. When our previous operators were no longer able to provide this invaluable – *but not difficult!* – service earlier in the year, Valerie Thorpe and Colin Howard stepped up to the plate to help out.

However, in order to share the burden and ensure we always have someone available to work the camera, we'd like to create a small team of operators who will work on a rota basis, much like the tea-making team.

### PROGRAMME SECRETARY/ASSISTANT

We need someone to help with the delivery of our programme; specifically, someone willing to liaise with our demonstrators before and during monthly meetings and workshops.

Artists are booked many months in advance and you will need to contact each one – usually by email, occasionally by phone – about two weeks prior to their planned demonstration to check everything can go ahead as planned and to provide details of location, timings, etc. Ideally, you'll also then greet them on the day, show them where to set up and make sure they have everything they need.

For workshops, you'll also need to check the artist's agenda for the day and what attendees are expected to bring along so the information can be passed on to everyone who has signed up for the event.



## TIME TO RENEW SUBSCRIPTIONS

By the time you read this newsletter you will probably already have received an email from Membership Secretary, Karen Smith, reminding you that it's time to renew your membership.

Regrettably we have had to increase the annual subscription to £35 (£17.50 for full time students) for 2024. The entry fee at meetings remains at £2 for members and £5 for guests. There is no entry fee for January's AGM.

The quickest and easiest way to renew is an online bank payment directly into the Society's NatWest account:

Account name: Woking Art Society  
Account no: 89512375  
Sort code: 60-24-20

Please use your surname as the reference and follow this up with a quick email to say you've done this: [workingartmembership@gmail.com](mailto:workingartmembership@gmail.com)

If you've moved house and/or changed your telephone number or preferred email address since January 2021 please include the new details so we have accurate information should we need to contact you (for example, if something unexpected happens and we cancel a meeting or workshop).

If you are unable to renew your subscription online, you will be able to pay in cash or by cheque (made out to Woking Art Society) at the AGM.

## DEEPCUT ART GROUP

**Janice Cross**

Deepcut Art Group is comprised of about 12 members who meet every Thursday. We all pursue our own projects in a variety of mediums but also enjoy the social aspect of a small group.

Apart from our regular weekly meetings, we also have occasional trips to exhibitions and, of course, social lunches. The next one will be our Xmas lunch which this year will be held at the Kingfisher on the Quay at Mychett.

Most of us started our art journey as pupils of Jo Quigley, who is probably known to a lot of the Woking Art Society. She was a very active member of the Society and also ran classes at the Mayford Centre for a number of years. We all loved Jo's classes and were at a loss when she decided to go it alone as a professional artist, which she has done very successfully. We wanted to keep the group together and were fortunate enough to find a suitable venue at the Deepcut Community Centre, where we can paint and chat in comfort.

That was about nine years ago, and we have been going ever since. We still retain a lot of our original members and have acquired a few new ones along the way. Two of us are members of Woking Art Society and we enjoy getting involved in the annual exhibitions and also the workshops held at Brookwood.

We are hoping to encourage a few more members to our Deepcut Group, so if anyone is interested, then please pop along to see us 'in action'. We will be taking a break during December but pick up our brushes again on 11th January 2024.

## Deepcut Art Group

Pursue your interest in painting and drawing in the company of like-minded companions

We are a small friendly group who meet to work on our own art projects, offering peer support, lively chat and an interest in all things arty



Thursday mornings 9.55am - 12.25pm

Deepcut Community Centre, Swordsman's Road, Deepcut,  
Camberley, GU16 6TB

If you are interested in finding out more please contact Janice on 07931 400074  
email: [janicecross553@gmail.com](mailto:janicecross553@gmail.com)

or just call in to see us on a Thursday morning  
We'd love to meet you!

## MEMBERS' NEWS

### ELISABETH CAROLAN

Elisabeth exhibited at September's Fresh Art Fair in Ascot, represented by the Francis Iles Gallery.

### ELAINE WINTER, HANNAH BRUCE, KAREN SMITH & KATHERINE MANN

#### PORTRAIT ARTIST OF THE DECADE

As reported in the autumn issue of Broadbrush, as Sky Arts' PAOTY approached its 10th birthday, there was to be a celebration event with amateur and professional artists invited to paint Sir Lenny Henry in an attempt to set an official Guinness World Record for the most people painting online and in a single venue simultaneously.

It was all supposed to happen on 30 September but, when yet another train strike was announced, making it difficult if not impossible for the in-person artists to get to the London location, the diary had to be revised.

The event took place one month later and Society members Hannah Bruce, Karen Smith and Katherine Mann were lucky enough to get three of the 200 free places at Lindley Hall. The live-streamed session was joined by artists across the world and Elaine Winter was amongst them, as were several other Society members.



*As reported in the Daily Telegraph online*



*Katherine (left) and friends at Lindley Hall*



*Elaine's portrait*

### SUE HINTON & THERESE FERRERO

The Guildford House Open Exhibition was organised by arts consultancy Harris Parker for Guildford Borough Council. Competition was fierce with over 1,000 entries from 475 UK-based artists. A total of 90 works were selected, amongst them paintings by Sue Hinton and new Society member Therese Ferrero. They are in good company, with works on show from many professional artists including Jo Quigley, Roger Aslin, Thomas Lamb and Curtis Holder.



*Light by Therese Ferrero (Mezzotint)*



*The Letterbox by Sue Hinton (Coloured pencils)*

The exhibition is on at the Guildford House Gallery until 6 January 2024, entry is free. Exhibits can also be viewed online at:

<https://guildford-house-open.squarespace.com/2023-exhibition>



## MELANIE PAICE

### SUCCESSFUL WORKSHOPS...

You may remember we mentioned back in the summer that Melanie would be holding workshops at Birtley Woodland Art Space in Bramley for anyone looking to experience plein air painting with tuition and some materials provided. Everyone involved in the full day event had a wonderful day and was inspired to produce some very good work.

In August and November Melanie also ran three-hour workshops using the unpredictable medium of alcohol inks, which are wonderfully vibrant and create some fascinating effects, as well as being mesmerizing to watch as you use them.



*Some of the work from the inks workshops*



### ... with more to come!

Melanie teaches at South Hill Park in Bracknell, Woking Adult Learning Centre, Riverhouse Barn in Walton on Thames and her own independent online classes. Her Spring term classes are filling up fast but she does have space on her Tuesday morning, Oils and Acrylics class at Woking (an 11-week course from 9:45 to 12:15). To book call 0300 200 1044.

More inks workshops are planned for 2024 and in April Melanie will be running another plein air painting workshop at Dunsborough Park Tulip Festival, Ripley – further details will follow in the New Year. To register your interest email [melanie@melaniepaice.com](mailto:melanie@melaniepaice.com)

*NOTE: If other Society members wish to promote art classes and/or workshops in future issues of Broadbrush, please send relevant details to: [sue.wokingart@btinternet.com](mailto:sue.wokingart@btinternet.com)*

## TRACEY J CIPULLO

### WILDCARD EXPERIENCE

Back in February Tracey submitted two pieces of art digitally to Sky Arts Landscape Artist of the Year competition and was delighted to be chosen as a Wildcard for the series that will be broadcast on Sky Arts in January/February 2024 (Sky channel 130 or Freeview 36).

Around 2,000 artists from all over the UK applied to compete for eight Pod and 50 Wildcard places per location, which for this series were Liverpool, Hever Castle in Kent and Stonehaven, Aberdeenshire. Filming took place on two days in each location and Tracey was invited to Kent.

*"This was an incredible opportunity to spend a day at the stunning Hever Castle, with four or so hours to paint the view. Luckily, I took my umbrella as we had to paint under a variety of weather conditions, from thunderstorms to bright sunshine. Unfortunately, the only thing I didn't take was the suntan lotion and I ended up with sunburn!"*

*"It was a very memorable experience meeting other artists and the judges, interacting with the film crew, and engaging with the public. The presenter Stephen Mangan was especially nice to chat to!"*

NOTE: Storyvault, the production team, has given permission to Wildcards to post details of this forthcoming series.



*The judges Kathleen Soriano, Tai-Shan Schierenberg and Kate Bryan with Stephen Mangan at Hever Castle*

## KATHERINE MANN

### PENCIL PORTRAIT

You may remember that an email was circulated to members several months ago asking if anyone was interested in taking on a drawing commission, following an enquiry via the Society's website.

Several members expressed interest and their details were forwarded to the potential client. Ultimately Katherine won the commission, which was for a double portrait in graphite pencil.

The project was always going to be something of a challenge since the client was adamant he liked the simplicity of graphite pencil and didn't want any other media to be used in conjunction with the pencil. The quality of the photographic reference provided wasn't ideal either. Nonetheless, Katherine was able to produce a good likeness and the client was very happy with the result.



*The reference photograph*



*The framed commission piece*

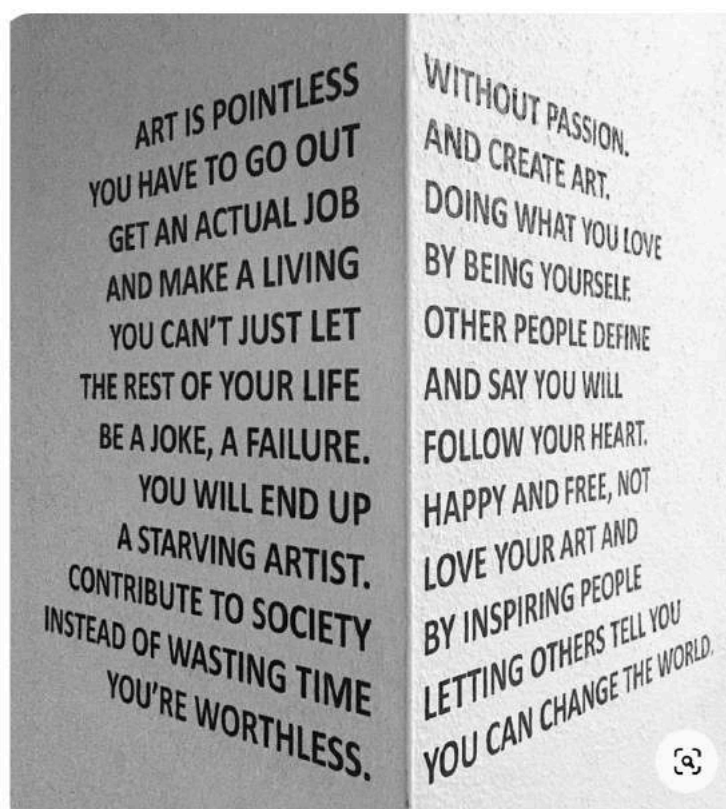
## FOUND ON INSTAGRAM

As anyone who uses it regularly knows, once you've signed up to Instagram, in addition to the people you choose to follow, you are sent random postings from numerous others that the algorithm behind the channel thinks you may be interested in. Occasionally this throws up something out of the ordinary and, since social media features elsewhere in this newsletter, it seems appropriate to highlight an item I spotted there recently.

### ART IS POINTLESS!

Apparently this was a temporary installation set up by Jasmine Kay at the University of Texas in 2018. It was shown on Instagram in several photos. The first only showed the left-hand side, which appears to reflect the sort of 'conversations' many student artists will have experienced with their parents and guardians.

But once the whole thing comes into view the negative is carefully balanced by the positive on the right-hand side – a view I'd heartily support.





## USING SOCIAL MEDIA And other promotional tools

For artists keen to sell their work, it now seems to be accepted practice to deploy social media as a primary vehicle. However, knowing which channels and how best to use social media is a pretty daunting prospect.

Never fear, not only do most of the art magazines cover the topic from time to time, there are various experts out there willing to share their knowledge and help artists market themselves and their work. Indeed, Guildford Art Society's 'Instagram for Artists' event at the Guildford Institute last month was dedicated to helping artists showcase their work, gain a following and connect with fellow artists on this popular platform.

If you want to boost your own profile, you may be interested in the following.

### The Business of Art by Sarah Edmonds

The latest issue of The Artist magazine sees the start of this 12-part series. Part one covers the basics of marketing and building a strong foundation for a successful creative business.

It makes interesting reading whether this is your first foray into attempting to sell your work or you want to ensure you are already covering all the bases.

## A step-by-step guide to mastering social media

Parker Harris is a leading UK arts consultancy that oversees public and private art commissions, prizes and exhibitions, both nationally and internationally. The Art Ladder is a website (<https://www.theartladder.com>) set up by Parker Harris as a mentoring vehicle and giving artists access to art professionals, gallerists, curators and collectors.

Various courses are available, including the 'step-by-step guide to mastering social media' which includes interviews with well-known artists, working across painting, drawing, sculpture, printmaking and installation.

Sessions cover how to set up profiles, what to post and how to sell art online, while artists including Adebunji Alade, Peter Keegan and Tom Shepherd share their best practices and experiences.

The full course costs £350, so you'll need to be totally committed to 'mastering social media' to sign up to it. But there is also a free 15-minute taster video available on YouTube that is quite interesting in its own right.

The video is an excerpt from a one-hour interview with Peter Keegan and Tom Shepherd, who explain how they use social media to:

- Sell original artworks
- Make an income through workshops
- And grow a loyal audience of followers and buyers.

You'll find the short video here:

[https://youtu.be/cPg\\_5TDUAco?si=su6HGAuqmaYBBfq-](https://youtu.be/cPg_5TDUAco?si=su6HGAuqmaYBBfq-)

For more details of the full Social Media for Artists Course, click on the following link:

<https://www.theartladder.com/a/214760...>





## OPEN CALL FOR ARTISTS

*If you are keen to exhibit your work outside Woking Art Society, you may be interested in the following opportunities.*

### APPLICATIONS OPEN FOR AppART 2024



The annual AppArt Exhibition is to be held at its usual location – Prior's Field School, Godalming – over the Easter holidays, from 30 March to 13 April.

This is a fairly eclectic affair where ceramics, glass art and sculpture fit comfortably alongside a wide variety of paintings and photographs indoors, while the Gertrude Jekyll-inspired gardens are the setting for an outdoor sculpture trail. Artists from across the south east of England compete for places in the exhibition and over the years quite a number of Woking Art Society members have been successful in having work accepted.

The application window for 2024 is now open and entry forms – to be returned by Sunday 28 January 2024 – can be found here: <https://www.appartonline.co.uk>

Artists can submit up to six entries. There will be a fee of £10.00 for each item accepted and a commission of 38% will apply to all sales.

### APPLICATIONS OPEN FOR PORTRAIT AND LANDSCAPE ARTIST OF THE YEAR



It's time to get your self-portrait and/or landscape submissions together for a chance to appear on television and win a £10,000 commission for a major British institution, along with £500 of materials.

Applications for Series 10 of Landscape Artist of the Year and Series 11 of Portrait Artist of the Year are now open. The competition is open to amateur and professional artists aged 16 plus. All media is allowed except sculpture and photographic or digital elements. Application deadlines: PAOTY Friday 24 February 2024; LAOTY Friday 3 May 2024. To apply, visit: <https://www.skyartsartistoftheyear.tv/>

*And there is still time to apply for these competitions, advertised in the Autumn issue of Broadbrush.*

### DERWENT ART PRIZE



This international pencil art competition last year attracted some 20,000 entries from countries across the globe and carries prizes worth £13,000.

The Derwent Art Prize exhibition will be held at London's Southbank gallery@OXO where approximately 80 shortlisted artworks will be on show from 4 to 14 April 2024.

Artists may submit up to six 2D or 3D artworks created in colour, water-soluble, pastel, graphite or charcoal pencils. The entry fee is £15 for the first work and £5 for each additional work.

Application deadline: 4 January 2024.

For full details and to apply visit: <https://new.artopps.co.uk/opportunities/derwent-artprize>

### 'INSPIRATION FOR LIFE' AT THE LIGHTBOX



Woking & Sam Beare Hospice is launching a new fund-raising project by staging a high-profile private view and two-week public exhibition at The Lightbox from 13 to 25 February 2024. The Hospice is looking for artists willing to donate a piece of their work in exchange for gaining exposure to a wide audience.

Applications are invited for wall hanging visual art on the theme of 'Inspiration for Life' in any medium and with a maximum size of 1 x 1 metre.

Donating artists will be invited to the exclusive private view evening event as well as having images of their art posted on social media and links/images of their work on the Hospice's website.

The brief and application form are available from the Hospice's website: <https://wsbh.org.uk/event/inspiration-for-life-art-exhibition/>

Deadline for applications: 20 December 2023.

## SPOTTED ON THE BBC WEBSITE

### BUS SHELETER ARTWORK IN TAMWORTH

<https://www.bbc.co.uk/news/uk-england-stoke-staffordshire-67126588>

In Staffordshire, artists from the Arts Group NUE, which is backed by the Arts Council England's lottery fund and the Shared Prosperity Fund from the borough council, have transformed three bus stops with colourful designs on an endangered species theme.



### UNDERWATER SCULPTURE PARK IN GRANADA

<https://www.bbc.co.uk/news/av/science-environment-65140728>

Jason deCaires Taylor started building the world's first underwater gallery in the wake of Hurricane Ivan. He wanted to attract divers away from fragile coral reefs, so he submerged life-sized, human cement models in the Caribbean Sea.

He has now created an installation of 25 sculptures cast from members of the local community, drawing inspiration from Grenada's vibrant annual carnival called Spicemas.

Each sculpture in the Molinere Underwater Sculpture Park is placed 3m (9.8ft) from the surface.



### COVENTRY SCULPTOR TURNING TRAINERS INTO WORKS OF ART

<https://www.bbc.co.uk/news/uk-england-coventry-warwickshire-67332427>

Melicka Ghafouri has exhibited at Galerie Sakura in Paris, as well as custom-designing more than 100 pairs of trainers, sometimes spending up to 300 hours on a project.

Melicka taught herself how to paint on trainers by watching YouTube videos. She painted her first pair at the age of 15 and six years later has a full-time job turning trainers into everything from ambulances to apartment blocks. She has also collected over 40m views on TikTok and Instagram along the way!



## WHAT DOES 'AFFORDABLE' ART REALLY MEAN?

Every artist has probably sat down at some point to try to work out how much he or she can charge.

Unless you've already made a name for yourself, it's highly unlikely you can realistically price your work based on the number of hours it took to produce; after all, that will probably depend on how creative and/or inspired you were feeling at the time. So, fundamentally pricing comes down to our 'best guess' as to what people are prepared to pay.

With this in mind, I was interested by an online blog entitled: *'The really important things to know about pricing Affordable Art'*.

The author originally researched this subject in 2010 following the banking crisis and has revisited it in recognition that the current economic climate reflects many of the same issues and questions regarding pricing.

The original report was compiled after extensive research on Google and detailed investigations of how art fairs defined 'affordable', backed up by polls carried out amongst potential customers (including artists) in both the United States and the UK. Subsequently the author has repeatedly counted and charted sales at open art society exhibitions and visited Affordable Art Fairs to see what prices are charged and which artworks sell.

It's difficult to generalise but, interestingly, the research shows that the situation in 2023 is pretty much the same as it was in 2010, with two key conclusions:

- 1 What the PUBLIC thinks is affordable is the only thing that matters and it's not the same as the art galleries and art fairs think it is – *not surprising since they're trying to make money for themselves!*
- 2 The PSYCHOLOGICAL VALUE of a number really matters as the polls showed that 64-70% would buy art up to £500 or \$500; 70-91% would buy art up to £1,000 or \$1,000 and only 9-10% would contemplate buying art above £1,000 or \$1,000.

The full report is on the Art Business Info for Artists website: <https://www.artbusinessinfo.com>

You may say that the price points in the second conclusion aren't relevant for Woking Art Society given that most of us are amateur painters who think ourselves lucky to sell anything at any price!

But it's important not to undersell ourselves and the principles of the psychological value price certainly do apply. Clearly we should all be pitching our work just under, not over, a price barrier. Although where that barrier sits is more problematic: perhaps that's something we should spend some time working out over this coming year, taking into consideration other variables too, such as the type/location of the exhibition and the size of the piece.

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## ANNUAL GENERAL MEETING

**followed by tea and cakes!**

**Saturday 6 January  
2.20 pm at The Vyne, Knaphill**

***Your chance to tell us what you want!***

Woking Art Society's financial year runs from 1 November to 31 October. Under the constitution, we are obliged to hold an annual general meeting (AGM) within three months of its end and, to be valid, it must be attended by 20 or more members.

In addition to updating everyone on the Society's activities, the AGM's primary purpose is to elect or confirm Officers and Executive Committee members for the ensuing year and to provide a statement of accounts.

The agenda and copies of both the accounts and the minutes from last year's AGM will be available on the news page of our website before the end of December. *Please download your own copies and bring them along to the AGM.*

We like to make our AGMs enjoyable occasions and, when the business has been completed (it usually takes less than an hour), there will be conversation, tea and cakes.

***If you are able, please bring along a cake to share with your fellow members.***





## 2024 PROGRAMME

WHERE: TO BE CONFIRMED

WHEN: First Saturday of each month (unless otherwise indicated), 2.20 pm to 4.30 pm

Visitors always welcome



### DEMONSTRATIONS

Admission £2 for members, £5 for visitors

DATE	SUBJECT	ARTIST
6 January	Annual General Meeting	
3 February	How watercolour paints are made	Marc Jackman, Jackman's Art Materials
2 March	Animals and birds (drawing media)	Becky Gouverneur
6 April	Appraisal	Hannah Bruce
4 May	Caricatures & cartooning (line and wash)	Pauline Hazelwood
1 June	Watercolour landscape	Frank Walters
6 July	Portrait in watercolour and gouache	Jill Illiffe
3 August	NO MEETING	
14 Sept	Abstract and semi-abstract (mixed media)	Barbara Whitbourn
5 October	Interiors with figures (oil)	Paul Alcock
2 November	Natural world (drawing media)	Karen Thomas
14 December	Snow scenes (acrylics)	Max Hale
4 January	Annual General Meeting	

### WORKSHOPS

Members £34, non-members £45

DATE	EVENT	DEMONSTRATOR
Saturday 16 March	Colour in the seascape <i>in acrylics</i>	Mark Warner
Saturday 11 May	Caricatures and cartooning <i>in line and wash</i>	Pauline Hazelwood
Saturday 12 October	People in townscapes <i>in oil</i>	Paul Alcock

WHERE: Brookwood Memorial Hall (small hall), adjacent to 150 Connaught Road,  
Brookwood GU24 0AL WHEN: from 10 am to 4 pm

### EXHIBITIONS

#### THE LIGHTBOX EXHIBITION

Open to the public: Tuesday, 30 April to Sunday, 12 May 2024

Set-up and handing in: Monday, 29 April

Collection of unsold work: Sunday, 12 May at 3.45 pm  
or Monday, 13 May 9-10 am

#### OUTDOOR EXHIBITIONS IN MERCIA WALK, WOKING

To be confirmed

#### POP-UP EXHIBITIONS

We hope to run at least one of these during the year;  
details will be provided when events can be confirmed

### WORKSHOPS

**WHAT TO BRING:** unless otherwise indicated, materials are not provided; so, for all workshops, you'll need to bring your own canvas/paper, paints, brushes, easels and water carriers, as appropriate. Once your place has been confirmed, information about the particular workshop will be provided, including details of any additional items you'll need.

**HOW TO BOOK:** email [wokingartsociety@protonmail.com](mailto:wokingartsociety@protonmail.com) and tell us how many places you need. We will confirm if spaces are available and provide an address for those wishing to pay by cheque (payable to Woking Art Society); however, online payments are preferable to NatWest account number: 89512375; sort code: 60-24-20.

Please note: *your place will only be confirmed once payment has been received and payments are non-returnable.*

Changes to the programme will be notified to members via email, the news page of the website, at meetings and/or in Broadbrush