

## Exhibition Congratulations



Whitstable Harbour by Andy Butler



Sunrise over the Delta by John Hamilton



Maisie by Phil Presland

Our congratulations go to all those artists who contributed to the success of our autumn exhibition, but especially to Andy Butler who won the NFU prize for his watercolour *Whitstable Harbour*, Phil Presland who won the chairman's prize for his colourful and dramatic painting *Maisie* and John Hamilton who came top in the public vote for his painting *Sunrise over the Delta*. These paintings are an

excellent illustration of both the quality and range of work our members produce. If you missed the exhibition, go to our website and take a look at these worthy winners in detail.

St Mildred's continues to be an excellent venue for our exhibitions and while we try to address some of your concerns about lighting issues, we are convinced that it offers us the best "space" in Tenterden.

### SOCIETY SAYS THANK YOU

It is not only your committee that works for you! We all benefit from the help offered by other members and some people who are not even members of WOKAS! The committee decided it was time to say a big thank you to some of them and flowers were sent to the following friends of the society for their invaluable help over many years:

**David and Maggie Macaulay** for allowing us to store the exhibition panels and display material in their stables.

**Malcolm Phipps** for collecting and delivering the display panels to our exhibition venues in his own truck.

**And Jenny Robson** who single-handedly organises all the catering for our meetings. We are so grateful for all their help.

thank  
you



## **DATE FOR YOUR DIARY! WOKAS SUMMER EXHIBITION**

We can now confirm the dates for our next exhibition. We will be setting up on Sunday, May 28th and opening on Monday 29th with a preview for members and guests on the Monday evening. So plenty of time to get your best work together



## **CLAY MODELLING WORKSHOP**

On the 3rd of December, Clive Dand ran a clay modelling workshop for 14 enthusiastic members. The challenge of working three-dimensionally from a live model, gradually building up the pose, concentrating on the proportions, angles, movement, and contours of the body for four hours was an exhausting experience, but it resulted in an exciting range of clay models, as you can see in the photo.

## **Questionnaire results**

**TELL US  
WHAT YOU  
THINK!**

A big thank you to all those who took the trouble to fill in the questionnaire. It has not only helped your committee to plan future programmes but has also been most reassuring to see the many positive comments about what we offer and the friendly atmosphere at our society.

We certainly have a few take-aways for future programmes – the main one being that we offer more tuition and workshop-style activities at our Meet and Create sessions. To this end, we have already negotiated to extend our sessions at Highbury Hall to end half an hour later so that we can accommodate this type of event more easily. Our first event of this type in 2023 was a great success with a great turnout.

We have also noted the interest in acrylics and will ensure this is catered for in our future programmes – it is certainly a very flexible medium and particularly good for beginners and improvers who lack confidence. It is also clear that the online challenges are still popular even though lockdown is over, and we will continue to offer them. Clive's suggestion that he organise a trip to London had support, but until the rail strikes finish and we can confidently choose a date, that will have to wait.

We will try to cover as many of your other suggestions as possible, but it is of course impossible to please everyone. We are grateful to all those who volunteered to help – rest assured, you will be hearing from us!

If you have any more ideas, please do not hesitate to tell us about them at future meetings or email me at [a.j.chandler@hotmail.co.uk](mailto:a.j.chandler@hotmail.co.uk)

## **Take a look at William Kentridge**

In the autumn of 2022, the Royal Academy in London showed Kentridge's biggest UK exhibition to date, showcasing work from his 40-year career. Visitors were astounded by the breadth of his work. His early drawings are surreal and captivating – Kentridge developed his early work during the apartheid regime of the 1980s. Intricate four-metre wide tapestries on the walls, three-screen film and drawings from short animated films drew the visitor into a world which is at times disturbing. The series of Colonial Landscapes which were created in the 1990s show Kentridge's mastery of charcoal. The beautiful natural landscapes are punctuated by red pencil marks hinting at some sort of interference (he used Faber Castell pencil Deep Scarlet Red) – linking the landscapes with European powers that had subjugated indigenous inhabitants and appropriated natural resources. If you want to find out more about Kentridge's body of work and how he works, his website [kentridge.studio](http://kentridge.studio) has a wealth of images and biographical information.

**Gunda Cannon**





## Simon Mills updates!

Simon Mills gave us an excellent demonstration of how to be bolder in our painting. He was impressed by the intelligent questions put to him by members and, although he didn't finish his work on the night, he promised us updates. He has sent us three photos illustrating his work on the painting since then and these can be viewed on our website. He says, "There's still a lot to do. I think the zigzags, although they are very much part of my way of painting, will have to be played down a bit. I also intend to simplify everything a bit by using much broader brushstrokes over the top of the "busiest" parts of the sky." Clearly Simon takes plenty of time to think through how to progress his paintings further, looking and thinking hard before putting on paint. Like many serious artists, he will have several paintings "on the go" at once.



## A MASKING TECHNIQUE TO TRY



Do you watch the Landscape and Portrait painting programmes on Sky Arts? I find it fascinating to watch the different techniques the artists use. On one recent programme someone was using a piece of card to mask areas of his painting and create hard straight edges.

I remembered trying this many years ago with charcoal. I rubbed the charcoal off a piece of card with my thumb, moving the card around to create an interesting picture.

So I found an old scrap piece of mountboard about 200mm x 80mm to use as a mask with my acrylic painting. I tried the mask with two scenes I painted recently which had a number of verticals and horizontal edges. I was pleased with the results. Beautiful straight and hard edges. They can be quite dominant so perhaps should only be used sparingly and then near or leading to the focal point.

This technique works with acrylic paint and probably also with oils – not sure about watercolour which may bleed under the card. So, find a scrap piece of card and have a go! I would be interested to hear how you get on.

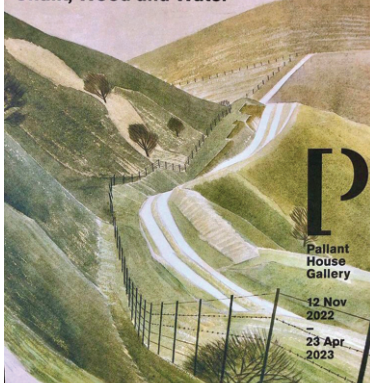
John Hamilton

## Take a break in Chichester

If you are thinking of taking a short break, how about Chichester? The Pallant House Gallery's current exhibition **Sussex Landscape: Chalk, Wood and Water** features works by artists such as Turner, Constable, Blake, Ravilious and many more names you will recognise. There is a link on the exhibition website to a fascinating video about Turner in Sussex, which explores the works he produced for Petworth house. The video is

### Sussex Landscape

Chalk, Wood and Water

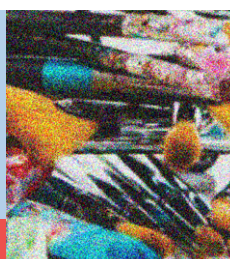


worth everybody having a look at but, if you decide to spend a few days in Chichester, Petworth is only 14 miles away, so you could see them for yourself.

If you're quick, you will also be able to see the work of engraver and artist Anne Desmet in Pallant House's second exhibition **Kaleidoscope** (last day February 5th). Furthermore, Chichester is a lovely historic cathedral city with plenty to offer outside its gallery – including an excellent variety of shops and restaurants for when you have had your fill of culture!

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FOR FREE?**

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## KARL TERRY EXHIBITION



Respected local artist Karl Terry has been kind enough to do demos for us at WOKAS. Now you can see his latest work at his exhibition at Rye Art Gallery running from Saturday 28th January to Sunday 12th March. Many of the views will be familiar to you as his landscapes are often close to home.



## GOVERNMENT ART COLLECTION

Did you know the government art collection contains over 14,700 works of British art? It now has a great website at <https://artcollection.culture.gov.uk/> where you can explore the collection. There is a search box on the Explore the Collection page where you can look for a particular artist or just put in a search term like "River" to see how many different approaches there are to the same motif. It is a great way to get to know more about British art.

We have recently been focusing on colour mixing in Graham Lock's Meet and Create sessions, so here are a few reminders from him:

### Colour Mixing: The Three Primaries – yellow, red and blue

A colour printer is remarkably efficient, and the simplest may have just three primary coloured inks – a yellow, a red and a blue. Most painters would have at least two of each of these primary colours – a warm and cool version of each. Currently in my palette are:

Aureoline (my cool yellow with a bias towards green)



Cobalt Blue (a fairly neutral blue)



and Quinacridone Rose (my cool red with a bias towards blue)



These are all transparent primary colours. They are capable of producing a wide range of delicate, luminous mixes and greys.

Mixing the yellow and red in different proportions will give you a yellow orange (tertiary) – an orange (secondary) and a red orange (tertiary) – and every hue in between.



Mixing the yellow and blue will give a yellow green, a green and a blue green.



Mixing the red and blue will give a red violet, a violet and a blue violet.



Mix the yellow, red and blue in the right proportions for a neutral grey



or in different proportions for a host of delicate neutralised hues.

