

PRISM

News of art and events

September 2023



2023 Summer Exhibition Review

www.stalbans-artociety.org.uk



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Centre pages

Your 4 page 'Pull Out and Keep Programme 2023 - 2024

PRISM Editor: Janet King
Associate Editor: Edward Bevin

www.stalbans-artsociety.org.uk



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COVER STORY

Winner of the Edward Bevin Trophy
Stormy Day. The Needles, IOW
By Christine Jones



I started this painting in one of Sue Gray's workshops and, like Sue, I also enjoy painting seascapes. The image I chose is based on a photograph taken by my son-in-law of a view with which I am familiar. Acrylic paint is my preferred medium, as it allows a looseness of style, and the ability to change things as a painting evolves. As in most of my work, I used a limited palette and prepared the canvas with a complementary colour, in this case a dark Naples rose, which I have allowed to show through in some areas.

I tried to create an impressionistic image, therefore, apart from the Needles, the painting is an interpretation of the view. In the finishing stages of the painting, I ignored the photograph and added features which I hoped were pleasing, rather than accurate.

I was delighted, and genuinely surprised, to receive the Edward Bevin Trophy.

Christine Jones

FROM THE CHAIR

Dear Members

It is a real pleasure to be taking on the role of Chair at such an exciting time for the St Albans Art Society and I am very grateful to members for giving me the opportunity. It is very appropriate to formally thank all of the previous committee members for their hard work and commitment to the Society and in particular, managing the difficult time of the pandemic.

The new committee (see page 5) has now met several times and I am delighted to be working with such a talented and committed group. It is clear that we all share the same ambitions for the Society, wanting to include artists of all ages, abilities and experiences and using as wide a range of mediums as possible. We hope to attract more members to the Society and have made a good start with new members joining us to exhibit at the summer exhibition and some joining as a result of coming along to the exhibition. The committee would also like to explore a wider range of activities to interest our members whilst providing opportunities to try new techniques and mediums. Above all, the Society will provide time for members to meet and enjoy art in its many forms.

We are moving forward with an exciting and innovative programme for 2023/24 which has been extended to include more and new activities including plein air sessions and some half day workshops. You will see this included in this edition of PRISM (see pages 11-14) and on our website. Do take a look - I hope that all members will be inspired to join in.

Going digital See also pages 18-19

Other developments that will be introduced this year include changes to the way in which we share information about the Society and our activities. It is important that we keep our costs under review as well as recognising developments in technology that facilitate communication such as email, the website, online meetings and social media. For most members, the use of email, websites, online banking and

booking processes will not be unusual - and may be very welcome! We are aware however, that not everyone will have access to, or be confident about the use of technology. As we move forward, the Committee remain committed to ensuring that all members will have equal and easy access to all aspects of the Society so that no one is excluded from information or activities by not having access to a computer/tablet, email and/or online banking. Any member who thinks that access to a computer or email will not be possible, should contact me on 07738 762820 or by using enquiries.saas@gmail.com. Alternatively please speak to any member of the committee, so that support can be discussed.

The Exhibition

The 2023 Exhibition held 26th - 29th July was a fabulous success. Thanks are due to Sue and Jan for their efficient organisation and to the many committee members and helpers who provided support in creating such a wonderful celebration of our art. The Private View on the evening of 25th July was very well attended and provided a wonderful opportunity to recognise the contribution of one of our longest serving members and former Chairman, Edward Bevin. Edward has agreed to have a trophy awarded in his name and in July 2023, this was for the 'best impressionistic work'. Edward was kind enough to judge the entries this year. Details of the winners for all of our exhibition competitions can be found in this PRISM edition.

I would also like to take this opportunity to publicly thank Linda Warminger, our former Treasurer, who has continued to work with the new Treasurer Jim Morgan. Anyone who has dealt with banks and changing of account signatories will know that this is notoriously a long and challenging process! Linda has been working with Jim to ensure our accounts



FROM THE CHAIR...

can continue to be accessed and our bills paid. Without Linda we wouldn't have been able to keep going, so she has made a vital contribution despite having formally left the committee at the May AGM. On behalf of the committee, Linda, thank you for your continued support and work which has been very much appreciated.

The last issue of PRISM

Finally, this will be the last edition of PRISM in its current format! I would like to say a huge 'thank you' to Janet King who has done an amazing job with the production of PRISM and all those who helped her behind the scenes including envelope stuffers Anna Gladstone and Jill Bridges, proof reader Pam Bevin plus Edward Bevin and Janet Blackham who have supported Janet throughout.

PRISM has been an excellent publication and one which SAAS has become associated over the years. As Janet steps down, it seems an appropriate time to end PRISM production and move to a different, (hopefully less time consuming and more cost effective), method of sharing information. We will of course, aspire to upholding the high standards that characterises Janet's work.

Newsletters/bulletins will continue to be published approximately once each month by Vivien Bailey. If members have any information/articles that they would like to be included in the newsletter/bulletin, including information about exhibitions or events in which members are involved, please send them to bulletin.saas@gmail.com.

Please do give any feedback that might help the Committee with their work. The Committee exists for its members and we welcome any comments or suggestions from our members. Please use enquiries.saas@gmail.com

Looking forward to a fabulous and exciting year of adventures with our art!

Steph Benbow Chair

SECRETARY'S SPOT

Our new Chair, Steph Benbow and the Committee are keen to have as much as possible done online in relation to administration of the Society, so please keep an eye on the website and newsletters as well as messages in this edition of PRISM. Hopefully we shall be able to renew our memberships online soon – everything is going through the planning stages, but we have not forgotten those without computers or smartphones, (see message from Steph on page 3).

We must keep up with the changing times as younger generations are being taught how to use computers and program them at school. In the world of art, Hockney has exhibited art done on computer for some time now, and I expect we shall see more artists do this in future. As an Art Society we have come a long way and looking back at the earliest minutes of December 1899, when we were called the Hertfordshire Art Society, documents were all handwritten. Much later typewriters began to be used and now we use computers which would have been 'mind blowing' to those early members. I'm glad I don't have to write minutes by hand these days - it's now all noted on a laptop as our committee meetings progress, and so the process is much more streamlined. Who knows if Artificial Intelligence is not going to used one day in our meetings!

Margaret Channon Secretary

Subscription renewal

As we look forward to our programme of activities for Autumn 2023 - Summer 2024 we will soon be asking you to renew your annual membership subscription so please make a note on your calendar that on 1st October - membership renewal for St Albans Art Society is due.

Full details of how to do this are on pages 18-19.

2023 - 2024 COMMITTEE



L to R: Lynn Hitchins, Jan Munro, Margaret Channon, Jim Morgan, Steph Benbow, Sue Bergquist, Ybo Vass, Vivien Bailey, Jane Hollins, Chris Baker, Meggie Nikolic. **Inset** Liris Whitehead.

Meet your 2023 - 2024 COMMITTEE

CHAIR

Steph Benbow

VICE CHAIR

Meggie Nikolic

SECRETARY

Margaret Channon

TREASURER

Jim Morgan

MEMBERSHIP SECRETARY

Jane Hollins

WEBSITE

Liris Whitehead

PROGRAMME SECRETARIES

Meggie Nikolic

Sue Bergquist

NEWSLETTER EDITOR

Vivien Bailey

SOCIAL MEDIA

Ybo Vass

Lynn Hitchins

EXHIBITION ORGANISERS

Jan Munro

Sue Bergquist

The Edward Bevin Trophy

To recognise the work and service of Edward Bevin to the St Albans Art Society, the Committee arranged for Edward to be presented with an engraved glass decanter at the SAAS Exhibition Private View.

Edward was the Chairperson for eight years and has written a large number of articles and critiques for PRISM over the years of his membership. A second engraved glass decanter was also presented for the first time in Edward's name for the most impressionistic work in the exhibition.

Edward judged the exhibition entries and identified 'Stormy Day, The Needles, Isle of Wight' painted by Christine Jones to be the inaugural winner - see front cover.

Edward has written a card and letter expressing his delight and thanks for the decanter and for the creation of an award in his name, and wanted all members to know of his gratitude to the Society.





Exhibition Organisers, Sue and Jan, introduced some interesting innovations this year to produce another fantastic, profitable show.

A great team effort!

What a fantastic show the 2023 Exhibition turned out to be. This was due to the team work of members, the entries we received and the generous sponsorship from The Maltings.

**57 Members entered
210 catalogued items,
250 unframed paintings
Total 460 items entered.**
The Show kicked off on the Tuesday evening with The Private View where drinks and canapés were served to approximately 150 guests. The Jazz Trio really enhanced the atmosphere. We had more than 100 visitors every day to the show which is an improvement on last year - total attendance exceeded

700 over the show. Some lovely comments made and lots of votes for favourites and the Terry Biggs Cup. Sales were higher than expected in the current financial climate, we even had two international sales and one painting sold for £2000! In total we sold:

- 20 framed paintings**
- 18 unframed**
- 9 ceramics**
- 5 Prints**
- 397 cards**

We made changes this year that worked well, namely, the Catalogue size and membership form promoting the Society, the

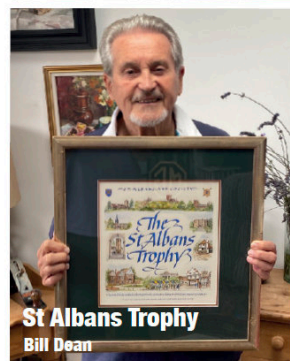


SOLD!									
	1	2	3	4	5	6	7	8	9
Lark-Alex									
Mark-Alex	4	5	1						
Way-Bernardine	8	7	3	8					
Vivian-Ruby	10	11	13	11					
Way-Bernardine	12	14	12	12					
Esther-Babette	15	16	15	14					
Esther-Babette	17	23	23	23					
Way-Bernardine	18	20	20	20					
Robert-Ruby	20	21	21	21					
Robert-Ruby	22	24	24	24					
Ernie-Dave	24	26	26	26					
Ernie-Dave	26	28	28	28					
	30	32	32	32					
	34	36	36	36					
	40								
Robert-Ruby	42								
Way-Bernardine	44	45	45	45					
Way-Bernardine	46	48	48	48					
Way-Bernardine	50	52	52	52					
Way-Bernardine	54	56	56	56					
Way-Bernardine	58	60	60	60					
Way-Bernardine	62	64	64	64					
Way-Bernardine	66	68	68	68					
Way-Bernardine	70	72	72	72					
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Way-Bernardine	78	80	80	80					
Way-Bernardine	82	84	84	84					
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Way-Bernardine	194	196	196	196					
Way-Bernardine	198	200	200	200					
Way-Bernardine	202	204	204	204					
Way-Bernardine	206	208	208	208					
Way-Bernardine	210	212	212	212					
Way-Bernardine	214	216	216	216					
Way-Bernardine	218								

position of the cards and ceramics and the amount of framed entries possible being raised to four instead of three. Painting the screens will make a huge difference to the look of the show next year. Jan and I are looking forward to organising the show again next year. Thank you to everybody who helped make it such a successful event.

**Sue Bergquist
& Jan Munro**
Exhibition Organisers

THE TROPHY WINNERS



BEHIND THE SCENES



Decorating the hall with flowers



The hanging team



Handing in



Preparing nibbles for the Private View



The bar



The evening entertainment



**New Chair,
Steph Benbow
and organiser
Jan Munro
chat to the
Exhibition
sponsor, Phil
Corrigan,
manager of
The Maltings
Shopping
Centre**

EXIT SURVEY

Gina Dunstan collated all the Exit Survey votes to discover which artwork was the overall 'Best in Show'.

“ A fantastic exhibition, wonderful” “ Well done and many thanks” were amongst the many comments made on the slips for “PICK THE WINNER”. 461 slips were returned, compared with last year's post-pandemic 264, suggesting a return of life, energy and enthusiasm! The high standard, the high quality and range of subjects, their layout, beauty and lighting were all praised.

Each visitor could vote for their three favourites, as numbered in the catalogue. I had the enjoyable task of collecting and counting the votes. I did this each day, an

excellent excuse to enjoy another look. And, appearing as a visitor, I was made very welcome each time! There was always some delight I hadn't seen!

But one number, 140, kept coming up on the slips, and I couldn't find it!! Eventually, I had to ask for help. I was directed to the farthest corner, which has difficult lighting, faces a large cupboard and is possibly the most challenging position in the exhibition - yet something special was here!! Here was a small painting in a muted frame. At first glance it could be seen as stark, bleak and derelict. But could it be a windswept hazel tree? It seemed to glow in low winter sunshine by the coast. Looking closer, I saw gold and exquisite detail in ancient fences, then drops of glowing, red, gold, purpleblue and green, like jewels within the windswept golden sticklike branches. Here indeed, was a hidden pearl that had been found by many and is the winner of the Terry Biggs Cup! Congratulations to Jim Morgan and **Windswept!**

In second place is Komathy Hawkins's **Contemplating over Coffee** - a beautifully painted, tender, sensitive

portrait of a young woman, perched agilely on a chair, legs crossed. Does she wipe away a tear? What are her thoughts? Third is John Jarratt's **Approaching Sixways. WGC**. A superbly observed heavy snowfall covers the enticing way through a wood. Snow blown against a tree trunk appears to begin to melt in the early morning sunshine.

Following very closely behind is Weihua Zhou's **Southwark in Summer 2019** a wonderful panorama of street life pre Covid; a crowd mingles and chats enjoying the sunshine on a

pavement outside a pub by an old arched railway bridge. Then come Linda Cavill's exquisitely painted and transformed **Albert Street in the Snow** and Steph Benbow's **Venice**, a brilliantly simplified painting, depicting another bridge and the full and ancient beauty, colours and reflections of Venice.

It was pleasing that almost every exhibit had one or more votes, a lovely tribute to the width of appreciation.

I liked the slightly different layout in the hall. The ceramics/3-D were well displayed to the left of the entrance. The browsers were placed separately round the hall between display boards, enabling easier browsing. The hall felt more spacious, full of light, vibrant colour, creativity, delight, welcome and enjoyment for visitors. Sales went well!

The whole exhibition is organised and run by us, volunteers from within SAAS, including all the exhibitors. The slips showed calls for a list, as in previous years, of whose paintings, prints or ceramics are where, and I endorse this request! So it is very good to hear that a volunteer has already come forward!!

Reflections on 'Pick the Winner' for 'Best in Show'

THE WINNING ARTWORK

Terry Biggs Cup

Awarded for the work, judged by the visiting public, to be the best in the Exhibition.

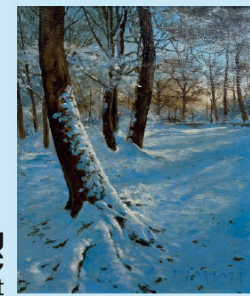


WINNER

Windswept
by Jim Morgan



2nd
Contemplating Over Coffee
by Komathy Hawkins



3rd
Approaching Sixways. WGC
by John Jarratt



4th
Southwark In Summer 2019
by Weihua Zhou



5th
Albert Street In The Snow
by Linda Cavill

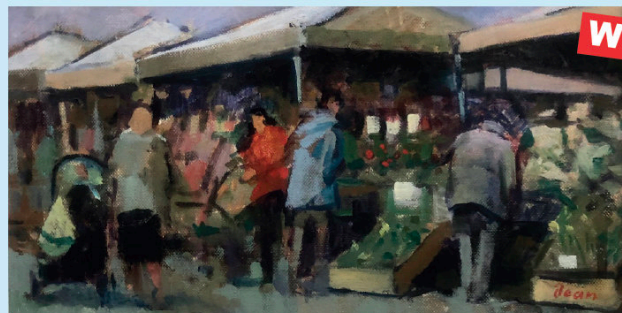


6th
Venice
by Steph Benbow

THE WINNING ARTWORK

St Albans Trophy

For artwork that best captures the distinctive character of St Albans in an original way



St Albans Market by Bill Dean

**HIGHLY
COMMENDED**
Albert Street In
The Snow
by Linda Cavill



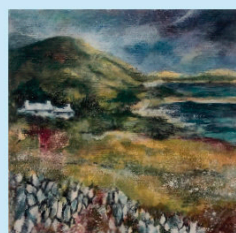
COMMENDED
Old Mill House -
Waffle House
by Luba
Noble-Smith

Edward Bevin Trophy

A new trophy awarded in the former chairman's name. 2023 - for Impressionistic work

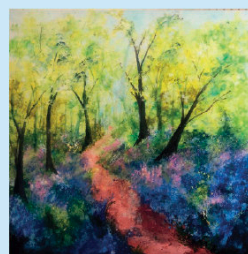


WINNER Stormy Day. The Needles, IOW
by Christine Jones



COMMENDED
Follow the Path
by Susan Chester

**HIGHLY
COMMENDED**
Memories of
Ireland
by Gina Dunstan

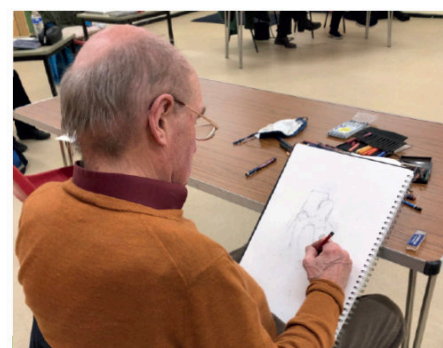


Your 4 page Pull-out-and-Keep Programme 2023 to 2024

Whole day Workshops



Lectures & Demonstrations



Evening Life Drawing Sessions




Afternoon tutored drawing sessions

See the full programme listings overleaf

SAAS PROGRAMME CALENDAR 23/24

SEPTEMBER 2023	DECEMBER 2023
5 (10.30 - 12.30) Sandridge Car Park by Village Hall DAYTIME PLEIN AIR SKETCHING <i>CANCELLED IF RAINING!</i>	6 (19.30-21.30) (Marshalswick Community Centre) DEMO - Painting in Oil with palette knife - Jim Morgan
30 (10.00-16.00) (Charles Morris Hall) WORKSHOP - Painting & Sketching clothed models - Bridget Tompkins (fee & booking required)	7 (13.30-15.30) (Charles Morris Hall) DAYTIME CLOTHED LIFE DRAWING Bridget Tompkins -Tutored session (£10 members)
OCTOBER 2023	JANUARY 2024
4 (19.30-21.30) (Marshalswick Community Centre) DEMO - Sketchbooks - How to use yours more effectively - practical demonstration - Jan Munro (Bring along your sketchbooks and tools)	17 (19.30-21.30) (Marshalswick Community Centre) DEMO - Drawing animals in a dry medium - Becky Gouverneur
21 (10-12.30 & 1.30-16.00) (Charles Morris Hall) WORKSHOP - Making Marbled Paper - Deniz Erensoy 2 x half Day Workshops including all materials (fee & booking required)	20 (10.00-16.00) (Charles Morris Hall) WORKSHOP - Painting with oils using palette knife - Jim Morgan (fee & booking required)
25 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored (£8 members)	22 (13.30-15.30) (Charles Morris Hall) DAYTIME CLOTHED LIFE DRAWING Bridget Tompkins - Tutored session (£10 members)
NOVEMBER 2023	FEBRUARY 2024
1 (19.30-21.30) (Marshalswick Community Centre) DEMO - Using Encaustic Wax in your paintings - Phil Madley	24 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)
11 (10.00 - 16.00) (Charles Morris Hall) WORKSHOP - Using the Gelli plate for making collage papers for paintings -Jan Munro (fee & booking required)	31 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)
15 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	7 (19.30-21.30) (Marshalswick Community Centre) DEMO/CRITIQUE - Compositional elements of good paintings - bring along a painting for critique - Gary Spencer (judge for Challenge Cup 2023)
22 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	13 (13.30-15.30) (Charles Morris Hall) DAYTIME CLOTHED LIFE DRAWING Bridget Tompkins -Tutored session (£10 members)
**** REMEMBER **** TO BRING YOUR MUG FOR REFRESHMENTS TO ALL SESSIONS	21 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)
*****GUESTS ARE WELCOME***** £5 FOR DEMO SESSIONS (WORKSHOPS & LIFE DRAWING MEMBERS ONLY)	24 (10.00 - 16.00) (Charles Morris Hall) WORKSHOP Drawing Animals in dry medium - Becky Gouverneur (fee & booking required)
	28 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)

MARCH 2024	JUNE 2024
6 (19.30-21.30) (Marshalswick Community Centre) DEMO - How to frame your Art Work Successfully - picture framer Stephen Harris looks at different options	5 (19.30-21.30) (Marshalswick Community Centre) DEMO - Impressionist Landscape in oils - Peter Keegan
20 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	19 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)
23 (10.00 - 16.00) (Charles Morris Hall) WORKSHOP Urban Sketching - Paul Alcock (fee & booking required)	26 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)
27 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	
APRIL 2024	SUMMER MONTHS 2024
3 (19.30-21.30) (Marshalswick Community Centre) DEMO - Painting figures in oils - Tony Hinchcliffe	THERE WILL BE A SERIES OF ADDITIONAL PLEIN AIR SESSIONS - DATES TO BE ANNOUNCED IN THE NEWSLETTER
6 (10.00 - 16.00) (Charles Morris Hall) WORKSHOP - Watercolour workshop - Ian McManus (fee & booking required)	VENUE ADDRESS Marshalswick Community Centre The Ridgeway, St Albans AL4 9TU
17 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	VENUE ADDRESS Charles Morris Hall Tyttenhanger Green, Tyttenhanger St Albans AL4 0RN
24 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	enquiries@stalbens-artociety.org.uk
	*** SAAS MEMBERS REMEMBER *** 10% DISCOUNT at ARTSCAPE & LUDLOW Watercolours
MAY 2024	**** REMEMBER **** TO BRING YOUR MUG FOR REFRESHMENTS TO ALL SESSIONS
1 (19.30-21.30) (Marshalswick Community Centre) AGM & SOCIAL	*****GUESTS ARE WELCOME***** £5 FOR DEMO SESSIONS ONLY (WORKSHOPS & LIFE DRAWING MEMBERS ONLY)
15 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	
22 (19.30-21.30) (Marshalswick Community Centre) LIFE DRAWING - Non tutored session (£8 members)	
25 (10.00 - 16.00) (Charles Morris Hall) WORKSHOP - Textile Art weaving - Lucy Sugden (fee & booking required)	

Autumn programme listings overleaf. Full details of how to book are on pages 18 - 19

2023 Autumn Programme

The Society's new Programme Secretaries **Meggie Nikolic** and **Sue Bergquist** have organised an exciting programme for the autumn...

DEMONSTRATIONS

Venue: Marshalswick Community Centre, AL4 9TU. 7.30 - 9.30pm

4th October

Sketchbooks - how to use yours more effectively.

Member **Jan Munro** will demonstrate her practice of using her sketchbook to explore the creative processes that inform her paintings. This will be a practical, interactive session not to be missed! Bring along your sketchbooks and any tools to put your imagination into practice.

1st November

Using Encaustic Wax in your paintings

Hertfordshire artist **Phil Madley** is an innovative, contemporary artist working with encaustic wax techniques to create original and unique paintings. His individual works of art challenge and engage his audience at different aesthetic and emotional levels, generated by the artist's choice of media and creative vein.

6th December

Painting in Oils using a Palette Knife

Winner of the Terry Biggs Cup, SAAS member **Jim Morgan** will demonstrate how he works in oils, using a palette knife, to capture the essence of a moment that inspired him to create his beautiful paintings.

LIFE DRAWING

non tutored sessions held at Marshalswick Community Centre, AL4 9TU. 7.30 - 9.30pm

Our Autumn evening programme of drawing commences with live models. 25th Oct, 15th Nov & 22nd Nov.

WORKSHOPS

Please note new venue!

Charles Morris Hall, Tyttenhanger, St Albans, AL4 0RN

We will be holding all future workshops at this lovely spacious hall which has plenty of free parking. Remember to bring your lunch and a mug. Drinks will be provided.

30th September

Watercolour Costume Workshop

Tutor **Bridget Tompkins** (Full day £35)

Using the late Charles Reid as inspiration, Bridget will guide us through painting the clothed model in watercolour. The nature of watercolour will allow us to embrace a loose and lively style, observing colours and textures as we work. The morning model will be joined by a second model in the afternoon.

21st October

Making Marbled Paper

Tutor **Deniz Erensou** (Half day £20)

We are excited that Deniz is giving us an introduction into this interesting workshop. Each workshop (Max 10 people) will run for half a day (10:00-12.30 or 13:30-16:00). The cost will include all materials.

11th November

Using the Gelli Plate in your Paintings

Tutor **Jan Munro** (Full day £35)

SAAS member **Jan Munro** will guide us through producing interesting collage papers to use in landscape paintings. This popular workshop will require you to bring along your own Gelli plate.

● During the darker colder months we have added some daytime clothed model drawing sessions which will be held at Charles Morris Hall, Tyttenhanger, St Albans AL4 0RN.

Tutor **Bridget Tompkins** (£10 fee)

7th December (13.30 - 15.30pm)

Additional dates in 2024 will be **22nd January** and **13th February**.

THE WINNING ARTWORK

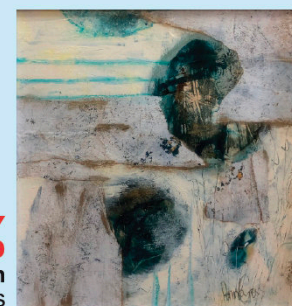


Challenge Trophy

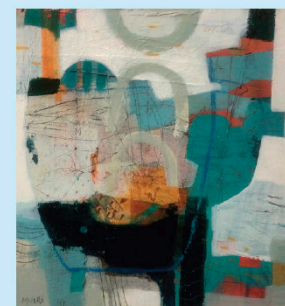
Awarded for the work judged to show most originality and freshness of vision.



Afternoon Snooze by Eric Littlelike



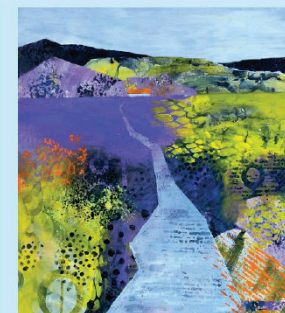
**HIGHLY
COMMEDED**
Planetary Motion
by Anna Cross



**HIGHLY
COMMEDED**
Laguna
by Jan Munro



COMMEDED
**Italian Mosaic
Vessel**
by Linda Cavill



COMMEDED
**Homeward
Bound**
by Janet King

JUDGING

Images of all the artwork are on pages 9, 10 and 11



CHALLENGE TROPHY Judged by Gary Spencer

WINNER Afternoon Snooze Eric Littledike

immediately striking - and I think highly memorable painting - that stood out initially due to the several factors.

First of all, from a purely formal viewpoint, this was a bold arrangement of shapes and colour, audacious in its use of the central yellow dress that flows from the subject into becoming an almost abstract element as it reaches the edge of the canvas. The blue, red and green background shapes behind the figure have been simply stated, in keeping with this bold design, along with the semi-circle of the table and the black contrasting shape of the dog's head, which intensifies the presence of the yellow area. The placement of the three black areas, including the dog, dark area beneath the table, and the sitter's hair - all create a strong overall design against the overall more intense colours. I also like the way a simple broken line was left around the forms, and the way the dog's collar echoes the band of blue of the sofa. All these ingredients, whether intuitively felt and/or calculated through design, work well.

Of course, in terms of the narrative, this painting is about a moment in time, of having a nap after a glass of wine, while the dog rests its head gently on the sleeping sitter. I thought the idea of the dog seeking attention from a sleeping owner was a rather touching and intimately observed theme, and in each case both faces are beautifully, simply and expressively rendered, without too much elaboration. The expression on her

face - and also the foreshortening - are really engaging, and the two limp resting hands add to the moment and composition really well.

It reminded me a little of Henri Toulouse-Lautrec, so it's in good company!

HIGHLY COMMENDED Planetary Motion Anna Cross

I noted a few completely abstract pieces in the show, all of them good, but this one caught my eye because of its unassuming and initially simple looking appearance. Every mark - from the trails of painted colour, to the subtle sgraffito lines, and dominant shapes of torn and textured collage has been considered in a way that seems to have deliberately evaded anything being interpretable as landscape or still life (a common starting point of abstraction and semi-abstraction). So it seems a very pure, delicate and subtle little arrangement that leaves me to decide what associations and feelings I might have with these ingredients (the title didn't intrude on what I'm seeing either!). Outright abstraction, especially that which focuses on the almost throwaway elements of fleeting chance marks and quick impulsive decisions, can be a courageous statement about what an artist chooses to value. It's a ghostly fragile vagueness that I found rather beautiful in a modest way.

HIGHLY COMMENDED Laguna Jan Munro

I noticed a few works by this artist in the exhibition, which are clearly related in terms of compositional content, techniques and style, and I liked this one the most. It balances the open-endedness of composing formally with purely

abstract marks, colours and shapes with a very disciplined and decisive overall arrangement. I enjoyed this almost 'musical', slightly whimsical collision of lines, scribbles, dashes, and constant reshaping that this little picture has undergone in its journey - and I say 'journey' as I can see this image has been built up in layers, with a constant process of editing and overhauling the overall composition, with its history still visible in the bumps and textures of the surface! In some ways, it seems to be describing something that one cannot really find, which is part of the pleasure here. Ultimately a lively balance of very instinctive approaches steered by a very keen eye.

COMMENDED Italian Mosaic Vase Linda Cavill

This was one piece of a related pair of vessels, presented before a tile that also had a strong connection in terms of the visual language at work. Again, there was lots of lovely ceramic work, but this one stood out due to the way it managed to include abstracted architectural elements not only in the surface design, but also in the way the material was cut and shaped. Though it was a small, delicate form, with a very limited colour range, and a very assertive, practically geometric use of shapes and lines, it still had that sense of the organic, human touch, giving what could be easily be an austere and rigid object into something much more playful and endearing. I especially thought it worked well as a pair with the one next to it!

COMMENDED Homeward Bound Janet King

I thought this image made good use of a basic complementary colour scheme of mainly purples and yellows, which casts

an artificial, subjective mood and light across this landscape. The design, dominated mainly by the sharp edges of the path and horizon is severe and arresting, but nicely broken up and softened somewhat by the variety of mark making techniques used to add texture and pattern. I also liked the subtle use of a few positive and negative shapes that come and go within these more complex areas. Just enough simpler, flatter spaces have been left to contrast with the busier areas, and overall, even though many of the components remind us of the painting's surface, there is still depth implied by the dramatic perspective of the path and distant building. Overall, a fresh and spontaneous looking work, that evokes great space and light, while making the abstract elements inject the landscape with a powerful mood. There is also a playful sense to this work that suggests the artist had fun creating it!

St ALBANS TROPHY

Judged by Karin Friedli former member of SAAS.

WINNER

St Albans Market Bill Dean

It is a busy scene of market day in St Albans on a landscape format. Beautiful muted purples in the background both light and dark complemented with the yellow green greys in the foreground. The value contrasts between the dark and lights are strong making your eye move around the whole painting. Topped off by a striking saturated red coat and little jewels of red throughout to the left of the coat. The mark making is minimal and so effective giving the painting a liveliness and energy, a wonderful feeling of the hustle and bustle of a typical market day in St Albans.



The Edward Bevin Trophy

EDWARD BEVIN DETAILS HIS TROPHY WINNING CHOICES

A mesmerising art show that reached new heights

Shivering trees in a dense forest dramatic mountainscapes, brush strokes that almost invite us to touch and romantic valleys where we long to walk through leaving us mesmerised by the vibrant colours, that can often appear hyperbolic in their blazing glory. Yes all this could be found at the 2023 summer exhibition, generously supported by the Maltings shopping centre, where more than 200 canvases were splendidly displayed before us at Dagnall Street Baptist Church, which the art society has made its 'home' for several years.

The show is a credit to St Albans because it demonstrates to local residents and to many visitors from afar that here is a bunch of people who feel strongly that perhaps the best way they know of expressing themselves is to open a container of paint, pick up a brush and create images of all sorts.

And so, this show reached new heights, the use of oil with 59 on display was slightly more popular than acrylic, with 45. And prices ranged from £50 to a handsome £2,480.

The exhibition could be split up into sectional subjects, as is normal and this year there was an abundance of canvases showing impressionism which coincided with a new trophy, which the Society very graciously asked if I would be happy to

allow my name to appear on it. This came as a great surprise when Stephanie Benbow, the chairman, called me to 'float' the idea. And after I had presented the new trophy to the first winner, *Christine Jones*, I was then presented with an identical trophy for my work spanning nearly 10 years, eight as chairman. I am genuinely flattered and really appreciate the generosity of all members.

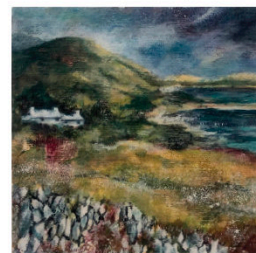
But to get down to this delightful show. I chose the subject of impressionism which I have found the most fascinating aspect of art for more than 200 years. As most of you will know, the style derives from that great impressionist Claude Monet, who produced a canvas entitled 'Impressionism, sunrise soleil levant.' Early critics described it as a mere sketch in colour! Monet became one of a group with other great names – Manet, Pissaro, Sisley and the only female, Berthe Morisot. They tore up the established rules of painting and went on to revolutionise the world of art. There were few details in their paintings, which included a street of blazing

French flags, rickety old steam trains blasting out columns of smoke in the snow and trees, seas and skies which left many onlookers gasping.

● In **Stormy day on The Needles, Isle of Wight.** (above) Christine created a truly dramatic scene of a very familiar landscape. There is a Force 8 wind

blowing producing massive seas and waves. The skies and the rough waters are equally threatening with the sea thundering against The Needles and hammering the rocks. Very little use of vivid colours are necessary, but Christine's canvas invites us to stay on the cliff edge and study it further.

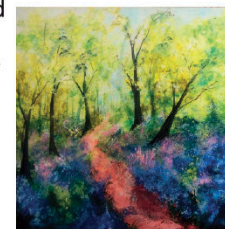
● **Memories of Ireland** *Gina Dunstan*, acrylic (below). Those of you who have visited the Emerald Isle will be very familiar with the scene Gina Dunstan captured in acrylic. It depicts two lonely and tranquil cottages, with their white



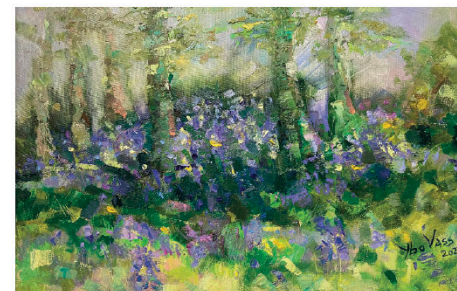
walls and roofs tilted towards the mighty Atlantic Ocean. There is a crumbling rocky wall in the foreground and soft gentle slopes. The colours used for these are by no means powerful, simply

necessary and, in any case, would spoil the scene. This painting would grace the walls of any house. I thought this was a delightful exhibit. And as I stepped away, I went back and studied it again.

● **Follow the Path** *Susan Chester* acrylic (below). In direct contrast, here we have an exhibit which is a masterclass in the use of powerful colours used in a dense forest with a pathway zig-zagging its way through the centre of the canvas. She lets loose on a fistful of colours: phthalo blue, deep violet, ceruleum blue, deep



turquoise, cobalt and cadmium red to name just a few. The result is breathtaking and the onlooker quickly realises that he/she has been drawn into the subject.

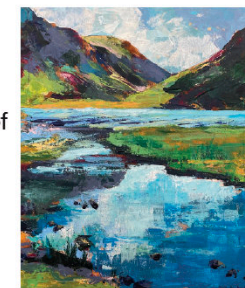


● An oil painting of **Bluebells in Winchfield Woods** (above) close to the Highfield estate, St Albans, is compiled with loose brush strokes and delicate colours by Ybo Vass, a newcomer to the society, and I have little doubt that we will be seeing more of her work in the future.

● In direct contrast I was impressed with *Vivien Bailey's* portrait (there were several portraits in the show by different artists) of a young girl. **A challenging glance** painted in oil (left). The actual glance was modest and oblique which draws

one's eyes close to the canvas. A couple of brush strokes are all that is needed on the young girl's thick lips while the eyelashes and the definition in the dark, slightly curly hair are carefully crafted.

● Another canvas which drew me back to study it several times was *Stephanie Benbow's Mountain Peace* in acrylic (right). The contrasting tones of emerald, deep violet, cerulean blue, cobalt, shades of green and cadmium red produce an idyllic work – a real gem.



EVENTS

Harpenden Art Club Annual Exhibition 2023

FREE ENTRY

HARPENDEN ART CLUB
2023 EXHIBITION

27TH - 29TH OCTOBER
Over 250 original artworks on display

HARPENDEN TRUST HALL
Opposite the Plough & Harrow, Southdown Road

Friday 27th October, 10AM - 5PM
Saturday 28th October, 10AM - 5PM
Sunday 29th October 10AM - 4PM

✉ info.hac2018@gmail.com 📷 harpendenartclub

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#HERTSOPENSTUDIOS SEPTEMBER 9TH - OCTOBER 1ST
FREE ENTRY TO ARTISTS STUDIOS, EVENTS AND EXHIBITIONS ACROSS HERTFORDSHIRE

MEMBERS FORUM



Painting the screens

It's amazing what can be achieved by a willing bunch of volunteers! There was an opportunity to hire the Church Hall for another two days and paint the exhibition screens in situ before they got stored away. Enter The Screen Dream Team Clive Patterson, Chris Baker, Clive Dolphin, Linda Cavill, Bridget Tompkins, Eric Littledike, Ray Copeland, Susie Ross, Jan Munro. Cakes supplied by Sue Bergquist! The Screens are now a wonderful neutral grey, all spic and span and stored in The Maltings ready for next year's exhibition. A mammoth task, done in two days by a great team.

• On behalf of all members of the Society, I would like to offer grateful thanks to Jan, Clive and the team for their work above and beyond with the repainting of the screens.

Steph Benbow (SAAS Chair)

Watercolour classes with Mitzie Green

Thursdays 10 – 12am, Gadebridge
Community Centre, Hemel Hempstead HP1 3LG

Fridays 10.30–12.30 Redbourn
Village Hall, AL3 7LW

from 28/29 September 2023

mitzie.artist@gmail.com 01442 862978
www.mitziegreen.co.uk

We are pleased to welcome the following new members

Donna Borg	St Albans
Gabriela Moad	St Albans
Natalia Millman	Bricket Wood
Melanie Harvey	Eaton Bray
Siân Denton	Harpenden
Memona Hulf	St Albans
Christine Stephens	St Albans
Katie Telkman	St Albans
Mark Allen	St Albans
Julie Barnes	St Albans
Ilse Clark	St Albans
Laura Murgia	St Albans
Sally Cole	St Albans
Rebekah Harper-Doyle	St Albans
Margaret Dolamore	Kings Langley
Frances Bush	Markyate
Dawn Elliott	St Albans
Alison Imren	Bushey
Edit Bori	St Albans
Faith Lucas	St Albans
Andrew Lucas	St Albans
Peter Hawkins	Fairfield
Valerie Scott	St Albans
Shirley Ascher	St Albans
Margaret Imren	Caddington
Barbara Grosvenor	Wh'thampstead

Discounts for SAAS Members!

SAAS members can claim a 10% discount at Artscape and Ludlow Watercolours. Details as follows:

Artscape Art Supplies

32 Coldharbour Lane, Harpenden AL5 4UN
01582 712807 Website: Artscape.uk.com

A J Ludlow (Professional watercolour makers based in Pembroke Dock, Wales)
01646 687687 Website: Ajludlow.co.uk

SAAS Members can use code 5OIBCL1L4NCQ, to receive 10% discount when purchasing on A J Ludlow Colours online shop, <http://www.ajludlow.co.uk>. The discount will also apply if SAAS members are in the store in Llanreath, Pembroke Dock.

WORKSHOP REVIEW

The unpredictability of working with Alcohol inks

Tutor Kim Rasit

Sally Griffiths, reviews a lively workshop

The final workshop this year was led by the experienced artist Kim Rasit, which certainly lived up to the title. For the full group of keen attendees, this was a completely new experience with all materials needed for the course provided.

Kim started by demonstrating how the inks moved, showing their unpredictability and vibrancy of colour. She continued throughout the workshop to provide knowledge of the tools used, explore techniques for the



movement of the inks and varying ways of working with the inks to create a vibrant picture. Participants achieved exciting and fabulous results.

Everyone had a great day commenting on how much they enjoyed themselves and praising Kim for, 'the wonderful way she delivered a superb, new exciting workshop', which was one of Lynne's aims and the final display of paintings was really good. Definitely another one for the future.

Summary of the changeover to online/electronic membership and workshop booking arrangements for 2023/24

The following provides information about how membership renewal and workshop booking arrangements will be managed for 2023/24. The processes outlined involve using online (computer based) processes which the committee realise rely on members using and/or having access to a smart phone, laptop, iPad or tablet. Please do not worry if you do not have access to, or do not know how to use these technologies. Alongside all of the new processes, there is information for members who are unable to access online technology or who need support to use online technology. Be assured no one will need to buy a new computer or phone to be able to be part of the Society activities. If any member wants to discuss online technology or to request support, then please ring Steph Benbow (Chair) on 07738 762820, so that support can be organised.

The Bulletin (formerly known as 'Newsletter')

A *Bulletin* will be published by Vivien Bailey approximately each month and sent out to all members by email. The *Bulletin* will contain information about upcoming workshops, reminders about life drawing sessions and any other information that might be of interest to members. Members are able to share information such as about exhibitions or other art related activities via the bulletin.

Members will be provided with a dedicated email address to send information for the *Bulletin* to Vivien once this has been set up – watch for details in the next bulletin. Members who do not have access to email, are asked to contact Steph Benbow on 07738 762820 so that alternative arrangements can be made.

Membership Renewal

Membership renewal is due for 1st October 2023. Where possible, membership renewal for 2023/24 will be done online and using bank transfer because it is a more efficient method of administration and can be done free of charge. Online payments also provide a clear record of the transfer of membership fees to the Society for our accountants.

Membership renewal can be done on the SAAS website www.stalbans-artsociety.org.uk where members will find instructions for payment of membership fees. Members are discouraged from using cheques for Society membership because they will attract an administration surcharge of between £1 - £6*. Cheques are also now more difficult to manage by our committee volunteers.

New Members (joining since 1st April 2023)

New members who joined St Albans Art Society from 1st April 2023, do NOT have to renew their membership for 2023/24 and will automatically remain members. The first renewal of membership will become due on 1st October 2024.

Anyone who needs support with a new membership or who does not have access to a computer/tablet, please contact Jane Hollins on 01727 843314 or membership.saas@gmail.com

Membership Cards

Membership Cards will not be distributed this year because the Society's programme for 2023/24 is being published as a pull out guide in this edition of PRISM and the programme is also available on the Society's website. Members who

cannot access the website, or do not wish to use the website, need to ensure that the copy of the pull out programme published in this edition of PRISM is kept safe for reference throughout 2023/24. Reminders and updates will be in the regular bulletin.

Workshops - for members only (not available to Associate Members)

Workshops organised by SAAS have to be booked and paid for by members in advance of the event. All members will be aware of the workshops that have been organised as a result of receiving a hard copy of the activities programme in this edition of PRISM. The Programme of workshops is also published on the SAAS website www.stalbans-artsociety.org.uk The Bulletin will be used to remind members of upcoming workshops throughout the year. The workshop reminder will provide details of materials that are included or required for the workshop, plus details of timings and confirmation of location. Booking will open approximately six weeks before the date of each workshop.

Booking a workshop

Information about booking workshops is described here but will also be on the SAAS website www.stalbans-artsociety.org.uk To book a workshop, members need to apply for a place using the online application. This will go automatically to our workshop organiser, Sue Bergquist. Details about how payment* can be made will be found on the same web page. An application for a place and paid fee are required before a member can secure a place on a workshop. A place on a workshop will be

confirmed by email to the applicant. Once all places are filled, then a waiting list will be created and Sue will email members on the waiting list in application order, to offer a place. Members can use saas.workshops@outlook.com to contact Sue.

* Members are discouraged from using cheques for workshop booking because they will attract an administration surcharge charge of between £1-£6 to reflect the fees charged by the bank plus postage, and cheques are now more difficult to manage by our committee.

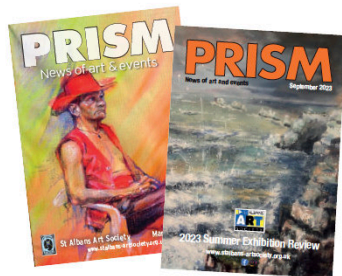
Please do not worry if you are a member who does not have access to online technology, as support is available to ensure that all members have access to Society activities in which they want to be involved. Anyone needing support with booking a workshop or who does not have access to online technology/banking, please contact Sue Bergquist on 07907 016541

If a member has a query about payments, bank surcharges or anything relating to Society finance, please contact Jim Morgan using saas.treasurer@outlook.com

Final request: Members are asked to please be patient with Committee Members as we work together to implement systems that should make the operation of the Society easier and more efficient for everyone. Please do contact one of the committee members named above if there are any queries or concerns related to the Society's proposed changes. Thank you to everyone in anticipation of your continued support and looking forward to an exciting year of arty activities!

The Last Word..!

Sadly this issue is my last as editor of PRISM. I have edited every edition since March 2015 until now September 2023. However, a monthly online *Bulletin* will continue as Vivien Bailey has taken on this role.



March 2015 to September 2023

In the beginning...

My whole career was in magazine publishing. In the late 1960s I went to art college in Watford to get my Diploma in Graphic Design. It was a comprehensive course and I studied everything from advertising, publishing, packaging, drawing and photography. By chance, my first job after leaving college was on a brand new children's magazine, Look-in, published by ITV publications. The art editor was superb and he gave me an excellent grounding in the world of magazines and so began my long career in



This frame, taken from a Look-in picture strip 'On the Buses', shows the artist having some fun with the adverts on the side of the bus!



With Joanna Lumley and a Look-in journalist on the set of the TV series Sapphire & Steel.

publishing. In time I became the Art Editor of Look-in. This was an exciting time and I enjoyed researching, meeting and commissioning artists for the picture strip illustrations. I was also involved in photoshoots with some TV celebs of the time, such as Joanna Lumley who was starring in Sapphire & Steel. In time, I decided I needed a new challenge and so left my salaried job and turned freelance. I was fortunate to work on many national magazines as a design 'temp'.

PRISM

My predecessor, Clive Patterson, redesigned and retitled the SAAS quarterly magazine PRISM and, when I retired from work, I offered to help Clive. When he stepped down in 2015, I jumped at the chance to take on the Editorship.

Modern online printing methods have made it possible to have the whole issue in full colour.

Now we are moving on again and social media and online newsletters have become the norm for accessing up to the minute, immediate information.

Thank you...

It is a sad day for me as I have thoroughly enjoyed my time as editor.

My thanks go to all the members, who have made contributions of articles and photos. And in particular those behind the scenes, who have helped me produce every issue. They are unsung heroes. These include: the envelope stuffers Anna Gladstone and Jill Bridges, proof reader Pam Bevin, address label maker Janet Blackham and Edward Bevin who, as associate editor, has unceasingly written his excellent exhibition reviews.

Janet King, Editor