



BROADBRUSH

Newsletter of Woking Art Society

AUTUMN 2026

REPORT FROM THE CHAIR

SUE HINTON

The Autumn issue of Broadbrush is often light on content as I'm scratching around for members' news following the summer break. This year, however, I've come across a variety of art-related stories that I hope you will find of interest, as well as providing general Society updates.

STORAGE

In the Summer issue I reported on the need to find storage space for our exhibition boards and associated materials, which for many years had been looked after free of charge by the Lightbox Gallery, most recently at Heather Farm. I'm pleased to say that the problem has been solved for the foreseeable future as our President, Hannah Bruce, has now provided storage at her home (for which many thanks Hannah).

TECHNOLOGY

Also highlighted was the hard work that Chris Godsave had undertaken to sort out technical issues with and to develop the Society's website.

Chris has done a great job and is now regularly updating the site, including the recently-added 'Next Events' click-through banner on the home page and information for members – for example, details of timings and what to take to the recent one-day exhibition in Mercia Walk.

I also highlighted the need for shared online document storage and our intention to trial the Google Workspace package. Unfortunately, the trial never really got off the ground as it proved impossible to link the Society's url (wokingartsociety.org) to create the 'corporate' email address, which was a primary goal.

OUTDOOR EXHIBITION

After the disruption to planning and enforced use of alternative display boards for our June outdoor exhibition, normal service was resumed for the second on 19 September.

It was a little disappointing that more members didn't participate, but those who did brought some excellent work and we put on a good exhibition.

The weather was kind and there was reasonable footfall in Woking town centre. But, while there was interest both in the work and in the Society in general, we had probably the lowest ever sales total for the day taking only £149 made up from two cards, one bookmark and four framed paintings.

ON A MORE POSITIVE NOTE...

...the September meeting was well received and a little different. Will Dyke talked about printing and demonstrated his skills with linocut printing.

October and November will see the return of professional artists Rodney Kingston and Chris Forsey respectively; Rodney demonstrating a cityscape in oils, while Chris will be painting a landscape in acrylics.

Our last meeting of the year is dedicated to mixed media and our very own Sera Knight will be showing us how she uses it in her work.

On Saturday 10 October, Fiona Hooper will be leading the last workshop of the year, working with knives and using both oil and acrylics. All 20 places were booked some months ago, a trend for all our workshops this year. So, I'd encourage you to check out next year's workshops as soon as the 2027 programme is published in December's issue of Broadbrush.

If there's something that appeals to you, let your Event Co-ordinators, TJ Cipullo and Tracy Aldous, know as soon as possible to guarantee your place.

And lastly, hopefully we will be staging a pre-Christmas pop-up exhibition this year – details on the following page!

FORTHCOMING EXHIBITIONS

PRE-CHRISTMAS POP-UP

CHRIST CHURCH, WOKING

With the building works at Christ Church due to finally be completed in October, the venue is now fully open and taking bookings. The details have yet to be finalised, but we are hoping to stage a pop-up exhibition in the Nave (where we exhibited previously) **on Saturday 21 and/or Saturday 28 November.**

Whether we do one or two days depends partly on the hire cost (yet to be agreed) and partly on how many members wish to participate.

From the Society's last pop-ups in the church in November 2024, we know that our costs will be higher than those involved with staging events in Mercia Walk. Therefore, we will be asking artists to contribute by charging a flat fee to participate. The actual fee will be decided once we know exactly what the hire charges will be, but we expect it to be no more than £12 per artist.

As before, we will be displaying paintings on chairs in the body of the Nave; however, we can also have tables around the sides. This means we will be able to exhibit and sell crafts and sculptures, as well as cards, framed and unframed works.

Put the dates in your diary and watch out for more information.

THE ART GALLERY AT DENBIES

IS IT RIGHT FOR US?

Denbies Wine Estate in Dorking welcomes thousands of visitors each year providing guaranteed footfall for those hiring the picture gallery on the mezzanine level of the winery's reception area. Opened in 2002, the gallery has become a well-known exhibition space that is booked up years in advance, although it is sometimes possible to secure a cancellation.

The space is available to hire on a weekly basis and, although professional artist Chris Forsey recently staged a one-man exhibition there, generally it is hired by groups of artists combining resources and sharing costs.

Various Woking Art Society members have exhibited at Denbies in recent years. For example, last year Samara Cooke exhibited with the Surrey Hills Plein Air painters; in June 2026 the West Surrey Artists' exhibition included works by Julia Aspin, Bara Aylwin, Fran Bunting, Elisabeth Carolan, Louise Rowe, Liz Seward and Tracy Aldous; and the Surrey Contemporaries – including Tracy Aldous, TJ Cipullo and Yana Linch – have hired the gallery regularly, most recently with an exhibition that ran from 24 August to 6 September 2026.

Having talked to several members who have relevant experience, the consensus is that Denbies a good place to put on a show, although it's usually best when there are special events at winery and in the summer months. Sales too are better at these times but are, of course, always unpredictable, particularly in the current financial climate. That said, Tracy Aldous reported on Instagram that she had sold all her paintings and prints during the recent Surrey Contemporaries two-week show.

Traditionally all Woking Art Society's exhibitions have been held within the Woking area as it was felt members would not want – or in some cases wouldn't be able – to travel further afield, either to deliver work or to carry out stewarding duties.

However, more recently some members have asked for more opportunities to exhibit and sell their work so perhaps now is the time to look further afield. Those I spoke to who have exhibited at Denbies all felt it was something Woking Art Society should consider.

So, what do YOU think?

Would you be willing to travel to Dorking to help set up and steward at an exhibition? If so, to cover hire costs, it is highly likely that the Society would need to charge a fee for members to participate; that being the case, how much would you be prepared to pay?

Responses to the usual email address please: sue.wokingart@btinternet.com

MEMBERS' NEWS

ASKA GOUGH IN ETHIOPIA

Aska's planned resin art summer school for young people in care in Addis Ababa was reported in the summer issue of Broadbrush, along with a request from her for any unwanted art materials that she could leave behind for the teenagers to continue creating after she had left.

As you can see, a lot of people responded producing 80 kilograms of art stuff spread across six suitcases!

The trip was arranged in conjunction with the Bleu Blanc Rouge Foundation (BBRF) with the aim of giving teenagers in Ethiopia happy hours of creativity, along with the opportunity to learn new skills, express themselves, and discover what they're capable of.

The trip was a great success and, judging from her Instagram posts – [@askagough](#) – it was as much of a learning experience for Aska too. While thoroughly enjoying her time there, these are some of her findings that she shared on Instagram.

Food is a big thing in Ethiopia, and eating is very much a shared experience. The staple is injera, a slightly sour, wonderfully spongy flatbread traditionally made from teff, an ancient Ethiopian grain. It forms the base of a communal platter, topped with delicious stews, sauces and vegetables, which everyone shares and eats with their hands.

And there's a lovely tradition called gursha: if you want to show someone affection, friendship or respect, you feed them a bite of food with your hand.

Then there's the coffee.

Ethiopia is, after all, considered the birthplace of coffee, and the traditional coffee ceremony is an experience in itself. The green coffee beans are roasted in front of you, and the freshly roasted beans are brought around so everyone can enjoy their aroma before they're ground and brewed in a traditional clay coffee pot called a jebena.



The coffee is served in tiny cups, traditionally over three rounds, becoming progressively lighter with each brew. The first is called abol, the second tona, and the third baraka.

And one of my favourite discoveries: you can dip a fragrant sprig of tena adam (Ethiopian rue) into the coffee, adding a wonderfully distinctive herbal aroma and flavour.

There's something rather beautiful about the whole ritual: food, coffee, conversation and hospitality are all intertwined. Thank you BBRF friends for your warm welcome!

MELANIE PAICE

If you'd like to benefit from more of the insight and advice that Melanie provided at our appraisal meeting earlier in the year, you might like to consider attending her classes or a workshop.

To find out more or book a place email art@melaniepaice.com

or visit Melanie's website: www.melaniepaice.com



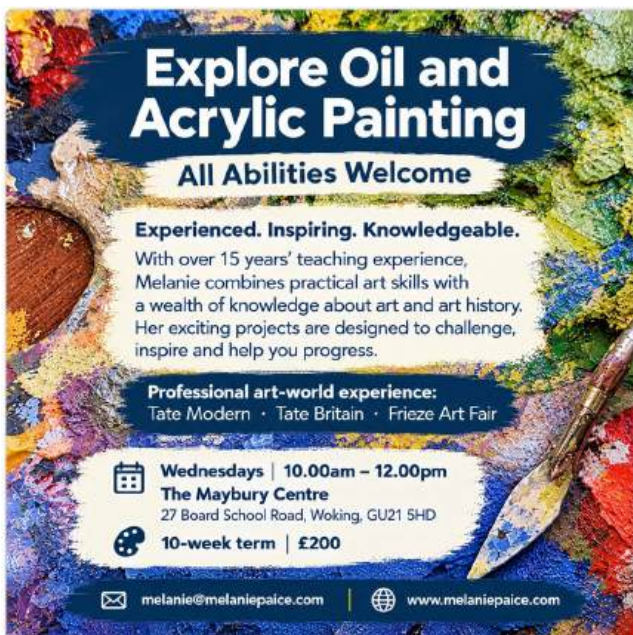
Vibrant Seascapes Workshop
Saturday 17th October
10.00am - 1.00pm
Brightwells Creative Space,
East Street, GU9 7UA

Create a vibrant seascape in oils or acrylics using brushes, palette knives and surprising tools including old membership cards and satsuma bags! Experiment with exciting techniques and take home your finished artwork.

Special price for Farnham craft month £35

Book ahead by email to art@melaniepaice.com

JOIN US AT BRIGHTWELLS TO CELEBRATE OCTOBER CRAFT MONTH
FARNHAM CREATIVES' NETWORK



Explore Oil and Acrylic Painting
All Abilities Welcome

Experienced. Inspiring. Knowledgeable.
With over 15 years' teaching experience, Melanie combines practical art skills with a wealth of knowledge about art and art history. Her exciting projects are designed to challenge, inspire and help you progress.

Professional art-world experience:
Tate Modern • Tate Britain • Frieze Art Fair

Wednesdays | 10.00am – 12.00pm
The Maybury Centre
27 Board School Road, Woking, GU21 5HD

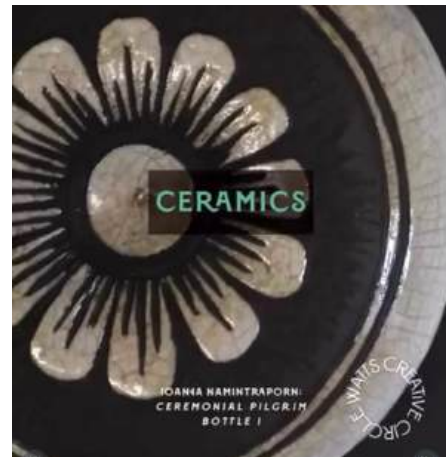
10-week term | £200

melanie@melaniepaice.com | www.melaniepaice.com

THE OTTERSHAW POTTER

AT WATTS GALLERY

A terracotta plaque created by Ioanna Namintraporn, otherwise known as The Ottershaw Potter, is on display at an exhibition entitled 'Inspired' in the gallery above the shop at Watts Gallery until 4 October 2026.



On show is a mix of pottery, printmaking, sculpture and paintings, all inspired by William Morris, who was a key figure in the Arts and Crafts movement and the circle of artists associated with Watts Gallery.

Ioanna's inspiration came from an ancient Latin phrase that William Morris painted above his fireplace at the Red House, the London home in Bexley Heath he shared with his wife Jane and is now owned by the National Trust.



The phrase '*Ars longa, vita brevis*' literally translates as '*Art is long, life is short*'. Attributed to Hippocrates, it suggests the idea that mastering a craft takes a lifetime, while human life is fleeting, reflecting the Arts and Crafts movement's belief in the enduring value of creativity and craftsmanship.

www.theottershawpotter.com

JOANNA LLOYD and LOUISE ROWE

This Summer Joanna and Louise have again shared the exhibition spaces on two occasions. In August, they put on an excellent display of textured glass by Joanna and vibrant paintings by Louise at the Fountain Gallery, Hampton Court. And in September they were both exhibiting their work at Denbies Vineyard as part of the Surrey Loft Artists' exhibition.

Joanna Lloyd is also one of the Wisley Gallery Team of artists whose work is on show within the shop at RHS Wisley.



*'Chillies' cast glass panel
by Joanna*

TRACY ALDOUS & TJ CIPULLO

As well as being our Programme Managers, Tracy and TJ are both members of the Surrey Contemporaries who regularly exhibit at Denbies. At their most recent exhibition in August, Tracy was delighted to sell all her paintings and prints. They are both also members of Guildford Art Society and participated in the Society's annual summer exhibition in August.

[@tracyaldousart](https://www.instagram.com/tracyaldousart) [@tjcipullo_art/#](https://www.instagram.com/tjcipullo_art/#)

YANA LINCCH

Yana too exhibited with Guildford Art Society, as well as providing sip and paint events and lessons for adults and children at her Woking based studio.

Yana is a mixed media artist who tries to paint every day and enjoys exploring new techniques to add interest to her work, mostly landscapes and abstracts.

Yana will be showing her work at ART Surrey at Epsom Racecourse from 2-4 October 2026.

www.basievaart.co.uk [@basievaart/](https://www.instagram.com/basievaart/)

LOCAL ART SOCIETY WINNERS

Quite a lot of Woking Art Society members are also members of other local art societies, notably Guildford and Frimley & Camberley, both of which have recently held their annual exhibitions. Several Woking artists were award winners.

GUILDFORD ART SOCIETY

was celebrating its centenary of exhibiting over 10 days at Saint John's Community Centre in Guildford in August. The exhibition opened with a private view and awards ceremony where **Christine Taherian** won the Guildford Arts Award, funded by The Arts Society, Guildford, for her painting entitled *'Looking Ahead'*.

<https://www.guildfordartsociety.co.uk>

FRIMLEY & CAMBERLY SOCIETY OF ARTS'

exhibition was held at High Cross Church on Friday 11 and Saturday 12 September. It was officially opened by the current Mayor of Surrey Heath at a reception on Thursday evening where awards were presented to the following Woking members:

Best Watercolour painting to **Fran Bunting** for her painting *'Sunflower'*.



Best oil/acrylic painting to **Elaine Winter** for *'Heat of Ithaca'*.

The Themed Competition Trophy to **Sue Whitehead** for *'Nature Contrasting Colours'*.

Rosettes were also given to paintings judged to be 'special'; winners included:

Tracey Allen for *'Calm Seas'*

Craig Whitehead for *'Dad's Carer'*

Sera Knight for *'Wet Reflections in London'*

Sue Whitehead for *'Entangled'*

<https://fcsaonline.org.uk>

A VISIT TO MALL GALLERIES

WILDLIFE ARTIST OF THE YEAR 2026

SUE HINTON

I'd wanted to visit the David Shepherd Wildlife Foundation's (DSWF's) annual exhibition for some years but, for various reasons, had never done so. This year I decided it was time to put that right.

On Saturday 12 September I caught an early train into Waterloo, took a gentle stroll through the then quiet streets to SW1 and was at the Mall Galleries' doors when the 'Wildlife Artist of the Year 2026' exhibition opened at 10 am.

My morning was full of surprises.

I'd never been to the venue before and my first thought on entering was that the gallery was smaller than I'd expected; however, I later realised there were a couple of additional rooms off the main gallery, so it wasn't actually that small.

My second surprise was the labels describing each exhibit. Those were definitely small and, because they were attempting to provide a lot of background information about the artist and the work, the type size too was small – to the point I was struggling to read it. This caused problems for other visitors too, particularly when the gallery got busier as the morning went on. Everyone had to get close to read the label, blocking the view of the artworks for other visitors and causing queues to form around some paintings.**

As to the exhibition itself, I was not disappointed – seeing the artworks on a computer screen is definitely not the same as seeing the real thing!

Wildlife Artist of the Year 2026 received almost 1,500 entries from 60 countries from which the 164 finalists were selected.

All the artwork was for sale (at a vast range of sale prices!) with 50% of every sale supporting DSWF's conservation work. Where artists contributed a 'mini-master' painting, 100% of the sale goes directly to DSWF. The sums raised by the Foundation for this exhibition haven't yet been published, but I was impressed to see around half of the exhibits were proudly sporting red dots.

As you can see from the examples on the next page, the artworks displayed a wide variety of subjects, styles and media, including a few sculptures. My biggest surprise of the day was the huge number of drawings on show. Around 50% of the artworks were drawings, be they in charcoal, coloured pencil, graphite or pastels, and included some beautiful and truly exquisitely detailed work.

Two artists chose more unusual surfaces to paint on. Andy Currie-Scarr recycled driftwood for his Red Panda, while my own prize for the 'best use of materials' went to Cate Wetherall whose endangered sea bird flew above marine ply with the grain of the wood forming the sea's surface very effectively.

You can see all the finalists' works online [here](#).

Ultimately over 3,000 people visited the exhibition over five days and over 7,000 votes, the majority online, were cast in the People's Choice Award.

Georgina Lamb, CEO of the David Shepherd Wildlife Foundation and the granddaughter of the founder, David Shepherd, summed up this year's event as follows:

"Wildlife Artist of the Year is about so much more than the extraordinary art on the walls. It brings together a remarkable community united by a shared love of wildlife and a determination to protect it. To see that community come together in such numbers this year has been incredibly special, and I'm enormously grateful to everyone who played a part."

****** As a point of interest, Woking Art Society received criticism about the size and location of labels at its Lightbox exhibition earlier this year; ours were almost twice the size of the Mall Galleries' labels and in a larger type size.

The overall winner of the Wildlife Artist of the Year award was Stefano Zagaglia for 'Evanescence the Biggest'.



People's Choice Award 2026 went to Magali de Maistre for the pencil drawing, 'White on White', which depicted polar bears almost dissolving into their surroundings, reflecting the fragility of the natural world and what we risk losing.



Andy Currie-Scarr recycled driftwood as a support for his 'Red Panda'.



Cate Wetherall's choice of marine ply provided an extremely effective backdrop for 'Sea's the Day'.



OPEN CALLS FOR ENTRIES

GREEN & STONE

WORKS ON PAPER 2027

Closing date: Noon, 25 November 2026

Works on Paper 2027 marks the beginning of Green & Stone's centenary year, celebrating 100 years of supporting artists and their creative practices. This open call celebrates the versatility of paper as a medium, welcoming drawing, printmaking, collage, watercolour, mixed media and contemporary approaches.

Selected artists will have the opportunity to exhibit their work in the heart of Chelsea, London, as part of Green & Stone's landmark centenary celebrations. Works will be selected anonymously by an independent panel, ensuring all submissions are judged solely on artistic merit.

ENTRY REQUIREMENTS:

Artists can submit up to three artworks: first artwork £20; second artwork £15; third artwork £10.

WHO CAN ENTER:

Anyone – artists, designers and makers, amateur or professional, from anywhere in the world and over 18 years of age.

Works must:

- Be made on or of paper
- Be created within the last three years
- Be for sale
- Be available until Sunday 7 February 2027
- Not exceed 100 cm in any direction (including frame)
- Not have been exhibited in a London gallery before

Original prints are accepted. An original print is a hand-made artwork created by the Artist using traditional printmaking techniques (eg etching, lithography, screen printing, woodcut, linocut, monotype). Each impression must be part of a limited, numbered edition. Reproduction prints (eg Giclée prints) are not accepted.

[CLICK HERE TO ENTER.](#)

ROYAL INSTITUTE OF OIL PAINTERS

ROI ANNUAL OPEN EXHIBITION 2026

Closing date: 9 October 2026

Artists are invited to submit work for exhibition alongside members of the Royal Institute of Oil Painters at the ROI Annual Exhibition 2026.

The ROI welcomes submissions on all subjects and approaches, from plein air, landscape and still life to portraiture and abstract... as long as the work is created in oil. Water-mixable oil paint is acceptable if framed as an oil.

This year's Optional Theme is '*Winter Rituals*', for which The ROI Themed Painting Prize is on offer to the best interpretation.

Successful applicants can expect:

- To have their selected work included in the ROI Annual Exhibition at Mall Galleries, in the gallery, and online
- Eligibility to win prizes and awards worth over £10,000
- An invitation to the Private View
- The chance to sell their work
- The possibility of election to membership

ENTRY FEES:

£22 per entry up to six artworks from which up to three works per artist may be selected.

ELIGIBILITY:

Any artist aged 18 or over may enter, from anywhere in the world. All works must be an original creation by the artist, completed within the last three years and must not have been previously exhibited at Mall Galleries. Artworks must not be submitted to other competitions or exhibitions taking place between 8 June and 15 December 2026. Works should be no larger than 240 cm along the longest dimension.

[TO ENTER CLICK HERE.](#)

THE PASTEL SOCIETY

DRAWN TO COLOUR

Closing date: Noon, 20 November 2026

Artists working in pastel and contemporary dry media are invited to submit their work for the Pastel Society Annual Exhibition 2027.

From pastel and pencil to charcoal, crayon, chalk and beyond, the 128th Annual Exhibition will celebrate one of the five essential components of contemporary painting and drawing: colour.

Works in pastel and other dry media, from black and white to every shade in between are welcome.

Successful applicants can expect:

- To have their work included in the exhibition at Mall Galleries and online
- The opportunity to win prizes and awards worth over £5,000
- An invitation to the Private View
- The chance to sell their work
- The possibility of election to membership

ENTRY FEES:

£22 per entry up to six artworks from which up to four works per artist may be selected.

ELIGIBILITY:

Any artist aged 18 or over may enter from anywhere in the world. All works submitted must be original creations by the artist. They must demonstrate originality and technical skill. Work produced under instruction, such as in structured workshops, or work deemed to be derivative of or copied from another artist, will be ineligible for selection.

Works must have been completed within two years prior to the exhibition and must not have been previously exhibited at Mall Galleries.

Works should not exceed 2.4m along their longest dimension.

[TO ENTER CLICK HERE.](#)

ROYAL WATERCOLOUR SOCIETY

RWS OPEN 2027

Closing date: 8 December 2027

For the first time, the RWS Open 2027 exhibition will span two central London venues: Bankside Gallery (48 Hopton Street, SE1 9JH) and the RWS Gallery (3–5 Whitcomb Street, WC2H 7HA).

Artists are invited to submit original works made predominantly in water-based media on paper. There are no restrictions on style or subject matter, with the exhibition welcoming both traditional approaches and innovative practice.

As well as exhibiting at one of the two venues, selected artists will be featured on the Royal Watercolour Society's website and be eligible for a range of prizes and awards.

ENTRY REQUIREMENTS:

Up to six works completed within the last four years. Each submission must be:

- Original work created by the applicant
- Made predominantly using water-based media on a paper-based support
- Available for sale and for the full exhibition period
- Priced at a minimum of £250
- No larger than 200 x 200 cms

ELIGIBLE MEDIA:

Eligible water-based media may include, but is not limited to: watercolour, acrylic, gouache, ink, pigment, tempera, mixed media containing water-based media (mixed-media works may contain materials such as pencil, pastel or collage, provided a water-based medium is the main component of the work).

ENTRY FEES:

Artists may submit up to six works. Submission cost: one entry £20, two entries £36, three entries £46, four entries £56, five entries £66, six entries £76.

[TO ENTER CLICK HERE.](#)

THINGS THAT MAY BE OF INTEREST

FRAMING ARTWORK ON PAPER

In previous issues of Broadbrush I have highlighted the relevance of many of the articles covered by Jackson's Artists' Blog as well as the importance of good framing. If you want to find out more about this subject, click on the following link to find it covered very comprehensively by artist and journalist Julie Caves:

[How to frame artwork on paper](#)

Illustrated with multiple photographs, the article explains not only how to frame a watercolour painting, drawing or print using a window mount but also how to flatten a cockled watercolour painting.



ANIMALS IN CHARCOAL

BY BECKY GOUVERNEUR



If you were one of the class that enjoyed Becky Gouverneur's very successful workshop in March last year on the subject of Drawing Animals in Charcoal, you may be interested in learning more from her new book of the same title.

It covers everything from the basics with step-by-step tutorials covering materials, papers and techniques, together with the stories behind some of Becky's favourite drawings and chapters on photographing subjects, composition and framing.

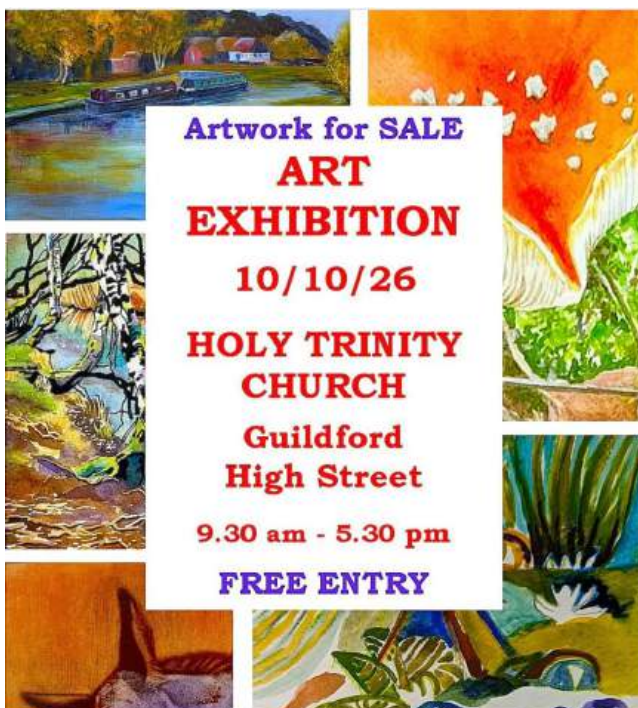
The official publication date is 12 January 2027, but copies can be preordered now through Becky's website:

<https://tinyurl.com/CharcoalAnimals>

PATCHINGS ART FESTIVAL 2027

It has been announced that this 'celebration of art' is returning next year on 8, 9 & 10 July 2027 and, as usual, will be held in the grounds of Patchings Art Centre in Calverton, Nottinghamshire. Official announcements and more information will be released soon.

https://www.instagram.com/patchings_art/



NOT ALL ERASERS ARE THE SAME

If you sketch or work in coloured pencil you have almost certainly already discovered that there are lots of different types of erasers on the market. Some are an invaluable tool to create highlights, while others help you clean up or correct work.

The Zuhaib Roy Drawing Studio shared the following information about the purpose of each type of eraser on Instagram.



WATTS GALLERY ARTISTS' VILLAGE

THE ART OF WALLPAPER: MORRIS & CO.

WATTS GALLERY
Down Lane, Guildford GU3 1DQ

Until 10 January 2027

This exhibition showcases one of Britain's most influential designers whose work not only transformed Victorian interiors but continues to



shape modern design today. It explores the beauty, craftsmanship and enduring appeal of William Morris's iconic designs bringing together over 30 original wallpapers from the archives of Morris & Co.

Visitors can get up close to original wallpaper and marvel at meticulous hand-printing techniques. You can also learn the stories behind the patterns, from intricate studies of flora and fauna to the hand-printing techniques that defined the Arts and Crafts ethos, gaining insight into Morris's creative vision, his collaborative practice, and the principles that made his work revolutionary.

Entry is included with an all day admission ticket that can be pre-booked online for £18 per person, saving £1.80 on pay on the door price. Children under 16 go free.

Find out more [here](#).



SURREY ARTIST OF THE YEAR

Until 7 November 2026

The New Ashgate Gallery in Farnham is again hosting an exhibition for the artists shortlisted for the Surrey Artist of The Year award by members of the public voting during the Surrey Artists Open Studios earlier in the summer. Work featured includes painting, printmaking, drawing, textiles and ceramics by the following shortlisted artists: Kate Alger, Jane Alexander, Sophie Brogden, Becca Clegg, Sarah Cox, Diana Croft, Jennifer Dalcie, Stephanie Draper, Lorelei Hopkins, Liane Matthews, Amy Mears, Fiona Millais, Jane Silk, Artan Jahaj, Jean Tolkovsky, Chantelle Watson and Shirley Watson.

Visitors to the exhibition are also invited to vote for their favourite artist until noon on 23 October, and the winner will be announced at an Award Ceremony later on the same day. The prize is a bursary for a solo exhibition at New Ashgate Gallery and community engagement.

More information about the exhibition and other activities at the gallery can be found here:

<https://www.newashgate.org.uk>

CARRY ON PAINTING

Painters of all abilities are welcome at 'Carry on Painting' – a friendly, supportive group, originally set up by former students of Liz Seward. We have a programme of topics to inspire, informal appraisals and free tea and biscuits.

We meet at Brookwood Memorial Hall,
150 Connaught Road, GU24 0AL
on Mondays 1.30 – 4.00 pm.

Only £55 for six months, but we offer
two FREE taster sessions.

Contact Roger 07446 865006 or
formula1golf@gmail.com
or Ros oldmaltway@hotmail.com

Alternatively, just come along!

SPOTTED IN THE MEDIA

FRIEZE SCULPTURE 2026

UNTIL 1 NOVEMBER 2026

Frieze Sculpture returned to London's Regent's Park on 16 September with an exhibition that will run until 1 November 2026. This 14th edition includes 11 leading international artists whose work is sited throughout the Park's historic English Gardens. The works interact with ideas of hybridity, both natural and urban, responding to the ecosystems of Regent's Park while acknowledging its metropolitan surroundings.

The exhibition provides food for thought and you can find out more about it online, where you will find several official guides: <https://guides.bloombergconnects.org/en-GB/guide/friezeSculpture>

LARGER THAN LIFE...

...which is something of an understatement!

As a dog lover, this photograph in the Sunday Telegraph on 23 August couldn't fail to catch my eye.

The dozing dachshund is 13 metres long and an installation at a retail and surrealist art space in Shanghai, China called Haus Nowhere. However, I've no idea why he's wearing what appears to be a coat of armour!



THE BRITISH ART PRIZE 2026

VOTE FOR JO QUIGLEY

Deadline: 9 October 2026

Artists & Illustrators magazine received thousands of submissions for this year's British Art Prize from a record-breaking number of artists from around the world. A panel of judges, including art experts, renowned creatives and leading curators, has now shortlisted just 75 artworks to be exhibited at the Oxo Gallery on London's South Bank from 21 – 25 October 2026.

And one of those works is by former member of Woking Art Society, Jo Quigley.



Flask Walk Hampstead IV by Jo Quigley

The artists will find out who has won the first, second and third place prizes, as well as the Raw Umber Prize for Portraiture at a private view at the gallery but, voting for the People's Choice Award is now taking place online. The artwork with the most votes will be awarded £1,000 worth of Clairefontaine products and a six-page feature in a future edition of Artists & Illustrators.

TO SEE THE SHORTLISTED WORKS AND VOTE, [CLICK HERE](#)

THE UKRAINE WAR IN 50 METRES

AN INTERACTIVE PAINTING

'Lines of Resistance' was created and exhibited at The Shirt Factory in Gloucester from early August until mid-September. It is a 50-metre-long painting depicting the city of Gloucester's connection to the war in Ukraine by chronicling the stories of Ukrainian families who found a new home in the city and residents who volunteered to deliver aid.

The artist Russell Haines says his inspiration came from wanting to celebrate what the people of Gloucester did in coming together and sending truckloads of aid to Ukraine. The artwork also tells the story of aid workers, artists, soldiers and ordinary people he has met through journeys across Ukraine.

Members of the public were invited to watch the artist complete his monumental painting, explore the work in progress and become part of the exhibition by adding their own message of resistance, friendship, hope or solidarity directly onto the painting.

The artwork has now gone on tour in Ukraine and will be displayed in Kharkiv, Kyiv and Odesa because, as Russell Haines said, he wanted the messages written in Gloucester to travel with it ... *"carrying the voices of our city across borders and reminding people thousands of miles away that they have not been forgotten."*

Ukrainian visitors will be invited to add their own messages to be read by Gloucester residents when the painting eventually returns to the city.

You can find out more about this story here:

<https://www.bbc.co.uk/news/articles/cj36415v008o>



CELEBRATING A LIFETIME OF CRAFTSMANSHIP

YORK MINSTER

As reported on the BBC website on 15/7/2026, stonemason John David has worked at York Minster since 1980. As a token of appreciation for all the work he has done on the building, his likeness will become an integral part of the building. It has been carved into a stone 'grotesque' commissioned as part of the regular restoration and replacement of old and weathered grotesques – the gargoyle-like decorative carvings around the cathedral.

The statue features the face of the master mason emeritus and took stonemason Martin Coward five weeks to carve. It will be installed later in the year on the south side of the building facing the York Minster Stoneyard, where John David works.



The stylised carving has been created in a medieval style to blend in with the masonry of the Minster, some of which is more than 800 years old. Elements which represent parts of John's life have been included ranging from a pair of divider calipers and a daffodil representing his Welsh heritage to the face of his Labrador, Poppy.



You'll find the full story here: <https://www.bbc.co.uk/news/articles/c5zyxpz704o>

PUMPKIN ART

TOTTON, HAMPSHIRE

Sunnyfields Farm in Totton, Hampshire has broken its own Guinness World Record after unveiling a giant pumpkin 'mural' of Sir David Attenborough to mark his 100th birthday. Artist Andrew Bega designed the portrait which comprises more than 10,000 pumpkins and squashes and measures 218.19 square metres, which beat the farm's previous record of 212 square metres set last year with a portrait of the late Ozzy Osbourne.

The farm has staged a pumpkin pyramid display for the past 10 years and first entered the record books in 2023 for the largest mosaic created from squashes.

The annual artwork marks the start of the farm's Pumpkin Time event, which this year runs from 4 to 31 October.



MORE FUN IN FIELDS

IN CHINA

In Xibo Town Shenyang, China, artists have been planting crops of different colours to create artwork in paddy fields. The Daomeng Space has since become a tourist attraction, and features a mini train to take guests around the different designs.



A DIFFERENT TYPE OF SCULPTURE

John Foreman is a land artist who uses the natural environment and found items to create land sculptures, with some spectacular results.

While many have a very short life, for example a drawing created on a beach in sand or a design created in leaves and mosses, others are more substantial involving stonework and rocks. But none is permanent, which seems a shame after the thought and time that goes into each one.

To see more examples, visit the artist's Instagram page: <https://www.instagram.com/sculpttheworld/>

