

# Wokingham Art Society Newsletter – September 2011

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

Editor Chris Parry



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## **CHAIRMAN'S REPORT –**

**September 2011**

At the end of our fabulous exhibition a new visitor would be forgiven for thinking that they had arrived on opening day as it looked as fresh and impressive as at the start, despite selling over £13000 worth of exhibits and cards. Wow!

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. Bless you all!

Grateful thanks too, to our judge Paul Banning – not an easy task! He chose:

**The Best in Show by  
Diana King for her  
acrylic painting of  
“Fowey Harbour”**

**The Sandra Fagan Prize  
for Best Watercolour by  
Brian Woods for “Keep  
On Smiling”**

**The Ray Mills  
Award for an  
Outstanding Entry in a  
Medium Other than  
Watercolour by Dee  
Cowell for her drawing  
entitled “Contemplation”**

**The Vice President's  
Shield for Ceramics by  
Chris Parry for her  
“Speckled Bowl”**

**The public chose  
“Rhapsody in Blue” an  
acrylic painting by Chris  
Parry for ‘The People's  
Choice’ (see below).**

Look out for this one in a forthcoming issue of Leisure Painter.

**Chris Lyng was also  
awarded The President's  
cup for Services to the  
Society – very well  
deserved!**

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:

- 1<sup>st</sup> – Chris Parry for “Rhapsody in Blue” – Acrylic
- 2<sup>nd</sup> – Christine Rogers for “Feeling Blue” – Watercolour
- 3<sup>rd</sup> – Sue Smith for “Sunkissed” – Watercolour
- 4<sup>th</sup> – Chris Parry for “Across the Bay” – Acrylic
- 5<sup>th</sup> – Sue Smith for “Slumber” – Watercolour

**Other very popular paintings** as voted for by the public throughout the remainder of the exhibition were (in no particular order):

**“Pretty in pink” and “A Breath of Autumn”** by Kristine Nason, several paintings by Dorothy Allwright, Rosemarie de Goede, Liz Seward, Jean Smith and Brian Woods, **“Winter Evening, Islington by Anne Emmett, “Christchurch Harbour” by Richard Cox, “Tenby Nighttime” by Rod Jones, Gerry Toms**

and John Howey's "Boats  
Many more had lots of  
votes, too many to list I am  
afraid!

**Please visit our website to  
see some of these  
paintings – thanks Sam!**

**Thanks again to Daphne  
Walker for organising  
fabulous outdoor painting  
days throughout the  
summer with the Reading  
Guild of Artists.**

*Sue*

## SUBSCRIPTIONS

Subscriptions are now overdue  
and should be sent to the  
treasurer who will then issue  
your membership card. Full  
members £15, Associate  
members £12

## PLEASE NOTE

If you are a  
new member who joined at  
the Exhibition, your  
subscription is already paid  
until next September.

If your  
subscription was automatically  
deducted by the treasurer  
from exhibition sales then this  
reminder does not apply to  
you.

## Artwork Donations Needed For Charity Auction

My name is Rosalind  
Dando and I work for the  
John Lewis Partnership at  
Waitrose Headquarters in  
Bracknell. As part of our  
Charities Fortnight (26th  
September - 7th October), I  
am organising an art  
exhibition and auction to  
raise money for the  
following three local  
charities:

**Berkshire Cancer Centre  
(Royal Berks)** - cancer  
centre providing chemo,  
radiotherapy and palliative  
care. Has a dedicated  
cancer and haematology  
ward, a specialist cancer  
outpatients dept.

**The Friday Night Project**  
- The Friday Night Project  
was set up to provide  
people of all ages in the  
Wokingham and Bracknell  
area of Berkshire with a  
Learning Disability to  
access to a place where  
they can socialise, make  
friends and enjoy new  
opportunities.

**Thames Valley Headway** -  
provides rehabilitation to  
those who have suffered  
brain injury or stroke  
victims through personally  
developed programmes.  
In order to raise as much  
money as possible, we are  
looking for more pieces of  
original art or prints to be  
donated by artists to be  
showcased in our  
exhibition and silent auction.  
The art will be on display

for the full two weeks, with  
Partners able to bid on all  
items. All proceeds will be  
split equally between the  
three charities - the  
Partnership will make no  
profit from any sales.

- This will give artists  
the chance to display work  
in an area where it will be  
seen by lots of people  
(around 2,500 Partners  
work in Bracknell)

- We will hold a  
'Partners Choice' vote,  
where the winning piece  
will be purchased by the  
Partnership and be part  
of the John Lewis  
collection, remaining on  
display at the Head  
Offices in Bracknell

- All artists are  
encouraged to include  
contact details to be  
displayed along with their  
artwork, this may lead to  
potential commissions or  
future interest.

- Above all, this is an  
excellent opportunity for  
local artists to be involved  
in raising money for good  
causes in their area!

If you are interested, and  
would like to submit one  
or more pieces for the  
exhibition and auction,  
please contact Rosalind  
Dando on 07824 535326,  
or email  
[rosalind\\_dando@waitrose.co.uk](mailto:rosalind_dando@waitrose.co.uk).

**NOTE: I am on holiday until  
the 10th September; in my  
absence, please contact  
Sarah Lewis, email  
[sarah\\_lewis@waitrose.co.uk](mailto:sarah_lewis@waitrose.co.uk)**

## August Demonstration Max Hale - Still Life

It was good of Max to step in at short notice when our original demonstrator was unable to come. He gave us a brief outline of his background: Art School (with an inspirational tutor in Ken Howard), some commercial art (illustration, and an excellent introduction to the value of working fast), some photography and finally the big decision to go out on his own with painting, teaching and demonstrating (also valuable experience, because it improves your speed and spontaneity).

Before the demo started he spent quite a time arranging his bits and bobs and lighting them to his satisfaction. Layout and lighting are vital in still life: to avoid awkward gaps, get levels right (why else the book under the big pot?), to have an interesting variety of shapes etc.

For acrylics, Max works on ordinary hardboard prepared with several coats of gesso and a dark ground. He used no acrylic mediums, preferring to use paint straight from the tube, and a brush just moistened with water. A stay-wet palette makes the paint too wet and he finds that paint stays workable for a long time on a solid palette if it is stored in an airtight container.

For the initial drawing Max

first marked the centre lines of the image and then discovered the scale: holding his arm at full stretch and measuring with his thumb on the brush handle. Surprise, surprise! He had laid everything out so that it was a simple 2:1 conversion!

He started drawing very roughly with the brush, concentrating on general shapes but repeatedly checking that the relationships between them were right:- gaps, negative spaces, intersections, angles (carried across with the brush handle). You'll notice that after I took the first photo he slightly moved the cup and the bottle to get rid of the gap and make the cup handle break the line down the edge of the bottle.

An interesting thing in this drawing stage was that for regular objects he often drew the whole thing - even the bits that were hidden. This is particularly important for the top and bottom ellipses - "Draw them several times in the air before you let the brush touch the paper". Once he started filling areas in, tone jumped straight up to its vitally important position - much more than accurate colour. "Half-open eyes show up tonal differences".

He used a fairly wide, 3/4" or maybe 1", flat brush throughout, making strokes that rarely exceeded one

and a half brush-widths in length. This meant that the whole process was one of dab-dab-dab, moving to different parts of the picture all the time. Quite early on he began to notice the mass of different colours that were reflected in the shiny objects. You don't need to be accurate or complete with these. In fact he claimed that a photographically perfect image leaves nothing to the imagination - much better to make people intrigued by leaving much out and distorting colour, so that they keep looking for fresh interpretations of the work. Max used the same broad flat brush nearly all the time, rinsing and wiping it frequently to keep the colours (and the palette) fresh. He avoids black for the usual reasons (that's his unlit shoulder you can see here!).



The initial drawing was painted with broad lines and it was not until he was about half way through that he had enough of the detail

to want to make these edges more precise. He defined the shapes of the bottles by careful painting of the background.

Quite early on he started to put highlight reflections in (quite aware that he might paint over them later). But he continually flitted between highlights and shadows as he checked and re-checked angles and other relationships between objects. He kept stressing the need to look: "You should spend at least 2/3 of the time looking at the subject - not at the painting!"

Max is also convinced of the value of the easel. It makes you more active, you see the work from a better angle and it's easy to step back and see it from the distance of a normal viewer. An important side effect of this is that after you have taken one of the essential breaks in another room you see it with a stranger's eyes as you return.

Towards the end, smaller and smaller marks were being made, all over the picture, reinforcing shadows and highlights (but still with the wide flat brush)

As usual, as the painting moved towards completion I found all I could do was pick brief notes from his commentary:

- Make sure the background colours are reflected in the glass
- Make sure shadows tell

the viewer that the objects are not floating in the air

- Don't live with your mistakes - they're easy to correct in acrylic

- The shadows in the curved objects are also curved. "Feel the curves and where they disappear, darker"

- Paint shadows in a colour complementary to the colour they are on

- "Don't stay in your comfort zone - experiment"

- "Ah! Time's up. I think we're almost there!"

- If I'd been doing a studio still life instead of a demo I'd have spent considerable longer on most of the steps, especially the earlier ones, (layout and drawing).

And so another inspiring evening came to an end, with Chris Parry saying what so many of us must have been thinking: "I really must try to paint more like that"

*Sam Dauncey*



## NOTICE OF A SPECIAL MEETING TO AMEND THE CONSTITUTION

**The meeting will be held on Tuesday October 18<sup>th</sup> at 7.30 pm in the Methodist Church Rose Street, Wokingham.**

**It should only take a few minutes to deal with a minor change to the Constitution before moving on to our normal demonstration.**

We need to address the constitution clause 2.7a which states that:

***There shall be an Annual General Meeting, of Full Members and Associate Members held as soon as Possible after the end of the Societys financial year. August 31<sup>st</sup> and not later than 31<sup>st</sup> October.***

**As we now find it suits our timetable better to hold the AGM in June, we propose to alter the Highlighted script in the constitution to – once a year**

**HOWEVER clause 2.10 says**

***a) The clauses of the Constitution can only be changed with the consent of a General meeting, especially convened for the purpose – hence our special meeting on the 18<sup>th</sup> October.***

*Sue*

## Message Board

*Do you have a message for the board, perhaps you have found something of interest to the society and you would like to share it. If so please contact me, Chris Parry  
Tel 0118 9783040 or email on [parryhouse@aol.com](mailto:parryhouse@aol.com)*

### *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 9791443**

\*\*\*

**Alison Messias**  
**0118 9783188**

### Congratulations to Art Society member

Christopher Woolton

*Christopher was presented, with a Bar to Silver Acorn for distinguished service to Scouting - 48 years as a leader, 40 of those years with 1<sup>st</sup> Winnersh Scout Group.*



### Art Society Member Alex Roberts

It was with great sadness that we heard of the death of Alex Roberts, who died in December. He was enthusiastic about his art and supported the society as long as his illness allowed.

He is much missed. Our sympathies go to His wife Christine.

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### Society Member Rosemarie de Goede wins prize

Rosemarie de Goede SWA was awarded the Andrew Hillier prize for creativity, at the SWA exhibition at the Mall Galleries this summer. Congratulations Rosemarie, you never cease to amaze us!

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### 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

### 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**

### V & A Traynor Fine Arts Picture Framing

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Terrace Road North, Binfield,  
RG42 5JB

Tel; 01344 425508

Remember  
subscriptions are  
now due!