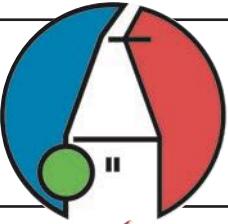


# BRUSHSTROKES



NUMBER 2 MARCH 2021

## Looking ahead...

### Painting days out just a few weeks away...

After so many months of lockdown, we can at last begin to look forward to getting together again to paint outside. As soon as the “rule of six” is reintroduced (expected to be March 29th), we will organise meet-ups for small groups to paint en plein air. A list of venues has been drawn up, and we will email you further details as

soon as dates can be confirmed.

However, as 2 people are allowed to meet up in public spaces for recreational purposes from March 8th, you may like to venture forth much sooner. If you don’t have a painting buddy and are too shy go out on your own, please contact me at [a.j.chandler@hotmail.co.uk](mailto:a.j.chandler@hotmail.co.uk) and I will try to pair you with another member.

Alison Chandler

### Summer exhibition: Art Unlocked 2

In the light of the uncertainty involved in planning a physical exhibition for this summer, the committee has decided to repeat our highly successful online exhibition Art Unlocked. Works will be displayed in this throughout May and must be submitted by April 18th 2021, so start planning now and keep an eye on your emails for further details.



### Winter Programme

Work on this is underway and, as soon as dates are confirmed, we will inform you... with the proviso that everything will inevitably be subject to change! We are provisionally planning to restart twice monthly meetings in September and there will also be some Saturday Workshops. I am sure we are all looking forward to being able to get together again, but our intention is to make haste slowly... and safely.

## ART FOR ZOOM!

If you like to Zoom with friends and family, but sometimes worry about where to sit for it, you may be interested to know that several museums and galleries have now made images available to download as backdrops. Go to the Courtauld Gallery's website to get started. There are some lovely paintings to choose from and instructions on what to do.

### Your profile, please!

Our ‘Member Profiles’ series on the website has yielded some fascinating insights into the way individual artists work and the role that art has played in their lives. It will take us some time to get round to talking to all our members in depth, but in the meantime we would like to place a brief ‘placeholder profile’ for each of you on the website and we would like your help in this. So please send us a short profile of yourself with 3 images of your paintings and a nice photo of yourself. Your profile could include how you came to art, what it means to you, what media and style you prefer, your favourite artist and which art organisations and societies you are involved in. You are welcome to include your contact details (i.e. email, website, Instagram). Please send your profile text and photos/images to [gunda.cannon@gmail.com](mailto:gunda.cannon@gmail.com)



## MAKE ART: NPG'S



As part of last year's BP Portrait award, the National Portrait Gallery posted 13 short videos online to help you improve your portraits. Each video is approximately five minutes long and acts as a springboard for you to "have a go". Topics range from a Willow Charcoal Exercise, Tips for Sketching an Eye to Choosing a Palette and How to Create a Pop Art inspired portrait. It's all free so just Google npg BP next generation 2020 make art to find the page.

## PAINT LIKE TURNER

If you have always admired Turner's watercolours and would like to emulate them, you may like the Tate website's 3 videos How to Paint Like Turner. These videos, cover Line, Tone and Colour and are an enjoyable and useful reminder to all budding artists - not just watercolourists - of what we should be concentrating on.

## New Exhibition Venue

A change of management at the Zion Church has meant finding a new venue for future exhibitions and there are two main contenders: Highbury Hall and St Mildred's Church. Highbury Hall, where we hold our meetings, is light and spacious enough for all our exhibition screens with the upper area suitable for sculpture, card sales, and refreshments. It is close to the High Street with adjacent parking and quite a few passers-by going to and from the Tesco car park.



The refurbishment of St Mildred's Church has removed the fixed seating and created a large open space. At almost twice the size of Highbury Hall, there is plenty of room to set up and offer refreshments and space for extra screens if necessary. They are very flexible on dates as long as we avoid the Sunday morning service.

St Mildred's is very close to the High Street, but access for our screens and parking is a little more difficult. The lighting in the Church is currently just okay, but they do plan to improve it at a later stage.

Costs are similar for both Highbury Hall and St Mildred's and in line with our previous outlay for Zion. Availability will often be the deciding factor, but we would welcome your input. Do you have a preference or know of another possible venue in Tenterden? Let me know at [j.hamilton007@yahoo.com](mailto:j.hamilton007@yahoo.com)

### Fred Cuming RA: keeping it local

If you don't already know Fred Cuming's work, you should have a look at his latest exhibition online at the Stafford Gallery. You will recognise so many of our local sights: Camber, Hythe, Dungeness, Hastings, Romney Marsh. Click on the thumbnails to have a better look at these beautiful paintings. There is so much to admire and perhaps it will inspire you to even greater heights in your own work.



## Need Inspiration?

### WOKAS president Graham Lock has some tips



In the last newsletter Wendy Phillips painfully told us she had lost her motivation to paint – not being able to go out and about with sketchbook and paints, she was suffering from 'Artist's block'. I'm sure many of us have lost our mojo for many activities during this seemingly interminable lockdown. So, what can be done?

Well, one great resource is the internet. If you enjoy looking at works of art and hearing experts talk about them, then visit some of our national galleries on-line. Particularly useful, I find, are: National Gallery; National Portrait Gallery; The Tate Galleries;

MOMA; Gresham College- a wide range of subjects and all free; Eventbrite; The Arts Society's zoom lectures, study days and virtual tours (free to members).

And then there is the ever-expanding availability of material on YouTube. Just type in watercolour, oil painting, acrylics, and you will find scores of demos and a lot of advice from artists, retailers and manufacturers. There is bound to be something you will like and most of this is free.

Of course, you must use these as a motivational resource to get you actively creative; it is all too easy to become addicted to just 'watching' the experts.

Instead watch and then 'Have-a-go'... it's a good way back in. Good luck!

# Art in Close-up



This challenge inviting members to produce work inspired by a close-up view of something familiar produced 19 excellent works, and it was fascinating to see how the artists responded. Their work ranged from Jason Smith's beautiful Maple Bowl painted with acrylics to Angela Musil's exciting and well executed watercolour studies of Raindrops and Shells and Pat Lock's abstract painting in rich strong colours of a Pine Cone.

Judy Williams' well observed painting of a Mussel in fresh acrylic colours contrasts with Caroline Anderson-Jones dramatic dark abstract painting and composition of Pebbles. We had a number of watercolour and pen and ink studies submitted: Gunda Cannon had taken two Apple Halves, and created an intriguing surrealist painting. Taking ordinary household objects, Sally White submitted a carefully executed drawing of a Shoe and Graham Dixon an excellent study of an Eraser – he even managed to successfully solve the difficult perspective of the lettering! Susan Smith's drawing of her dog Chaz

caught his great personality, as did Michael Haynes in his careful accurate study of a Blue Tit and Alison Chandler's well observed and dramatic use of colour and composition of an Orchid.

In Sheila Klein's painting Rain Drops on Plastic the rain drops take on sculptural forms against the textured background, while Kate Rundell has taken the distinctive Button form and produced a strong fiery abstract composition. Graham Lock's watercolour Hinged is a good example of how you can take an unassuming object and create an exciting and beautiful study. Chris Schalburg using watercolour and pencil has also managed to create an interesting sensitive study of a Corner of the Kitchen.

In Giuseppe Bertoli's beautiful painting of a Vase of Flowers he has successfully bought the flowers alive with bright fresh colours. In contrast, Leelee Koch has created drama and mystery in her dramatic painting Woodland Patch. For myself, I submitted Mother and Child modelled in clay, where I have tried to reflect the mother's close love of her baby.

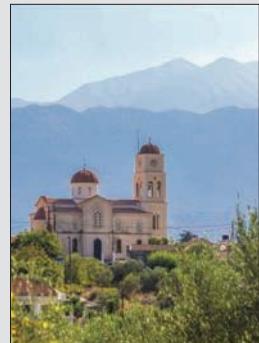
We will be continuing with the art challenges until lockdown ends and we look forward to seeing a lot more exciting work from our members.

Clive Dand, Chairman



## HAVE YOU ANY IDEAS?..

...Or contributions for our next newsletter, if you have please send them to Alison Chandler at: [a.j.chandler@hotmail.co.uk](mailto:a.j.chandler@hotmail.co.uk)



## PAINTING TRIP TO CRETE

Ten people have shown an interest in our September painting trip to Vamos in Crete. We will be painting in the local villages, monasteries and countryside surrounded by the White Mountains. Vamos is only 10 minutes' drive from the beach at Kalives, and we will also be visiting the historic town of Chania and driving through the White Mountains to Loutro. If you are interested, please contact me at [clive@danddesign.com](mailto:clive@danddesign.com)