

Wokingham Art Society November Newsletter

Editor – Chris Parry

www.wokinghamartsociety.org.uk



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CHAIRMAN'S REPORT

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The cold weather is setting in, the heating is on and curtains drawn earlier each night. Although I am always sad to say goodbye to the long warm days, there is something special about warm jumpers, hats, scarves and especially boots – love them! Cosy is the word I'm looking for – especially surrounded by the warm glowing colours on the trees at the moment. Wonderful! There seems to be more time to indulge in painterly things at this time of year – perhaps because gardens are less demanding (apart from the leaves!) and the great outdoors less enticing. The AGM was well attended – because of the talk by Alan Brain afterwards I suspect. A few things to report:

and £15 for Full Members. They are now OVERDUE if you haven't yet paid and as we now have so many members and are operating a waiting list, you risk losing your place. Members who have not paid this year should send a cheque to Don Lowey as soon as possible. The committee remains unchanged – with the exception of Chris Lyng who decided to take a break from the committee and many years as demonstration organiser. Thanks so much, Chris, for all you have done – we will miss you at our Committee meetings but hope you will bring your practical good sense to help us when setting up the exhibition each year. Invaluable! Pat Johnson has kindly agreed to take on the duty of finding demonstrators for us – so do pass any suggestions

Dates for your Diary

16th November

Chris Forsey Mixed Media

*28th November Coach trip
to the "New English Arts Club"
exhibition, at the Mall Galleries*

December 21st

*Christmas Demo with
Dee Cowell*

to her for consideration.
Thanks Pat.

We have decided that the role of Vice-President has become redundant, but . many thanks to Paul Banning for continuing as our President. Check out the website for a photo of him in action at the Mall Galleries during the Sunday Times Watercolour Exhibition. He will feature in a forthcoming issue of Artists and Illustrators too, probably in the New Year, so do look out for that. We have several opportunities for showing our presence in the community:

We are taking part again in the Festival of Christmas trees at The Bradbury Centre on December 10th, 11th and 12th. This year we hope to do something creative with old paintbrushes. Thank you for those already given to me – but can we have more please? Perhaps you could pop them through a committee member's door? We have been offered exhibition space at Wokingham Hospital. The plan is to hang paintings (for sale) on the walls on a rotation basis – probably for 6-8 weeks at a time. Anji Anderson has

kindly agreed to co-ordinate this so please let her know if you would like to participate. Her telephone number is 0118 973 5107. Wokingham Literary Society (in conjunction with Wokingham District Veteran Tree Association) are having an evening on Trees in Literature at Wokingham Baptist Church, Milton Road on January 20th from 7.30 – 9.30 and I have been asked whether our Society could provide paintings of trees as a backdrop to the event. Please let me know if you have any suitable paintings to show (or possibly sell? – details to be finalised). Any paintings that feature trees such as bluebell woods, woodland paths or individual tree studies would be suitable. Contributors would be welcome to attend the evening.

At the time of going to print there were still spaces left on the coach trip to London on November 28th (slip in last newsletter) so contact Liz Manley as soon as possible if you'd like a seat.

This is the last newsletter until the New Year – so although it is still several weeks away – and we have our Christmas Demo with Dee Cowell to look forward to before then - may I once again wish you all

**A Happy
Christmas!**

Sue

Dates for your Diary

November

Caversham Artists are opening their group exhibition "The Art Cell" at 43c Peach Street

Saturday 20th Nov

Wokingham Horticultural Society's Winter Show

2pm

At St Paul's Parish

Rooms

Saturday 4th December

10am - 4pm

The Christmas Arts market

At the Artsbar
Wokingham

Some ideas for those
Brushes

*Do have a go and remember the to
attach the decorative thread to the
brush to hang it from the tree.*

*Let your imaginations
run riot!*

Old Brushes
Transformed

*For this years Tree Festival we are
using our old paint brushes, and
decorating them to put on our tree.*

*So let's put those artistic talents to
use and think of ways to decorate
our brushes.*

News of the new
membership card and
Subscriptions

*The next AGM will be held on
June 21st 2011- it will allow us
time to collect all the information
needed for the next programme /
membership card. The payment
of subscription will then run
concurrent with the distribution of
the card in September. This
should make things more
streamlined, and save a lot of
confusion as to when subscriptions
should be paid.*

Coach trip to the Mall
Gallery - Sunday 28th
of November 2010
The New English Art
Club are showing an
exhibition of their work.

Members are all leading contemporary UK artists, who specialise in figurative painting, i.e. their work is based on nature and a representation of the visual world.

It was founded in 1886 when a group of artists put on a rival show to the Royal Academy. The group attracted descendants of the impressionists, searching for dynamic and vibrant art forms.

It is the first time we have gone to this particular exhibition and we you will seize the opportunity Temporary Exhibitions in the vicinity,

The National Gallery,

showing Venice: Caneletto and his rivals – in the Sainsbury wing.

The Royal Academy will show

Pioneering Painters
"The Glasgow Boys" and
Treasures from Budapest.

There is an entry charge for both the National and R.A.

The Portrait gallery is always a treat and if you are tempted, the Cass shop is just around the corner from the Portrait Gallery.

We pick up the coach at 9.30a.m. out side Immo's restaurant - in Broad Street leaving and London at 4.30pm.

The cost of the coach is £14pp
(including tip for the driver)
Entry to the Mall gallery is £1.50
Please send payment with booking form asap to

Liz Manley
47, Langborough Rd.,
Wokingham
RG40 2BU
Tel 0118 9772569



Subscriptions

Subscriptions are now due and should be sent to the treasurer, Don Lowey.

Full £15

Associate £12

You will find subscription forms at the back of the news letter.

If you are a new member and joined at the exhibition you are already paid up to next September.

If you sold anything at the exhibition then your subs will have been taken from the sale of your work.

Don Lowey

Important! Please note

Membership cards will only be issued on receipt of your subscription for the year.

Do not miss out –get your Subs off **now!**

Alan Brain on Inspiration.

October 19th 2010

He has found that success in painting relies on [Inspiration](#) and [Individuality](#) and so he wanted to talk about how to find them, keep them and express them.

Inspiration is inside you. Keep asking yourself:

- Does the subject excite me?
- What [feeling](#) am I trying to create in my painting?
- Am I honestly painting what I [feel](#) about what I see, not just painting what I see? "Work at it". If Alan's experience is anything to go by you will have plenty of false starts. Once you find what excites you, stay with it. On-going inspiration will lead to paintings that are individual and personal.

In your search for inspiration, beware of dangers like:

- Art Tutors who show you how to paint, particularly those that show you how to paint like them!
- Well-meaning folk who want you to paint what they like.
- Fashions and acceptability
- Painting to sell

At first he was just looking for inspiration and there was no direction in his development, no passion. He was, though, getting

more experience of handling brushes and paint.

Everyone is different and will find different personal loves if they work on it. In Alan's case, he realised that one emotion he really appreciated was solitude. How to depict it?

He tried to re-live events in his mind, to capture the feeling as clearly as he could. He collected useful shapes and massaged them into what he wanted. He chose colours that seemed right, forgetting actual ones.

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He collected useful shapes and massaged them into what he wanted. He chose colours that seemed right, forgetting actual ones. Alan's representation of Solitude has developed from the obvious to the more abstract.

Is he getting the feel of solitude? Not quite, he felt, but it is certainly what he wanted to paint. There is no word to describe it correctly. Invent one – Longitude? He found it exciting to find out where this was going.

Alan used to love to fly solo - his love of solitude and

open space could be experienced in full up there. It is showing in his paintings now without deliberate effort.

By the end of this journey, he's found that inspiration is always there and he has no worries about what to paint next. Perseverance led to creativity and individual personal paintings - paintings that were really him.

The summing-up was enthusiastically appreciated by the audience and Alan was applauded appropriately. This led into lively discussion, from which I noted a few comments and recommendations:

The medium doesn't matter - use what you like best

- You can nearly always get by with the colours you already have

- Although the intellect comes into it, he finds that composition and colour are mostly instinctive

- Shapes are important - they need working on

- Every painting is an experiment

Sam Dauncey

If you would like to view Alan Brain's paintings then go to the Wokingham Art Society web site at www.wokinghamartsociety.org.uk

To view all stages of Geoff Kersey's painting go to our website
www.wokinghamartsociety.org.uk

Geoff Kersey
Watercolour Landscape
September 21st 2010

Geoff had stapled and masking-taped a 16" x 30" piece of Arches 300lb rough, unstretched, to his board. This is a full Imperial sheet with 6" trimmed off the top. Using a 2B pencil he had already lightly drawn the scene: St. Benet's Abbey on the Norfolk Broads. Whilst Chris Parry was getting ready to introduce him he applied a generous band of SAA blue masking fluid to keep the sky wash out of the rest of the scene. "Don't mask with your best brushes." He likes this paper (Waterford is similar) for multiple glazes because the paint soaks in more than it does with heavily sized papers like Bockingford, and the rough texture adds interest. The texture does makes it harder to rub out pencil marks but it's worth the compromise.

For demos he always tries to illustrate several aspects: here sky, buildings, trees, fields and water.

He started what was to become a wintery sky over a snow scene by preparing the right colours:

● Naples yellow (creamy, opaque) with a touch of vermilion. "If you don't have enough red in your sky-yellow, there is a risk of the blue turning it green";

● Cobalt blue;
● Grey - W&N Neutral Tint, again with a bit more red (rose madder).
You need to mix it stronger than you might think because watercolour dries lighter - but not too strong unless you want to make it look stormy.
Only then did he wet the entire sky with a sponge of clean water. To apply the paint Geoff chose a big oval (filbert) brush.

you absolutely have to (corrections are never as good);

● it's usually best to have the board flat or with a slight slope if you want paint to run down;
● always follow thinner paint with thicker - unless you really want cauliflower" (end of quote).



We soon saw why he had pre-mixed the colours and why the band of masking fluid was so wide: speed of working. Before the paper had time to dry he put in the yellow/vermilion with the flat of the brush, then (rinse brush & squeeze out surplus water) the blue and finally (rinse etc.) darkest in the top corners, the grey. For the distant clouds he turned to the side of the brush. The distant trees needed a bit more cobalt in the bottom of the still-wet grey mix.

For wet-into-wet:

● don't take more than about 30 seconds per wash;
● don't try to correct unless

Now for the buildings, starting with the abbey part, and the distant field. Some of the masking fluid was removed and the whole abbey part covered with the yellow/vermilion sky colour and dried.

Using a smaller brush, Raw Sienna with a little Burnt Sienna was put in from the bottom. A Burnt Sienna and Cobalt mix was introduced, wet-into-wet, and then, darkest, Burnt Sienna and Ultramarine.

Shadows echo the sky colour and should be transparent (except perhaps when the shadow is on green grass, when a darker

green may be better). Near a corner, over-emphasize the difference on either side. Here, Geoff used cobalt for the shadowed side of the abbey and cobalt/sienna for the distant fields, leaving a white edge below the trees. The very dark arch was done with a warm Burnt Sienna and Ultramarine mix, warmed and lifted out at the bottom with a damp brush where more reflected light can get to it. Once everything was dry, the Raw and Burnt Sienna mix was used to add architectural detail with a very small "detail brush".

For the brick part of the building he used a redder Raw & Burnt Sienna mix, followed by Burnt Sienna and Ultramarine on the shadowy side. These have to be applied very quickly with a big brush because the shadow cannot have a distinct edge if the building is to seem round.

The "window" was lifted out and blotted, enough of the original wash having soaked into the paper. Surface texture comes from gentle dry brushing onto a thoroughly dried surface.

This picture, left, taken later in the demo, shows how much extra life can be created by adding small details, shadows and highlights. Then the river bank and the tree. For the dark line where the water has melted the snow, he

used a somewhat darker brown. This and the distant field edges were softened with a clean damp brush.

The cobalt river banks merge into white at their highest points and are darkened with a little grey closer to the water.

The faint brown outline of the tree was dried thoroughly before the ivy-covered part was dabbed on with the side of a fairly dry brush and the thinner twigs added with a detailer. The fences and bits of vegetation were touched in at various times whilst other paint was drying. Then the river bank and the tree. For the dark line where the water has melted the snow, he used a somewhat darker brown. This and the distant field edges were softened with a clean damp brush.

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Before doing the water, Geoff put masking fluid onto the tops of the banks, so that the white snow would not be spoiled. The

water starts as an upside down sky (same colours).

Reflections, about the same strength as the bank, are separated from it by a very fine white line. A damp flat brush drags reflections down across the water and a hint of vermilion followed by cobalt darkens the foreground.

Finally the boat, with its deliberately understated reflection, completed the composition. There was more detail in the hull and the sail than the camera caught.

Once everything was dry, all that left was to remove the remaining masking fluid, add a few more shadows, some white highlights and flecks of dark interest and .

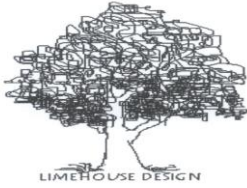
. . . magic.

Sam Dauncey



Message Board

*Do you have a message for the board?
If so please contact Chris. Tel; 9783040*



*We were very sad to hear of the death
in October of Anne White's husband,
Barry. Our thoughts go out to you at
this time Anne.*

Sheila Waller

*We received the sad news
last month of the death of
Sheila Waller. Sheila
was Secretary of the Art
Society through the 70's
and the wife of Arthur
Waller, a long time
Chairman of this Society,
and whose first wife was a
founder member.
Sheila and Arthur
worked hard to give us the
Society we have today.
We send our sympathy to
the family*

Video Library

We have a selection
of Art Video's and
DVD's which are
available for hire at
our monthly
meetings for £1 per
item.
Please return
promptly at the next
meeting .
For more
information or if
you have any
suggestions for new
DVD's please
contact

Alison Messias



*We wish
Jean Watley
A speedy recovery
after her operation
in October, and
hope to see her
back amongst us
very soon.*

Come and enjoy the Festival of Christmas Trees

10th and 12th of December

*Enjoy the display and, sample the lunch time
menu.*

Lunch £2.50 each.

Cornerstone

Informal painting group;
Just bring your paints and turn up.

**

**Every Monday 2.00 until 4.30. £2.50
includes refreshments.**

For more details call



**Barbara
Thompson
Tel 0118 9782993**

**

**Alison Messias
Tel 0118 9783188**



Please email items to
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or send to

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