

Wokingham Art Society Newsletter – February 2012

www.wokinghamartsociety.org.uk



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CHAIRMAN'S REPORT



Hello again!

I have just returned from an **absolutely inspirational** workshop with many of you and **led by Chris Forsey.**

What a talent! He managed to encourage all of us with helpful tips and suggestions for improvement as well as producing two very different yet stunning paintings of his own. Thank you so much, Brenda for organising it. We all had a great time. I am so glad that I put my name down quickly for that one!

I hope you managed to see our tree at the Festival of Trees at the Bradbury Centre. The idea of producing little miniature paintings obviously captured your imagination and I have to say that I was delighted with your response resulting in a charming display. I was thrilled when the church asked if they could keep our tree over the whole of the

festive period so it has been admired for a much longer time than usual. If you have not had your painting back, please contact me as I still have a few.

We are very grateful to Sera Knight for stepping in at the last minute for the Christmas demo which was enjoyed by all. I hope you are feeling better Brian.

I can't believe that once again it is time to remind you that the forms for entry into our Annual Summer Exhibition will be IN THE NEXT NEWSLETTER!! So if you are considering upgrading **full** membership please contact **Chris Parry** as soon as possible - and get painting!

But before then we have a significant venture to put before you. The committee has come up with the idea of producing a large frieze to celebrate the **Queen's Diamond Jubilee** We have been offered the grandeur of the Town Hall amidst the festivities on June 2nd as our base for a day interacting with the public to produce the tableau. Also the **SAA (Society for all Artists) are keen to write about it in their Paint magazine; beforehand to encourage**

similar events around the country and afterwards to record our experiences. **We will probably have workshops to make a start on the frieze** and are looking for help with the organisation of it all, too, as well as volunteers on the day to help it run smoothly. Please contact any of the committee with ideas and offers of help as soon as possible as June will be here before we can blink. How exciting!

Now is the time to sign up for September Wokingham Arts Trail if you wish to participate.

Please see Elaine Izod. More information can be found at www.wokinghamartstrail.co.uk And now it is snowing! I thought we might escape this year – but it is very pretty! Best wishes to you all

Sue

What's on – Mall Galleries

Love Pastels 2012

Tue 14 - Sat 25 February 2012

[Find out more](#)

Royal Society of British Artists Annual Exhibition

Wed 29 February - Sat 10 March 2012

[Find out more](#)

Royal Institute of Painters in Water Colours 200th Exhibition

Wed 14 - Sun 25 March 2012

[Find out more](#)

The Wapping Group of Artists: London and its River

Mon 26 March - Thu 5 April 2012

Wokinghams answer to the Bayeux Tapestry.

This is a painted depiction of selected highlights, showing Queen Elizabeth's reign; Wokingham Art Society's contribution to the celebrations taking place for the Diamond Jubilee.

We are running workshops on the 21st and 28th of April at the Wade Centre in Wokingham, where you can pop in at any time between 10am and 4pm and help with the painting of the frieze. The tasks will be easy, in some cases just filling in – so come along we need everyone to give a hand, it will be good fun.

. These painted scenes marking the many different occasions during the Queens reign, will be done on a continuous roll of paper, which will be hung, during the Jubilee celebrations, at the Town Hall the 2nd3rd of June

Not only will this be a society project, but we are encouraging members of the public to undertake little drawings of themselves, no matter how naïve the drawing. These will then be cut out and added to the crowd scenes on the frieze. This should be great fun and a way for everyone to get involved.

We want you, whether an associate or full member, to join in and be part of this of this unique project, so get in touch and we will put your name on a list, so that we can inform you as to dates and locations for the workshops.

Chris (0118 9783040)

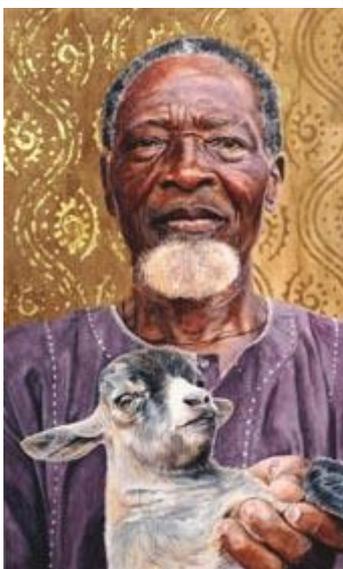
Chris Forsey

Workshop - Feb 4th

Twenty members of the Art Society attended a workshop tutored by highly-recommended artist Chris Forsey. Chris did two demonstration paintings in stages through the day, using acrylic paints & flat brushes of various sizes. He showed us how to underpaint to set the mood, then built up the shapes of the main buildings & structures using the brushes, flat for blocks of colour & on edge for fine lines. Later on he put in detail with a finer brush to produce two highly atmospheric pictures.

We all took our subject matter from our own photos, using watercolour or acrylic as desired & had a wonderful time trying to copy Chris's methods (or not!), but with some very good results. Chris finished with a critique of all the paintings, which was useful for finishing the works at home & for future reference. What a great day - truly inspirational.

Thank you Chris.



Kristine Nason The Gift', a watercolour with gold leaf, that was one of two runners-up in the Portraits category of Artists & Illustrators' Artist of the Year competition 2011. The painting, with all the other category winners and runners-up, is featured in the January issue of A&I which is in the shops now.

<http://www.artistsandillustrators.co.uk/news/Portraits-Figurative/461/winners-of-artist-of-the-year-2011-announced>

This watercolour is one of a series featuring the people of Ghana, and documenting Ghana's changing identity. The man is a village Elder. The young goat he holds has been given to the village and will be a source of wealth for the community. In the background is an adaptation of an ancient West African pattern, finished with gold leaf to represent the natural resources of Ghana's Gold Coast.' A&I

Spring Outing

Coach Trip to the Mall Gallery - Sunday April 1st 2012

*

A coach has been booked for the Mall Gallery to see the Wapping Group's annual exhibition entitled 'London and it's River'. You will be aware that our president Paul Banning is a key member of this group. We have not had a previous coach trip to this exhibition so this is a good opportunity for those who have not been to it before, to see more of Paul's work and that of the group. The exhibition will include paintings of various locations along the Thames as well as London. There is a simultaneous exhibition of entries for the Lynn Painter-Stainers prize. Admission to the Mall Gallery is free that day.

You will also have time to visit other Galleries in the vicinity: the National, the Portrait Gallery or the RA. It is worth looking in advance at their web-sites if you want to pick a theme, particularly useful for the National Gallery as it is so vast.

At the time of our trip there are special bookable exhibitions with admission charges at these galleries as follows:

National - Sainsbury Wing - 'Turner inspired: in the Light of Claude'
Portrait Gallery - Lucien Freud
Royal Academy - David Hockney

Also the CASS Art shop just up past the Portrait Gallery is great for bargain art materials!

The coach will leave the front of the former Montague House in Broad St Wokingham (now Prezzo's Old School Restaurant) at 9-30 am prompt, and will leave our pick-up point in London at 4-30pm.
Cost is £13 pp to include coach fare and tip for driver

Please send payment with booking form (attached) to
Liz Manley 47,
Langborough Rd.,
Wokingham
RG40 2BU
Tel 0118 9772569

Prism of the World

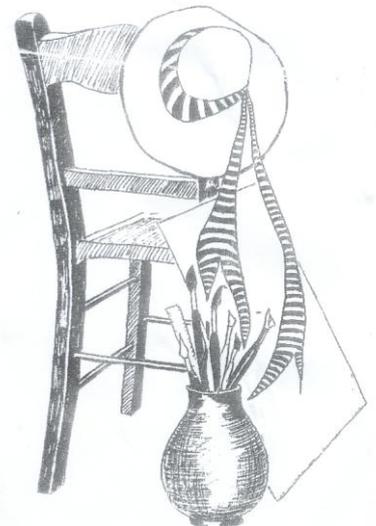
New exhibition at
The Artsbar

Monday 5th March
To Saturday 31st
March

**Brenda Baldwin
and
Madeline Hawes**
Present
**Original Paintings
about our Planet**

*With Jewellery by
Silversmith
Beverly Bartlett*

The Artsbar
Cantley Lodge
Wokingham RG40 2AN



Sera Knight watercolour demonstration

Winter Townscape, 20 December 2011

Sera had agreed at the last moment to do this demo (the previously booked demonstrator was unwell). What's more she was asked to finish everything in about 70 minutes - it was our last meeting before Christmas and there were nibbles and (non-alcoholic) mulled wine instead of just tea, coffee and biscuits.

She'd found a snowing Westminster Abbey Christmas card for inspiration. Sera claimed it had only taken her about 15 minutes to produce a quite detailed pencil drawing but she had painted a couple of vaguely similar scenes the previous day "to get her hand in". Of course she'll take liberties with the positioning and colouring of the people



She said she started wherever she felt best - no formulae like "background before foreground". Here, since time was short, she decided to go straight onto the dry paper with the figures, in Raw Sienna and French Ultra, spreading the same colours, wet, onto the surrounding areas. But she was almost immediately diverted onto a foreground taxi and a mid-distance bus (a lovely SAA Cadmium red) before touching in more people.

Her paint was always fairly wet, but not as wet as she would have used on a flat board. This made it easy to define a small area with a neutral colour and then immediately add touches of brighter pigment - interesting variations. She carefully left dry paper between different areas (for clear lines and no blurring "cauliflowers").

his approach backfired in the sky, possibly because she forgot to allow for the vertical board. She used several purple brushfulls (a 1" flat), the colour becoming more orange towards the bottom, but when she put extra dark at the top it ran down and left an unwanted patch where the orange had dried too much. "Leave it alone. We'll do something about that later."

For the buildings Sera used the same purple mix, grayed with a complementary yellow. Here the lines where white paper has been left untouched are even more obvious.

Once the paper was more or less all covered (40 of the 70 minutes?) the remainder of the demo was a process of continual adjustment.

Sera had three brushes in her hand: the 1" flat, one small (No8?) and one large (No.14?) rounds. Darks were introduced everywhere, dabs of sky colour made footsteps in the snow, extra texture was dabbed in to give the impression of more people, the umbrella colours were modified, she reversed the sky/buildings contrast by darkening the sky (covering up the earlier problem there and placing the scene a bit later in the day). The brushes never stopped for a moment - except when she took a couple of paces back to see what it looked like (don't you forget to do that, even if you are in a hurry!).

Noticing that the picture lacked depth and that the sky paint was dry ("more or less dry - let's live dangerously") she put a dark glaze over all the background. This meant that she had to go back and reinforce the darks there.

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Applause and congratulations followed. Sera had given us a most interesting evening. Everyone appreciated how professionally she had dealt with the dual problems of short notice and limited demonstration time.

* A couple of days later Sera said that she'd decided to do just a little more: "re-touching some of the darks and straightening the wonky Abbey wall". Her photo of it is here and presumably her lighting is more realistic - absolute colour memory is not one of my strong points. It's being used as her 2012 online Christmas card.

Sam Dauncey

"Christmas time in London".



Soraya French
demonstration, 17 Jan 2012
Acrylic Ink/Mixed
Media, Floral theme

Soraya likes watercolour but she is more than happy to exploit the way that acrylic dries completely, so that it's not lifted by subsequent overpainting. She uses watercolour techniques when she is working in acrylic ink - even watercolour brushes (even sable). The ink flows like watercolour and is easier than conventional acrylic to wash out of the brush without clogging round the ferrule.

Even the flowers have some yellow in the red. So she started painting with a 1" flat brush, applying many deliberate, albeit apparently random, 3" or 4" long, 1" wide strokes of a strong yellow (between cadmium and lemon?). After rinsing and wiping the brush, she added similar strokes of red and some magenta where the poppies were to be. After similar rectangular strokes of purple had been

done for the pom-pom flowers she stopped to dry everything.

Oil pastel, like candle wax, acts as a resist for acrylic ink although it is a little less reliable than it is for watercolour.

Here it served two very useful purposes: the unreliability made for less regimented lines and edges but it could still completely obliterate what is underneath. Soraya used it to start placing stems, initially overpainting unwanted yellow or red runs. Then she came back to refine the shapes of the reds, defining them by surrounding with strong blue and light green background. The darks are essential to maintain the brightness of the foreground colours (and help cover runs! Then she came back to refine the shapes of the reds, defining them by surrounding with strong blue and light green background. The darks are essential to maintain the brightness of the foreground colours (and help cover runs! New features, for example the pale green buds, were created out of just the existing pale green background - she painted dark blue around them with a smaller round sable brush. Much of the background was done wet-into-wet, putting the darkest colour right at the edge and then bleeding it out into the surroundings. For the darkest During the last 20 minutes Soraya was dodging everywhere: strengthening

areas where the ink had dried too pale; adding stems with a rigger; softening edges with pastel (particularly to get the background "out of focus"); splattering white specks into damp areas; relocating stems and adding tonal differences to the poppies, but never actually getting round to glazing over the euphorbia. till, it looked great to us. Thank you, Soraya.



Story time

Are you sitting comfortably – then I'll begin.....

We're all goin' on a summer holiday, sun and laughter for a week or two!" Yes I'm off in Wales with my two friends from Milton Keynes and two from Tasmania to walk the Glyndwr Way from Knighton to Welshpool. Boots are on, rucksack packed and waterproofs at the ready! Well having paid for portorage I did the sensible thing and threw in the paints and a sketch book and ducked out of the walk on one or two days to do a bit of sketching.

So here I am minding my own business, enjoying the

peace and quiet of a Welsh village. I'd parked myself on bench opposite the old post office, a lovely red brick building on the opposite corner of the road. Pencil in hand and peace surrounding me, what more could I wish for?.....

A car pulled up. The window descended and a grey haired man called out "Do you do this for a livin' luv?" A little taken aback I responded, "No I design gardens for a living". He came over and looked at my sketch pad.

"I'd love a picture of my house." He said. "It's the oldest house in the village." After a pause he adds "My wife would like a picture too. It's Yew Villa. It's right down the other end of the village. Come and have a look if you've got the time."

We said our good byes and off he drove.

Peace surrounded me again and I continued with the old post office. Pencil extended in my hand I tried vainly to sort out the angles. Why does perspective always seem so hard when things go up hill? Was I fighting with this sketch because mister grey haired man had sown a seed of curiosity and my mind was now distracted? I positioned the key points, doors and windows, then packed up my things to go and explore and find Yew Villa.

Past the pub and the church and there it was, a stone building on the other side of the road. I leant on the wall in front of the houses opposite and started.

The wind had blown up by now and my sketch pad was dancing around in the wind. It was also chilling off! What we do for our art! After some time the grey haired man appeared again, came over and made nice comments about my sketch then disappeared. Twenty minutes later his wife appeared and did the same. Then the rain came! My ink sketch splodged with the first plop of rain. I tried to protect it with the rest of the sketch pad but continuing to draw proved impossible. I'd made my mind up to go. It was getting late anyway. My friends would be wondering where I was. I didn't want the local constabulary out on a search....but just then the wife reappeared asking me to go in for a coffee. A nice thought so in I go.

It turned out that the house had been the husband's childhood home and meant a lot to him. They produced a painting of the house produced many years ago by his then art teacher. To cut a rather long story short as many things were discussed over that cup of coffeethe rain stopped, I finished the sketch as best I could and they bought it from me and now would quite like me to produce a painting for them too.

The next time I'm asked "Do you do this for a livin' luv?" I may well answer "Yes! And I also design gardens."

B. Varilone

Notice Board

If you want a message on the notice board just get in touch with Chris at
parryhouse@aol.com or on 01189783040

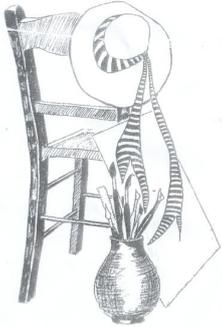
.Cornerstone

Just bring your paints and turn up

Every Monday 2.00 until 4.30.

£2.50 includes refreshments.

For more details call



**Barbara
Thompson
0118 9791443**

**Alison Messias
0118 9783188**

Our best wishes go to Ellen Daughters, who has broken both shoulders, following an accident - we hope your recovery is swift Ellen, we are thinking of you.

Remember!

We want you all to participate in this Jubilee frieze -

If you need more information - please get in touch and we will put your name on a list , then inform you as to time and place of painting sessions.

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New Gallery opens in Yateley

The Monteaule Gallery

Mill Lane,
Yateley, Hants

Gallery and Café open

Mon-Fri 9am - 4pm

Sat. 10am - 2pm



20% Discount **At T & G** **Galleries**

Corner of
Easthampstead Rd

This is 20% off framing for all members of the society who produce a valid membership card

Coach trip to the Mall Galleries

1st of April - book early to avoid disappointment

V & A Traynor Fine Arts **Picture Framing**

8, Victoria Place,
Terrace Road North, Binfield,
RG42 5JB
Tel; 01344 425508

Video Library

There is a selection of art videos and DVD's at the monthly meetings for hire by members of the society. Hire charge is **£1 per item**. Please return item promptly at the next meeting. For more information, or if you have any suggestions, please contact
Alison Messias
0118 9783188

