

WOKAS Autumn Art Exhibition

The Summer Holidays are coming to a close and I hope you have all been producing some exciting paintings ready for our Autumn Art Exhibition which we are holding at St Mildred's Church on Monday October 31st until Saturday November 5th. The Preview Evening will be held on Sunday 30th October at 7pm.

Entry Forms will be sent out during September to be returned by 26th September. We plan to have additional display panels to accommodate work from our new members who will be exhibiting for the first time.

Our Summer Painting Programme has two more Painting days, Tuesday 13th September, Old Priests House, Bodiam Road, Sandhurst TN17 5LT a beautiful garden and 17th century house and Tuesday, 4th October, Rye Harbour Discovery Centre, Rye Har-

bour Road, Rye TN31 7FW.

A magical landscape and seascape. We meet at 10.30am.

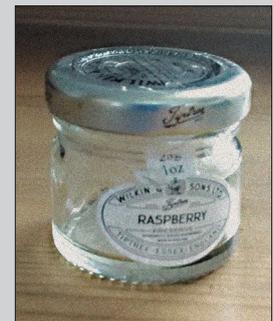
The WOKAS Winter Programme for 2022-2023 starts on Thursday 6th October 7-9pm at Highbury Hall with a pastels demonstration by Josie Tipler, followed by a talk on Thursday 20th October by Nick Hampshire on picture restoration.

On 22nd October 10 - 2pm and Clive Dand will be leading a life drawing and painting workshop with a model and offering Tuition. All Workshops are charged at £30, £35 for guests. All other activities are free to members with a guest charge of £5.

The full Winter Programme is listed on our website and we hope that you will enjoy attending these meetings and developing your painting skills in the company of our enthusiastic members.



TIP OF THE MONTH



On your next hotel stay or restaurant visit, don't forget to nab the empty miniature jam pots to take home. They are excellent containers for small amounts of solvent, ink etc!

HEART OF KENT ART AUCTION

We have been asked by Heart of Kent Hospice if any of our members would like to support this years on line Art Of Kent Auction, by donating any work. They raised £20,000 last year. Please contact Clive Dand for details.



WE'RE THE BEST!

Over the summer, I have heard many members commenting on the exhibitions of other painting societies and comparing them with our own recent exhibitions. The consensus is that despite having no selection process for exhibits, the standard of work at our exhibition is easily as good as other societies, and often better. There were also damning remarks about the fact that catalogues are often charged for by other societies – even though they are sometimes less well presented! And finally the welcome on the door was not always as warm as ours! So a pat on the back for us!!



MAYOR OF TENTERDEN CHARITY AUCTION

The Mayor of Tenterden has asked if we would like to make up a table for The Tenterden Charity Auction on 8/10/22 at 6.30pm to be held at Little Silver Country Hotel St. Michaels. Tickets cost £16 for a meal and Prosecco on arrival. Please let Clive Dand 07775 580461 know if you are interested. Catherine Southon is the Auctioneer and special guest is Gregg Wallace.

What colours should I use?

There is no answer to this question. Some artists use a lot, others use only a very few. Most artists, I estimate, have a range of 12-18 colours, but probably use only half of these in anyone painting. There are no right or wrong colours – but there will be colours that work for you and some that don't. If you are new to painting use only a few at first – perhaps just a yellow, a red and a blue. Whether you are new or not it is important you know your colours well – for each colour whether, for example, it is a

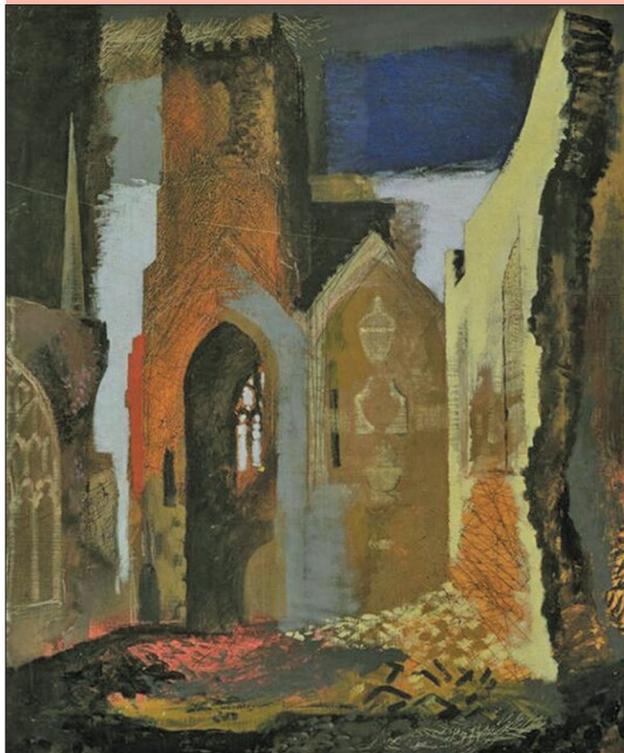
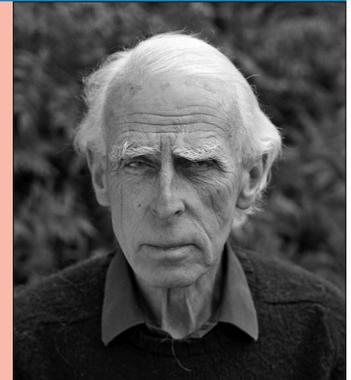
good mixer, transparent or opaque, staining or non-staining, and, if it's watercolour, whether it granulates or not.

If you don't find time to paint every day, try to find a few minutes to mix some colours together. Mix pairs of colours together, then three, and then four or more – mix them in different proportions to each other and keep a record of your results. Finding time to get to know your colours is never time wasted.

Graham Lock

Take a look at...

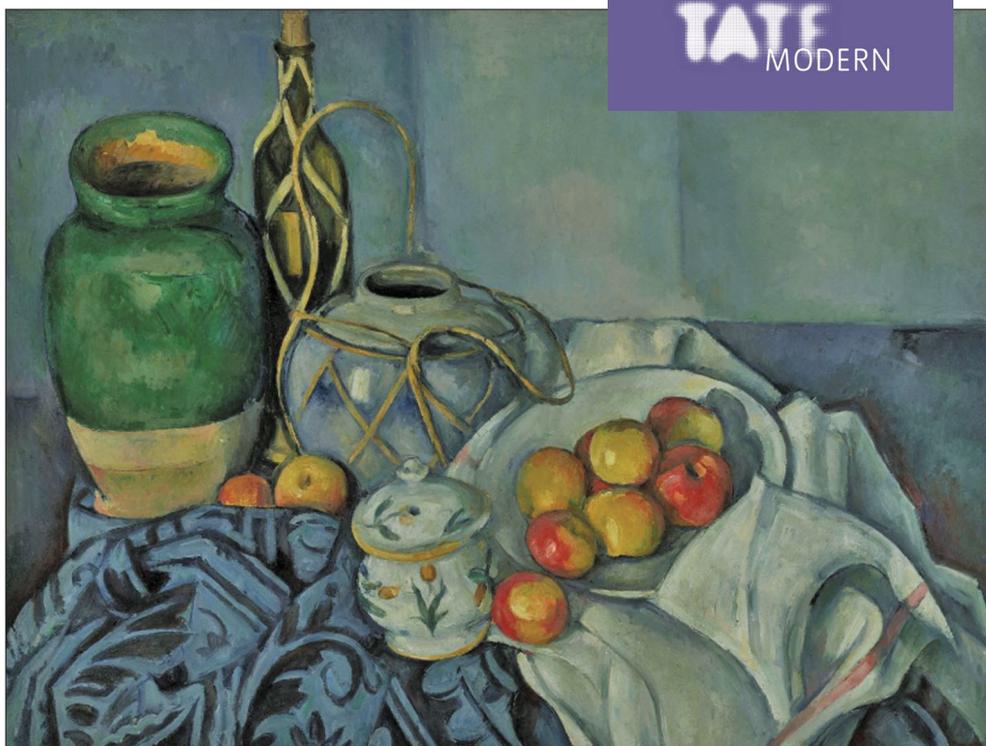
John Piper, born 1903, experimented with a number of different styles before he finally came to public notice in World War II with his portrayals of bomb-damaged churches and landmarks. From then on, buildings, often churches, became his main subjects and although he worked in a variety of different media, oils, lithographs, screenprints and mixed media works incorporating gouache, pastels, watercolour, chalks and ink, his style is



instantly recognisable. I very much admire his ability to simplify both form and colour so effectively. If you would like to see a couple of Piper's lesser-known paintings, you need go no further than Scotney castle.

Despite his success in painting, he continued to experiment with other media, producing several designs for stained glass windows including ones for Coventry and Liverpool cathedrals and tapestry for Chichester cathedral.

Cezanne at the Tate Modern 5 October-12 March A career spanning exhibition at The Tate Modern. If any members are interested in arranging to book, meet and go to this exhibition please contact Clive Dand



Behind the scenes

I recently paid another visit to the Towner Gallery in Eastbourne to see their current exhibition A Life in Art. It was interesting to see a collection of art made by one person but some of the work also reminded me of the Art Store tour I took part in there a few years ago. The tour, led by a very knowledgeable curator introduced us to many interesting works owned by the gallery but not regularly on display. They were by

a variety of artists and featured very different styles and each with a history as to how they were acquired. The paintings were well worth seeing, but it was also fascinating to find out a little more about how a gallery like this is run behind the scenes.

If you would like to have a look “behind the scenes”, go to the Towner Gallery website where you can book one of their Art Store Tours, which are run every other Sunday.



LESS IS MORE...



The Zorn palette named after its originator Swedish artist Anders Zorn comprised just 4 colours: Vermilion, Ivory Black, Flake White and Yellow Ochre. Zorn managed to produce some remarkably fine portraits using just these four. Nowadays, artists using the Zorn palette usually substitute Titanium White for Flake White (due to its unavailability) and Cadmium Red for Vermilion (because of its expense). It is well worth experimenting with these 4 colours to find out how much you can achieve with so little. You will obviously not see strong vivid colours but when a tutor challenged a group of us to paint a woodland scene using just these 4, I was first sceptical and then amazed at the range of dull greens that could be made and the final painting was by no means a failure – it is now hanging in my husband’s study!

Alison Chandler

