

PRISM

News of art and events

December 2022

2022 Winner of the St Albans Trophy
West Entrance - St Albans Cathedral

www.stalbans-artociety.org.uk



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

email: newsletter.saas@gmail.com

Contents

	Page
Sally writes...	3
Secretary's spot	4
Information	4
Members Forum	5
Looking Forward	6
Workshop Reviews	8
History of St Albans Art Society	10
St Albans Artists' Calendar	12
Events	13
Edward Bevin tells a tragic tale	14
Cover Story	16

Enclosed in this issue...

Susan Chester workshop booking form
Susan Gray workshop booking form
Eleanor Mulinder workshop booking form

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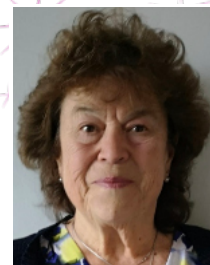
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SALLY WRITES...

A warm welcome to our winter edition of PRISM

The committee has been busy with the organisation and running of activities achieving a successful start to this year's programme, planned nine months in advance. Your Committee are volunteers giving their time without financial reward and I would like to thank them on your behalf for the Society's smooth running. The planning of the new programme 2023/24 commences next January and it is now vital that members should add their input to make sure it covers their needs. The Committee has already replaced two integral members at the recent AGM, the Membership Secretary and Treasurer, who are great assets. We now need at least two more volunteers as the Life Drawing and Lectures & Demonstration organisers are stepping down. In order for these events to continue in the future, new members will be needed to take on the responsibilities, with the opportunity of shadowing the current position holders until the next AGM.

As you are aware we are trialling two new afternoon drawing sessions in January and February. If you have ideas for other activities or events you would like to see included or any

comments about the programme, please, please contact us. Best of all, if you are willing to join the Committee, new members are very welcome so please come in January to observe a meeting. A warm welcome awaits.

The committee intends to continue to run a full programme in future but, of course, this will only be possible when we have new members to help organise it.

This is your society and it can only be successful with your input so please contact any committee member via the email addresses on page 4:

- ideas for the way forward,
- ways you might help the Society
- becoming a committee member.

I wish the season's greetings and a prosperous New Year to one and all. Please make it your first new year resolution 'to contact a committee member' with your views on the above.

Sally Griffiths Chair



SECRETARY'S SPOT



Hello Everyone,

What a great turnout for the Life Drawing sessions also for Bridget's tutored session which I think broke the record with 20+ people attending. It's great to see more tables being put out but this is close to capacity for the hall although you could bring easels if you prefer to stand. I know we have had some downpours, the nights are darker, and the price has gone up but it's wonderful to see so many come along, new members and old timers alike. It cheers the Committee when the planned programme works but we would like your ideas for the future especially from new and younger members, we would really like to get to know you better. Don't forget if anyone is interested in how the Committee works you can always come along to a meeting as a guest and have your say, please ask. We are trialling Costume Drawing sessions on the 24th January 2023 and 13th February 2023. Both will be tutored sessions by Bridget Tompkins during the daylight hours. Details will be found on the membership card. We would love to meet you there too. Keep up the creativity.

Margaret Channon
Secretary

If anyone isn't regularly receiving the end-of-the-month online newsletter, please contact the Society at:
newsletter.saas@gmail.com

INFORMATION

YOUR COMMITTEE

CHAIR

Sally Griffiths

VICE CHAIR

Gordon Bridges

SECRETARY

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TREASURER

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Gordon Bridges

PROGRAMME SECRETARIES

WORKSHOPS Sally Griffiths

LECTURES Iris Green

FOR ALL GENERAL ENQUIRIES

enquiries.saas@gmail.com

VENUE for MEETINGS

Marshalswick Community Centre,
The Ridgeway, St Albans, AL4 9TU.

VENUE for WORKSHOPS

United Reformed Church, Watford Rd,
Chiswell Green, St Albans, AL2 3HG

www.stalbans-artsociety.org.uk

Visit the website or our facebook page for regularly updated news of what's on at the Society.



MEMBERS FORUM

WANTED!

The committee is very keen to recruit more members willing to join the committee to help with the running of the Society.

We urgently need to find a Programme Secretary for Lectures

Iris Green has given notice that she will be resigning at the 2023 AGM.

The role involves organising the Wednesday evening programme of lectures and demos and would suit any member interested in art generally.

If you are interested in this role or in joining the committee, please contact any committee member or email Sally Griffiths: chairman.saas@gmail.com

Do you love art books? Join the Art Book Club

Member Gim Duncan-Rice has set up a Book Club that focuses on art books and artists.

Are you looking for a book club group where you can discuss your favourite art books or artists? Then this book club might be for you. St Albans Arts Society Member **Gim Duncan-Rice** set up the online club because reading is a solitary activity but when a book has moved or stimulated you it's natural to want to discuss it with someone else. If you are interested in joining, hopefully this reading group will give you that opportunity. We are currently reviewing, 'The story of art without men' by Katy Hessel.

www.facebook.com/groups/ArtBookClub/

2023 SAAS Annual Exhibition

Exhibition open to the public
Wednesday 26th - Saturday 29th July



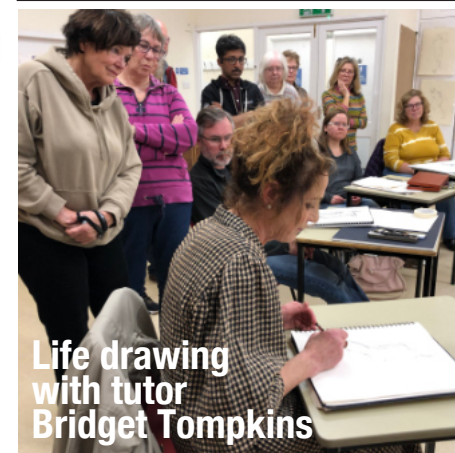
Jan Munro and Sue Bergquist have kindly volunteered to organise the Exhibition for us again in 2023

Full details will be included in the May 2023 issue of PRISM.

VENUE: Upper Dagnall Street Church Hall, St Albans AL3 5EE. (as 2022)

We are pleased to welcome the following new members

Mrs Irene Maugeri	St Albans
Mrs Penelope Lincoln	Watford
Miss Ybo Vass.	St Albans
Mr Cibu Johny	St Albans
Mrs Julie Thomas.	St Albans
Mrs Mandy Smith	St Albans



Life drawing with tutor Bridget Tompkins

Despite the appalling weather on the evening of 16th November, 20 intrepid members turned up for Bridget Tompkins' tutored life drawing session. Our thanks go to Bridget for being on hand to guide us. In 2023, Bridget will be running more drawing sessions for us. See page 6.

Winter Programme of events for 2023

For a full list of the Society's programme visit: www.stalbans-artsociety.org.uk

NEW! DAYTIME COSTUME DRAWING

TUTORED by Bridget Tompkins

24th January and 13th February • 1pm - 3.30pm

VENUE: Charles Morris Hall, Tyttenhanger, AL4 0RN. Onsite parking.

The committee is mindful that many members are unhappy to venture out during the dark winter evenings, so the Society has arranged for two **afternoon** drawing sessions - one in January and one in February - both tutored by Bridget Tompkins. This is a new venture for the Art Society and the committee is keen to see how popular daytime sessions are with members. Full members: £10 but £5 for students.



EVENING LIFE DRAWING

TUTOR: BRIDGET TOMPKINS

15th March • 7.30pm - 9.30pm

VENUE: Marshalswick Community Ctre
The Ridgeway, St Albans, AL4 9TU.

Full members: £10 Students: £5

UN-TUTORED LIFE DRAWING

22nd March • 7.30pm - 9.30pm

VENUE: Marshalswick Community Ctre
The Ridgeway, St Albans, AL4 9TU.

Full members: £8 Students: £5

ZOOM DEMONSTRATION

Tropical Scene in Acrylics
by Susan Clare

1st February 2023 7.30-9.30 pm

Susan paints in watercolours, acrylics and mixed media. She has spent most of her adult life in Jamaica, so paints her tumbling tropical garden, faces full of character and the Caribbean reefs. She adds atmosphere with ambiguous passages of texture and light, or colour and pattern and want people to feel connected with our natural world. The Zoom link will be sent near the time of the session.

BLUEBELL WOODSCAPE

DEMO IN OILS By Rory Browne

Marshalswick Community Centre,
The Ridgeway, St Albans, AL4 9TU.

1st March 2022 7.30-9.30 pm

Local artist, Rory Browne is an artist who specializes in painting sea, land and city scapes. His rich and vibrant landscapes have gained international as well as national recognition. His work resides in public and private collections both here in the UK and abroad. A graduate of the Chelsea School of Art, Rory seeks to reflect the beauty of the created world through his work.

TUTORED WORKSHOPS 10am - 4pm

VENUE: United Reformed Church, Watford Rd, Chiswell Green, St Albans, AL2 3HG

FLOWER DESIGNS IN WATERCOLOUR

Tutor: Susan Chester

Saturday 21st January 2023



Create a simplified, abstract, vibrant still life using varied watercolours.

Susan is one of our talented SAS artists, who lives and paints in Bovington Hertfordshire. She paints the

surrounding countryside, flowers growing in her garden and various favourite objects in her home. Susan often changes the colours to create a "sense of the moment", working in watercolours, pastels and acrylics. Her paintings are influenced by The Impressionists and the vibrant colours and shapes in stained glass windows.

Susan won the Terry Biggs Cup at the 2022 Summer Exhibition.

EXPRESSIVE SEASCAPE IN ACRYLICS

Tutor: Susan Gray

Saturday 18th February 2023



Susan is a well-known, local, experienced artist and teacher, who will return to develop an atmospheric painting with

movement whilst also thinking about composition. As a prolific exhibitor and seller of art, Susan has recently entered the British Art Prize 2022 and has been picked as one of 50 artists in the UK to exhibit at the Oxo in London. This is a great opportunity to develop acrylic skills, from a talented experienced artist. Susan's aim for the day will be to develop an understanding of how to achieve movement and depth when creating an atmospheric seascape.

CREATE AND PRINT YOUR OWN MULTI-COLOURED LINOCUT

Tutor: Eleanor Mulinder Saturday 18th March 2023

Most resources needed for this printing workshop will be provided or can be borrowed. See Booking Form for complete details.

Eleanor, who owns 'Wee Bothy Art', will demonstrate and help individuals throughout the many stages needed to create a reduction lino print. A reduction lino print is when the design is produced from one single lino block, layering up the colour each time the lino block is cut. An

interesting and challenging technique to learn, so by the end of the day there will be little left of the lino block. Good for beginners and more experienced members who will be able to work at their own pace and own skill level, using only one or two colours or even multiple colours.



WORKSHOP REVIEWS

Sally Griffiths, our workshops Programme Secretary, reports back on The first, in October, was tutored by acrylics artist Mike Rollins and Keith

two very enjoyable workshops. Hornblower led a watercolour day in November.

Autumn Landscape Tutor Mike Rollins



In the afternoon, the students follow Mike's lead on a second painting.

An informative workshop was run by Acrylics teacher **Mike Rollins** who took participants through six stages of producing a morning scene depiction water, boat and harbour. This included sketching, placing and mixing colours and how to spread the paint. A limited palette was used. Each stage was developed carefully with clear explanations as the painting came to life.

Intricate details added as well as shadows.

Next Mike demonstrated how to dramatically change the painting to a noon scene by adjusting the sky, the sea and waves and being aware of the change of light. Lastly the night scene appeared by washing a glaze over the entire painting then painting moon

highlights and the lamp on the lighthouse.

Having developed these techniques the main painting started which was an autumnal scene. There were ten stages explained and demonstrated which when created by the participants resulted in delightfully, colourful autumnal paintings.

Participants particularly appreciated the techniques learnt and commented on how much they enjoyed the day.



Mike demonstrates step-by-step.

Buildings in the landscape. Watercolour Tutor Keith Hornblower

Keith Hornblower led a great day of watercolour painting, which was attended by a full group of keen artists.

Keith started his demonstration with the drawing which was then followed by the artists. A limited palette was used as he informed the group of the required colours and demonstrated the ways he applied the paint. As the morning progressed, Keith showed the different techniques needed to develop the painting with a series of demonstrations. Each step was followed by practical tasks. The artists then proceeded to develop

their picture in the same style, adding the techniques learnt, with Keith constantly talking to individuals about how to progress and giving help when needed.

The paintings were completed by lunch break when a new, more complex initial drawing demonstration followed. New techniques were demonstrated and followed.

Keith's relaxed and warm approach to demonstrating with his constant help and advice to individuals as well as the variety of techniques demonstrated, ensured an



Keith demonstrates step by step.

inspiring day.

At the end, the two quality paintings created by each participant were displayed, critiqued and reviewed by Keith.

Some of the comments from participants about the day: 'very informative', 'learnt new techniques', 'a master class in techniques of painting in washes', 'an inspirational day and relaxed style helped to loosen my style', 'How to be bold and going beyond ones comfort zone.'

A great workshop delivered by a great tutor.

The group follows Keith's example.



The class painted one scene in three different lightways - morning, noon and night.

History of St Albans Art Society

Website manager, **Gordon Bridges**, has been delving into the minutes of the Art Society in a project to record the history of St Albans Art Society. Here Gordon gives us a brief resumé of his research including a taster of the post war years.

PART 1 of his full research up to 1939 is available to all our members.

To get your copy of this research available in electronic format only... you are invited to email Gordon at enquiries@stalbands-artsociety.org.uk

Pre-WW2 years Hertfordshire Art Society (HAS)

For approximately 40 years from the beginning of the 20th century Hertfordshire Art Society (HAS) vigorously promoted artists, and art appreciation, in Hertfordshire. It was the determination of the executive committee, together with a good plan at the beginning of the 20th century, that established a viable direction for the Hertfordshire Art Society after a hesitant first decade of existence. It is interesting to speculate on how it functioned alongside the lively political backdrop of Women's Suffrage, and post Victorian trends in art, which all reflected a rapidly changing society. Significantly, it managed to survive the exhausting effects of the First World War and, to use a common phrase found in the minute books, 'a hearty vote of thanks' is owed to the many willing, and very capable, members in all ranks of society devoted to its mission objectives.



1952-1957

The New Hertfordshire Art Society (NHAS)

The first pre-foundation committee meeting, marked as 'inaugural' in the minutes, took place at the Red Lion Hotel on the 16th January 1952. Those present were: Mr Percival Kell; Mr C. Morris; Mrs Fergusson; Messrs W. Lismore and J.F.P. Gilbert.

Mr Percy Kell was elected chairman for the evening and it is recorded that Mr Morris, 'who had convened the meeting briefly stated the object in view, namely the formation of an art society or club. It was agreed that such a society be formed.' It is therefore clear that the former Hertfordshire Art Society (HAS), which had flourished in the first half of the 20th century was, after World War 2, in a state of abandonment. Interestingly, shortly following the formation of NHAS, it is recorded that the Secretary had been approached by HAS to take over their society because of their 'members being scattered, in some cases deceased'. The impression given is that what remained of the HAS committee lacked leadership and energy.

The committee then formulated the

proposed rules of the society. These 12 rules were presented to the inaugural annual general meeting at the Red Lion Hotel, on 5th February 1952.

The first draft rule discussed at the meeting was the naming of the Society. Two names were initially proposed by the committee: The Verulam Art Society and The New Hertfordshire Art Society (NHAS). It was established that the name should be The New Hertfordshire Art Society.

1957-2022

St Albans Art Society (SAAS)

However, after five years at the 6th AGM on 2nd April 1957, the Society was renamed to St Albans Art Society instanter by unanimous decision. The opinion of the 1957 committee was that the NHAS title was unsuitable because 'it was unable under existing conditions to cover the whole county' and therefore it had recommended the change in name to the membership. Should the Society have been named The Verulam Art Society from the outset? Unfortunately, we neither know the details of the discussion that took place at the inaugural general meeting nor the aspirations of the Society at its origin to properly answer the question.

Nevertheless, in 2022 the Society now celebrates 70 years, with the last 65 years of those operating as the St Albans Art Society.

Gordon Bridges

Frederic Kitton and the Hertfordshire Art Society Exhibition

Until 2nd January 2023

St Albans Museum + Gallery, Town Hall, St Peter's Street, St Albans, AL1 3DH



Frederic Kitton trained as a draughtsman and wood engraver and was the honorary secretary of the Hertfordshire Art Society. As curator of pictures at HCM, not only did he help HCM purchase pictures for their collection but he also helped in the acquisition and cataloguing of the archaeologist Sir John Evans' collection. Frederic Kitton is widely known for illustrating the life and works of Charles Dickens and for his illustrations of Hertfordshire locations. He lived at Pré Mill House and sadly died young, after undergoing surgery, in 1904. At the committee meeting of 4 Nov 1904 a letter from his widow Emily Kitton was read expressing thanks for a wreath that was sent by members of the Society. She wrote 'He took such an interest in your Society. And anything he could do to promote its welfare was always the greatest pleasure to him'.

www.stalbansmuseums.org.uk/

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The St Albans School of Art 1890 -1993

The St Albans School of Art opened in 1890 and was situated opposite the former Public Library in Victoria Street. The School of Art building pictured in 2022 is now the Maltings Surgery and can be identified by the ceramic inset sculpture portraits of Davy, Bacon, and Hogarth. The functions of the St Albans School of Art were merged into Hatfield Polytechnic in 1993, and it is now known as the School of Creative Art at the University of Hertfordshire. It boasts a distinguished group of alumni and staff.

The St Albans Artists' Calendar 2023



Abbey Gateway
by Sally Griffiths



Moor Mill Lane
by Tracey Gent.



The Abbey seen from Cottonmill
by Clive Patterson



Clarence Park by Lubov Noble-Smith

After visiting our Exhibition, **Gill Owen** approached 4 of our exhibiting members to ask if they would like to participate in the 2023 St Albans Artists' Calendar. Gill tells PRISM how it all came about...

I first published the calendar in 2020. I had been asked by The Cathedral Shop to create one after the manager saw some St Albans paintings I had made for a charity pop-up art show, that I organised at my house in 2018. I did not have the time to do 12 images then, but have wanted to do a St Albans calendar ever since.

During lockdown it seemed the perfect time to do a community project and with nowhere to show art I wanted to provide an outlet for local artists to have their work seen. I contacted artist friends and reached out to local artists through Instagram and Facebook. Some could not get out and about so I took photos of local landmarks for them to use. The calendar was popular, but with the shops closed in November and December, I sold many online and delivered the local order myself on my walks.

There was not a calendar for 2022 as I lost my best friend, Claire, in July 2021 and

my stepfather, David, was terminally ill. He passed away this May. I lost them both to cancer. They were huge supporters of the calendar project and I have dedicated this year's edition to them.

I also acknowledge my thanks to The St Albans Art Society for their assistance. Exhibition co-organiser, Sue Bergquist, emailed me to let me know the annual show was on after she saw my 'Call for Artists' on Instagram. I found 4 great images in the exhibition and Sue put me in touch with **Sally Griffiths, Tracey Gent, Clive Patterson** and **Lubov Noble-Smith**, who all feature in the 2023 edition. Their work shows the great variety and depth of talent we have in St Albans.

It is wonderful to be able to share the work of 12 local artists and to celebrate the city I love.

Gill Owen

Facebook & Instagram @gillowencreative
Instagram @stalbandsartistscalendar



Henry Moore: Drawing in the Dark

16th Dec 2022 - 16th April 2023

The largest exhibition of coalmining drawings by celebrated artist, Henry Moore, will be shown this December at St Albans Museum + Gallery - eighty years since they were completed for the War Artists' Advisory Committee (WAAC).

Moore is famous for his sculpture, particularly of women and abstract forms, and his drawings of Londoners sheltering from the blitz in 1940 are also well known. But it is often forgotten that Moore was the son of a miner from Castleford in Yorkshire, and as a war artist he developed a detailed series of drawings from sketches he made in 1942 at Wheldale Colliery where his father had worked. Moore spent one week in the mine drawing from observation and then worked from memory to create the remaining drawings, which were all completed within six months.

Curated by University of Hertfordshire Arts + Culture and played out within the theatre of the dark-walled, subterranean Weston Gallery, the timely exhibition takes inspiration from the new book, *Drawing in the Dark* by art historian, Chris Owen.

This discrete body of work, consisting of over 100 drawings will be showcased alongside sculptures and other works-on-paper. Visitors are invited to journey from quick pencil sketches, through developmental drawings, finished pieces and finally to later works inspired by Moore's coalmining experience. Drawings from the four coalmining sketchbooks will be represented to demonstrate a range of techniques including pencil, ink and wax.

www.stalbansmuseums.org.uk/index.php/whats-on/henry-moore-drawing-dark

The St Albans Artists' Calendar 2023



See the city through the eyes of 12 local artists.

The calendar is available to buy online via Gill's website

gillowencreative.wix.com/mysite

Also available at the Cathedral, Fleetville Larder, Museum & Art Gallery, Raindrops on Roses (where Gill has volunteered for 10 years) and The Verulamium Museum.

Cover image by Gill Owen in the colours of St Albans and Ukraine.

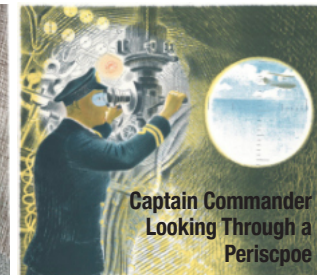
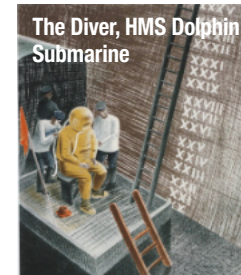


We frequently read about the wondrous world of art, and are reminded of, some of the great periods, particularly the 1400-1600 High Renaissance and High Renaissance eras, the Golden Age of Dutch art (1575-1675), Impressionism and Post Impressionism and the fascinating period of Conceptual Art, which in the 20th century emphasised theoretical ideas and concepts rather than creating pure visualisation. But somewhat nearer to most of us in the Society, it goes back to the second World War when a group of officials in the then War Office came up with the idea of inviting leading artists of the day to paint scenes associated with the conflict.

They particularly included John Piper, Graham Sutherland, Paul Nash, Edward Bawden and Eric

Ravilious and for me the latter was the complete master of his craft. Amazingly, he was dismissed as a mere craftsman rather than an important-mid century artist designer, illustrator and wood engraver. In particular, he beautifully evoked his beloved English countryside in his striking watercolours and ceramic designs.

When he was invited to join the services and 'do my bit' he eventually signed up as a full-time salaried artist and was handed the rank of Honorary Captain in the Royal Marines, assigned to the Admiralty: With strong rumours of war in the air, he painted a very poignant scene of complete tranquillity and peace. There we have a table set for two people for afternoon tea, the table being placed in the corner of the restaurant with the tea pot and milk at the ready, glorious countryside



as the backdrop and an umbrella to keep out the sun.

If we study this scene we immediately ask ourselves: where are the visitors? One wonders whether the artist had his thoughts on the troubles ahead, perhaps knowing that with bombings all around us and loss of life, such a scene would, sadly, be a regular occurrence. His paintings are a delight to study because Ravilious was a modernist who was blessed with an idealism shown in this and many other of his paintings. Each one has a story behind it. And some demonstrate his warmth, tenderness and above all, empathy.

As soon as war got under way, he set about producing paintings that depicted many aspects of war. His electrifying scene of **HMS Ark Royal** in action at night illuminates the famous aircraft carrier almost as if it was hosting a firework display. His **Warship in Dock** has little colour but the gentle tones make the vessel a formidable sight. At one point in his service, Ravilious went aboard a submarine and his works under water **The Diver, HMS Dolphin Submarine** shows a diver being fitted out, and the **Captain Commander Looking Through a Periscopoe**. Then he painted RAF planes on an airfield at Sawbridgeworth. Despite the topics these paintings possess the identical stillness and tranquillity of his pastoral views of the quintessential English countryside views of Sussex where he, his wife Tirzah, also a very good

artist, lived.

Then tragedy struck. Early in September, with the war barely three years old, he joined the crew of a military plane that was embarking on a search party for a missing aircraft off the coast of Iceland and just four days after his plane also failed to return to base, the RAF declared the crew had been lost in action and Ravilious became the first official war artist to die on active service. He was not quite 40 years old.

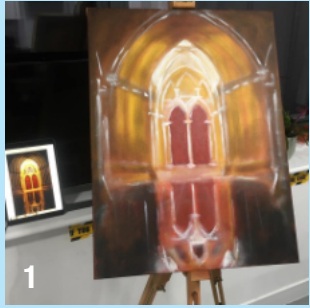
All these events and art works were brought to life by Margy Kinmonth's superb documentary '*Eric Ravilious: Drawn to War*', which I saw at the Odyssey cinema in St Albans. It left me spellbound for over an

hour and at the end of the showing, the full house was reduced to silence and some of the viewers were reduced to tears. Such a powerful film.

A few days later I chatted to Ella Ravilious, Eric and Tirzah's grand daughter who spoke so eloquently and modestly about him to me as she had when interviewed in the film, in which, incidentally Alan Bennett, the English author, actor and playwright, said that he found it hard to say what it is to be English, but that Ravilious was part of it.

This comment reminded me of the immortal words of Ogden Nash, the American poet who died in 1971: 'To be an Englishman is to belong to the most exclusive club there is.' Eric Ravilious would be that club's President, for sure!

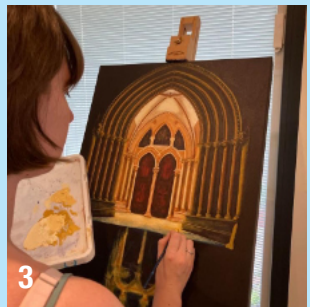
Some of the best-known Ravilious watercolours are to be found at the Towner Art Gallery in Eastbourne.



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3



4

Winner of the St Albans Trophy

West Entrance - St Albans Cathedral

By Georgia Sweeny

I began this piece in 2020 and had left it in a very rough, sketched-out stage as it followed me from my student halls and back home for two years.

When working on a painting, I like to first create the atmosphere and capture the areas of light and dark in the scene. Then I sketch some loose structural lines on top I can use as guides. In particular, the columns leading into the arches, where I slowly carved out the shapes with dark and light hues. Once the flat colours looked right to me, I took smaller, more bristled, brushes and scumbled the specular highlights and darkest spots of shadow.

I mainly use acrylic in thin slightly watered down layers to mimic the sort of effects achieved with oil paint, thick bold strokes to carve out large defined shapes of light and dark and scumbling to break up the flatness and add highlights.

When approaching the reflections I painted over my work a lot as I did with the arches. However, I watered down my paint quite a bit to add lots of very thin layers on top of each other to create the effect of the reflections on the wet tiles. I also smudged the thicker layers of paint to create a hazy, ethereal look on the edges of the structural lines. It was important to be to convey both the cultural and spiritual significance the Cathedral has for so many, both in St Albans and beyond.

Seeing it finally completed after two years was an almost unreal experience. I have always been drawn to architecture and the Cathedral is such an iconic beautiful subject to explore through painting. This was not my first time capturing its grand structure and essence and will definitely not be the last.

Georgia Sweeny

- 1 Rough layout of shapes and colours to create atmosphere
- 2 Beginning to carve out the shapes with light and dark
- 3 Scumbling on the specular highlights to create the shine on the floor
- 4 Touching up and blending thin layers of light and dark to create the illusion of 3D space

