

A p r i l 2 0 2 2

No 392

Art News



**A Bear by
Brian Kazer
1948 -2022**

Berkhamsted Art Society

A Note from the **Temporary Assistant Editor**. While Tracy takes a Sabbatical welcome to my first edition of **ArtNews**, the official newsletter of **Berkhamsted Art Society**. We are pleased that twenty one new members have joined this year giving them access to our packed programme of events! and the Spring Exhibition/Sale. Note the Exhibition dates of Friday 20th and Saturday 21st May with the short-format exhibition, an extra range of items accepted and the number of folio submissions increased. We are hoping to again collaborate with Swing Gate School and encouraging children's interactive art-based activities.

Ian Jones BAS Treasurer

Coffee Mornings

At last we are meeting in the "flesh" and additional bonus it was outside. Our new member Rachael joined us and we are hoping for even more new faces at the next meeting. Any friends who are interested in joining are welcome to come along. Fingers crossed for sunshine and more Al Fresco coffee

Hope to see you all soon Catherine and Ian



Zoom Demos

George Winter Charcoal Drawing 9/11/21



This Zoom talk gave us the opportunity to investigate basic ways of using charcoal as well as try some less orthodox methods. George started by using willow charcoal and demonstrated the range of hard-edged marks which can be achieved by using the edges of a willow stick as well as the soft textures which can be made by smudging.

The first task George gave group members was to make a drawing of a mug using a b/w photograph. This drawing was on cartridge paper and used an eraser and small knife to cut back to the white of the paper where the light caught the glazed edge of the rim and handle. The next exercise was using heavy weight w/col or khadi paper and this allowed for more pressure to be used, George advised spray fixing particular elements of the drawing so that they could be drawn over to give very strong tone. The 'colour challenge' followed- a chance to try and link colour to tone by drawing some coloured squares using only charcoal. The bright yellow was particularly deceptive, a strong colour but with little tone. George then demonstrated how charcoal responds on damp paper; an image of a bird was drawn on wet and on dry paper, giving very different outcomes.

The image made on wet paper had an interesting fractured, almost etched quality as the texture of the paper support had been disturbed by the water. The last part of the session was made up of drawing from two

beautiful images by the Czech photographer Josef Sudek. The first one was an interior with deep shadows and reflections and the second one a meditative misty view through a coppice. The first image required strong purposeful mark making and the other image gave the chance to explore the subtlety of the medium. In this couple of hours George led the group through a range of mark making experiences with charcoal, his enthusiasm for the medium was very evident and he was generous in responding to questions.

One of the questions related to the remarkable ability of charcoal dust to spread everywhere, but there is apparently no secret trick for dealing with this, as George replied 'That's just part of using this frustrating and also liberating medium'. The many thanks to George at the end of the talk showed that participants had enjoyed their evening of exploring charcoal techniques.

Susan Cooke



Zoom Demos

Peter Keegan Still Life in Oils. 18/01/2022



This lively and informative demo by Peter Keegan offered techniques and advice for working successfully with oil paint. Peter created a small, simple still life to demonstrate ways of drawing a composition and making a colour sketch; the techniques can also be used for acrylics. Peter used British made Michael Harding oil paints and Rosemary & Co. nylon flat bristle brushes in sizes 2 -10, the thinner used was Zest, a non-toxic solvent and the support was a 22cms square piece of ply wood, which had been primed with non- absorbent acrylic primer. Peter recommended using only 4 colours plus white in a painting; for this image of some winter garlic bulbs in a small bowl, he chose yellow ochre, alizarin crimson, burnt sienna, and ultramarine blue. The bowl was strongly lit from one side so that there was a good range of tonal values; the highlights and shadows could then be used to add a sense of 3 dimensionality to the finished painting. Peter started the composition and drawing of the garlic by using a filbert brush to put a pale wash of transparent red oxide (burnt sienna) and a little solvent all over the board, while it remained wet it was cut back with kitchen roll to leave a surface that had no excess paint or

grease. Peter then drew with a no 2 brush and burnt sienna dividing the board into quarters. This grid was then used to identify where the largest element of the composition crossed it and small marks were made. The composition was then mapped out by using short straight lines to link the points. This monochromatic sketch was very quickly made, Peter then added shadows to make a tonal sketch. Peter considers that starting a drawing this way is a better way to understand the composition than doing a loose drawing.



Once this sketch was in place, Peter moved from his photograph which was marked with the grid to the digital image. Before he started to add colour, Peter cleaned his palette, then with a no 10 flat mixed a basic colour which he could use as the basis for other mixtures. He used short directional strokes, overlapping the colours slightly. Once Peter had identified a colour, he used it wherever it occurred in the image to give a coherent feel to the final painting. Peter cautioned about the overuse of white, emphasised that every stroke counts and that each brush stroke should be done with conviction and be evident. He paid great attention to the subtlety in shadows and highlights and

Zoom Demos

LPeter Keegan Contd

.....ground was showing through .Among Peter's general advice was the tip to work outwards from the main element, the 'inside out method', remember that any photograph is only a reference not a dictator - what you feel about how colours work with each other is more important, be scrupulous about brush hygiene, avoid the use of mediums if possible as they compromise the

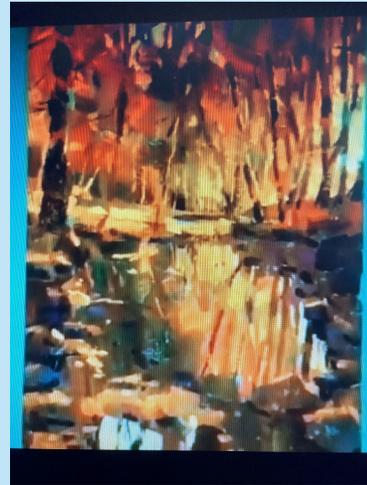
paint, be true to the idea that you want to convey and don't start with any notion of making a 'good' painting. Trust the technique and remember that different viewers respond to different aspects of a painting, - subject, brushwork and colour. **Susan Cooke**

Hashim Akib Trees in Acrylic 22/3/2022



Hashim Akib gave BAS a Zoom demonstration of how his acrylic paint technique can be used to depict tree scenes; something very fitting for us here on the edge of the Chilterns. He started by recommending materials, Hashim uses Amsterdam paints and Loxley stretched canvases, he advised using Artist quality paint for light colours, but Student quality for dark shades. He always uses the paint straight from the tube and has all the colours to be used out on a large palette, he never adds water to acrylics. His brushes were Daler- Rowney flats size 2ins and 3 ins. Using a photo as reference, Hashim started the painting with a solid ground in phthalo green and white, then without any initial drawing, he made directional marks with a wet brush using the dominant colours in the scene. By altering the direction of the marks as he went, Hashim made a

jigsaw of colour across the canvas. There was no multilayering - just a patchwork of colour with some windows on to the base ground. Hashim chooses not to feather or blend the colour on the canvas and does not use small brush strokes. He uses buff titanium as a way to initially introduce light and give a hinted the outline of the tree trunks with lighter paint; he advised against making all the lights the same tint. Hashim stressed that trees were not blobs and warned against the temptation of 'blobism'



In the two-hour session Hassim created two tree scenes, the second one was started in the reverse way using the same techniques but with the light colours first and then the darks. This session was full of energy as Hashim painted with great speed and at the end of the demo was generous with advice and answers to questions. He said he considers that painting with strong colour carries more emotion than careful drawing and this shows when exhibiting in a gallery. Make sure you guide the viewer into the image, don't start with the idea of making a 'good' painting, start with a strong idea. Make all your marks with conviction and don't be embarrassed by brush marks showing. Remember when painting natural scenes that nature is uncontrived, so don't fuss. The final advice was to avoid scrimping on materials as you are creating a luxury product. Hashim gave us a very enjoyable and lively talk

Susan Cooke

<https://www.youtube.com/watch?v=ef-Fwqqpg6E>.

Coming Up Dates for Your Diary

Events at a Glance

Monday 4th April	Life Drawing Evening	Court House
Fri 8th April	Beetle Drive (Rescheduled to the Autumn)	Court House
Fri 20th /Sat 21st May	BAS Spring Exhibition and Sale	Civic Centre
Sat 7th May	9am-1pm Life Drawing Morning Hastoe (£15 each)	Hastoe Village Hall
Mon 9th May	Summer Drawing evenings	Pixie Mere
Mon 16th May	Summer Drawing evenings	Great Gaddesden
Mon 25th May	Summer Drawing evenings	Albury
Mon 31st May	Summer Drawing evenings	Gadesbridge
Every Monday in June	Summer Drawing evenings - Celebrating 800 years St Peters Church	St Peters Church
Sat/Sun 25/26 June	Art Exhibition Celebrating 800 years St Peters Church	St Peters Church
Sat Sun 2/3 July	BAS/ Open Door/ Pottery Guild - Clay Build of St Peters Church	St Peters Church

Spring Exhibition

This is our first Spring exhibition at the Civic Centre since this time in 2019. Can you believe it three years ago. Following on from the success of the Winter exhibition in November last year let's make it just as good! This year's exhibition along side the usual Framed and Unframed works of art, Ceramics and cards will include a wider range of artist-designed small items, such as bookmarks, gift tags, coasters and tea towels featuring the original designs. **Labelling and using the same description on the entry form for these items is important.** Last year we had over 30 artists taking part with over 200 works of Art. With our new members we are looking to improve on this number. As with the last exhibition there are three things, which will help make the exhibition a success: *** **Publicity, Publicity and Publicity!** *** To that end, please make sure that you: - let all your friends and family know about it – tell them, email them, text them etc...; - put flyers up in your windows and car rear passenger windows; - distribute flyers in local places you know, such as cafés and coffee shops; - post on social media if you can, sharing our Facebook Event and Posts on your own Timeline, Public Page and/or Local Groups you belong to and/or reposting our Instagram Posts. We aren't on Twitter yet, but it's only a matter of time...!

Any help with the above will be most welcome

Submission Forms and Requests to Assists will be emailed out the first week of April

We Need You !!!! Can You Help?

We still do need help in the following areas, so if you can help in any way (**not necessarily as a committee member**), then please do get in touch! You will be shown what to do and assist you all the way. The more people who help, the more we can do please contact berkhamstedartsociety@gmail.com

Assistant ArtNews Editor we need someone familiar with a publishing software package The Art News is produced quarterly so there will be three more to plan this year. Most articles are provided by members and once the template is set completing the Newsletter should reasonably straight forward.

Programme Secretary Organising speakers for our 5 or 6 winter evening sessions. We have lists and a company that supplies speakers and demonstrators, as well as recommendations from the committee and members, so not too onerous a role! (4-5 hours per year)

General Committee members, including Vice Chair For wisdom and support. There are only 8 meetings pr year lasting a maximum of 2 hours. (16+ hours per year)

Poster Design Do you have Graphic Design or other skills to design an eye-catching poster or flyer to advertise our exhibitions? (5 hours per year)

Publicity Can you help us by organising our publicity activities and producing publicity material, generally and on social media, to help us get noticed? (1-2 hours per month, ad hoc)

Please teply to Berkhamstedartsociety@hotmail.com

Welcome (Back) to our New Members This Year... Welcome to the following members, who have joined us since the last newsletter.

Sally Basset

Debbie Crook,

Doreen Williams,

Katie Jones,

Corinne Little,

Nigel Brigden,

Gillian Masters,

Emma MacDonald,

Louise Bracebridge

Mitzie Green

Jean Houston

Helen Dowley

Helen Downeyl al am a Berkhamsted artist who creates original acrylic and watercolour paintings, as well as prints, greetings cards, gift wrap and homewares.

My bright, uplifting artworks and designs are guaranteed to bring colour and positivity to your home and surroundings.

I love to draw anything that catches my eye or sparks my creativity and my main subjects are everyday objects and still lifes, shop fronts, buildings and house portraits

'Katie Jones

I-run **The Canvas Crew**- offering art workshops and clubs for adults and children. I was particularly busy last year, putting on regular Zoom workshops and two weekly Zoom clubs, as well as online art parties and corporate teambuilding their communications manager, and still design their exhibition posters.

- i'm very involved with **Open Door** community and art space – a highlight being organising an online exhibition during lockdown, which turned into a real-life exhibition when everything started to reopen.

- I love art and have a garden studio, where I've been focusing mostly on abstracts recently. I also create landscapes and still lifes in acrylics and mixed media, and am currently dabbling in figurative art.

- Before leaving my office job to concentrate on my art practice and business, I worked at the BBC and Parkinson's UK in editorial, creative and strategic roles.

I hope that's enough info for now. Looking forward to becoming a fully fledged member and member and meeting everyone!

Gill Masters I have recently moved back to the area after living in France for 18 years. There, I ran art holidays and regular 'Arty Farty' Workshops.

I opened my studio here on the farm in September this year and run weekly 'Arty Farty' sessions and invite other Artists to come along and run Arty Farty Workshops.

Doreen Williams I attended classes at the Glasgow school of Art and my paintings are inspired by the beautiful Scottish countryside particularly Pembrokeshire. My style is oil and acrylic painting on canvas and now successfully exhibiting in galleries throughout the UK. Having travelled widely in Tuscany Andalusia France and South Africa my works reflect the beauty of these locations. I am married with two children and I am now living to Aston Clinton

Corinne Little My interest in Art is that I paint watercolours mainly landscapes flowers, buildings and seascapes, I also enjoy mixed media and collage. I have been painting for about 10 years and I am self taught . I am currently recovering from Chemotherapy treatment and looking forward to participating in activities soon

Your Committee

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Treasurer & Website, Assistant ArtNews Editor	Ian Jones	01442 876034
Secretary	Bernadette Duffy	01442 864373
ArtNews Editor , Facebook Admin.	Tracy Dudley	on a 6 month Sabbatical
Membership Secretary	Mary Andrews	
Committee Member	Catherine Archer	07711699411
Committee Member	Jenny Habib	0144208730298