



BROADBRUSH

Newsletter of Woking Art Society

SPRING 2026

REPORT FROM THE CHAIR

SUE HINTON

You may notice that the title of this regular report has changed and that's because I've decided to change my title.

I've never worried about job titles, but several people have recently commented that calling myself 'Chairman' was inappropriate and, since I dislike the suggested alternative of 'Chairperson', I'm settling for the suitably ambiguous 'Chair'.

The first quarter of 2026 has been incredibly busy. It started with the AGM in January, which was well attended and followed by the usual tea and cakes. There were fewer items on the Bring and Buy table than in previous years, but everything found a new home. We raised £50 for LinkAble (<https://www.linkable.org.uk>) and this will benefit children, young people and adults with a learning disability and/or autism whilst also providing breaks for exhausted parents and carers.

We have enjoyed two excellent and contrasting demonstrations. In February Hashim Akib painted a landscape in acrylics and followed it up with an oversubscribed workshop three weeks later. Earlier this month Rick Holmes showed us how acrylic inks could provide an excellent background layer for soft pastels in a river scene. He proved to be a good raconteur too and provided lots of useful hints and tips ranging from how to clean soft pastels to the importance of perspective.

Much of my own time in January was taken up by a struggle with technology. The Society's website needed a refresh as much of its content had become outdated. But what should have been a relatively simple task turned into a major headache. Eventually perseverance paid off and I was able to make the necessary changes and set up an online gallery for the Spring Exhibition 2026 entries, which is now live and will remain so until the end of April.

The Spring Exhibition has completely dominated my life for the last six weeks. I always knew it would be a challenge to get everything planned and underway so close to Christmas, but I underestimated the impact caused by absorbing the work that Julia Goodswen has done in previous years. This meant that after issuing the calling papers and dealing with the initial related queries, I received and had to collate and record all the entries, chase up missing forms and photographs, and sort out the stewards' schedule – on top of all the other planning, printing and organisational activities... we will be doing things differently next year!!

Was the hard work worth it? Yes. I'm proud of this year's annual exhibition and I hope you are too. The standard of work was exceptional and we have received nothing but praise from gallery staff and visitors alike.

It was particularly pleasing to see several of our new members – we've had 12 new joiners in 2026 so far – taking part in the Spring Exhibition; one of them won the Carole Lane Trophy for Best Water-based Work. You will find a full review of the Spring Exhibition and details of the prize winners in the following pages.

With this latest issue of Broadbrush now completed, I'm looking forward to spending time in the studio, getting my garden ready for summer and generally enjoying life.

I hope you are doing something similar.

PS – DON'T FORGET!

APRIL'S MEETING WILL BE ON THE SECOND SATURDAY OF THE MONTH!

With Easter falling on the first weekend, the Society's April monthly meeting has been put back a week and will take place on Saturday, 11 April. Our demonstrator will be Rob Perry and his subject will be: '*Putting the colour into watercolour portraits*'.

SOCIETY NEWS

TACKLING TECHNOLOGY

TO BRING THE SOCIETY UP TO DATE

Much of my time in January was taken up by an unexpected struggle with technology, which made me realise that to thrive and operate efficiently, Woking Art Society needed to adapt to today's digital reality. At February's committee meeting discussions covered three key areas:

- The website
- The need to share and store documents safely and securely; and
- How to maximise social media impact with shared input.

The website

Refreshing the Society's website should have been a relatively simple task but it turned into a major headache because the back end of the site has not moved on in recent years. It was never particularly user-friendly but parts of it simply didn't work properly and the promised 24-hour turnaround for help/customer service was in fact 10-14 days!

After much trial and error, plus a few compromises, I was able to make the necessary changes and, importantly, to set up an online gallery for the Spring Exhibition entries. By that time I had reached the conclusion that the current hosting platform was no longer fit for purpose.

Investigations have revealed numerous online organisations offering site building and hosting services. Many are very expensive; some have limitations on the number of images that can be uploaded; and still more required IT coding knowledge to build and maintain the site.

Webador seems to answer all the Society's needs. In addition, it is reasonably priced and its user-friendly back-end functionality requires no specific IT skills.

Our Membership Secretary, Chris Godsave, has volunteered to take on website responsibility going forward. His first task will be to build a new site so that we are able to move seamlessly to the new hosting platform when our subscription on KlikPic expires later in the year.

Document storage

Many of the Society's records are in paper form with older documents held in the archives of Surrey History Centre in Woking. More recent and current ones are held by individuals, the vast majority being in digital form on my personal computer. This is neither practical nor sensible.

Core information should be shared with other Committee members and, to this end, it was agreed that the Society should invest in a basic Google Workspace package which, in addition to 30 GB of pooled storage per user, enables video meetings for multiple people and offers a custom 'business' email. This will be implemented shortly.

Social media

The members of our new social media sub-committee have been comparing notes and putting together a plan to increase social media engagement.

The various tasks are being distributed between Aska, Elaine, Maryam and Samara. The custom 'business' email that comes with Google Workspace will enable them to share admin control more effectively.

MEMBERSHIP NUMBERS

CHRIS GODSAVE

We have already welcomed 12 new members and one student member in 2026 to date. But, as is always the case, there are some existing members who have chosen not to renew.

At the time of writing 20 people have not renewed their subscriptions but only six have told us they will not be doing so. Reminders have been sent to the remaining individuals who will officially cease to be members at the end of March.

This means we currently have a total membership of 121, which is 4.7% down on 2025 and 12.3% down on 2024.

FEATURED MEMBER

LIZ SEWARD

Celebrating 50 years' membership of Woking Art Society

As our longest serving member by some way and a former President, Liz Seward is an ideal candidate for publicising the benefits of joining Woking Art Society. Her motivation for joining in 1976 at the age of 32 was to meet other artists and to have an opportunity to show her work. She has been a committed member ever since, never missing an exhibition and regularly attending monthly meetings and workshops (she's tutored at quite a few too!).

www.sewardart.co.uk



Born into an artistic and theatrical family in 1943, Liz has a very impressive CV having been painting and drawing all her life. She spent an unconventional childhood living in St James's Palace, where her father was a member of the Royal Household. After studying art to A level at school, she worked for four years as a Scientific Assistant at the Natural History Museum in London, where she also undertook technical drawing. This was followed by several years of part-time study at various colleges and with several eminent artists including Edward Wesson.

After raising a family and spending a year in Australia, Liz qualified as an Adult Education Tutor (winning the course prize along the way) and taught drawing, watercolours and mixed media for 25 years in Surrey, Berkshire and Hampshire. She gave it up in 2003 to concentrate on her own work, alongside demonstrating to Art Societies and freelance teaching, including on painting holidays as far afield as in Italy.

Liz has always been a strong believer in creative thinking, encouraging her students through projects on subjects ranging from reflections and food to illustrating a poem, rather than by copying photographs.

Liz is proud to have been elected to The Society of Women Artists in 1993, only retiring in January 2022 *"to allow younger artists the chance to get*

involved" (the SWA only has 150 members at any one time).

Not surprisingly, during a career spanning over 40 years she has exhibited widely, both solo and with other artists, building a reputation for still life, floral and landscape paintings.

In London, her work appeared regularly at the Mall Galleries with the Royal Institute of Painters in Watercolour and The Pastel Society, as well as the SWA, and secured prestigious awards at local and national level, including St Cuthbert's Mill Award at Mall Galleries in 2017.

For over 20 years Liz also wrote for 'The Artist' magazine and contributed to several books including 'The Artists' Sketchbook', 'Watercolour Plus' and 'Dynamic Acrylics'.

Over the years Liz has made numerous friends through Woking Art Society and has taught many of its members, including most of its former chairmen. Since 1976 she's seen quite a few changes in the Society too.

Before moving to The Vyne in Knaphill, for many years monthly meetings were held at St Paul's Church, Oriental Road, Woking, and the 'outdoor' exhibitions really were outdoors – in Commercial Way, rather than in the covered way that is Mercia Walk.

At the age of 82, Liz says she is has enjoyed a full and interesting career but is now “fully retired”.

But that doesn't stop her painting.

The light and colour of the heathland landscape around Lightwater (where she has lived for many years) continue to inspire her – as is evidenced by some beautiful artworks on the walls of her home and her entries into the Spring Exhibition.

Neither has it stopped her being an active and committed member not just of Woking Art Society, but also Frimley and Camberley Society of Arts, which she first joined back in 1979 and of which she is currently president. Oh, and by the way, she is also a long-standing member of not one but two local choirs!



Hollyhocks and Lemons – winner of the Carole Lane Trophy for Best Watercolour at Woking Art Society's Summer Exhibition 2025



Autumn Woods (above) and *Woking – By the Canal* (below) – Liz entries in the Spring Exhibition 2026



Clearly Liz is enjoying a busy, active and interesting 'retirement' – long may it continue.

MEMBERS' NEWS



INSPIRATION FOR LIFE EXHIBITION

Of the 40 artists whose work featured in the Hospice's third annual exhibition at the Lightbox Gallery in February 13 were members of Woking Art Society:

Tracy Aldous	Tracey Allen
Bara Aylwin	Anita Bond
TJ Cipullo	Pam Guess
Sue Hinton	Keren Jones
Kathy Lemmer	Annemarie Nijeboer
Melanie Paice	Shirley Slocock
Sue Whitehead	

Several had more than one painting accepted and seven of the members' sold at least one work. The exhibition was sponsored by a donor so 100% of the proceeds from sales went to the Hospice and over £3,500 was raised. Many artists also donated their unsold work to be sold through the charity's Weybridge Bookshop over coming weeks or used for other fund-raising activity.

The unnamed donor also provided cash prizes. The Inspiration for Life Art Prize was won by Lesley Kilner, a member of Frimley & Camberley Art Society, while Yeside Linney won the vote for Guests' Favourite at the preview evening.



See the Light in Reflections
by Lesley Kilner

At the time of writing all the paintings could still be seen on the Hospice's website: <https://wsbh.org.uk/art-exhibition/>

CHRIS WRIGHT

MURAL COMMISSION

I was recently contacted by the Head of Buckingham House at Gordon's School to paint two murals: the first in the reception area to say 'Welcome to Buckingham' in graffiti style and the other a larger wall in the sixth form common room with a completely open brief.

After a site visit, I recommended a canvas (1.2 x 1.6 metres) for reception as this would avoid a lot of working at height and I could work on it at home. I wasn't sure if I could fit all the type on even this large canvas, but the end result is a kind of 'mini piece' in tag style writing.



For the second piece (2.4 x 3.5 metres) I chose to paint the character 'Brainiac' from DC Comics, an Ai who has an obsession for gathering all the knowledge in the universe (a tenuous link to education I know)!

After prepping the wall, I had the challenge of scaling up the sketch. For this I used the 'doodle grid' method where you take a photo of the doodles and then lay that over your artwork as a guide in an app like ProCreate. Once my sketch was on the wall, I used spray paint to fill in the character and emulsion for the black background.

Working with the doodle grid



After day one I had most of the wall covered. Day two started with another coat of emulsion followed by finalising tricky areas like fingers and adding the lightning/energy bolts to the background.

Continuing work in progress



I'm glad to say both artworks have gone down well with the boys in Buckingham House and I've already had a student ask for help with a street art project. As my biggest piece of art yet, the mural was a challenge but really enjoyable and another opportunity to develop my skills with spray paint.

The finished mural



Do you have a spare wall?

Following the experience of Gordon's School, I'm now looking for more mural opportunities and wondered if any WAS members had a wall (inside or out) they wanted painting? While I build a portfolio of work, I'm keeping prices low.

To see more of my work, visit my website:
<https://www.chriswright.me>

Bespoke handmade float frames

I also offer an affordable alternative to high street frames for canvases, boards and panels. Made from strip wood to keep the cost down, I leave the imperfections of the wood, the grain and a few brush marks to give quality looking, robust frames with character in white, black, grey or natural oak.

For enquiries and quotations call 07814 202927 or email chriswright032@icloud.com

TRACY ALDOUS

A DAY IN ST JAMES'S PARK



I submitted an entry to Series 11 of Sky Arts Landscape Artist of the Year (LAOTY) and was overjoyed (and also a little nervous) to be selected to take part as a Wildcard in episode two in St James's Park, London.

I'd been encouraged to enter by my good friend and fellow WAS committee member, Tracey Cipullo, who herself had been a Wildcard a couple of years ago at Hever Castle. So on Wednesday 25th June myself and Tracey C found ourselves on the 5.50 am train from Woking into London with a trolley load of art materials and sandwiches!

We arrived at the Wildcard registration desk by 7 am and immediately spotted Hannah Bruce (WAS president) who was also taking part as a Wildcard. We were allocated an area to paint in and, knowing it was forecast to be one of the hottest days of the summer, promptly headed under the nearest and biggest tree for some shade.

The film crew at LAOTY were brilliant, explaining exactly what to expect. We were then filmed marching across the park armed with art materials for the part in the show where you see all the Wildcards arrive!

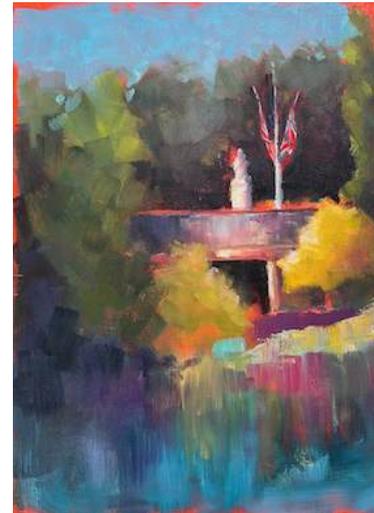
You really do only have four hours to paint and we were all very keen to get cracking. I was so preoccupied with getting started that I didn't notice the film crew setting up in front of me and was quite shocked to realise Stephen Mangan was standing beside me ready to film!



Apparently the crew was attracted to my bright pink apron and bright orange canvas!

Stephen Mangan was lovely but it's a bit nerve racking and I think I was slightly star struck. We had a great chat and a bit of a laugh. When the programme aired in January 2026, only part of it was shown; in total I think I had about seven seconds of fame!

As far as the actual painting went, at present, I'm more familiar with acrylics but was really concerned that they would be too difficult in the heat. Therefore, I decided on oils which I've not used for a while and promptly got into a bit of a mess. Maybe not my best decision.



The rest of the day went quickly. Because the park is an open space, there were loads of members of the public wandering around. I spent so long chatting to them, it was amazing that I managed to paint at all! It was also great that some of my friends and other Woking Art Society members came along to cheer me on – it felt like a bit of a party.

Before we knew it, Kathleen Soriano was wandering around to pick the winning Wildcard (which was a lovely painting by Neil Muldowney).

Phew! our bit was done and we could relax. We then had an opportunity to watch the closing stages of the Pod Artists in the main competition. We joined the audience for the judging, which was very interesting to watch.

The whole experience was fantastic, I would happily do it all again and would recommend to anyone to have a go! Biggest thanks of the day go to Tracey Cipullo for getting up so damned early, lugging all my gear and keeping me supplied in coffee!

MELANIE PAICE

PAINTING CLASS VACANCIES!

Woking Art Society's annual appraisal session will be taking place at our May monthly meeting (Saturday 2 May) and, this year, Melanie Paice will be providing the critique of members' works.

Mel is an artist, art tutor and art lecturer. She studied at Central St Martins and De Montfort University Leicester and has a BA Hons in Fine Art. She has been teaching and lecturing since 2011 and previously worked for over seven years at both Tate Modern and Tate Britain.

Nowadays, as well as painting herself, Mel runs painting classes in the local area and over zoom. Currently she has a few vacancies on a new Monday morning class at the Maybury Centre, Woking (*see leaflet alongside*), and just two places left on the online class to be held on alternate Tuesdays:

- 21 April
- 5 May
- 19 May

Two-week half term break

- 9 June
- 23 June
- 7 July

The cost for six two-hour online classes is £108. The sessions will be social; Mel will set projects and demonstrate techniques, as well as giving assistance to participants.

You can enrol through Mel's website – www.melaniepaice.com – or by contacting her:

Email: melanie@melaniepaice.com
or art@melaniepaice.com

Mobile: 07919 493851.

As places are limited, payment by bank transfer will be required to secure your place on either course.



NEW CLASS

MONDAYS **10AM-12PM**

OILS AND ACRYLICS

10 WEEK TERM £200 STARTING APRIL 20TH

MAYBURY CENTRE, 27 BOARD SCHOOL
ROAD WOKING., GU21 5HD
WWW.MELANIEPAICE.COM

ENROL NOW

“PAINTING IS EASY WHEN
YOU DON'T KNOW HOW,
BUT VERY DIFFICULT
WHEN YOU DO.”

EDGAR DEGAS

SPRING EXHIBITION 2026

TO SUMMARISE

THE GOOD

- High number of entries – 52 different artists entered a total of 163 artworks and no less than 103 unframed pieces, which filled five browsers.
- Variety of artworks – sculpture, pottery and paintings.
- Exceptional quality – the judges spent longer than usual struggling to find 40 paintings to deselect and even then, we created a fourth Highly Commended prize as they couldn't decide on just three!
- Three paintings were sold before the official opening!
- The newly introduced 'Art in the Café' events were deemed a success by participants and Lightbox personnel alike.



THE NOT SO GOOD

- Artists failing to read and follow instructions!
- Double-sided stickers that didn't stick properly, resulting in crooked labels and some that simply dropped off the walls!
- Size and location of labels: a wheelchair user complained that she was unable to read any of the labels or biographies because the type size was too small and the labels themselves were too high on the walls.
- Very poor sales in the second week
- Some dissatisfaction around what was perceived as high entry charges for an Art Society Exhibition.

EXHIBITION FORMAT

Following on from the success of the 2025 Summer Exhibition in the prestigious Main Gallery on the first floor, Woking Art Society was invited by the Lightbox Gallery to do the same thing this year. Unfortunately, the only slot available in 2026 between planned touring exhibitions was mid-March, which presented some organisational challenges. Planning had to start before Christmas and calling papers had to be ready to go out to artists in early January to ensure members had sufficient time to work on and prepare their entries.

The overall format of this exhibition was largely a repeat of the previous year, with all members being eligible to submit up to four pieces each and up to five folios, with no restrictions on the number of extra-large works.

As before, independent professionals were invited to make the final selection of hanging work and prize winners in the various categories. There were no increases in hanging fees.

New for 2026 was a guarantee that all artists would have at least one artwork included in the exhibition provided it complied fully with the 'Requirements for Framing' and 'Terms and Conditions' detailed in the calling papers.

Also new for 2026 was the introduction of 'Art in the Café'. During our initial discussions, the Lightbox Gallery's Head of Exhibitions, Peter Hall, was very keen for the Society to introduce more interactive activities during the exhibition.

In line with the Lightbox's ethos, in addition to our artists working in the Main Gallery, Peter wanted to encourage collaborative projects with visitors. After some debate, it was agreed that we would host workshops in the café during the afternoon, when it's generally quiet, to encourage interest in both Woking Art Society and the Lightbox Gallery. These would be informal, drop-in events that would be advertised on social media and in the café itself in the weeks leading up to the exhibition. Three workshops were agreed upon and, while each date was approached with some trepidation as to how many people would arrive, in the event all proved to be successful.

THE SELECTION PROCESS

The Society's objective for this important annual event is always to showcase the high quality and variety of art produced by members. To achieve this and avoid any form of bias, each year we invite a panel of three independent professionals from the art world to select what they judge to be the best work representing a range of styles and mediums.

Of course, any form of selection will always be based on subjective decision-making, but we ask the panel to consider composition, the techniques deployed, use of colour and the chosen medium and suitability of framing, together with originality and the ability to evoke emotion or tell a story.

A committee member – usually the Chair or President – is also present throughout to ensure the process is carried out fairly and to offer any advice or help when requested.

Our selection panel this year was made up of the following:

- **Fiona Pearce** – a contemporary artist with a passion for colour and who works mainly in acrylics.
- **Tamara Williams** – with a design background, this artist has a love of composition and applies multi-media to abstracted designs.
- **Maggie Read** – artist, art tutor and founder of the Pirbright Art Club over 25 years ago, Maggie stepped in with only a few days' notice as our third judge, a sculptor, had to withdraw due to illness.

Of the 163 entries, four were sculptures and five were pottery; these were automatically included in the exhibition since display space for these is not limited. This left 154 artworks needing to be wall-hung but space for only around 100, depending on their sizes.

We also wanted a further 10 paintings to be held in reserve to replace paintings sold during the exhibition, meaning we needed to de-select at least 40 paintings. A quick review of all the works spread around the gallery revealed the very high standard everyone had achieved, making the panel's task extremely difficult. Most decisions were made on minor issues, the most frequent relating to framing.

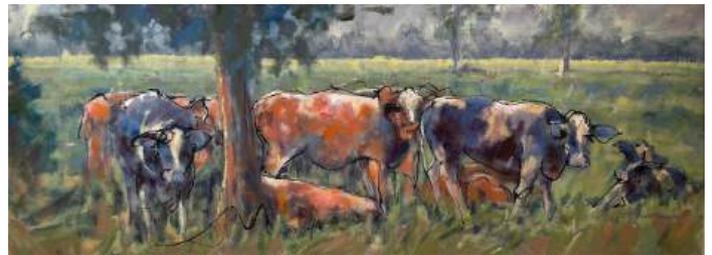
PRIZE WINNERS

The selection panel was tasked with awarding prizes for the overall judges choice, the best watercolour/water-based work and highly commendeds. In the event, to cut short the already prolonged decision-making process, we agreed to award four highly commended prizes instead of the planned three.

Many congratulations go to the following:

Judges choice

Annemarie Nijeboer for 'Cows in Shade'



Carole Lane Trophy for best watercolour

Ben Davidson for 'A Sunny Day on the Canal'



Highly commended

Monika Merecktye for 'Still Life'



Gwenaela Quillere for 'Luck Does Grow on Trees'



Christine Taherian for 'Looking Ahead'



Margaretha Shepherd for 'Apples and Cabbages'



THE PUBLIC VOTE

Our final prize winner is decided by the public. We encourage all visitors to the exhibition to cast a vote for their favourite work, the one they would most like to take home. As usual, almost without exception they tell us it's too hard to pick a single piece (although most manage the task eventually!). This is reflected in the fact that the 359 votes were cast included at least one for every single artist.

There was one clear winner and, for the first time, it wasn't a painting! The overall winner was Ioanna Namintraporn's 'Goddesses' (below) with 23 votes. In second place was Tracey Allen's 'Beauty' with 15.



Interestingly, if the prize was about popular votes for an artist's collected works, rather than a single exhibit, Tracey and Ioanna would have shared the honours each winning 32 votes, followed by Hannah Bruce with 28 then Dasha Blaze and Annemarie Nijeboer both with 21.



Beauty by Tracey Allen

ART IN THE CAFE



The workshops were billed as 'taster sessions' and each was on a different topic. Although they were advertised online and in the Lightbox Gallery itself, we had no idea how many people would turn up on the day and whether they would choose to join in or simply take a quick look and depart. So it was something of a relief to our volunteer tutors – Tracy Aldous and TJ Cipullo, Melanie Paice and Dasha Blaze – that people arrived, got involved and thoroughly enjoyed themselves.

LINE & WASH WITH SIMPLE COLLAGE

Eight people joined Tracy and TJ on this first workshop and the consensus was that the two hours flew by. As evidenced by the work they group produced (see below), a good and productive time was had by all.



WORKING WITH INKS

Mel's workshop on the middle Saturday attracted even more people; a couple had only come for coffee but stayed for the duration.



Afterwards, two attendees posted comments on Instagram about their experience:

"Thanks [@wokingartsocietyofficial](#) and [@melaniepaiceart](#) for a lovely time this afternoon, trying out inks. Littlest Taylor and I really enjoyed it."

"Yesterday's creation from the 'Ink workshop' [@thelightboxwoking](#) - Ink on ceramic tile...a lovely 2 hrs spent with [@melaniepaiceart](#) creating a mother's day gift for my mum."



WATERCOLOUR MASTERCLASS

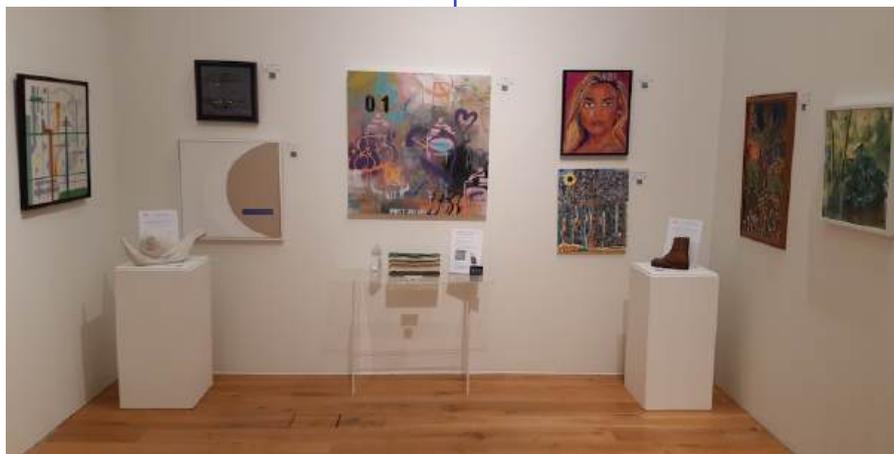
Rather than being hands-on and participatory, the third and final taster session, saw Dasha pretty much take over the cafe space with a well-attended watercolour demonstration.



VIA AT THE LIGHTBOX

Opening up new ways into art

What if the moment of first encountering an artwork could lead into something deeper, more personal and more inclusive?



While supporting blind and partially sighted audiences is central, VIA aims to create a more engaging and personal experience for all visitors.

The pilot session brought this approach to life, involving three blind participants, three artists and two gallery representatives.

VIA (Voices Into Art) focuses on improving access to art, particularly for blind and partially sighted audiences, through the artist's own words, audio and touch. At the same time, it offers a richer, more engaging encounter with art for everyone.

VIA was recently piloted at The Lightbox as part of the Spring Exhibition. Led by Aska Gough, Secretary of the Woking Art Society, the project made selected works accessible through the VIA app, allowing visitors to use their phones to access artist-led descriptions via QR codes or NFC tags and engage with touch-enabled artworks.

What sets VIA apart is that it begins with the artist's own words. Instead of brief gallery labels, it uses richer source texts written by artists and covering visual qualities, materials, process, meaning, context and stories behind the work. From this, the app generates different forms of audio description, offering multiple ways into the artwork.

Participating artists included Sharon Bristow, TJ Cipullo, Chris Godsave, Aska Gough, Joanna Lloyd, Lisa Marianne, Ioana Namintraporn, Jo Thompson, Chris Wright and Mariana Willard. Thanks go to all contributing artists and volunteers who took part in the pilot session on 12 March.

After an introduction and a short test run using mobile phones, the group explored the exhibition before returning for a feedback discussion.

The response was overwhelmingly positive. One blind participant described VIA as *"by far the best experience"* of engaging with art and a potential *"game changer."*

Participants also valued the detailed, artist-led descriptions and the independence VIA offered, allowing them to experience artworks without relying on others' interpretations. In addition, feedback from the visitor book that was available throughout the exhibition suggested that children particularly enjoyed the experience.

The session was equally powerful for the artists. It highlighted the extent to which blind audiences seek rich aesthetic experiences, and how even small tactile elements, paired with the artist's own words, can open meaningful ways into the work for them.

Ultimately, the VIA approach is enriching for all and signals a promising direction for its future development.

SALES & VISITORS

Both the Society and the Lightbox Gallery invested in pre-publicity for our Spring Exhibition across social media and local free distribution magazines. The Woking News and Mail did us proud with a feature and accompanying photographs of some of last year's entries in both the print and digital editions. The Lightbox also printed posters and leaflets for in-house promotion.

Pleasingly, attendance over the first weekend was high; perhaps not surprisingly, the 'Buyers View' event on the Saturday was particularly well attended with over 100 visitors – albeit many were Society members and their guests making the best of the free entry for the afternoon.

Despite selling three paintings before the Spring Exhibition opened, including one to one of the judges, an initially flurry of sales in the first week failed to be sustained into the second.

In all there were 15 sales totalling £1,675 and comprising one sculpture, eight paintings and six folios.

This is disappointing compared to last year's 20 sales totalling £3,530. However, although the Spring Exhibition itself is now over, all the entries – including those not selected for the in-person exhibition – can still be viewed in an online gallery page on the Society's website. They will remain there until the end of April, so it is possible more sales may yet be made.

ARTISTS, PLEASE TAKE NOTE!

In managing entries for and organising the Spring Exhibition, two things caused me varying degrees of frustration. I'm sharing them with you now in the hope that things will go more smoothly next time, but also as advice to improve the chances of success for anyone thinking of entering work in other competitions.

READ FIRST, THEN ACT

The calling papers comprise three documents, each with a specific purpose and intended to help you understand exactly what you need to do when, and how to complete the two accompanying entry forms. Every detail is there for a reason!

Yet only around 60% of the forms I received were completed fully, accurately and accompanied by digital images of the entries themselves.

I appreciate that some members are more computer literate than others and for some dealing with emailed documents may not be straightforward. Where people contacted me to say this was a problem, I was happy to talk them through any issues and/or explain what to do, providing paper copies if necessary. But only a few people did this.

Please, please, please read all the information provided before you do anything else; then, make sure you follow all the instructions.

If something isn't clear, ask for clarification or help – it will save you and the organiser time in the long run!

THE IMPORTANCE OF GOOD FRAMING

Quite a few of the entries that were not exhibited in the Lightbox Gallery were not selected due to an issue with the framing rather than the quality of the artwork itself.

Several paintings failed to meet the basic requirement that appears as the first item listed in the document about framing and displaying exhibits for the Lightbox Gallery provided in the calling papers:

'FRAMED WORKS must be in a suitable frame – undamaged and, if used, with clean glass and mounts.'

For other artworks the mount was the problem. While acrylic and oil paintings don't need to be covered by glass, if you wish to use a standard mount for the work, it should be placed behind glass – quite simply because mount board will get dirty over time and cannot be properly cleaned. An alternative to mount board would be a slip (also called a fillet) generally made of wood that acts as an inner frame between the painting and its frame.

Other related problems were an incorrectly fitted mount that didn't lay flat on the artwork and mounts that didn't fit the painting properly.

I appreciate that frames can be expensive so it's very tempting to re-use old ones. But frames don't have to be expensive.

Granted, framing a non-standard sized painting or a very large one is almost always going to be expensive because usually the only option is to go to a specialist framer.

But there are a lot of good, inexpensive alternative options available.

If your painting is not a standard size, your best option is probably an online supplier that provides a made-to-measure service.

Examples include:

<https://www.frames.co.uk>

<https://www.iframe.co.uk>

<https://www.easyframe.co.uk>

But, for smaller works if you keep to standard sizes, there are various cost-effective options available on the high street. Two that are probably most useful and are available in the local area are Hobbycraft (at Lion Retail Park, 151 Oriental Road, Woking) and The Range (in Redding Way, Brookwood, next door to Sainsbury's).

Hobbycraft used to offer a wide range of both frames and mounts at very reasonable prices. More recently the range has been reduced while the prices have crept up. That said, what Hobbycraft sells is of good quality and will meet many people's needs.

The Range offers a huge selection of shapes, sizes and types of frames. All are of very good quality and at prices well below those of Hobbycraft. Many styles come complete with mounts and in several different sizes.

The Range has become my first port of call for all my frames and most have cost less than £10 – as demonstrated alongside.

The 'Peeling Bark' picture that was in the Summer Exhibition 2025 is in an oak frame from The Range. The same one is still on sale now and it costs only £5.49.



Yes, that really does say £5.49



COMPETITION OPPORTUNITIES

TRINITY BUOY WHARF DRAWING PRIZE

Deadline: 9 June 2026

This claims to be the UK's leading open exhibition and awards for contemporary drawing and is open to entries from anyone who draws, from anywhere in the world.

There is a two-stage entry process: Stage 1 is an online digital submission followed by physical submission of the drawings invited for the Stage 2 review at Trinity Buoy Wharf by the selection panel.

The exhibition of shortlisted drawings will launch at Trinity Buoy Wharf in London on Wednesday 16 September 2026, accompanied by a fully illustrated publication and a programme of talks, events and drawing sessions. The exhibition will then tour in the UK until July 2027. Three prizes are available:

Trinity Buoy Wharf Drawing Prize – £15,000

Trinity Buoy Wharf Student Award – £2,000

The Trinity Buoy Wharf Boroughs' Award (open to those living and/or working in Tower Hamlets, Newham and Greenwich) – £1,000

Applicants may submit up to three drawings and standard entry fees are £30 for one work, £40 for two and £50 for three.

Rules, guidelines and entry details can be found at: <https://artopps.co.uk/opportunities/tbw2026>

Shortlisted artists will be included in an exhibition at OXO Gallery from 21-25 October 2026.

This international art competition is open to amateur, emerging and professional artists working in all styles, media and techniques, except those generated by AI.

Collaborative artworks can be submitted and entries may include paintings, drawings, textiles, prints or mixed media. No giclée reproductions, or copies of original works generated in other media will be accepted. Each artwork must not exceed a total of 275 x 275 cms including the frame and must not project more than 50 cms from the wall.

The entry fee for the first entry is £24 then £19 for any additional pieces. You may enter up to 20 artworks.

Rules, guidelines and entry details can be found at: <https://artopps.co.uk/opportunities/britishartprize26>



Deadline: 1 April 2026

Palais des Vaches is a gallery in the New Forest and it is inviting artists to submit works 'that reflect a strong foundation in observation' for the inaugural Palais des Vaches Art Prize 2026.

Artists aged 18+ may submit up to three drawing, painting, printmaking and/or mixed media entries. Photography and sculpture are not permitted. All work must be based on observation (eg life, landscape, still life, figure, etc), interpreted freely or representationally. Maximum dimensions are 150 x 150 cms including frame.

First prize – £500 plus up to four artworks exhibited in main gallery for one month.



Deadline: 7 August 2026

Artists & Illustrators magazine is the organiser of The British Art Prize which offers the chance to win prizes worth over £10,000, a solo exhibition at a major London gallery and a feature in the magazine.

Second prize – £250 plus up to two artworks exhibited in main gallery for one month.

Third prize £100.

For full terms and conditions, visit: <https://zealous.co/palaisartprize/opportunity/Palais-Art-Open-2026/>



Vote for the People's Choice

Deadline: 27 April 2026

Entries for this competition closed in January; 71 artworks have been shortlisted and will be on show at the Derwent Art Prize 2026 exhibition at London's gallery@oxo from 9 to 19 April 2026.

But there is still time for you to have your say on which artwork you would like to win the People's Choice Prize, worth £500.

Go to: <https://www.derwentartprize-exhibition.com/vote>

PLEIN AIR DAYS

This isn't actually a 'competition', but it may become one to secure a place as we're told 'places are limited, so early registration is recommended'!

Jackson's is running a programme of Plein Air Days throughout the year and invites artists of all ages and skill levels to experience the joy of creating art outdoors and offers 'a welcoming environment to ignite creativity, enhance skills, and immerse yourself in inspiring UK landscapes'.

More information or to book any of the following locations, click [HERE](#).

HESTERCOMBE GARDENS, SOMERSET

10 April, 10 am to 3:30 pm

Near Taunton, Hestercombe Gardens spans 50 acres and three centuries of garden design. From the dramatic Great Cascade to the sunken Great Plat, Hestercombe Gardens boasts many striking views. Capture sweeping valley scenes, mirrored ponds, geometric borders, and floral terraces, shaped by centuries of design and evolving light.

£11.50 entry for participating artists.

GLYNDEBOURNE, EAST SUSSEX

8 May, 10 am to 3:30 pm

For over 90 years, Glyndebourne has been home to some of the best opera in the world and its state-of-the-art opera house sits in 12 acres of exquisitely designed and beautifully maintained gardens, set against the dramatic backdrop of the Sussex Downs.

£5 entry for participating artists.

KILLERTON, DEVON

5 June, 10 am to 3:30 pm

The National Trust's Killerton Estate spans 6,400 acres of working farmland, woodland, parkland, cottages, and orchards. At its centre stands Killerton House, a welcoming Georgian home set within glorious gardens, beautiful year-round with rhododendrons, magnolias, and champion trees.

£6 entry for participating artists.

SCOTNEY CASTLE, KENT

3 July, 10 am to 3:30 pm

The National Trust's Scotney Castle combines a romantic moated medieval ruin with a Victorian country mansion surrounded by 780 acres of parkland, woodland, and a picturesque garden.

£3 entry for participating artists.

THINGS YOU MAY FIND OF INTEREST

Jackson's

EXPERT COACHING WEBINARS WITH CLAUDIA KENNAUGH

The Jackson's Blog is offering a series of coaching webinars with artist coach Claudia Kennaugh to help people '*navigate today's art world*'. Topics have been chosen by the Jackson's artist community and range from submitting to open calls to self-representing your art.

The scheduled 2026 webinars are:

- Framing and Presentation – 29 April
- Putting on Exhibitions – 24 June
- Self-representing Your Art – 26 August
- Social Media and Websites – 28 October
- Making Reproductions of Your Work – 16 December

The sessions will start with a tutorial followed by a live Q&A with participants. Ticketholders can also access the webinar in their own time as a recording will be available 48 hours after the live session and can be viewed for up to a month.

Cost for a single webinar is £10 but discounts are available when registering for multiple webinars.

To find out more or to book click [HERE](#).



CHANGES AT SKY'S ARTIST OF THE YEAR COMPETITIONS

Landscape Artist of the Year

The next series will see the introduction of a new format. Ten artists will be selected to take on landscape challenges across the country, returning each week to create work in new locations.

Each episode will see one artist eliminated, giving those who progress the chance to create multiple works and develop their practice over time.

Portrait Artist of the Year

The format of this competition will remain the same with 72 artists competing across eight heats alongside host, Stephen Mangan, but the judging panel will be different. It will comprise three new judges: one of Britain's best-known contemporary portrait painters, Jonathan Yeo, will be joined by Eva Langret, Director of Frieze London, and art historian and broadcaster, Katy Hessel.

Entries for both competitions have now closed but you can find out more about them here: skyartsartistoftheyear.tv

CHOCOLATE SCULPTURE



I'm not sure what to make of this. The accuracy, skill and expertise that went into this sculpture are nothing short of amazing. It measured 55.27 metres in length and weighed 2,300 kilos... but it's made of chocolate!

The artists involved were actually Italian and Maltese master pastry chefs, helped by students, who achieved their goal of winning a place in the Guinness Book of World Records for the longest chocolate train.

I can't help thinking that all that chocolate could have been put to a much better use!

EXHIBITIONS IN 2026

These are just a few of the relatively local exhibitions that are taking place in the coming months that have caught my eye and may be of interest to you.

TRACEY EMIN: A SECOND LIFE

TATE MODERN, LONDON

27 February to 31 August 2026

Tracey Emin found fame with her unmade bed installation 'My Bed' in 1998. She has since gained international acclaim and multiple awards as an expressionist artist working in a variety of media including drawing, painting, sculpture, film, photography, neon text and sewn appliqué. She is known for autobiographical and confessional artwork and in February 2013 was named as one of the 100 most powerful women in the UK on Radio 4 by Woman's Hour.

Tracey Emin has been a Royal Academician since 2016 and was appointed Commander of the Order of the British Empire (CBE) in the 2013 New Year Honours and Dame Commander of the Order of the British Empire (DBE) in the 2024 Birthday Honours for services to art.

This exhibition at Tate Modern, London SE1 ([tate.org.uk](https://www.tate.org.uk)) traces Emin's career over the last 40 years and features videos, sculptures and textile pieces, as well as installations and paintings, some of which have not been displayed previously.

Advanced booking is recommended. Tickets cost £20; entry is free for members.

FRIDA: THE MAKING OF AN ICON

TATE MODERN, LONDON

25 June 2026 to 3 January 2027

Also at Tate Modern, later in the year, is an exhibition with more than 130 works charting the career of the Mexican artist Frida Kahlo (1907-1954).

'Frida: The Making of an Icon' will showcase over 30 of Kahlo's most iconic works that introduce her 'many selves' – the dedicated wife, the intellectual, the modern artist, and the political activist. Alongside treasured garments, jewellery, photographs and memorabilia, there will be 200+ works by her contemporaries and artists she inspired from later generations, celebrating her lasting impact on those who continue to reimagine and reclaim her remarkable story.

The show will culminate by exploring 'Fridomania'. Kahlo's transformation into a global brand will feature more than 200 commercial objects that encompass her art, image, style and persona.

Advance booking is recommended. Tickets are £25; free for members.

DAVID HOCKNEY

SERPENTINE NORTH GALLERY

12 March to 23 August 2026



With a career spanning many decades, at the age of 88 David Hockney needs no introduction. Despite poor health, he is still creating new art and this exhibition is his first at the Serpentine North Gallery, London W2 ([serpentinegalleries.org](https://www.serpentinegalleries.org)).

Here Hockney invites viewers to slow down and notice the extraordinary within the everyday with paintings that extend his lifelong fascination with the act of looking, affirming his belief that simple beauty is worth celebrating. The exhibition brings his celebrated ninety-metre-long frieze 'A Year in Normandie' to London for the first time. Inspired by the Bayeux Tapestry, this monumental work captures the changing seasons at the artist's former studio in Normandy.

Entrance is free but it is advised to pre-book tickets. Walk-ups are welcome but you may need to queue. *There is also a free guide to the exhibition available in PDF format as a download [here](#).*

JAMES McNEILL WHISTLER

TATE BRITAIN, LONDON

21 May to 27 September 2026

Tate Britain claims this exhibition *'presents both a boldly experimental artist and cosmopolitan celebrity, disrupting the conventions of Victorian society in pursuit of truth, beauty, and progress'*.

A leading light in the Aesthetic Movement, which championed the concept of *'art for art's sake'*, the American artist James McNeill Whistler is celebrated for re-writing the rules of what it meant to be an artist while pioneering new and innovative techniques. His beautiful visions of modern life earned him a place as one of the most influential artists of the 19th and 20th centuries and this retrospective is the first major European exhibition of his work in 30 years. It brings together world-famous paintings with rarely and never seen works that include portraits, drawings, prints and designs, including some from his teens in St Petersburg.

Tickets cost £24; entry is free for members.

ANISH KAPOOR

HAYWARD GALLERY, LONDON

16 June to 18 October 2026

The Hayward Gallery tells us to: *'venture into a world of mystery through the artist's awe-inspiring works at our major exhibition, featuring sculptures and paintings that provoke the senses'*.

The Indian-born British artist Anish Kapoor is acknowledged as one of the most influential of our time. He staged his first major UK survey almost 30 years ago at the Hayward Gallery and is returning this summer with an exhibition that will fill the entire building with a series of immersive works.

The exhibition will feature works from some of Kapoor's iconic series: steel mirror sculptures that warp, distort and disorient; mysterious objects coated in the blackest known substance in the world; and voids opening up to create a sense of vertigo.

In addition, there will be recent paintings and sculptures examining the fragility of human existence and new works that appear to turn the world inside out and upside down, including a pair of monumental installations in the artist's signature red.

Published ticket price is £22 for standard entry (members free) but we are told *'prices may be adjusted without notice to reflect demand'*!

FLORA AND FORM

HAMPTON COURT

Tuesday 31 March to Sunday 12 April 2026

Flora and Form brings together Vicky Oldfield's prints with Roya Pourzadi's ceramics to explore the delicate rhythms of life and capture the fleeting beauty of flowers and the quiet strength of form. Floral imagery appears both fragile and resilient, while form grounds the work with a sense of stillness and permanence.



Together, the works invite a slower way of looking, attentive to texture, balance, and the quiet presence of materials.

You will find The Fountain Gallery at 26 Bridge Road, Hampton Court, Surrey KT8 9HA and the exhibition is open from 11 am to 5 pm daily.

AppArt 2026

And last, but not least, AppArt is staging its traditional exhibition over the Easter holidays. This year it will be in a new location – King Edward's School, Witley – and Woking Art Society will be well-represented amongst the exhibiting artists.



appART EASTER ART EXHIBITION & SCULPTURE TRAIL 2026

at  King Edward's
WITLEY King Edward's School, Petworth Rd,
Wormley, Surrey GU8 5SG

Saturday 4th April to Saturday 18th April



To be opened by
Nicola Godden

**Open daily
from 10am – 4pm
Admission FREE**



Further details from **Evelyn Phillips AppArt Office**
email: Ephillips54@btinternet.com
 www.facebook.com/AppArtSurrey
 www.appartonline.co.uk

In association with
 Surrey
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Society

MY MURAL INDULGENCE!!

Having highlighted my interest in trompe l'oeil and murals in the December issue of Broadbrush, I couldn't resist continuing the theme with these images taken from Instagram.

The 'Box of Pomegranites' below is a superb example of trompe l'oeil – it's not a box at all, 'just' an oil painting by Natalie Featherstone!



The two images alongside are from from the [@acrylic.masters](#) Instagram account.

The Acrylic Painting Art Gallery aims to promote the 'best acrylic paintings from around the world' and in my humble opinion they have found an exceptional mural artist in Kunming (Douyin).

