

# Wokingham Art Society Newsletter- September 20

Editor – Chris Parry



[www.wokinghamartsociety.org.uk](http://www.wokinghamartsociety.org.uk)

**Chairman Sue Smith**

0118 9792030

**Treasurer Don Lowey**

**0118 9875339**

**Secretary Dani Marsden**

0118 9791275

## Dates for your Diary

19<sup>th</sup> October AGM

*Demonstrator Brian Brain*

16<sup>th</sup> November

*Chris Forsey Mixed Media*

28<sup>th</sup> November Coach trip

*to the "New English Arts Club"  
exhibition, at the Mall Galleries*

December 21<sup>st</sup>

*Christmas Demo with  
Dee Cowell*

## CHAIRMAN'S REPORT

Another exhibition closes with fantastic sales yet hundreds of fabulous paintings, pots and jewels remained to be collected by their somewhat disappointed 'owners'. To those of you that didn't sell please see my comments below ~~Thank~~ appreciation of the visitors.

The huge quantity of really quality work and the fact that we keep replacing sold work makes it inevitable that we are left with what looks like a fresh new exhibition on the closing day. I hope some of you noticed the 'Visitor's Book' and read the numerous appreciative comments there. As always I would like to thank the committee and many other members and their families for the way it was all put together and run: the beautiful flowers by Avril (many grown especially in her garden for the occasion); the refreshments at Preview;

the hand-in and hanging team; the extensive publicity; the daily managers and stewards; 'the boys with the van' and of course the treasurer for all his hard work throughout and after the exhibition to ensure that all sales are recorded and artists paid their dues.

to our judge Freda Anderson who took her responsibilities very seriously – Once again we asked all visitors to the exhibition to choose their favourite three exhibits and the top five results for the Members' Preview in the afternoon and the Opening Night were as follows:

John Howey – Storm  
Colin Castle - Clarence  
Sue Smith - Katie  
Rosemarie de Goede SWA -  
Country Cottages  
Des Allen - Sonning Lock

Other very popular paintings as voted for by the public throughout the remainder of the exhibition were:

“Off the Needles” by Alf Lund, several paintings by Linda Adams, Brian Woods, Paul Banning’s Early Arrivals at Terminal Five, “Thistledown” by Chris Parry and “Luci’s Meadow” by Sheila Bonner.

I was very pleased to realise that every single painting and many of the ‘non-painted’ exhibits were chosen by at least one person as ‘their favourite’. Please see the website for a glimpse of many of these paintings – thanks to Sam Dauncey for keeping it all up to date.

There was a well-used children’s corner and the exhibits added to the display each day were a delight. At the moment we store all our exhibition stands in a garage leased from the council but the costs are always increasing. We wonder whether any of you know of somewhere else that could accommodate them – perhaps someone with space in an outbuilding?

It is always a privilege to attend the outdoor Painting days with the Reading Guild of Artists at some wonderful venues throughout the summer and it was great to see more of our members joining in this year. Thanks again to Daphne Walker for organising them and for being our ‘link’ and keeping us informed.

The first Wokingham Arts Trail organised under the umbrella of More Arts by

the Cultural Partnership appears to have been a great success with hundreds of people travelling between venues over the weekend to enjoy the various items on show. Several of our members took part and even more were seen as visitors. Perhaps more of you would like to participate next year? We will let you know more nearer the time.

### **NOTICE OF AGM**

**The AGM will be held on Tuesday October 19<sup>th</sup> at 7.30 pm in the Methodist Church Rose Street, Wokingham. If you would like to submit a notice of motion or nominate yourself or another for a place on the committee, please let me know by writing to Sue Smith, 16 Larkspur Close, Wokingham, RG41 3NA (or email to [ssquared@btinternet.com](mailto:ssquared@btinternet.com)) at least ten days before the meeting.** Also, we would like to hear of any ideas that you would like the committee to consider that would affect the society in any way – maybe a new venture, ideas for trips, workshops etc. **We are looking for people to help in other ways without necessarily being on committee** – for instance to assist Alison at the video table on demo evenings. **We also have been offered exhibition space at Wokingham Hospital and would love someone to take on the**

**responsibility for organising that.** It would be helpful to know if we could call on you for such tasks – so please contact me if you are willing to help. **After a very successful workshop with Alan Brain we asked him to be our guest demonstrator on the evening of the AGM; so once again we will try to keep the ‘business’ brief so that we can enjoy his time with us!**

See you there

*Sue*

### **Best in show**

Rosemarie de Goede  
“A gallop along the sand”

### **The Sandra Fagan Prize**

For Best Watercolour  
Colin Castle for” Puna”

### **The Ray Mills Award to**

Joy Aldred for her pastel of  
an owl “Silent Sentinel

### **The Vice-Presidents, Shield**

for ceramics to Pam  
Sheridan  
For her large lustre bowl.

### **The Presidents Cup for**

Services to the Society  
Awarded to Liz Botten.

### **Peoples choice 2010**

Went to John Howey  
For his painting  
“Storm”

*Congratulations one and all.*

Coach trip to the Mall  
Gallery - Sunday 28<sup>th</sup>  
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

Please note that Liz will be away from 7-14 Oct inclusive



## 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 form & Subs off **now!**

## Ali Cockrean

### On Acrylics

#### August Demo

This was a demo about techniques with acrylics but Ali started with a bit about her background, as inspiration.

As an infant, she loved drawing. She did well in art at school, too. So she went up to London and enrolled at the Slade to study portraiture. Very traditional. Very regimented. Rules had to be followed. She came away loving the feel and colour of paints but wanting more freedom of expression. and so kept her art going in parallel with a career in Marketing and Business. Here are examples of the use of other useful gadgets:

- A cake-icing nozzle
- A colour-shaper, which helps to distribute paint without giving too-predictable results.
- A broad kitchen spatula or barbecue tool, used in the "New York" image below to put down bold vertical stripes, and a narrower square-ended blade to apply and convert a contrasting colour into window frames.
- A square of lint-free cloth, rolled round the index finger, folded over at the top and held by the thumb. Such "messing about with paint" techniques are excellent ways of motivating children, even otherwise disruptive ones.

She takes time explaining how she sees abstract painting:

- that all art should aim for expression, not mimicry
- that it can be very therapeutic
- that you hope that what you paint will strike a chord with someone
- that the owner of an abstract work should keep finding new shapes or points of interest
- that many people (including the artist herself) like the mystery of never quite understanding a picture.

She was working today on acrylic paper but feels you need double-primed canvas or board for permanent work.

Daler Rowney System 3 and Windsor & Newton's equivalent, Galleria, are excellent acrylics, despite being student quality, and she also likes Chroma's Atelier (even better quality and slower drying), but you should avoid cheaper ones. She buys many of her materials from

[www.artdiscount.co.uk](http://www.artdiscount.co.uk) - 500ml tubs for under £8.

Ali poured out perhaps 40 ml from each of three primaries and a white, onto a plate. That's a frightening amount for anyone who buys it in little tubes but she says she doesn't waste much because you can put leftovers into airtight containers (even a margarine pot) and they will keep for months. StayWet palettes are good for casual

students. An extension of this is to put the thick paint onto a smooth surface (plate or glass) and peel it off when it is dry. The resulting brightly coloured skin, torn or cut up, is excellent for use as a sort of collage, held down by more acrylic or by PVA glue.

Ali says it is important to keep working outside your comfort zone and to realise that you will have many failures. "The best work is often done when you are in an a highly emotional state: angry; happy; sad; worried; exhilarated

Ali started a new sheet of paper and produced most of the above cloud scene using the "cloth-on-a-finger" method.

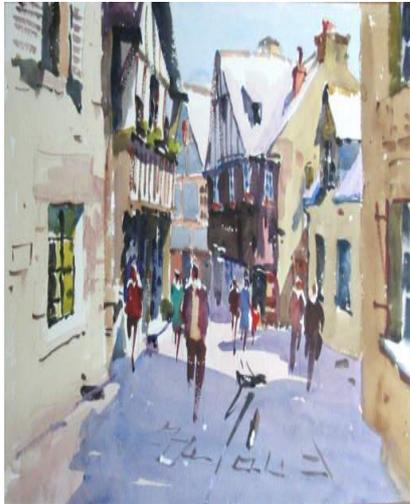
The concept here is to dampen the end of the cloth (on the finger, dip in water and squeeze out) and then use it to pick up paint from the palette and apply it with a light round-and-round motion. She covered almost the whole sheet with thin, layers of pure blue, picking up more paint or re-dampening the cloth only when necessary.

Ali occasionally departs from her "only buy primary colour paints" advice by adding burnt umber, pthalo turquoise and a magenta or purple. These were used in several places here, for the dark areas of the sky and for the ground (same bit of cloth). She re-introduced the original blue in places and finally scribbled in the town

and cloud-edges with white, using a shaping tool  
It was a most interesting, but too short, evening dotted with fascinating comments on her life; on materials; on painting and art-marketing; and on the psychology of artists and their potential customers.

*Sam Dauncey*

Figure 1 Jake Winkle  
**June Demo**



Contrary to traditional watercolour practice he has taught himself to work from dark to light and to apply the paint with very little water. He had squirted paint from tubes into his paintbox/palette, so that he could pick it up with quite a creamy texture. "You're competing with acrylic painters". Jake commented that whereas drawing should be made by reference to the original scene/photo, painting should be affected more by how it develops. The initial darks were mixes of french ultra, sepia and a

little red, later modified with violet and raw sienna. These were continually re-mixed, to add interest.

Jake reduces the picture from a large number of small shapes to a small number of larger ones, like the top left upper housefront. He does this by letting similar colours touch and run into each other (lost edges) whilst the outside of the shape is crisp against the white paper (found edge).

For the distant building, cobalt blue cooled the colour but there were still quite dark shadows. He paints the shadows before the line of the edge of the roof. Shapes merge in shadows - lost edges between slightly varied colour-mixes work wonders here. Still roughly avoiding the outlines of the figures, he applied thin washes (not glazing over areas that might not yet be totally dry) to the walls etc. For the road surface he applied a mixture of alizarin, cobalt and yellow with a big squirrel brush, darker in the foreground,



At the end there was time for a little tutorial about figures in landscapes:

- All heads at the same height
  - Figures very rapidly get shorter
  - Adjacent figures fuse at shoulders
  - A little "V" of white differentiates fronts from backs
  - "One-and-a-half-legs" create motion
  - Arms not important
  - Shadows, radiating from light source (top left smudge), add depth and perspective.
- This brought the evening to a most interesting and satisfactory close

*Sam Dauncey*

World Biggest  
Coffee Morning in  
Aid of Macmillan  
Cancer Support

**Please join us and take part in The World's Biggest Coffee Morning in aid of Macmillan Cancer Support, at The Artsbar on Friday 24th September 10am-12pm.**

**Eat cake, enjoy the current exhibition and watch art and craft demonstrations whilst supporting Macmillan.**

**See attached invitation for more details. Bring some friends!**

## Message Board

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

### Congratulations to John Rosam

*Who Exhibited with the Guild of Aviation  
Artist at the Mall Gallery in the summer  
and sold his painting on preview night.!*

### 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**



### Wokingham Horticultural Assoc.

outing on Sunday 24th October to Winkworth  
Arboretum, Godalming, Surrey. The cost is £11 for  
National Trust members & £16 for non NT.

Please contact Mary Jenno, 0118 977 6917 or  
Email [WokHortAss@aol.com](mailto:WokHortAss@aol.com) for further details.

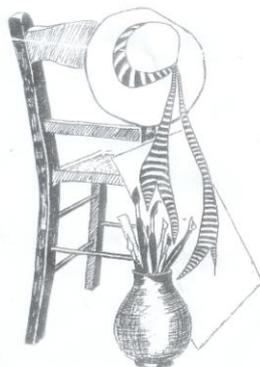


### *Cornerstone*

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  
0118 9782993**

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**Alison Messias  
0118 9783188**

## We are Macmillan Cancer Support

Friday 24<sup>th</sup> September 2010

At

Warfield Park Community centre at 10.30  
am

## Largest Coffee Morning in the UK

We are hoping to raise lots of money  
on the day, and to achieve this we need  
your help – unwanted books, cd's  
, handbags, scarves, jewellery, bric-a-brac.  
Lots of homemade cakes or bought. No  
clothes please.

Sandra Prater – 6A Forest Way, Warfield Park  
Tel 01344 893 834

### Introducing a New Framer

His name is Timothy Bridgman of TNB  
Arts, Knowl Hill and can be contacted on  
01628 829348

He offers a free collection and delivery service  
and can cover the Wokingham area.

Thank you Joy.



Please email items to  
[parryhouse@aol.com](mailto:parryhouse@aol.com)  
or send to

**Chris Parry  
30 Lowther Rd.,  
Wokingham  
RG41 1JD**