



BROADBRUSH

Newsletter of Woking Art Society

SPRING 2022

MESSAGE FROM THE CHAIRMAN

Sue Hinton

When I sat down in December to prepare the last issue of Broadbrush, I was fervently hoping that 2022 would see a return to some degree of normality. I'm not sure I really believed that all the programme planning I'd been doing for Woking Art Society over the previous months would actually come to fruition.

But January saw an in-person AGM – albeit in a somewhat unusual location – attended by more people than I had expected. Once the business of the day was concluded, after almost two years without meetings, much catching up was done and there were many smiles behind all those masks, even if hugs and kisses were still outlawed. There were introductions too, with quite a few new members amongst the attendees, most joining as a direct result of our very successful autumn pop-up exhibition.

Three months into the year and I'm still wary that 'living with the pandemic' may throw up more challenges; but we've now held two successful and well-attended meetings in our temporary home and raised £20 for Ukraine as a result of March's sale of unwanted books etc. I for one am now really looking forward to the next two demonstrations in particular (see next page).

Pyrford Village War Memorial Hall (to give it its full name) doesn't quite match up to The Vyne having no lounge area and no crockery in the kitchen. For these reasons we've dispensed with teas and coffees at the half-time break in our demos for now. But the good news is that we will be returning to The Vyne in September and will resume our traditional tea-and-biscuit breaks then – **as long as someone volunteers to manage the tea rota!**

On the subject of volunteers, the Society still needs a Treasurer and, ideally, a Deputy Treasurer too.

It feels like I'm flogging a dead horse here, but there really is only so long that current committee members can continue to juggle multiple tasks. We are all volunteers who willingly give our time to Woking Art Society, but we all have other responsibilities too and keeping the Society running smoothly is in danger of becoming a burden not a pleasure.

So, if you have a good head for figures and can use basic spreadsheets – or a member of your family does and would be willing to help (they don't have to be a member) – please get in touch with either myself or Julia Goodswen.

There is something of a drawing theme in this newsletter, coincidentally making our April monthly meeting particularly relevant. There are also details of forthcoming exhibitions involving members and of a chance to get involved with Woking's Jubilee celebrations.

Last, but not least, recognising the importance of being as inclusive as possible, at the last committee meeting it was decided to revise the categories of work the Society accepts. This means we're able to provide wider exhibiting opportunities for today's ever evolving range of media and visual interpretations. As detailed in the following pages, I'm pleased to report that digital/new media artworks may now include combinations of print, computer graphics, photographs and 3D printing; so photographs may be used as digital mixed media and within other multi-media works.

Enough from me; I'll let you get on and read this latest issue of Broadbrush, which has interesting contributions from members new and old – for which many thanks.

Enjoy.

MEMBERSHIP UPDATE

Sue Hinton

Subscription renewals for 2022 went much more smoothly than has sometimes been the case in previous years, with the vast majority of members now able to make an online payment. The full membership list currently stands at 155 people, although this will reduce at the end of March.

I'm delighted to report that we already have 15 new members this year, two of whom are returners. Five people have confirmed they're not renewing for various reasons and, despite being chased several times, there remain 14 others who have neither renewed nor been in contact so are likely to cease being members at the end of the month.

WHAT'S COMING UP THIS SPRING?

Sue Hinton

In the 10+ years I've been a member of Woking Art Society I don't remember a demonstration in coloured pencils and, to be honest, until very recently I didn't know much about drawing media or its role in fine art.

My experimentation with alternative media during lockdown led to a fascination with coloured pencils, thanks to encouragement from Liz Seward and membership of the UK Coloured Pencil Society (UKCPS) – yes, there is one and it's an excellent source of information on techniques, materials, artists and more.

Not surprisingly, therefore, I'm looking forward to Saturday 2 April when **JONATHAN NEWEY** demonstrates **WILDLIFE DRAWING**. Jonathan is an award-winning artist with over 25 years of experience in both drawing and painting in a wide range of media and subjects.



Inspired by nature, he is a member of the David Shepherd Wildlife Foundation and has been selected for its 'Wildlife Artist of the Year' exhibition at the Mall Galleries in London for seven years. *(In case you're wondering both these pictures were created in coloured pencils.)*



<https://www.jonathannewey.com>

Anyone who watched Brad Kenny's absorbing Zoom demo 'A contemporary take on still life' last year will probably remember someone's comment at the end – something about how lovely it was to watch a good looking *young* artist (I think eye-candy might have got a mention – and no, it wasn't me that said it!).

Anyway, we didn't put him off and **BRAD KENNY** will be our demonstrator on 7 May, this time doing a **PORTRAIT IN OILS**.

Very much an up and coming artist, Brad's work comprises bold brushstrokes, strong movement and saturated colours. Earning both his MA and BA (Hons) in Fine Art from the University of Chichester, this dyslexic artist developed his distinct style by approaching art as a unique form of communication, crafting brushstrokes and paint into visual messages to convey ideas and emotions more clearly than any words could do.



<https://www.bradkennystudio.com>

WORKSHOPS IN MARCH AND APRIL

Places still available

We are restricting attendees for these to enable sensible spacing in Brookwood Memorial Hall, but there are still a few places available at both of our Spring workshops (10 am to 4 pm).

Saturday 23 April 2022 **Roger Dellar – Painting interiors**

Bring along your own reference material and work in any medium. Members £30, non-members £40.

Saturday 14 May 2022 **Ronnie Ireland – Life drawing/portraiture**

Our model will not be nude, but wearing swimming trunks. Members £40, non-members £50, inclusive of model fee.

To book your place for either workshop, email wokingartsociety@protonmail.com and tell us how many places you need. Julia Goodswen will confirm availability and provide an address for those wishing to pay by cheque (payable to Woking Art Society), although online payments are preferable (NatWest account 89512375, sort code: 60-24-20).

RANDOM FACTS AND USEFUL INFORMATION...

EXTRACTS FROM A BLOG

Seth W Godin is an American author and former dot com business executive. With more than one million readers, his daily blog is one the most popular in the world and these are a couple of the art-related musings that feature amongst over 7,000 posts to date.

One difference between science and art
If you can't replicate the work and get the same outcome, then it's not science. If you can replicate the work and get the same outcome, it's not art.

Art is what we call the thing an artist does. It's not the medium or the oil or the price or whether it hangs on a wall or you eat it.

What matters, what makes it art, is the person who made it overcame resistance, ignored the voice of doubt and made something worth making. Something risky. Something human.

Art is not in the eye of the beholder. It's in the soul of the artist.

SIZE, PRIMER, GESSO AND GROUND EXPLAINED

As well as providing all manner of art supplies, Jackson's has a blog page where you can find all manner of useful articles, many quite detailed, on everything from art materials and techniques to interviews with artists and manufacturers:

<https://www.jacksonsart.com/blog/>

It's well worth a visit, whether you simply have a spare moment to browse or are looking for information on a specific topic.

For example, under 'Acrylic painting, oil painting studio and general', there's an article that fully explains the differences between the materials and methods used to prepare surfaces for painting – an area where there's considerable confusion since some words mean more than one thing and products can be called two or three different names!



[https://jacksonsart-
emails.co.uk/42I2-1F06G-2I255R-XOCXL-1/
c.aspx](https://jacksonsart-emails.co.uk/42I2-1F06G-2I255R-XOCXL-1/c.aspx)

DRAWING SPOTLIGHT

An interview with
Liz Seward by
Ellen Harrison

I met Liz at her home and looked through her sketchbooks. We talked about drawing.

"I am never happier than when I'm drawing."



Are you busy with your Art?

"Yes, I'm still drawing and painting, and I write for 'The Artist' magazine. I now teach but I don't do it for the money, I do it for the love of it. I teach drawing for the u3a, a lovely group, every other Tuesday. They have come on in leaps and bounds in the last 5 years that I have been teaching them."

Do you see yourself as a Painter rather than a Draw-er?

"I see myself as an Artist. Painting in watercolour necessitates good drawing. It's unforgiving. I used to sometimes say, 'Don't come to my watercolour class unless you have already done a drawing course', because you have got to be able to draw for a medium like watercolour. It's alright if you are painting in oils and acrylic that you can correct. But you can't correct watercolours in the same way – you can correct, but it's not a pure watercolour then. That said, the bottom line is that a watercolour should work."

There was correspondence in an Arts magazine about 2 years ago, before lockdown. Someone wrote in saying 'I just want to splash around with colour!' But unless you want to be Jackson Pollock, you won't get very far unless you have 'some' drawing ability."

On organising life drawing classes in the early 90s.

"It was all about drawing and it was just lovely, because there were no other considerations; you didn't have to teach people to draw skies and trees and linear perspective."

Drawing – is it really something you can be taught? Could it instead just be about that person looking and choosing to learn to draw by themselves?

"Oh no, you can teach it. If you see someone continually having something not working in their

drawing, you know why. You are duty bound to tell them. You shouldn't say right or wrong though. It is about what works and what doesn't."

The Coronavirus Diary.

Liz shows me one of her sketchbooks – 'The Coronavirus diary, during lockdown'.

The picture on the right is called 'Life's Essentials' – Liz tells me she sold a more worked up version.



I ask about the effect of shading in one direction.

"That is a technique I developed that 'The Pastel Society' approves of! I sometimes exhibit with them. I did a lot of work with Caran d'Ache in the past and Derwent, I know all about their materials."

We move on to looking through sketchbooks from a pile of hundreds upstairs.

I see a beautiful colourful worked up sketch of the Basingstoke Canal. I am reminded of paintings of Liz's seen at the Lightbox last month in an exhibition of works donated to The Basingstoke Canal Society for a fundraising auction.



"All I took was a box of watercolour pencils for that one. I don't take watercolours out. I usually make a drawing and take a photo and go back to the studio to work on my paintings. If I joined an 'en plein air' group, I would only draw with a pencil."

Do you draw every day?

"Oh, I wish! I used to paint all the time when I could. I am never happier than when I'm drawing. Seriously I am never happier. If I want to calm down, I just do some drawing. And painting, I absolutely love it. I do get frustrated when other things get in the way. I have a studio with good light, upstairs in my home."

Do you have a 'go to' pencil?

"3B – always 3B!"

What do you say to someone who says, 'I can't draw!'?

"I say, 'I don't think that's true'. It depends on what standard you are judging yourself against. We all draw. As toddlers after learning to walk and talk most children draw. Most people play games like Pictionary – that is drawing! Just because I do 'posh drawing' others tend to say they can't draw."

What if someone like me is having creative block about drawing?

"Just draw the first thing in front of you."

Do you need a break from drawing and painting sometimes?

"I am also musical. I have been in a choir for 20 years. It is a rest from painting. You can get very bogged down. It's a bit like show business. There's a lot of competition. It's nice to get away from that, be with friends in a choir and just sing."

Is drawing a competitive activity?

"Drawing is so relaxing; it has a purity to it. But painting is something else. Submitting to elected exhibitions in London in the past, it can be so disappointing if you don't get in. There is a lot of competition at a professional level which is sometimes not what you want to engage in. So these days I don't do it."

I love to just sit and draw, that is why I like u3a, my drawing class, they are very supportive of each other. They love it, it doesn't have that competitive edge. That's the problem with a lot of televised Arts programmes when they must introduce the activity as a competition.

I'm very keen on tone. I have exhibited drawings, but not very often. I think drawing is much easier than painting. You don't have to consider the colour and the medium. Just a pencil and a piece of paper is so much simpler.

Sometimes I hear people say, 'I feel like painting today'. But to me, it's not about feelings. It's like Authors in my family. They work 5 am – 5 pm. It's the same with me, I go into my studio, you must get on with it. You must take it seriously. At some stage you might run out of steam."

"This is where I used to teach at Dedham Hall. You can see the tin bath on the side of the shed and rhubarb."



Do you have favourite painters?

"I love Turner, especially late Turner; but there are too many to mention. I grew up in the centre of London. As a child my mother sent us off to the National Gallery and the Tate. I was very lucky. I knew all about Impressionists, etc, long before one should do really."

Do you agree that if you don't like how your own drawing is developing, you should keep going as someone else might be blessed by it?

"Absolutely. Sometimes, paintings of mine that I think are rubbish someone else will absolutely love. I am encouraged to keep going with my drawing."

You can see more of Liz's work on her website (<http://sewardart.co.uk/liz-seward/>) and at an exhibition with West Surrey Artists at Guildford Cathedral until 3 April.

Ellen Harrison is a new member of Woking Art Society who has an active interest in the education of drawing. She runs free 'Keep Drawing' meet-ups for practicing drawing and is currently working on a website where there will be interviews and links about drawing.

SHIRLEY SLOCOCK AT THE SAATCHI GALLERY

9-29 April 2022

As the Royal Horticultural Society describes it, next month's **RHS Botanical Art and Photography Show** will combine 'world-class photography and art...in one fabulous show returning to Saatchi Gallery' in an exhibition featuring 'some of the best botanical artwork and garden photography from global artists, vying for an RHS Medal'.

Botanical art takes a special skill – and not a little patience! Shirley Slocock clearly has both in abundance as her work has been accepted by the RHS for the 2022 show, which will feature subjects ranging from plants that have grown on the sites of the Great East Japan Tsunami and the Rosulate Violas of the Andes, to native British trees, hedgerow plants and garden flowers.

Under the title '*Lucian's Herbarium revisited*', Shirley will be exhibiting six paintings, each depicting plants that Lucian Freud painted in his own wonderful way, but which she has executed in a botanical illustration style.



Cyclamen persicum (house cyclamen)



Polystichum setiferum (soft shield fern)

More information about the exhibition can be found on the RHS website:

<https://www.rhs.org.uk/shows-events/rhs-london-shows/rhs-botanical-art-and-photography-show>

Entrance is free for RHS and Saatchi Gallery members; tickets can be booked online from the Saatchi Gallery website.

RHS SELECTION PROCESS

The RHS defines botanical art as follows: '*Botanical Illustration is a genre of art that endeavours to faithfully depict and represent the form, colour, character and detail of a plant, identifiable to species or cultivar level. The best botanical illustration successfully combines scientific accuracy with visual appeal. It must portray a plant with the precision and level of detail for it to be recognised and distinguished, from another species.*'

All Botanical Artists wanting to participate in RHS shows first go through a selection process that involves submitting four sample pieces of artwork for assessment and approval by a judging panel. A Selection meeting is held each summer to consider artists for future years – the next will be held on Thursday, 7 July 2022 and the deadline for submissions is Tuesday, 28 June 2022. Further information can be found at: <https://www.rhs.org.uk/education-learning/pdf/Libraries/Library-art-collections/botanical-illustration-selection-meeting-factsheet.pdf>

THE FUN OF A WEBSITE

David Drury

Just before Christmas I received a call from the Regimental Sergeant Major of the 12th Artillery Regiment asking whether I would do a commissioned painting for him as a leaving present for his Commanding Officer. He needed the painting by late January. The subject would be the Army's Rapier missile defence system alongside its replacement, the lorry mounted Sky Sabre. It would be set in the Falkland Islands with Mount Pleasant in the background.

An email arrived containing some photographs, but did not include the offer of a trip to the Falklands!

At first sight the subject looked complicated and not my normal landscapes and buildings. I asked myself why I had been asked as I have no knowledge of missile defence systems. Nevertheless, it was a challenge and after a lot of head scratching, the work was completed at the first attempt, having looked up other images on the web.

With some trepidation, the painting was delivered to a bleak Thorney Island army base on 10 January to a very pleased RSM by a very relieved artist.

My wife took a possible moulding knowing that there was not much time to get it framed. This proved to be a good decision as the RSM had top brass visiting over the next few days.

She completed the framing on a cleared table in the Sergeants' mess with others looking on and under the gaze of large oil paintings of the Regiment's earlier exploits.

The adventure was a complete success – despite nearly reversing into a field gun with a long barrel. We retired for a good pub lunch and thanked my website and Sussex Artists for the introduction.

I am told that the painting will be hung in an office in Whitehall, deep in the bowels of the Ministry of Defence.



MIXED MEDIA – MY APPROACH

Don Cooper, LRPS

I copied the following explanation of mixed media from the Tate Gallery: *'The use of mixed media began around 1912 with the cubist collages and constructions of Pablo Picasso and Georges Braque, and has become widespread as artists developed increasingly open attitudes to the media of art. Essentially art can be made of anything or any combination of things.'*

Entering the world of mixed media seemed like a very logical step for me as I have always enjoyed watercolour painting but have allowed my photography to take over and neglected the brushes.

Many artists like to work in two halves of the same image as a transition, but I decided that a composite approach worked best for me. *I can almost hear your reaction! Bear with me. Remember what they say 'Photography is for artists who can't draw'.*

I prefer an image with high contrast and clear definition. The photographic print is overlaid with tracing paper and the task is not to trace the image but rather to ensure that everything is in the right place with very simple marks. I then transfer the marks to watercolour paper masked in the same aspect ratio and size.

Moving on with the painting itself, I prefer watercolour but may add some acrylic and use brushes and sponges with my usual approach to paint the entire image first. Important for me is that any transition should not be evident and the point where the photograph ends and the painting begins should become almost unimportant.

I could scan the painting but I prefer a photograph as the ratio is constant. So now, in Photoshop with both painting and photograph files open, I use a brush tool to either reveal or hide elements, perhaps reducing opacity and adding textures or altering exposure as I go. Each move is a non destructive element so I can always alter or go back. Takes a while.

Now I just need to print although paper choice becomes important so I will usually go for an etching quality. I like paper output and use a Bureau for larger versions, as well as favouring

output to aluminium. I love aluminium for composite images.

I mentioned composite earlier and my next challenge is to build my artwork using combinations of different elements all painted separately. These can be photographic, varied output such as Cyanotype, watercolour or any other paint medium. Finding component parts can be a challenge. I am now working with electronic patterns created from the original location to add another level.

As they say, don't give up the day job! My painting has taken second place over the years and it has suffered. Now I am beginning to realise that I can combine two loves to produce work that has really exposed me to interrogating the images as I work. I have no idea where this will take me but I am enjoying the journey. Very much a work in progress and it has got me painting again.

The finished print can appear quite dramatic or can be mellowed with further adjustments.



Another example of Don's digital multi-media work



RECORD A HISTORIC MILESTONE

Celebrate Woking, 2-5 June 2022

Woking Borough Council is planning to mark the Queen's Platinum Jubilee with a weekend of activities to celebrate the historic milestone that is Her Majesty's 70 years of service.

Events will start with a Beacon Lighting Ceremony on Thursday, 2 June, when more than 1,500 beacons will be lit by communities, charities and different groups across the UK.

Announcements will be posted on the Council's website www.celebratewoking.info or in the local press nearer the time, but there will be a host of activities in Jubilee Square, which will also feature a big screen airing the best Jubilee-related highlights. Pubs, bars and restaurants will join the celebrations, with eating areas set up to create a street party atmosphere in the heart of the town.

But, while Celebrate Woking will encourage communities to come together to commemorate the Jubilee, it is also a great opportunity for artists to create a lasting record of the celebrations. Woking Borough Council is keen to encourage our members to get involved in painting and/or sketching street parties or other events across the town and to share the work on social media. You can tag the Council's Facebook, Twitter and Instagram accounts with the following:

#WeAreWoking
@celebratewoking
@weare_woking
@WokingCouncil

Alternatively, you can email a photograph and short description of the work to Celebrate.Woking@woking.gov.uk

OPENINGS AT CHOBHAM ART GROUP

John Bunce

Chobham Art Group is a friendly bunch of like-minded artists who meet to paint and socialise every Tuesday, from 1 pm to 5 pm, in the Valley End Institute, Chobham. Members range from beginners to experienced artists covering a wide range of media and styles.

We aim to develop our skills and style by sharing our knowledge and offering mutual advice and critique, when requested.

A small charge – currently £2 per person per week – is made to cover hall hire.

For more details contact John Bunce on 07855 688823 or email: bunces@talktalk.net

ART WORKSHOP FOR UNFINISHED WORKS

Hannah Bruce

Do you have any unfinished art projects that you'd like to complete with the help of a tutor? Well, I'm offering evening classes for up to 12 people for just this purpose in my studio at Lansbury Business Estate, Knaphill. It will be a chance to get helpful advice from me and have a nice bit of social.

I'm hoping to run classes throughout the year, depending on uptake. The next available date is Tuesday, 5 April from 7 pm to 9.30 pm, with more dates to follow. To find out more, visit my website hannahbruce.co.uk or email me: hannah-bruce@hotmail.co.uk

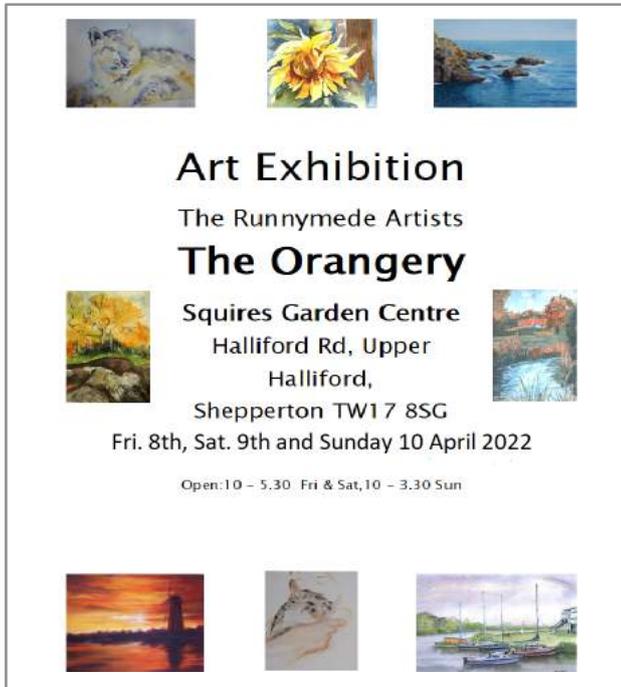
*A taster of the studio space
and the art I've got cooking currently!*



EXHIBITION NEWS

SHEPPERTON

Pam Guess is one of the Runnymede Artists who will be exhibiting at Squires Garden Centre, Upper Halliford in April.



Art Exhibition
The Runnymede Artists
The Orangery
Squires Garden Centre
Halliford Rd, Upper
Halliford,
Shepperton TW17 8SG
Fri. 8th, Sat. 9th and Sunday 10 April 2022
Open: 10 - 5.30 Fri & Sat, 10 - 3.30 Sun

WOKING

With the new developments in Woking town centre finally opening up, The Lightbox is staging two exhibitions, both offering free admission, one featuring Hannah Bruce's work.

23 March to 22 May 2022
Monday – Saturday, 10 am – 5 pm
(excluding Tuesdays)

THE LIGHTBOX AT VICTORIA PLACE Unit 1b, Victoria Place

An exhibition of four locally based female artists' work demonstrating the breadth of contemporary artmaking. Sarah Evans, Nagihan Seymour, Hannah Bruce and Emily Faludy explore diverse themes of landscape art, seascapes, architecture and sacred geometry.

Hannah and Sarah will also have work permanently on display in the Hilton Hotel and Marches apartments, selected from the Victoria Place Open Call competition by The Lightbox in 2020.

FOREVER IN THE NOW Henry Plaza, between M&S and Boots

Forever in the Now will bring together the work of 12 sculptors in a pop-up public art space in Victoria Place in the heart of Woking Town Centre.

Conceived during the pandemic by British sculptors Sean Henry and David Worthington and in collaboration with The Lightbox, Forever in the Now shows a selected group of artists whose work they admired and wanted to bring to a wider audience. The sculptures span the formal divide of figuration and abstraction and yet stand in close visual dialogue with each other and with the viewer.



FOREVER IN THE NOW

An exhibition of 24 sculptures by 12 artists from England, Ireland, Scotland and Wales.
A dialogue between the figurative and the abstract. Forever in the now.

ARTWORKS CURATED BY SEAN HENRY AND DAVID WORTHINGTON

TEAM HENRY
LAURA FORD
LUCY GLENDINNING
SEAN HENRY

NICOLA HICKS
KENNY HUNTER
DAVID MACH (RA)

TEAM WORTHINGTON
JAMES CAPPER
NIGEL HALL (RA)
SIMON HITCHENS

EILIS O'CONNELL
RICHARD PERRY
DAVID WORTHINGTON



AMENDED CATEGORIES OF WORK

As a Society that exists to '*encourage a wider local interest in the visual arts*', it's important Woking Art Society is as inclusive as possible and provides exhibiting opportunities for a constantly evolving range of media and visual interpretations. As such, we have widened the categories of work that the Society accepts to include additional digital elements. We now welcome members working in all the following:

- Painting
- Drawing
- Print
- Digital
- Sculpture – including pottery and glass

And in media including graphite and coloured pencils, ink, pastels, acrylics, oils, watercolour and resin. Whilst pure photography is not accepted, photographs may be used as digital mixed media and within other mixed media works.

Mixed media

In visual art, mixed media is simply an artwork produced using more than one medium. The foundation is often ink or paint (acrylic, oil or watercolour); but almost anything else can go into the work including cloth, paper, pastels, plastic, sand, wood, even tea and coffee!

Digital/new media artworks may also include combinations of print, computer graphics, photographs and 3D printing.

Exhibiting works

While there are specific hanging requirements for The Lightbox, all works appearing within any Woking Art Society exhibition must be presented in a professional manner. Basic requirements are as follows:

- All works must be original.
- You must be the sole author and owner of the copyright; if another artist's painting, tuition or photograph has been the inspiration, you should have written permission to use the work and it must be credited – using 'after a painting by...'

or 'from a photograph by...' – in the title of the work.

- Frames must be suitable for the work, undamaged and, if used, with clean glass and mounts. All paintings should be strung with a tight cord that stops the painting leaning away from the wall when hung, ideally using D-rings mounted flush against the back of the frame.



- Works in pastels must be mounted under glass with the frame taped/dust sealed on the reverse.
- Box-canvases can be exhibited without a frame provided they have been designed with no visible fixings; there are no restrictions as to the depth of the canvas.
- Folios (unframed paintings/drawings) must be wrapped in acetate.

BROADBRUSH IN 2022

It seems you like receiving your newsletters more regularly than pre-pandemic. So the plan is now for it to be published quarterly to share more of members' art-related news and views, as well as advertise events and exhibitions you are involved with.

Feel free to email me at any time with anything you think may be of interest to your fellow members:

sue.wokingart@btinternet.com

Next issue: end of June.

Copy deadline: Friday, 24 June.