

PRISM

News of
art & events



St Albans Art Society September 2017

www.stalbans-artociety.org.uk

Contents

	Page
Cover story	2
The Chairman writes...	3
Secretary's Spot	4
Looking Forward	6
Exhibition 2017	8
Behind the scenes	9
Edward's Critique	10
Exhibition winning exhibits	12
Exhibition Judging	13
Judging Challenge Trophy	14
Members Forum	15
Herts Open Studios	16
Events	17
Information	18
Workshop Review	19
Trophy Presentations	20

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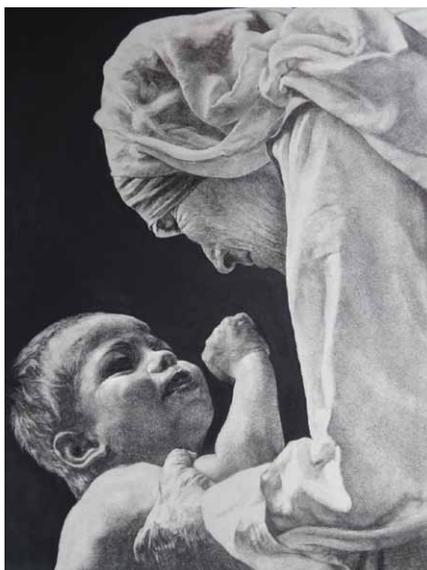
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OLD & NEW by Tracey Gent



When I began contemplating a picture for an exhibition, an artist friend said she had the ideal subject for me – and when she sent me some scans of her source, I had to agree! I loved the dramatic black and white contrasts, and the different textures of skin, hair and clothes within the monochrome photos, and set out to capture them in charcoal.

Although most of the picture is in willow charcoal, the solid black background is in ink to give it a more intense hue. The background card proved challenging as it lacked a good 'tooth' for the charcoal, but made up for it with its grainy light grey mid-tone, which fed through nicely into the final picture.

Most challenging was trying to capture the baby's fine hair – not 100% successful – but overall, I was pleased with the result, which reflected the changes in tone and texture I'd admired in the original images.

Enclosed in this issue:

- Membership renewal form
- Karen Walters Workshop booking form

THE CHAIRMAN WRITES...

In excellent shape

As we approach our 2017-18 season, the good news is that the Society is in very fine shape and in particular with our finances. The summer exhibition, for example, has made a profit for the third year running. We have therefore halted the losses on this event prior to that. More than 700 went to Dagnall Street Baptist Church – a very healthy turnout – where they saw a high standard of paintings and pottery.

To all those who helped, and in particular the two organisers, Janet Blackham and Janet King whose efficiency was there for us all to admire, we offer you heartfelt thanks. Arrangements are already in hand for the 2018 exhibition, which the two Janets have offered to organise once more. We all shout our thanks for that!

In the meantime, we look forward to meeting at our new venue, the Marshalswick Centre at The Ridgeway, St Albans, AL4 9TU. The hall has ample parking facilities, is spacious and light and has excellent facilities. Those of you who are unfamiliar with this part of St Albans, make your way to The



Quadrant centre, with all its shops and more parking, and you will see the hall is directly opposite.

The forthcoming programme, the last before Linda Dorkings hands over the workshop organising to Sally Griffiths, contains something to interest everyone and I very much hope that we can improve further our attendances at our new 'headquarters.'

As I write this, we are in the process of agreeing on a new-look logo which will form part of our strategy to enhance our public awareness, together with a revamped web site. Andrew Fall, an IT expert and new member, is advising us and by the time this edition is published, we are hopeful that the new look SAAS will be well on the way.

The enthusiastic committee continues to flourish, but rest assured, we are by no means complacent!

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.

COMMITTEE MEETINGS

At our meeting on 24th of August Andrew Fall gave a detailed presentation about proposals for possible ways to modernise our website to make it more interactive for members. More information will follow when plans are finalised. David Nelson also discussed plans to include some extra life drawing sessions once the venue has been confirmed.

SUMMER EXHIBITION

A detailed report was presented by the Treasurer showing an overall profit of £796. Janet King also presented a full report including all aspects of the exhibition and the committee thanked her and Janet Blackham for a well organised and successful exhibition.

NEWSLETTERS

Thank you for sending information about your art events so I can keep members up to date with exciting news of your successes.

COMING SOON...

For some time, the committee has been looking into designing a new image for the Society to make it more contemporary. The committee felt that the current logo, which has served us well for many years, was due for an update. It was important to come up with a logo design that was usable in a variety of different situations - large or small, colour or black and white.

In conjunction with this, we are having a complete revamp of the website. This is being redesigned by one of our members, Andrew Fall, who owns a website design company 'WordsAndPeople'. The website will incorporate the new logo and we hope to have all this new image up and running before the end of the year.

Sandie Ford Secretary

SUBSCRIPTION RENEWAL

The membership renewal forms for 2017-2018 are included with this edition of PRISM.

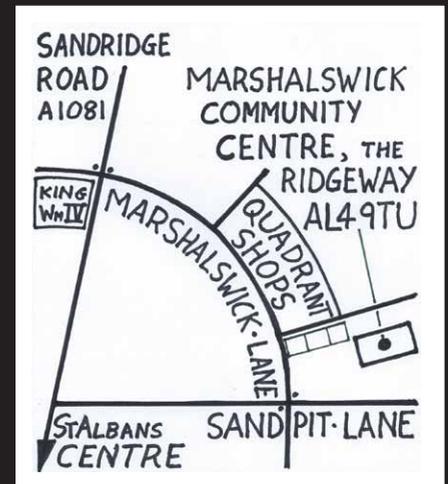
The renewal date is **1st October** but please return the form by **31st October** if you wish to continue as a member. When your subscription is received you will be sent your membership card with details of the programme for the coming year as well as names of committee members. Please include a **STAMPED SELF ADDRESSED ENVELOPE** with your renewal form.

COTTONMILL ART

An art and craft exhibition entitled 'Culture in Cottonmill' is taking place in St Julian's Church, Cotton Mill, on Saturday October 7th. The one day event will feature a number of artifacts from St Albans city museums and several members of the society will be exhibiting paintings.

We are pleased to welcome the following new members

- | | |
|----------------|--------------------|
| Shirley Ascher | St Albans |
| Jean Fisher | Welwyn Garden City |
| Jude Dyson | St Albans |
| Nick Clark | St Albans |
| Chiyo Sanders | Watford |
| Max Sanders | Watford |
| Avis Parsons | St Albans |
| Enas Barakat | St Albans |
| Carol Hadden | Chiswell Green |
| Doreen Owens | St Albans |
| Paul King | Welwyn |



NEW VENUE FOR WEDNESDAY EVENING MEETINGS
Marshalswick Community Centre, The Ridgeway, St Albans, AL4 9TU

All members should have received information in the post about our NEW VENUE for Wednesday evening meetings. We have been searching for a suitable venue with improved facilities for some time and the hall at the Marshalswick Community Centre, The Ridgeway, St Albans, AL4 9TU fits the bill. Plenty of parking is available at the centre and also the free Quadrant car park is very close by.

ADVERTISEMENT

The Society's Autumn Programme 2017

www.stalbans-artsociety.org.uk/programme2017-2018



Linda Dorkings has arranged something for everyone during next season with demonstrations in Acrylic, Watercolour and Oils. A critique in November and two talks next year by Prof. Anthony Slinn and Chris Christoforou. We are increasing the number of Saturday workshops with one in September and another in January and there is also the possibility of one in June as well.

In 2018 **Sally Griffiths** will be taking over the organising and running of the Saturday workshops but Linda will continue to organise the monthly meeting programme.

SPEAKERS AND DEMOS at NEW VENUE see page 5

Oct 4 Demonstration in Acrylics

By Keith Morton

■ Keith will be demonstrating a Portrait. His art education was gained during four years at Hornsey College of Art and believes that good observation leads to good paintings.

Nov 1 Critique of members' work

By Jan Munro

■ Members, bring along up to 2 examples of your artwork for assessment by professional artist and teacher Jan Munro.

Dec 6 Demonstration in Watercolour

By Keith Hornblower

■ Keith Hornblower is an acclaimed English painter in watercolour. His approach is dynamic and spontaneous, dispelling the fear of white paper and encouraging people to let go and have fun. He stresses the importance of capturing the light and observation of tonal values, often using a very limited palette of colours to make things easier.

Linda Dorkings Programme Secretary

STUDIO LIFE DRAWING SESSIONS

The Autumn programme kicks off with Life Drawing evenings on the 20th and 27th September. They then continue in October (18th and 25th) and November (15th, 22nd and 29th). All evenings start promptly at 7.30pm, starting with shorter poses and building to some longer ones after a short break, finishing at 9.30. The evenings are untutored. There are tables and chairs, but please bring all your own drawing equipment. We always use experienced Life Models, a different model every week.

Sessions for members remain at £4 this year. We are now opening up the Life Drawing sessions to visitors at a charge of £10 per evening.

TWO WORKSHOPS at UNITED REFORMED CHURCH

Sep 30 Draw, Draw, Draw

Tutor David Satchel

There may still be time to book a place on this workshop.

■ During the workshop those wishing to broaden their skills, as well as those more advanced in drawing, will try David Satchel's exciting and sometimes unusual techniques. Students will make many drawings during the day rather than laboriously slaving over one or two pieces of work. He makes the learning process pleasurable without hard and fast rules but he is strong on showing methods that work for him. David will encourage people to stop worrying in order to make free and lively drawings.

The class will include:

Understanding what a 'good' drawing is and what the use of "economy of line."
 ● Examining methods used by famous artists to show us what they see and feel.
 ● Observing glass, shiny objects and reflection using pencils and powdered graphic.
 ● Analysing texture - particularly drawing hair and trees.
 ● Understanding why pictures, including some photographs, look appealing, have beauty and tell a story too. This includes proportion, placing objects in a frame, backgrounds (or lack of it), viewpoint and much more.
 ● The joy of ink.
 ● Watercolour for drawing - NOT a watercolour painting class.
 Students will learn new skills in observation, understanding how to draw quickly - particularly useful for their notebooks!

Nov 11 Painting with Water Mixable Oils Tutor Karen Walters

As paint will be supplied, this is an opportunity for people who do not have water mixable oils but would like to try them, as well as those who would like to improve.

Water mixable oil paint is oil paint engineered to be thinned and cleaned up with water, thus making it possible to avoid using chemicals such as turpentine.

■ The workshop will consist of two tasks, one in the morning and one after lunch

First, still-life painting of white(ish) objects using black and white watermixable paint.

Second, atmospheric landscape

painting, again only using black and white watermixable paint.

For people who do not have water mixable oils but would like to try them, we will supply black and white paint (all the paint that is needed for the projects). Everyone *will* need to bring two boards or canvases - ideally primed with a mid-grey acrylic wash before the workshop but it's not essential.

Karen will give a demonstration at the beginning

More details are on the BOOKING FORM inserted in this PRISM.

SUMMER EXHIBITION 2017

The Two Janets would like to thank all the members who helped to make the 2017 Exhibition another success



The teamwork of the St Albans Art Society members has again made our annual Exhibition a great success. Around 60 to 70 members contributed in some way to the running of the show held in Upper Dagnall Street Baptist Church hall.

Over 700 visitors came to see the show despite the rather disappointing weather and we generated a gross sales income of over £5,700. The Society's 20% commission plus entry fees mean we

again made an overall profit of £796. The Exhibition also attracted at least 7 new members to join the Society.

The three award winners were each chosen by a different judge - Terry Biggs Cup by the Exit Poll, the St Albans Trophy by ex-chairman Mary Newbery with Pat Hicks and the Challenge Trophy by Julie Ridgeway head of a London design studio - see pages 13 and 14. The results and all the winning pictures are on on page12 and also

on our website. It was a surprise to us that all three winning pictures were essentially black and white images!

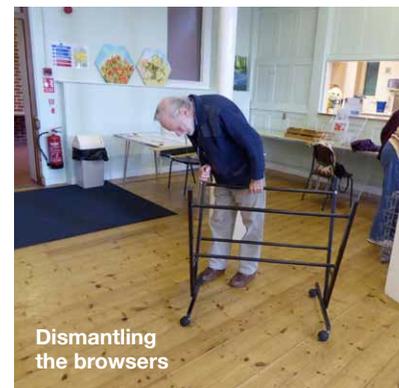
This year we introduced a new idea to the Exhibition - Artist Profiles. This proved very popular with both artists and visitors alike and, personally, I was an avid reader and learnt some fascinating background information about our exhibiting members.

Janet Blackham and myself would like to thank all of you for your support - we couldn't do it without you.



Janet King and Janet Blackham
Co-organisers

EXHIBITION STATISTICS			
	2017	2016	2015
Exhibitors	72	78	84
Framed/box canvas	193	184	212
3D works	20	17	19
Unframed	227	157	168
Reproductions	22	26	35
Artists selling cards	26		
Cards	1600+	1,500+	1311
St A Trophy entries	22	18	24
Member helpers	60-70	60-70	72
Items Sold			
Framed	27	35	32
U/F	34	23	24
Reproductions	3	10	8
Ceramics	2	2	5
Visitors	701	804	925
Gross Sales	£5,701	£6,597	£6184



Life as seen through the eyes of local artists



Ning Ning Jennings

Strolling up and down the displays of exhibits in this year's summer exhibition is tantamount to be shown round a blast furnace, with its demonic colours that thump the head and screw up one's eyeballs. Some of the canvases appear as though they are inviting us to become caught up in a maelstrom. I write this not as a means of heavy criticism, but rather as what I consider to be a fair description of members' works of art.

It may be a generalisation, but most amateur artists feel the need to produce blazes of colour so as to impress the beholder, which, to some extent typified the overall impression of this show. Of course, there are exceptions. A number of visitors approached me to congratulate the society on its high standard of work, which is very encouraging.

I have now completed a trio of Hertfordshire art society exhibitions and while I readily accept that the reader can accuse me of bias, St Albans tops the division. It was a triumph for the two principal organisers, Janet Blackham and Janet King as it was also for Linda Cavill and her enthusiastic and loyal team, whose patience in being asked to hang and rehang paintings from one section to

another has to be applauded. Linda's aim is simply to get paintings in the right place, which is exactly what she did.

I had the opportunity to study in some detail a number of paintings which lit up the Upper Dagnall Street Baptist Church hall. Rolling landscapes, dramatic skies, and an abundance of trees tended to dominate the exhibition. But, of course, there were a number of exceptions and this was the category to which I was particularly drawn.

One particular work which constantly clawed me back to study was *Lady Elle* (see page 12), a fascinating and seriously

successful attempt by **Anna Kolos** to grapple with what might be described as the cultural side of human art. This wonderful etching of a Victorian like figure with a large hat seems to follow us around the room. There she sits, hands gently folded, with an air of pragmatic oblivion. There is a complete absence of colour in this work which must have been highly satisfying to complete.

In a sense there is some similarity between *Lady Elle* and **Tracey Gent's** *Sitting Pretty*, where this young artist's nude, delicately drawn in pastel, shows her understanding of the human anatomy. Tracey's subject is seated gently on a comfortable chair, her sinewy body looking really lifelike. If the artist continues to paint

in this style and with this utter delicacy in mind, she will have few critics.

Clive Patterson's sympathetic view of that tiny Suffolk village of *Walberswick* as seen in the morning is skilfully painted in acrylic and he contrasted this with the same view in the evening. His use of a palette knife and brush strokes are masterly applied and the colours are delicate and unobtrusive. Both these works depict the artist's appreciation and sensitivity for buildings, shade and light.

By contrast, **Michael Metcalfe's** aptly named *No One Wins* shows us a scene of devastation in the Middle East, with the ravages of war everywhere. Fire is raging to the right of the canvas and there is debris scattered as in a film set. Two ladies, heavily dressed in their traditional black garb are strolling in the distance. The artist is clearly at home using oil and here we have a shocking and moving reminder of the futility of war, even on a small canvas.

Trees

The entire exhibition room was dominated by trees. **Jeannie Pattinson's** *Autumn Silver Birches* was a delightful watercolour and **Sally Bassett's** *Blackbird singing in the blossoming Apple Tree* in acrylic brought out the observational skills of the artist. **Nick Clark's** watercolour canvas of a lone tree and **Sue Bergquist's** mixed media silver birches drew my attention and I



Jeannie Pattinson



Sally Bassett



Nick Clark



Sue Bergquist

formed the impression that there was a hint of conceptualism in both. **Ning Ning Jennings** delighted the visitor with a small, but dazzling canvas of a willow tree, with a handful of different shades of green bringing life to the scene.

Skies

Skies too, were in abundance and I was impressed with **Margareta Nikolic's** oil painting she titled *Under the Sandridge Skies*, with massive cloud formations casting a deep shadow at the front of the canvas. In the horizon she eerily portrays the silhouettes of walkers which enhance the painting. **Anne Hignell** gave us a thought-provoking view of a beach on that wonderful Inner Hebridean island of Skye with its angry clouds and menacing seas splendidly captured using the medium of acrylic.

Oh yes, there is some considerable talent within our membership.

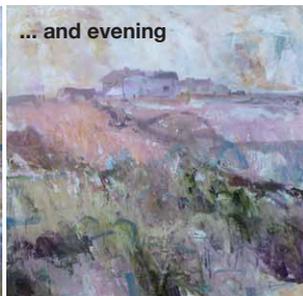
Edward Bevin Chairman



Tracey Gent



Clive Patterson - morning...



... and evening



Michael Metcalfe



Margareta Nikolic

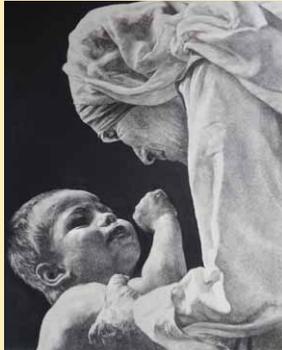


Anne Hignell

The 2017 WINNING PICTURES

TERRY BIGGS CUP

WINNER: Tracey Gent
Old & New



RUNNERS UP
Terry Mower
Summer Splendour
Janet Blackham Bill
Jan Munro Stepping
Between the Shadows



ST ALBANS TROPHY

WINNER: Anjie Davison
St Albans Cathedral



COMMENDED
Helen Raynes
A Familiar Sight

HIGHLY COMMENDED

John May
Clock Tower from
Waxhouse Gate,
Winter



CHALLENGE TROPHY

WINNER: Anna Kolos Lady Elle



HIGHLY COMMENDED
Tracey Gent
Sitting Pretty

COMMENDED
Bill Blackham
Nina (below)



Lisbeth de la Cour
Blue Bowl with
Wax Resist
Chris Pagdin
City of London
from the
Millennium Bridge
Rob Wilkinson
Strive



See page 20 for photos of the winning artists with their trophies

THE JUDGING

Judging the Terry Biggs Cup

Asked if I would count the votes on the slips to 'pick the winner' for 'Best Exhibit in Show', I was surprised to discover how interesting and enjoyable it was, and what a lot I learnt in the process. Asking people to vote for their three favourite works of art is a winner itself!

By Wednesday, seven or eight artists were in the running. I then collected the slips daily and watched with some excitement as the winners gradually emerged. By Friday it appeared clear – confirmed on Saturday. Tracey Gent's loving gaze between Mother Teresa and baby, 'Old and New,' had a clear lead, followed by Terry Mower's evocative 'Summer Splendour', Janet Blackham's sensitive portrait of 'Bill' and Jan Munro's inviting 'Stepping between the Shadows.'

VOTES FOR ARTISTS

Looking at votes for all three entries of individual artists gave a slightly different result, perhaps pointing to the difference between artists with one particularly outstanding work, and artists such as Terry Mower with great popular appeal.

What I felt very encouraging for all artists was that around 90% of all pictures attracted a vote/ votes for 'best exhibit in the show'. Someone thought your picture a best in the



Terry Biggs Cup was judged from the Exit Poll of visitors to the Exhibition

show! One Purchaser said to me – 'When I sit down at home and look at my picture, it will make me feel happy!' There had been some concern about pictures on the ledges, but, interestingly, they attracted a slightly higher average!

WHAT PEOPLE VOTE FOR

In all, 415 voting slips were posted into the box. Tuesday evening and Wednesday 167, Thursday (rainy) 40, Friday (wind and sun) 76, and Saturday (sunshine) 132 – a busy day! What people vote for appears generally not the same as what they buy.

Sales included 26 framed works. Of these, 16 were sold for under £100. Might that

reflect 'austerity' and 'Brexit' anxieties? The average price was £121. Ceramicists – my apologies – you need a voice too.

'Comments' included "Just so good – great range of subjects." "Nicely arranged. Like the themes and excellently hung." "Wonderful exhibition. So well organized."

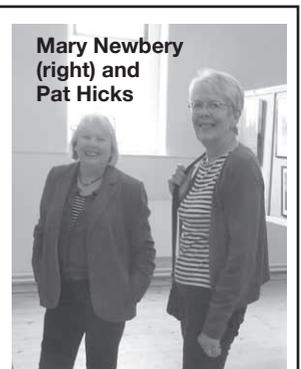
Suggestions for improvement – "Sorry, no! It's already brilliant!"

What a wonderful welcoming show it was – and thanks to so many members who willingly worked so hard and gave so much!

Gina Dunstan
Committee member

Judging the St Albans Trophy

Former Chairman, Mary Newbery judged the winner of the St Albans Trophy with pal Pat Hicks - also a long time member of the Society. Judging was done prior to the Private View and the trophy was awarded on the night to the winner Anjie Davison.



Mary Newbery (right) and Pat Hicks

Judging the Challenge Trophy

Having been a regular visitor to the St Albans Art Society annual Art Exhibition for a number of years I was flattered (and daunted) to be asked to judge this year's Challenge Trophy. It was a pleasure as always to visit the exhibition and I was impressed by the high standard and variety of works on display this year. My personal choices will, by definition, not necessarily reflect the views of others – each one was selected for a particular reason and I hope that the following throws light on my selection.



Challenge Trophy judge
Julie Ridgeway

WINNER

Lady Elle (etching)
Anna Kolos

This mysterious and haunting image is a winner on all counts. The traditional etching technique has been creatively explored and deftly used to produce an image seamlessly blending the traditional execution of the etherial woman's face with the fractured and experimental background.

HIGHLY COMMENDED

Sitting Pretty (pastel)

Tracey Gent

There is an interesting exploration of the use of technique and colour in this drawing. The medium is tested in the use of line and colour displayed in the honest drawing of the seated figure which contrasts with the suggested decorative patterning of fabrics and furnishings created for the background.

COMMENDED

Nina (charcoal) *Bill Blackham*

An extremely pleasing and well considered drawing. The reduction of the woman's body to a few strong lines is a simple, elegant and thoughtful interpretation of the figure explained with an assured simplicity.

Blue Bowl with wax resist (stoneware)

Lisbeth de la Cour

The generous and simply shaped bowl provides a perfect vehicle for the rich, deep colours and subtly contrasting textures created with the wax resist. The various elements work together to enhance the simple patterning of the bowl and create a quietly pleasing piece.

City of London from Millennium Bridge (oil)

Chris Pagdin

At first glance this

painting may appear as an accomplished but fairly standard river scene. However a closer look at the detail reveals a thoughtful and intelligent reduction of the buildings to simple, pleasing and effective patterns, definitely a creative vein worth pursuing.

Strive (acrylic) *Robert Wilkinson*

The considered choice of the format and crop of this image enhances the feeling of power in the horses exactly as suggested by the title of the piece. This well executed painting delivers a feeling of power and effort by simply showing the horses heads and necks straining to succeed.

Julie Ridgeway

Challenge Trophy Judge

● Julie and her husband owned and ran a Design Studio in London until their recent retirement.

COVER GIRL?

Member **BRIDGET TOMPKINS'** flower reflections in a mirror painting has been shortlisted in the 2017 Ken Bromley Cover Competition. The winning picture will feature on their forthcoming catalogue. Good luck Bridget!



Dave practising for Landscape Artist in Teesside, painting from the boot of his car!

Sky Arts Landscape Artist of the Year

Member **Dave Nelson** has been selected for the Sky Arts Landscape Artist of the Year competition. He tells us of his day filming.

This is the Sky Arts flagship show, along with the Portrait Artist of the Year. For those of you who don't watch, the show also requires you to make a picture in a day, which is then judged by the panel. I only heard I'd been chosen about a month before filming, so I had to work very hard, to alter my technique and practise completing a work in just 4 hours, a real challenge with my method. My venue was Teesside, so I also made a couple of reconnaissance trips.

We were sworn to secrecy before the filming. The day itself was exhausting but a great deal of fun. It's very much a feel-good show, and that came through in the organisation too. They really looked after me (I even had somebody to bring me cups of tea!). The program should air in the Autumn, though I don't know the exact date as yet. We don't see the program beforehand, so I'm slightly worried about how I'll appear!

The London Painters and Sculptors Group
@TheLondonPaintersandSculptorsGroup @thelpsgroup @thelpsgroup

Colour & Form

12 Artists create a contemporary take on their own visual experience through diversity in colour, shape and form
3rd-8th October 2017
Private View: Tuesday 3rd October 5-8pm

Artists: Sarah Adams, Margaret Crutchley, Raina Goran, Jess Miller, Dave Nelson, Clive Patterson, Fiona Payne, Helen Robinson, Helen Ryan, Cary Whitworth, Kate Willows, Feza Yukcel

strand gallery
The Strand Gallery
32 John Adam Street
London WC2N 6BP
Open daily:
Tue-Sat 11:00 - 18:00
Sun: 11:00 - 16:00

THE STRAND
COURTESY
VICTORIA EMPANMENT

Two members, CLIVE PATTERSON & DAVE NELSON will be showing at the superb well known Strand Gallery from Tuesday 8 to Sunday 13 October along with 9 other artists and sculptors for a Summer show called Colour & Form. The gallery is within easy reach of Charing Cross station and it will be well worth a visit if you want a day out in London.



FREE ENTRY!

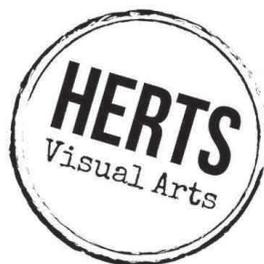
VISIT LOCAL ARTISTS AND MAKERS IN THEIR STUDIOS

FOR MORE INFORMATION AND DETAILS OF ARTISTS AND VENUES SEE OUR WEBSITE

WWW.HERTSOPENSTUDIOS.ORG.UK

 [hertfordshirevisualarts](https://www.facebook.com/hertfordshirevisualarts)

 [@HVAF](https://twitter.com/HVAF) [#hertsopenstudios](https://twitter.com/HVAF)



EVENTS



HARPENDEN ARTS CLUB ANNUAL EXHIBITION

10-12 November
Fri & Sat: 10.00am - 5.00pm
Sun: 10.00am - 4.00pm

Harpenden Arts Club is holding its 59th Annual Members Exhibition in the Harpenden Public Halls.

Several of our members are also members of Harpenden Arts Club and have submitted artwork to this exhibition. There is a wide range of media including sculpture, ceramics and digital art, as well as paintings and drawings for sale.

Harpenden Arts Club annual exhibition, their evening meetings and workshops are at different times from St Albans, so giving members of both twice the fun. All exhibitors must be members of Harpenden Arts Club. Entry forms and information can be found on their website www.harpendenartsclub.org.uk or by contacting their Membership Secretary and Treasurer.



Rothamsted initiative

Harpenden Arts Club members are displaying their work in the restaurant of Rothamsted Conference Centre, in a changing display of artworks for sale. This restaurant is open to the public and it is hoped that this initiative will encourage more visitors to Rothamsted. There is a large car park behind the conference centre and parking is free.
Opening Hours:
Monday - Thursday
8.30am - 4.30pm
Friday 8.30am - 4pm
Closed at weekends apart from functions.

HERTFORD ART SOCIETY EXHIBITION OF MEMBERS' WORK 2017



27th - 29th October
in Cowbridge Hall,
Cowbridge, Hertford
SG14 1PG

The Members' Show is an annual exhibition, exclusively for the work by Members of the Hertford Art Society. It has been running successfully for a number of years now and has maintained a consistently high standard of work.
For more info:
hertfordartsociety.co.uk

NEW MAYNARD OPEN EXHIBITION 2017

October 12 - November 26

The New Maynard Gallery is situated on the first floor in the Foyer of the Hawthorne Theatre, The Campus, Welwyn Garden City, Hertfordshire AL8 6BX. Entry is free and there is full disabled access.

For more info: www.newmaynardgallery.co.uk

ART VAN GO ONE DAY WORKSHOP

art@artvango.co.uk

The Fundamentals of Acrylics

Wed 15th Nov Tutor: Heather Miller

This workshop is ideal for people starting out in this brilliant medium. You will be learning how to get the best out of acrylics, what brushes and paints to use, and techniques for lively mark making. You will be painting a landscape focusing on colour, mixing and tone. By the end of the day you will have a finished canvas to take away with you and new techniques to experiment with. A stretched canvas is provided, with the use of acrylics included in the cost.

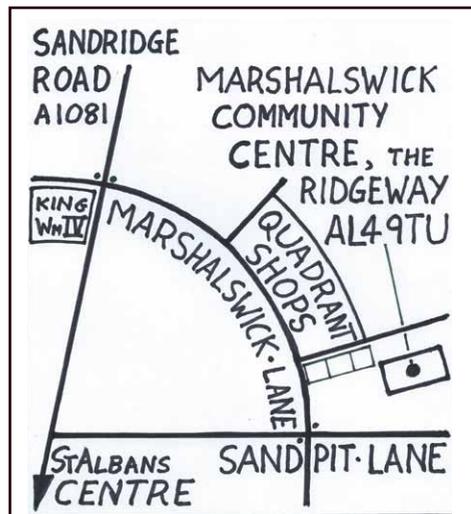
Cost: £42.00 (inc £10.00 materials charge)

TALK TO YOUR COMMITTEE

CHAIRMAN
Edward Bevin
SECRETARY
Sandie Ford
TREASURER
Tracey Gent
PRISM EDITOR
Janet King
For all editorial contributions

MEMBERSHIP SECRETARY
Janet Blackham
PROGRAMME SECRETARY
Linda Dorkings
MINUTES SECRETARY
Margaret Channon

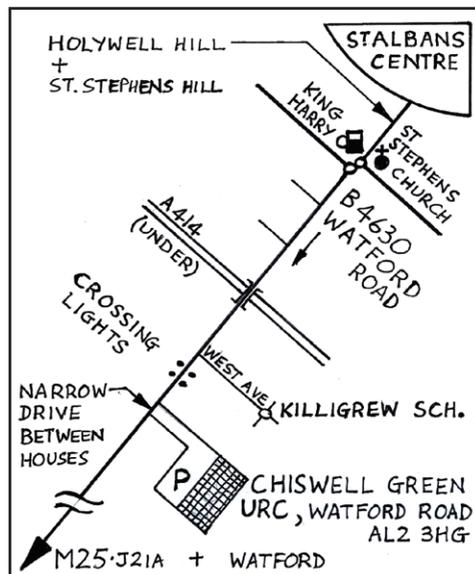
SUPPORTING COMMITTEE MEMBERS
Sally Griffiths
Jan Munro
Sue Bergquist
Gina Dunstan
Elizabeth Sagueiz



NEW 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

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



Map illustrations by Peter Osborne

www.stalbans-artsociety.org.uk
Visit the website for regularly updated news of what's on at the Society.



Jan Munro helps Gina Dunstan assess her picture.

Buildings in a landscape

In the Society's effort to organise more workshops for our members, we asked member **Jan Munro** if she would run a June workshop for us.

I was a bit daunted by the thought of this workshop to begin with as the list of materials and preparations at home seemed very long! No need to have worried. 13 enthusiasts came along and we had an enormously fun day.

We were asked to prepare two boards with some textured collage and seal this with white gesso. Even before we began, this gave an interesting appearance.

Firstly one board was painted with a warm background, the other cool, then we applied some very bright colours and simple sketches to the warm board. Already a scene was taking shape. Gradually, by overlaying thick and thin paint, dabbing, scratching in to reveal the under colour, then possibly adding oil pastel for further texture, our buildings and landscape emerged. Most of us only managed one

masterpiece and I, like several others have a wonderful 'cool' board still waiting in my studio for some action.

I think we must repeat this workshop in the future.

Linda Dorkings
Programme Secretary



Diana Garratt with her artwork. 'Look what I did!'

TROPHY PRESENTATIONS

The winning work for the overall favourite was chosen by the visitors to the Exhibition via an exit poll.

TERRY BIGGS CUP

Winner of the overall favourite artwork, Tracey Gent, right, is presented with her cup by Chairman Edward Bevin.



St ALBANS TROPHY

Anjie Davison is presented with her trophy by Mary Newbery, who judged the category, for the work that best captures the distinctive character of St Albans in an original way.



CHALLENGE TROPHY

Winner of the most original and creative artwork, Anna Kolos



Pictures of the winning artworks are on page 12