

Dear Members

Welcome to our Winter Newsletter.



We have had another busy and successful year, culminating in the Autumn Fair which exceeded all expectations, having nearly 400 visitors and selling 58 paintings; the Craft section also did particularly well overall. This does not happen spontaneously so thanks must go to the members who were involved in the preparation: advertising and social media, booking, set up and dismantling, the tea room, the sales desk and of course your hard working Committee.



Our programme of demonstrations and workshops continued with good attendances, ending the year with Mick McNicholas creating a charcoal drawing of one of our members, Amanda Christy, who proved to be an excellent model much appreciated by both the audience and artist.



Next year's programme is now complete and details can be seen later in the newsletter. The One Day workshops and Plein Air sessions will be announced later next year.

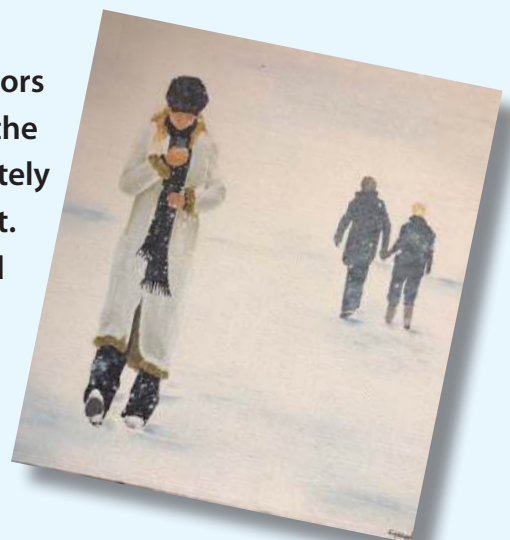
My appeal for successors to some members of the Committee unfortunately has not yet borne fruit. If anyone is interested

in taking part running this highly successful Society please contact me.

I wish all of our members a Merry Christmas and a Happy New year.

Your Chair,

Paul Potter.



Christmas card painted by Charmaine Hayde.

THE LIGHTBOX -

Chobham Road, Woking, Surrey GU21 4AA Telephone: 01483 737800

Visit the website for more details - **the.lightbox.org.uk**

It's also worthwhile keeping an eye on:

Watts Gallery Artists' Village - wattsgallery.org.uk

Orleans House - orleanshousegallery.org

Various events taking place at all these locations throughout the year.



A REMINDER ABOUT THE MEMBERS' GALLERY ON THE WEBSITE.

To all new members or those who don't currently have a page, we thought we would take this opportunity to remind you about the Members' Gallery on the website. The gallery section is a great showcase for your work and allows you to display up to **12 images**. All picture files should be sent to Colin Kyte at: **colin@ckcreative.co.uk** together with a short piece about yourself and details of each work for display, in this order:

Title, medium, size (in mm), framed or unframed, price.

For members who already have a page the new year might be a good time for you to review your current page.

If you have any queries or need help with images etc., please email: Colin Kyte at:

colin@ckcreative.co.uk or Eric Drewery at: **admin@moleseyartsociety.org.uk**

PAINTING HOLIDAY IN SW FRANCE ARRANGED BY ADAM COPE Painting and Drawing, Mixed Media (September 20th – 27th)

Adam is an English painter who has lived in the South of France for many years and he organises painting holidays in several locations including Roussillon les Ocre in the Luberon which is about an hour's drive from Avignon. There was pre-arranged pick-up at the railway station where I met 6 other participants and we shared the cost of the taxi to La Madone just outside Roussillon. This is a beautiful and traditional Provençal farmhouse or 'mas' with excellent accommodation and a swimming pool in the grounds. The establishment is overseen by Nadage, the concierge, who has been associated with the place for nearly 50 years and she looked after us all very well ... the food was exceptional. We were a party of ten painters and one non-painter coming from Australia, USA, Canada, Hong-Kong and the UK and a very jolly group it proved to be. Proficiency ranged from near-beginners to very experienced and Adam was able to tailor his help and advice to the individual's needs very successfully. We had been advised in advance what materials and equipment to bring but easels, chairs and other heavy items were all supplied. Some chose to paint in watercolour but there was also the opportunity to hire a set of alkyd oils (quick-drying). Plans for each day were discussed over breakfast and these were influenced to a certain extent by the weather and most of our painting locations were within easy walking distance. There was a visit to nearby Roussillon les Ocre which has connections to the production of earth pigments and the visit to the old quarries and museum was fascinating. At the end of the week the whole group had produced an impressive collection of work and agreed that it had been an excellent experience in the company of like-minded people and we had a lot of fun too! The cost is approximately £1675 each for double/twin room based on two people sharing or £1940 for a single room, all with en-suite facilities. You arrange your own transport to Avignon and then share the cost of taxis to and from the venue. For more details visit artists-atelier.com. This is a really comprehensive website with a great deal of background information and well-worth a look.



Eric Drewery

SKETCHING HOLIDAYS WITH ART SAFARI (www.artsafari.com)

Creative journeys for adventurous artists

I first discovered Art Safari on a trip to Suffolk. They have a lovely office overlooking the river in Woodbridge, Suffolk. Each summer they run a 'Sketch Fest' in August where they organise 4 days of sketching with or without tuition with a variety of talented tutors. They also run painting trips to a great variety of destinations.

In the summer of 2024 I went on my first trip with them to the Galapagos. The trip was led by Mary-Anne Bartlett who is the Art Safari founder. It was a wonderful trip; a place I had always wanted to visit and it certainly exceeded expectations. A long journey (all flights arranged by them) a chance to recover for a few nights before we embarked on the boat which was our home for a week. We then went to Quito for 48 hours and had the opportunity to extend our trip with five days in the Cloud Forest – home of the hummingbirds!

Sketchbooks were filled at every opportunity and Mary-Anne was on hand with tips and tutoring.

She is an inspirational person and everyone benefitted from her expertise. Hummingbirds are very hard to capture on paper!

I enjoyed this trip so much, I booked another one on my return! To Zambia for late 2025, an actual safari.

However, in the meantime I was tempted by a visit to Mexico – the itinerary looked amazing. So in January this year I went to Mexico and met up with the group (all but 2 of us from USA). The hotels were very comfortable, the group small so we travelled in a small coach which was ideal. The problem I found was the journeys were too far, the roads not good and we moved too frequently, staying a mere 2 nights at each destination. It really was a memorable trip for the places we visited and the sights we saw.

So lucky me, I went to Zambia at the end of September this year. It was a large group with Mary-Anne and the wonderful Tom Shepherd as tutors.



Week 1 was in the same lodge where we were the sole occupants apart from the monkeys and elephants who came to visit early one day!

Week 2 was just 6 of us moving to bush camps, 3 in total. This was a different experience and despite the lack of home comforts was perfectly comfortable and life took on a wonderfully slow pace.

I think I am probably 'done' with the group holidays although the venues are all very tempting. Personally, I am not so happy with just a couple of nights and then moving on, but it is a good way to see more. It is not a cheap holiday especially as the single supplement adds to the expense. But I can recommend Art Safari and I certainly made friends on the trips and I loved sketching at every opportunity.

Clare Weatherill

In the last Newsletter there was an exploration of the area between Lambeth Bridge and Hungerford Bridge illustrated by numerous depictions of the Houses of Parliament. This time we proceed from Hungerford Bridge to Waterloo Bridge.

The view from the middle of the pedestrian bridge running beside Hungerford railway bridge on the eastern side is surely one of the most impressive of the river. Artist **John Crowther** must have stood close to the spot (on a previous bridge) to gain the view shown in *Waterloo Bridge: Ebb Tide Taken from Charing Cross Railway Bridge*, 1888 (Guildhall Art Gallery, London). The first thing to notice is that the stone-built



bridge has now been replaced by an elegant concrete structure of five arches, opened during World War II and often referred to as the 'ladies bridge' because the workforce was mainly female. The original 1817 Strand Bridge is celebrated in Constable's *The Opening of the Waterloo Bridge from Whitehall Stairs*, and can be seen at Tate Britain. St. Paul's Cathedral is still the most impressive landmark although it is, inevitably, surrounded by newer buildings of loftier proportions.

Now walk to the northern end of the bridge and descend the stairs to Embankment underground station, cross the road and go down to the passenger boat pier. From here you will get almost the same view as that shown in *South Bank of the River Thames, between Waterloo and Hungerford Bridges*, c.1870 (Guildhall Art Gallery, London) by an anonymous artist. Although the railway bridge on the right is the same but now obscured by the modern footbridge but the south bank of the river has been completely transformed. The substantial building topped by an impressive lion statue in the centre of the painting is the Lion Brewery. The Royal Festival Hall now occupies the site and the lion is now to be found watching over Westminster Bridge. The tall building to the left is the Shot Tower, part of the Lambeth Lead Works and used in the manufacture of lead shot. The structure appears in paintings by the likes of Turner, Monet and Derain and survived until the 1960's when it was demolished to make way for the Queen Elizabeth Hall. There is now a distant view of the Shard with more buildings of the South Bank complex in the foreground.



Now return to the main road and enter the Victoria Embankment Gardens and at the far end you will be overlooked by the Savoy Hotel. This is about as close as you can get to where *Claude Monet* painted *Cleopatra's Needle and Charing Cross Bridge*, c.1899 (Private collection) – above right. Although these can be glimpsed through the trees, it probable that his exact vantage point was his room on the



sixth floor of the hotel. This was his favoured haunt for visits to London and from his balcony he painted a spellbinding series of river views including *Charing Cross Bridge, Overcast Day*, 1900 (Museum of Fine Arts, Boston) – previous page and *Waterloo Bridge, London*, c.1903 (Carnegie Museum of Art, Pittsburg) – right. Other paintings from this series are to be found in major galleries all around the world.

Exit the gardens and continue to Waterloo Bridge, ascending the stairs to the bridge itself. It was from this upstream side of the bridge and looking towards the Houses of Parliament that **Camille Pissarro** painted *Charing Cross Bridge, London*, 1890 (National Gallery of Art, Washington). He would recognise much of what can be seen today but would have been surprised by the London Eye, unmistakable symbol of the 21st century. Other additions to the scene upstream are the Millbank tower and the high-rise developments in the Vauxhall area. The distinctive outline of the neo-gothic No. 1 Whitehall Place, formerly the National Liberal Club is still to be seen on the right of the picture but the towers of Westminster Abbey are now slightly obscured by the Ministry of defense buildings. It is interesting to compare Pissarro's vision with that of **André Derain's** Fauvist interpretation of the same scene painted in 1906–7 in *Hungerford Bridge at Charing Cross* (MoMA, New York). Realistic representation and even the capture of atmosphere have been completely overwritten by this bold experiment in non-naturalistic colour.

At the southern end of the bridge you will find the spot from where Derain created another colourful composition. This is called *Charing Cross Bridge, London*, 1906–07 (National Gallery of Art, Washington). The picture is dominated by the railway bridge with clouds of steam from trains making their way to and fro. Amongst the industrial buildings on the left is the Lion Brewery which has already appeared in a previous painting.

The vistas, both upstream and down, from the centre of the bridge are truly stunning and you can almost hear Samuel Johnson whispering in your ear ... 'No, Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford.' What he would make of the Gherkin, the Walkie-Talkie, the Shard and other such symbols of our age can only be speculated upon but the result is a skyline of architectural variety that must surely be unequalled anywhere in the world.

The Thames continues to provide inspiration and 'plein-air' painters are often to be found on the various bridges and riverside walkways with canvas, paints and brush in hand. It so happens that only a few weeks ago the Society was delighted to welcome Rodney Kingston, a previous contestant on both Sky Landscape and Portrait Artist of the Year. He gave us a fascinating demonstration in which he created an oil painting of the view downstream from Waterloo Bridge and then hosted a workshop the following day where the assembled members created their own Thames vistas. The painting shown is *View from Waterloo Bridge at Sunset* (Private collection).



2026 Programme of Demonstrations and Workshops

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"STILL LIFE STORIES" with RONNIE IRELAND

Friday 9th January 7.45 pm – 10.00 pm – DEMONSTRATION

Ronnie will give us a short history of the subject and then explore techniques he employs to get various outcomes. Oils.

Saturday 10th January 2.00 pm – 5.00 pm – WORKSHOP

Ronnie will guide us through the process to achieve your own still life studies. Medium of your choice.



"ABSTRACTING STILL LIFE" with SALLY MINNS

Saturday 25th January 2.00 pm – 5.00 pm – WORKSHOP

Continuing the theme of Still Life, Sally will show us an alternative way approach to the subject. She will provide objects for us to paint but feel free to bring your own as well. Any medium.



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"MODERN LANDSCAPES" with JONATHAN NEWHEY

Friday 6th February 7.45 pm – 10.00 pm – DEMONSTRATION

Jonathan has progressed from his representational style to a looser one, creating arresting images in doing so.

Saturday 7th February 2.00 pm – 5.00 pm – WORKSHOP

Jonathan will guide us through his loose style and help us create our own expressive landscapes. Any medium.



"AFTER MONET" with MARGIE HASLEWOOD

Saturday 21st February 2.00 pm – 5.00 pm – WORKSHOP

Following on from her very successful 'After Klimt' workshop, Margie moves on to explain how to achieve our own Monet-like masterpieces. Any medium.



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"ANIMALS IN THE WILD" with CLARE WEATHERILL

Friday 6th March 7.45 pm – 10.00 pm – DEMONSTRATION

Clare recently went on a Safari painting holiday and shares her experiences with us. She has also written about the holiday for the Winter newsletter. Watercolour.

Saturday 7th March 2.00 pm – 5.00 pm – WORKSHOP

With Clare's guidance we will create wild animals. Or, if you prefer, your pet. Watercolour.



"LIFE MODEL"

Saturday 21st March 2.00 pm – 5.00 pm – WORKSHOP

We will have access to a life model for the afternoon who will take up a variety of poses for different times. Any medium but pencil/charcoal recommended.



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"SUNSET OVER THE SEA" with MARK WARNER

Friday 24th April 7.45 pm – 10.00 pm – DEMONSTRATION

Mark shares his love of the sea, taking us through his method of producing a striking sunset using his favourite colour palette. Acrylic.

Saturday 25th April 2.00 pm – 5.00 pm – WORKSHOP

Mark will help us achieve our own version of last night's subject. Any medium but preferably acrylic.



MAY

"LANDSCAPE IN COLLAGE" with ELLA HAYWARD**Friday 8th May 7.45 pm – 10.00 pm – DEMONSTRATION**

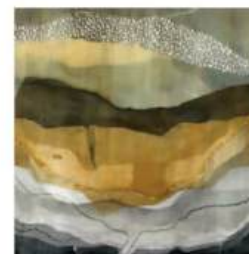
Ella demonstrates her highly individual and fascinating use of collage to create her version of a landscape.

Saturday 9th May 2.00 pm – 5.00 pm – WORKSHOP

Ella will be on hand to guide us through her way with collage. Please feel free to bring your own materials to create a truly individual piece of art.

"BIRDS OF PREY"**Saturday 23rd May 2.00 pm – 5.00 pm – WORKSHOP**

After 2025's amazingly popular and successful workshop we had to invite Jason and Wendy back with their beguiling birds. Any medium, including a camera.



JUNE

"A SUMMER SCENE" with SHARON HURST**Friday 5th June 7.45 pm – 10.00 pm – DEMONSTRATION**

Our old friend Sharon returns to give us her take on a summer landscape with bright sunshine and strong shadows, it promises to be a good evening. Watercolour.

Saturday 6th June 2.00 pm – 5.00 pm – WORKSHOP

Sharon will help us achieve a summer idyll using the techniques she demonstrated last night. Watercolour, but medium of your choice.

**"SUMMER FLOWERS" with MARCIA HUGHES****Saturday 20th June 2.00 pm – 5.00 pm – WORKSHOP**

Marcia, a botanical artist specialising in watercolour, makes a welcome return to guide us through the techniques of flower painting. Flowers will be provided but if you have a favourite, please bring it along. Watercolour, but medium of your choice.



SEPT.

"WONKY BUILDINGS" with MARGIE HASLEWOOD**Saturday 19th September 2.00 pm – 5.00 pm – WORKSHOP**

Returning from the summer break we start the autumn on a lighthearted theme. Margie shows us how she achieves a popular style of architectural depiction. Any medium.



OCTOBER

"SNOW SCENE WITH TREES" with SARA VERTIGAN**Friday 9th October 7.45 pm – 10.00 pm – DEMONSTRATION**

Sara will use stunning light and shadow effects in a snow scene to remember. Oils.

Saturday 10th October 2.00 pm – 5.00 pm – WORKSHOP

Sara will guide us through her techniques to produce a snow scene. You may even want to use it as your Christmas card. Any medium.

**"ROOTS" with ELLA HAYWARD****Saturday 24th October 2.00 pm – 5.00 pm – WORKSHOP**

Expect the unexpected from Ella! Inspired by the works of Nature, she will be exploring the patterns and shapes created by tree roots. She will be bringing her collection of roots for us to work from but if you have your own, feel free to use them.



NOV.

"TO BE ADVISED"**Friday 20th November 7.45 pm – 10.00 pm – DEMONSTRATION**

More details to follow.

Saturday 21st November 2.00 pm – 5.00 pm – WORKSHOP

More details to follow.

DEC.

"FINISHING OFF"**Saturday 13th December 2.00 pm – 5.00 pm – WORKSHOP**

The last workshop of the year will be devoted to completing your unfinished masterpieces among friends, helped along by mince pies.

