

PRISM

May 2019

News of art & events



**Exhibition
entry papers
enclosed**

www.stalbans-artsociety.org.uk

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PRISM is published quarterly
by St Albans Art Society

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Issue 246-2019

May 2019

Printed by MacPro, The Print Factory,
Unit 5-7 Pickford Road, off Sutton
Road, St Albans, Herts. AL1 5JH.
Tel: 01727 850771



Coming soon: SAAS pages on Facebook

Members **Hilary Morgan** and **Susie Ross** are working to set up Facebook pages for the Art Society.

SAAS will shortly be going online with two Facebook pages. These will operate independently of one another and will serve two different purposes. The first will be primarily for publicity purposes to promote the summer Exhibition and inform the wider community of who we are and what we do. The second will be a closed group available to paid up current members only and will allow us to communicate with one another.

If you wish to interact with either group, you would first have to have a Facebook account which is easy to set up by going to www.facebook.com. Links will be created on the SAAS website - look out for the Facebook logo which will soon be added to all SAAS communications.

It is hoped that both pages will be set up in the next few weeks so look out for future email newsletters and we will let you know when everything 'goes live'. We hope you will enjoy using them and find them useful.

Enclosed in this issue:

- Exhibition Entry Papers
- Exhibition Rules
- 5 Exhibition Leaflets

THE CHAIRMAN WRITES...

New names come forward to boost the Society's activities



It is a delight to report that following my impassioned plea for volunteers to strengthen and enhance the Society's activities, when I addressed the annual general meeting on May 1st, four members offered their services, and as I write this, Valerie Chivers will have become our new Secretary!

Part of the problem followed the decision of Dave Nelson to stand down from leading the Life Drawing Sessions. These have become increasingly popular under Dave's guidance. He had held the post for five years - almost uninterrupted - and on behalf of the society, I thanked Dave, in his absence at the meeting, for his excellent service. We also thanked Liz Saguez who was leaving the committee after working on website liaison.

It now seems likely that these sessions will in future be led by a team of three, who will share responsibilities. As I pointed out at the meeting, the life drawing sessions are an invaluable service to our members.

In the meantime, Tracey Gent produced, once again, professionally laid out sheets of accounts which showed that we had made a profit of nearly £1,400 over the year ending and she received warm applause from the 30 members present. Tracey is also in charge of the society's much improved web site.

Work is now well advanced on the organisation of the summer exhibition, the

joint responsibility of Janet Blackham and Janet King, to be held from Wednesday 31st July to Saturday 3rd August at Upper Dagnall Street Baptist Church Hall close to the city centre. All the pre publicity, including a colourful flier is being widely circulated and we are hoping to break the attendance record, which currently stands at about 800.

The programme of talks and demonstrations organised by Sue Bergquist and the workshops by Sally Griffiths (the latter event frequently being oversubscribed) continued to thrive and our warmest thanks go to them for their efforts. And to Margaret Channon, our Minutes Secretary, whose recordings tell a story of events in committee rather than a stuffy, official set of minutes!

At the meeting I also thanked Sandie Ford, the Vice chairman, for her support, especially at times when I have been absent. Jan Munro and Gina Dunstan (who overcame a serious eye problem recently) complete the 'team', and the support they give me and the society, does not go unnoticed.

Following the meeting, Andrew Fall, who designed our website, gave a fascinating presentation on preparing images for use on a website and on selling work on line.

Finally, we look forward to the 2019-20 season with confidence but not complacency!

Edward Bevin Chairman

EDITOR'S NOTE: Members' input is very popular so please carry on sending in your articles for inclusion in the magazine and your feedback.



EXHIBITION NEWS



2019 Summer Exhibition

Following the popularity of recent years' method of choosing the winner of the Terry Biggs Cup, the choice of overall favourite exhibit will again be made by an exit poll of the visiting public.

2019 EXHIBITION KEY DATES:

FRIDAY 28th JUNE
Final date for entries

MONDAY 29th JULY
Setting up and **HANDING IN**
2pm-4pm and 5.30pm-7.30pm

TUESDAY 30th JULY
Hanging work followed by
PREVIEW EVENING at 7pm

WEDNESDAY 31st JULY -
SATURDAY 3rd AUGUST
The exhibition will be open to the public daily 10am to 6pm

SUNDAY 4th AUGUST
COLLECTION OF ARTWORK will be from 2pm - 4pm

● Please note the hall will be **CLOSED** on Sunday morning

EXHIBITION JOINT ORGANISERS

JANET BLACKHAM
JANET KING
email:
membership@stalbans-artsociety.org.uk

The Exhibition this year will follow the proven, profitable format of 4 days. The venue will be in the same central location as in 2018, Dagnall Street Baptist Church Hall, just off the Market Place. See all the key dates in the panel on the left. Please note from the list, the 2019 Exhibition will be a **week later than previously**. This is due to the availability of Dagnall Street Baptist Church Hall. Please put these dates in your diary.

ENTRY PAPERS

Exhibition Rules and Entry papers are inserted in this issue of PRISM, please make sure you have returned the forms to Janet Blackham including your payment not later than Friday 28th June - **cheques made payable to St Albans Art Society**.

VOLUNTEERING

The organisation of the annual Summer Exhibition is all done by you, the members and committee. Please remember to fill in on the entry form any offer of help you can give to the Exhibition.

Every exhibitor is expected to steward a 2 hour session. To book your time slot in advance of handing in your work please contact Janet Blackham - contact details on the left. Otherwise you will be asked to fix a date at handing in.

IMPORTANT!

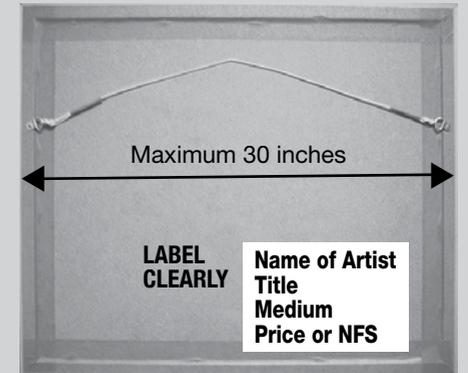
NEW! SIZE RESTRICTION

For safety reasons, we are introducing a size restriction. No framed piece of artwork can be more than 30 inches along its largest dimension including the frame. Oversize artwork will be rejected.

SAFETY REQUIREMENTS FOR PICTURE FRAMES

Poorly framed work may not be fit for sale and will not be hung. Nor can we hang pictures where paint is still wet or is not labelled clearly.

- Brown **picture tape** not masking or Sellotape to cover metal tabs used to hold picture securely in the frame.
- Picture **wire or cord**, not string, tied firmly to **D-ring fixings**. These should be screwed into the frame about 1/3 of the way down and should not protrude from the back of the work. They should be flush with the back of the canvas or painting. Tape around wire ends. Professional framing may differ slightly, but this usually meets all these

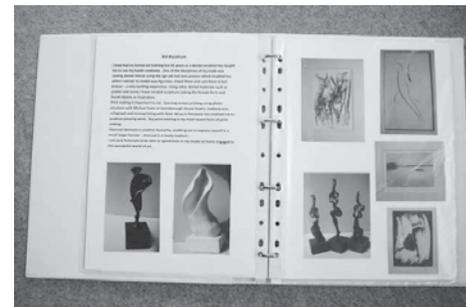


requirements.

IMPORTANT: Leave enough slack on the wire to enable hanging, but isn't visible above top of frame.

Clip frames are not acceptable.

UNFRAMED WORK must be backed on to stiff card, wrapped in clear cellophane and labelled on the **front at the top** with the name of the work, price and the exhibitor's name. Do not submit stretched canvases as Unframed Work as they will be rejected.

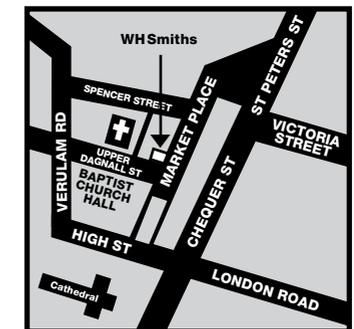


ARTIST PROFILES

This popular feature is an opportunity for exhibiting members to tell visitors about themselves and their work. It will take the form of an A4 looseleaf folder with acetate

Continued on page 6

EXHIBITION LOCATION Upper Dagnall Street Baptist Church Hall, AL3 5EE



EXHIBITION NEWS

Continued from page 5

sleeves. Artists will be in alphabetical order.

Each profile must be no larger than A4 size and suitable to slip into an acetate sleeve. It can fill 1 or 2 sides, but must be on separate sheets, and can include pictures and words. Your 2 separate sheets will be displayed opposite each other to make a spread format.

See photo on page 5.

● **If you wish to participate in this idea, please bring your profile on the 'handing-in' day, to be added to the file.**

PUBLICITY

Susie Ross has kindly agreed to take on this role again this year.

This issue contains 5 leaflets for you to distribute to your friends. Please spread the word. If you need more leaflets, contact Susie, email: cactus.ross@btinternet.com

For those members who use email, an A4

size digital file of the poster will be sent to you in the monthly online Newsletter. From this you can print out any larger posters for yourself to display in your window.

JUDGING

The St Albans Trophy entries will be judged on Tuesday 30th July so that the award can be presented to the winner at the Private View in the evening. However the short time format doesn't allow for more judging prior to the opening of the Exhibition so the Challenge Trophy will be judged during the Exhibition by an independent judge from the art world and the Terry Biggs Cup, awarded to the overall favourite in the show, will be chosen by the visiting public. All the winners will hear of their success on Sunday 4th August and will be posted on the website: www.stalbans-artsociety.org.uk and in the next issue of PRISM.

AN OPPORTUNITY TO PUT YOUR EXHIBITION ARTWORK ON THE WEBSITE

This year we are trialling a **simplified process** of uploading catalogued artwork images to our summer exhibition gallery.

- Email your images to **StAlbansArtSoc@gmail.com**
- 5MB is the maximum size that can be accepted
- Include your name and the artwork title.
- Be aware that if a large volume of images are sent at any one time, there will be delays before they can all be uploaded.
- To ensure that your image is uploaded to the gallery before the exhibition, email them no later than Wednesday 3rd July.



All members plus a guest are invited to the Exhibition Private View on Tuesday 30th July

BE CAREFUL NOT TO INFRINGE ANOTHER ARTIST'S COPYRIGHT!

THE CREATOR IS THE OWNER OF COPYRIGHT

Copyright is an individual's right that creative people have over what they create and whether it can be reproduced. The creator owns the copyright to all original work they have produced, such as paintings, drawings, photographs, sculpture etc.

Remember, photographs are the copyright of the photographer! So creating an image from someone else's photograph or artwork, a newspaper or magazine or, importantly, from the internet is an infringement of copyright unless you have the licence of the copyright owner.

If the creator sells his work, copyright stays with the original artist and he can continue to use his image to produce other items such as greetings cards. The purchaser of the artwork does not buy this right.

To protect yourself, it is sensible to endorse any work with your name and the copyright symbol ©, but this is not essential. It is an automatic entitlement.

COVER STORY

PAINTER'S TABLE, RED by Anne Hignell

My painting 'Painter's Table, Red' started life a few years

ago as an acrylic painting of pots and brushes in various blue, yellow and black hues, but after an initial burst, it got no further as I was at a loss to know how to take it forward. After rediscovering the canvas last year, I decided to start again by sketching out a new composition, collaging on top of the parts of the original painting I didn't like, and leaving the parts I thought worked well. I used newspaper, brown wrapping paper and black cartridge paper to collage, then redrew the subject in charcoal and using acrylic paint, I developed the image. I purposely left some of the charcoal outlines unpainted feeling that these added interest to the overall work and I particularly liked the way images from the newspaper were left to be discovered. There's a woman's arm in one of the tubes of paint! Quite unplanned and coincidental.

I learnt a lot from responding to the composition as it developed as well as using collage as a way to reinvigorate an old discarded painting.





2019 - 2020 Programme

Our Programme Secretaries have worked hard to set up an exciting programme of lectures, demos and workshops for next season...

LECTURES AND DEMOS

Our current programme for this year is coming to a close. Personally I have found the talks and demonstrations very inspiring and interesting. The programme was planned by Linda Dorkings before she stepped down - thank you Linda for planning such a good year.

So now the onus falls to me as the new programme secretary (meetings) to produce an equally inspiring programme for 2019/20! I have been working hard on a plan which will appeal to a wide range of people's interests and tastes. Bookings are now almost complete and I hope I have chosen a good variety of lectures and demonstrations to interest you.

Our programme is taking on a bit of an international flare! We have one artist visiting who has spent many years living in the Caribbean, another who lives part of their year in New Zealand plus others closer to home. The artists will be demonstrating using different media.

Lecturers will be speaking on a range of subjects including colour pigments and watercolour paper production. Our new updated camera projection equipment will mean we can see the demonstrations with much more clarity.

LIFE DRAWING SESSIONS will continue as last year. The tutored sessions were

very well attended so I am in the process of organising similar sessions. Many thanks to Dave Nelson for running the life drawing session.

Hopefully this has given you a little taster of the 2019/20 programme - there is certainly lots to look forward to!

Sue Bergquist

WORKSHOPS

Next year's programme of workshops promises to deliver an exciting, varied experience. We have some of our talented Art Society members leading them, including Jan Munro, Bridget Tompkins and John May. We have also managed to engage well-known artists such as Jake Winkle, Peter Keegan and Elizabeth Baldin who will also be tutoring workshops and their profiles as artists can be viewed on the web.

Media covered will be acrylics, watercolour, pen and wash, lino printing and mixed media. A variety of different themes will be discussed with the artists to ensure their strengths are used and a good balance maintained over the year.

If members of the society have ideas for workshops, or they would like to recommend artists, whose workshops they have attended and enjoyed, please let me know.

Sally Griffiths

WATERCOLOUR CLASSES IN St ALBANS with BRIDGET TOMPKINS



Friday morning 10am to 12.30pm

Charles Morris Hall, Tyttenhanger, AL4 0RN

For more details phone: 07484 321904

or email: bridgettompkins1@gmail.com

Parking available on site

Acrylic and Collage Summer Workshop with Jan Munro



31st July to 1st August 2019

We will begin the day at an outside village venue to sketch. Then back at class we will make our own collage papers, use acrylics and inks to develop paintings from the sketches.

**Whelpley Hill Village Hall
9.30 - 4.30**

£165 including coffee, lunch and tea.

For more information:

www.janmunro.com

Enquiries and booking:

janmunro2@gmail.com

We are pleased to welcome the following new members

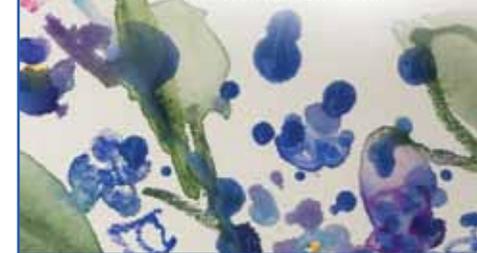
Anna Chew	St Albans
Lynn Hitchens	Welwyn Garden City
Carly Bates	St Albans
Isabel Potocka	St Albans
Iris Green	St Albans
Lia Hattersley	St Albans
Daisy Mitchell	St Albans

Shared Studio Space available to rent in St Albans

This light and airy space is located in the Verulam Industrial Estate, London Road.

Call Bridget Tompkins mob: 07484 321 904

Or Anna mob: 07747 639 401 if you would like to view or discuss more details.



Several of our members are taking part in the Bucks Art Weeks during June, including Linda Cavill, Sally Bassett and Mitzie Green. See page 12 for more details or visit the website: www.bucksartweeks.org.uk.

Dramatic Landscapes

tutor Mark Warner

Programme organiser,
Sally Griffiths, reviews an
inspirational acrylic workshop

Mark Warner delivered an exciting, informative and inspiring workshop. He has a wealth of painting and teaching experience which was demonstrated throughout the day. Mark draws his inspiration from the landscape, although his use and application of the paint is very different. At the start, on display were some of his amazing paintings, which were received with 'wows' from the participants.

Mark is an ideal tutor, being patient, calm and very informative and his meticulous approach to his demonstration made learning these new techniques so enjoyable and very beneficial. He started with explaining why he chose pastel paper and its benefits as well as the importance of drawing using a black conte pencil. These marks would be an important part of developing the painting. The demonstrations also included his choice of colours, and how and why he made his marks. He also shared his choice of



Mark advises his students.

brushes, which were soft - more like watercolour - and how and why he used them. Mark showed how to mix a variety of colours, ways to use the paint and how the use of these bright colours enabled his paintings to magically come alive.

Amazing results

The day continued with demonstrations of the different stages needed to build up layers of the picture interspersed with valuable individual attention. Mark, using his considerable knowledge, spent a great deal of quality time helping individuals by giving tips on how to develop their paintings, what works well, and ways of improving.

His friendly, humorous and knowledgeable approach helped to make the day such a success. He answered many questions even encouraging them.

The resulting paintings were amazing and a credit to the artists and Mark, who completed the day with a great feedback.

The participants have already asked for Mark to come back again to do another workshop which hopefully will happen in the future but meanwhile we look forward to his return next year to do a demonstration.



TALK TO YOUR COMMITTEE

CHAIRMAN Edward Bevin

VICE CHAIR Sandie Ford

TREASURER Tracey Gent

SECRETARY Valerie Chivers

PRISM EDITOR Janet King

MEMBERSHIP SECRETARY

Janet Blackham

PROGRAMME SECRETARIES

LECTURES: Sue Bergquist

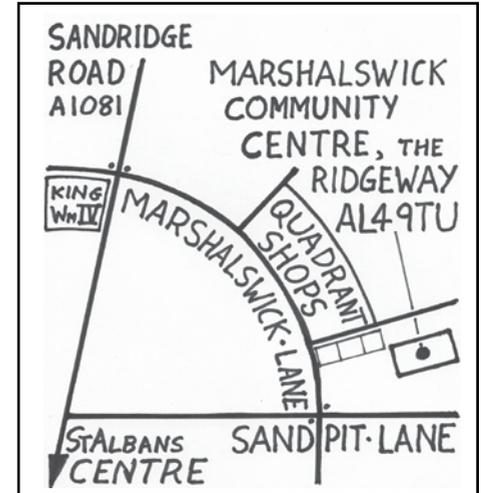
WORKSHOPS: Sally Griffiths

MINUTES SECRETARY Margaret Channon

SUPPORTING COMMITTEE MEMBERS

Jan Munro

Gina Dunstan

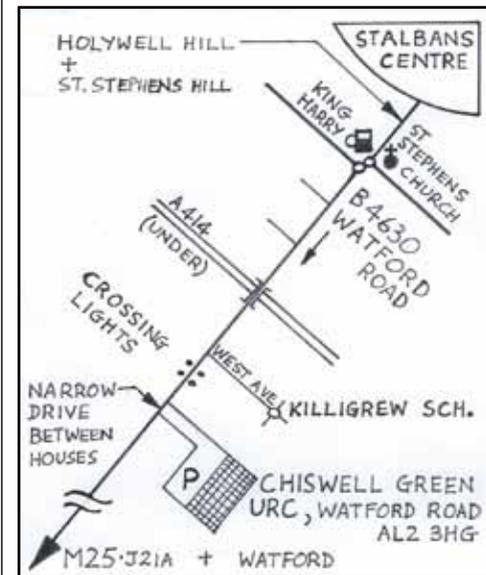


VENUE for MEETINGS

The Society meets for discussions and meetings at **Marshalswick Community Centre**, The Ridgeway, St Albans, AL4 9TU
Most meetings start at 7.30 pm

WORKSHOPS

One day workshops are held at **United Reformed Church**, Watford Road, Chiswell Green, St Albans, AL2 3HG



www.stalbans-artsociety.org.uk

WEBSITE EDITOR Tracey Gent
StAlbansArtSoc@gmail.com

BUCKS ART WEEKS 8-23 June 2019
Makers & Artists in Action
www.bucksartweeks.org.uk

Hundreds of artists in hundreds of venues in the county's largest visual arts event. Pick up a free directory from local tourist information centres, libraries and participating venues.

Facebook: BucksArtWeeks
07950 732117



Art in Clay 16th - 18th August 2019

Pottery & Ceramics Festival
Hatfield House, AL9 5NQ
An outdoor summer event held in marquees in the beautiful parklands of Hatfield House. A large event of over 200 exhibitors, including a full programme of talks & demonstrations and a Clay Creation Zone to fire your imagination.

For more information
www.artinclay.co.uk

LITTLE GADDESSEN ART CLUB EXHIBITION 1st - 2nd June

The Village Hall, Church Road, Little Gaddesden, HP4 1NU
An exhibition of members' work.

Website Design, Management and Support

Since 1999 **WordsAndPeople.co.uk** have created attractive, fast loading sites with helpful navigation and easy maintenance. We provide a complete end-to-end service including: Brand design, Design for web and print, Hosting, Support and Email.

We have helped a broad range of companies with their visual media since 1999 from:
...Accountants to Acrobats,
...Body Guards to Beauty Salons,
...Corporates and Charities...

...Feel free to ask, we're always happy to discuss, explain and provide ideas.
Email is best: contact@wordsandpeople.co.uk | 0208 207 6864 | www.wordsandpeople.co.uk



Some of our recent website productions

transformafrica.org careexpertise.co.uk advocacyinbarnet.org.uk psandr.com talkingimage.co.uk

Saturday 15th June to Monday 17th June
St Lawrence Church,
Ayot St Lawrence, Herts AL6 9BZ

Now in its 45th Year the Ayot St Lawrence Art Show will be held in the beautiful Palladian Church. The success of the show is down to the fantastic range of artists, many of whom exhibit every year in a variety of styles and media. To coincide with the Art Show, the Brocket Arms, is holding its popular annual beer and cider festival, starting on Friday 8th June.

For more info: www.ayotartshow.co.uk



The 2019 Childwickbury Arts Fair 5th - 7th July

Childwickbury Estate, Harpenden Road, St Albans, Hertfordshire, AL3 6JX
Childwickbury Arts Fair offers art, live music, food and drink in the beautiful grounds of the Childwickbury estate. Witness the creative process in action and engage with over 60 artists and craftspeople from all over the UK. A relaxed atmosphere provides an informal gallery experience where you can buy directly from the artists. Live music (Sat & Sun). Delicious food and drink. Admission charge on the door. Dogs welcome on leads. Free Parking
For all enquiries: email info@childwickburyarts.com or visit website: childwickburyarts.com

Preview Night
12th JULY 2019

Opens 13th JULY
Closes 14th JULY

@ The Hitchin Town Hall

13th and 14th July

Hitchin Town Hall, Brand Street, Hitchin SG5 1JE.
More than 50 artists and designer-makers from across Hertfordshire will display their work.

For more information:
www.hvaf.org.uk



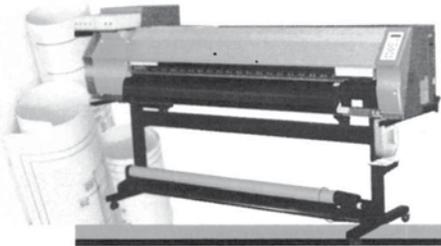
8th June to 9th June

On Saturday 8th June AOTC will coincide with Harpenden Summer Carnival. Harpenden is Hertfordshire's premier outdoor art event. It is a wonderful location, set on a tree lined section of the Common close to the Town Centre.
www.artonthecommon.co.uk

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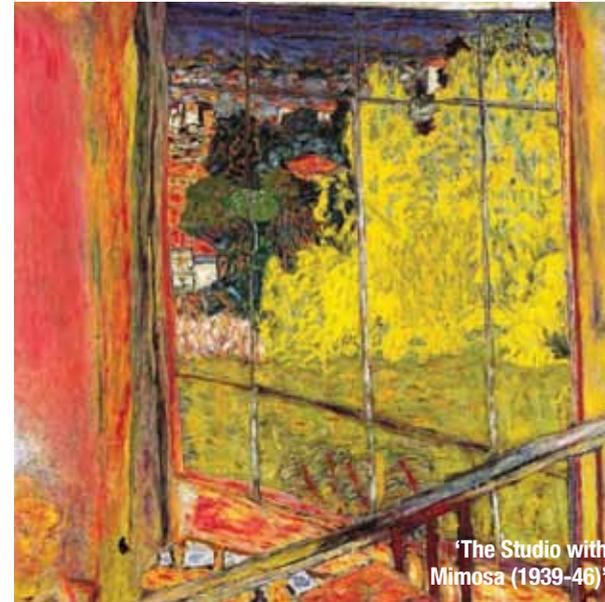
EDWARD BEVIN WENT TO TATE MODERN TO SEE THE RECENT BONNARD EXHIBITION

Landscapes, nudes and domesticity -the world of Pierre Bonnard

Tate Modern's tribute to Pierre Bonnard this spring entitled The Colour of Memory showed more than 100 of his paintings from museums and private collections around the world. He last appeared in London 20 years ago and this one highlighted the artist's intense use of colours and broad brush strokes. The more I viewed some of these works, the more I became ambivalent about the man himself.

Avante-garde artist

Bonnard, I feel, is a bit like marmite: you either do or do not! Born in 1867 (he died in 1947) he was a founding member of the post-impressionist group of avante-garde artists and it is clear that from his early works, he was much influenced by Paul Gauguin, as can be seen from his vibrant use of paint and bold brush strokes, although his canvasses lack the pulling power of the likes of Van Gogh, Monet and Manet, to name but a few. His brush strokes seem as though they have been nervously applied to the canvas. So much so that my concentration appears to be



'The Studio with Mimosa (1939-46)'

diminishing as I view the scenes before me. His landscapes seem to collapse into dense foliage, as in 'Summer 1917' and in street scenes, 'Piazza del Popolo' Rome 1922. On the other hand, his interior scenes like 'Coffee' 1915 and 'Nude in an interior' easily and truly caught domestic life of the time.

Re-imagining through memory

Bonnard would begin a canvas and then leave it aside for a few years before returning to complete the work. The result was that his process of re-imagining through memory resulted in his paintings

becoming more abstract, which is demonstrated in the bands of contrasting colours in works like 'The Violet Fence' 1923.

He was prolific in painting nudes. His partner from 1869-1942, Marthe de Meligny continued to act as his principal subject. Her health began to suffer and she would take baths every day. Bonnard captures the intimacy and melancholy of their close relationship in 'Nude in the bath 1936' but to the beholder, it becomes increasingly difficult to differentiate between body and water.

Bonnard's vision

In the closing years of his life, Bonnard focuses on landscape, which is where I believe his strength as a true professional was demonstrated. In my view, his most powerful work is 'The Studio with Mimosa' 1939-46. Here we can admire a view looking through a window. The colours are a splash of gold, yellows, greens and blues which explode into a magnificent mixture depicting high French summer. This canvas, above all else, reveals to us Bonnard's wonderful vision of what he actually sees, rather than allowing his mind to wonder.

The exhibition has drawn hundreds of thousands of visitors and when I walked around the 13 rooms, the visitors included a group from a college in Paris. Now there's heartfelt support for a true French artist who was not always revered by the critics.

Don't miss... Van Gogh and Britain

In the meantime, Van Gogh and Britain continues to pull in the crowds at Tate Britain and goes on until 11 August. This is a must visit event and if you have the time, I strongly recommend you go and do some star-gazing! And incidentally, the recently-released film 'At Eternity's Gate' is a thought-provoking movie directed by Julian Schnabel, about the final years of Van Gogh, beautifully and powerfully acted by Willem Dafoe, which won him an award at the 75th Venice International Film Festival.





2019

#HERTSOPENSTUDIOS

7th - 29th September

Free entry to artist studios and exhibitions across Hertfordshire