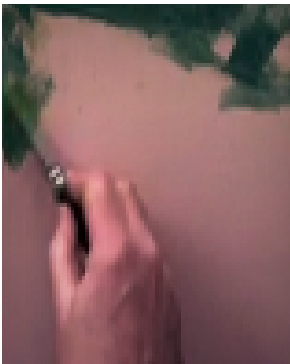


# ArtNews

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March 2024 — No. 399

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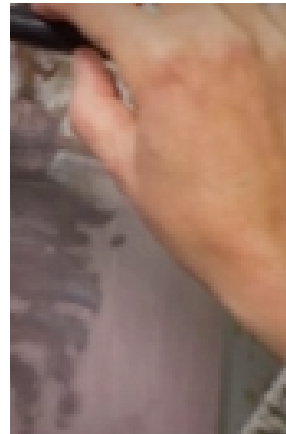


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# Mark Warner

## Woodland Scene Demo in acrylics.

order to understand the landscape. He also used the technique of drawing small (A6) paint sketches of individual elements of the scene and assembling them on a board before starting. He found this helped him to identify the shapes of all the negative spaces in the landscape. He recommended making a variety of different size sketches if possible.

For this image, Mark used MDF board, which had been primed with PVA to make it water resistant then had 3 coats of a coloured (Raw Sienna plus Titanium White) gesso ground to give some warmth to the image. Mark uses Winsor & Newton Professional Acrylic, Liquitex and Golden heavy bodied acrylic paint. He favours synthetic Pro Arte acrylic brushes and generally uses a flat size 18 brush and an acrylic rigger.

He sometimes uses a Conte crayon to add graphic details as he finishes a painting. Mark strongly recommended making two or more images of the same subject at the same time, he said that moving between the paintings helps an understanding of the different shapes and elements in an image.

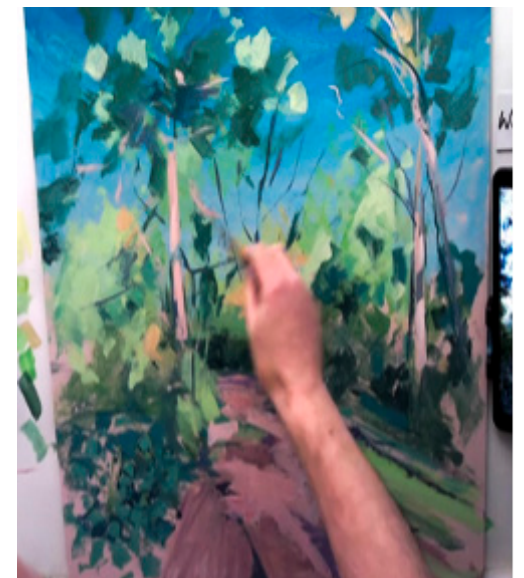
Mark started his demonstration by showing us round his studio in Ellesmere, which was full of work in preparation for an upcoming exhibition of work and he invited us to visit his website at <https://www.brushmark.co.uk> where his work, classes and painting holidays are listed.

Mark made a point of showing us the preliminary pencil sketches that he makes before starting a painting. He likes to sketch using water soluble sketching pencil on a fully opened ring bound Seawhite watercolour travel journal, this means he then has the information he needs if he wants to make a panoramic painting.

Mark emphasised the importance of making several of these sketches in

Mark started this image by constructing the underpainting, Cerulean Blue and Titanium white for the sky, graduating the depth of colour as he moved down the board. He likes to use the side of the brush and make small marks so that the painting has a sense of movement. Using a palette consisting of Hookers Green, Leaf Green, Cadmium Red light, Magenta, Chromium Oxide, Prussian Blue, Lemon yellow, Naples Yellow and Titanium White, Mark moved all around the painting, working in layers of thin paint and making sure that each colour mix was painted wherever it appeared, while remembering that 'Symmetry is the Devil's curse'!

He tended to roll the flat brush and drag the rigger to make broken lines, holding the brushes by the handle rather than using a pen hold on the ferrule. This made for an interesting and unfussy surface. As he finished the painting, he used a small palette knife and made a few impasto marks to offer interest. The painting was completed by putting slight lines of the Cerulean Blue, used for the sky, in the foreground



so that all parts of the image felt fully integrated.

Mark generously gave an opportunity for questions at the end of the talk.

by Susan Cooke

# Community Bios

## Mike Barber

I am retired from work and although I now live in Aylesbury, I am a former Berkhamsted resident. As an amateur artist I am mainly self-taught but I also attend weekly art workshops at The Queens Park Arts Centre in Aylesbury. I have been involved in one particular group for over 10 years. So to a certain extent I've received tuition from our resident tutor.

I enjoy painting and drawing using acrylics, pastels, charcoal, watercolour and mixed media, and enjoy working on diverse subjects/themes. Our Art workshop also arranges trips for plein air sketching.

Over the last 5 to 6 years, I have joined the London Urban Sketchers group for many of the monthly sketchcrawls.

I am looking forward to being able to display my work more through exhibitions. I also would like to work more from life, rather than from photos.

## Claire Bentall

I have 2 years experience of learning art — mainly watercolour and acrylics.

## Clare D'Arcy

I was a member about 5 years ago but when the year ended there was only an option to pay by cheque and I needed to pay electronically which wasn't an option, so I let my membership lapse.

I will be mainly interested in Life Drawing and pottery throwing, but very interested if you have anything at all to do with illustration. I am a digital artist commercially (retouching—combining CG and photographic origination

in multi-part comps for billboards and press) and currently building a portfolio of illustration work, largely for children's picture books.

## Elizabeth Stimpson

Trained at Sheffield College of Art  
Taught Oils, Watercolour and Pastel  
Painting in Adult Education

Ran an Art Group at a Local  
Village Hall

Designed and Produced Well  
Dressing Pictures

## Lesley Crews

After retiring I did a two-year Art foundation course and became interested in Ceramics, especially 3-dimensional work and working with metal copper and steel.

## Nick Bessant

I started painting when I retired 5 years ago. I attended an art class in Charteridge each week. I originally started in order to paint landscapes, but seem to be better at wildlife!

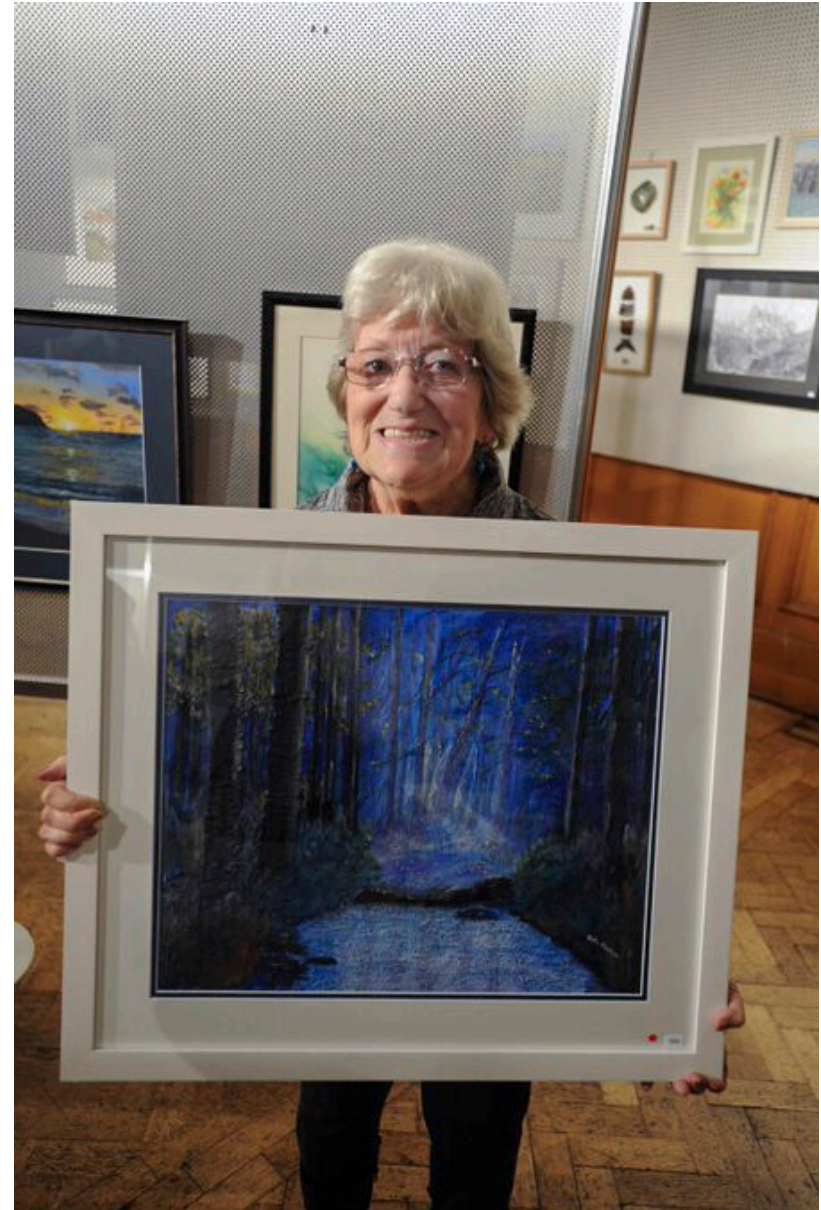
I attended the Berkhamsted Art Show in October ????  
I was very impressed by the work on show. I hope to get advice about how to improve, show and sell some of my from your members.



# Remembering Sheila

A picture of her beautiful smile (and picture) at one of the exhibitions. I shall miss her. I met her at an art class at JFK school 50 years ago. The tutor was getting the class to do surrealist paintings. Her's was magical! It was an image of Table Mountain in Africa with a white cloth on the top instead of snow. And, if I remember rightly, an elephant enjoying a cup of tea. Typical of Sheila's fun.

*David Satchel*





# Remembering Sheila

Our lovely member Sheila Pumfrett passed away in the early hours of 26th January. Sheila was a long-time member of the Society and until recently a regular at all our coffee mornings. She participated in our Winter and Spring exhibitions and also attended the Summer Drawing evenings. Her smile and sense of humour will be sadly missed.

*Ian Jones*



Sheila has been a great friend and painting partner for twenty years.

She was full of life, and we had such fun on our painting holidays and escapades,

Sheila was a great navigator and, yes, we did go round some roundabouts twice!!!

Such a sense of adventure, sheila thrived on meeting all the artists and friends we made who will not forget her humour and genuine thirst for knowledge.

Her love of the art society, exhibitions, and its members meant so much to her and kept her going,

We studied under Jan Munro for

approximately eight years, and she always got us laughing.

I still remember us sailing (with an expert) in lovely old wooden boats on the broads and rivers. She embraced all of this, even rowing with a huge oar each when there was no wind!!!

Fond memories.

When finally stuck a gentleman rowed a cup of tea across the river to us, and there we chatted. She loved it.

We will not forget her

*Wendy*



"Best Zoom Speaker 2021"



# Trying to paint in far-away countries

Like many artists I had always had an urge to travel and see the world, bringing my paints with me. As I wanted to go to unexplored places, a friend devised a light portable device where I could make a frame of different sizes with long sticks which I could put together with nuts and bolts and make different sized frames and then pin on different sized canvases with drawing pins. The device when taken apart was light and easy to carry in a bag over my shoulder with all my paints and brushes.

I also found that it was important to research the customs of the places where I travelled so as not to offend the people there.

As I visited different countries I noticed something interesting. Even in fairly remote places there were photographers, who were hated by the people, who covered their faces when the cameras started clicking.

But when I took out my paints the local people came out to see what I was doing. They were often artists themselves, and they watched as the painting progressed and invited me to their celebrations. They hated the easy click click of the cameras, but



sympathised as they saw me working hard, just as they did, to produce art. In some places I saw people living in great poverty, and so, when I had a successful exhibition of my work, I always donated a portion of the money to help them.

However there are unexpected hazards when you are painting in faraway countries; I had pictured myself painting in the wild mountains in peaceful isolation, far away from the urban crowds, and when I arrived in Leh, capital town of Ladakh, I set up my portable easel and laid out my paints, and started to paint the landscape, feeling very privileged to be here in the wild with the vast mountains in front of me.

Suddenly I was surrounded by tiny ragged children, at least a dozen of them, none of them older than 4 or 5. They dabbled their tiny fingers in my paints and painted anything in sight; the back of my canvas, the front of it, my palette, and themselves; uttering squeals of pleasure.

It seemed cruel to spoil their fun, but I gave up the idea of painting in the wild, folded up my equipment and fled to my guesthouse, climbed up to the roof and did a painting there.

In future I decided to paint in the safety of the courtyard of the various monasteries I visited, and one day when I was painting in the Lamayuru

monastery courtyard and wanted to give an idea of its scale, I persuaded a little monk to sit in front of the Tibetan World wheel mural on the wall to give an idea of its dimensions. Then I had to take a break, and go to lunch in the tiny cafe below,

So I asked a young teen-aged monk who had been watching me paint, and who spoke a little English, if he would guard my painting and equipment when I left. He nodded seriously and looked very pleased and important. "I be responsible." he said proudly.

So with an easy mind I made my way down the mountain to the little cafe below.

When I returned to my half finished painting it had changed. The face of the little monk I had painted had gone and a crude cartoon face had been painted over it instead.

My 'responsible' monk was nowhere to be seen.

*Brigid Marlin*



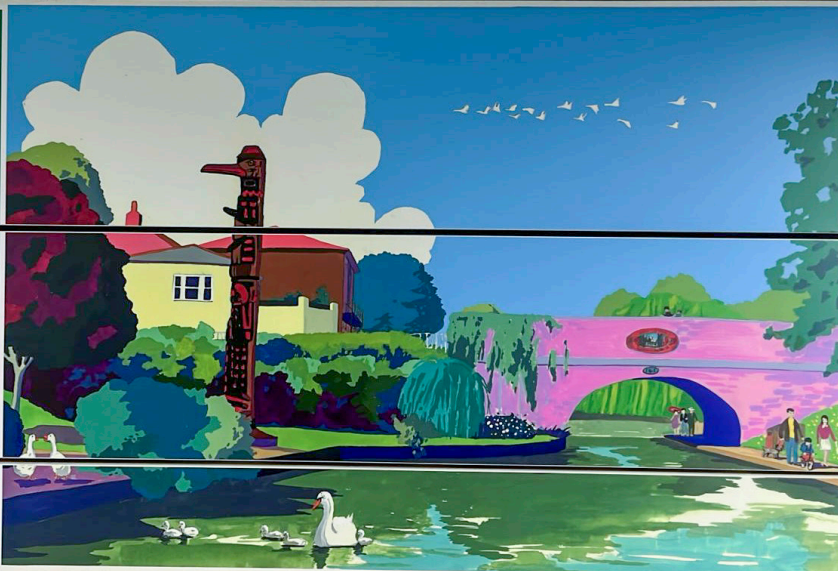
# Art Under Ground

## Grand Union Canal and Totem Pole

Dating from 1798, the Berkhamsted section of The Grand Union Canal (previously The Grand Junction Canal) carried coal, timber and other bulk cargo linking the Midlands and London. Francis Egerton, Duke of Bridgewater, father of the inland waterway system, lived at nearby Ashridge.

The national monument to the canal system, which now stands in the middle of the Ashridge National Trust parkland, was built in his memory.

The Totem Pole at the edge of the canal was a gift in 1970 from the Kwakwilt tribe in British Columbia, Canada, and was carved from red cedar by Henry Hunt, the tribe's artist in residence. It stands on the site of Alsford's Timber yard and wharf, who imported much of their timber from British Columbia.



Mary Casserley

## The REX Cinema

The glorious Art Deco REX Cinema stands on the site of an Elizabethan manor house Egerton House, where J.M. Barrie conceived his idea for Peter Pan, based on the Llewellyn Davies children who lived there and to whom Barrie was guardian after the deaths of their parents.

The REX was designed by David Nye and opened in 1938 but closed in 1988. After years of neglect and threat of demolition, a team, led by James Hannaway, worked tirelessly to restore the cinema to its former glory. The REX re-opened in December 2004 in its restored form with 1938 art-deco proscenium.

[www.therexberkhamsted.com](http://www.therexberkhamsted.com)



Mary Casserley

## Berkhamsted Castle

Berkhamsted Castle is regarded as one of England's finest motte and bailey castles. Construction started in December 1066, immediately after the surrender of the English nobles to William the Conqueror at Berkhamsted. Home to Edward the Black Prince between 1337 and 1376, it was the administrative centre of the Duchy of Cornwall.

It remains a Royal Castle owned by the Prince of Wales in right of the Duchy.

The last royal resident, Cecily Neville, Duchess of York (mother of Kings Edward IV and Richard III) lived here from 1489 to 1495, after which the castle fell into disrepair.



Mary Casserley



**The Town Hall**  
Edward III's reign saw the building of the present town hall which replaced the 15th-century building. The building was designed by the architect John Wastell and is a fine example of the Perpendicular style.

## St Peters Church

Consecrated in 1222, St. Peter's Church is one of the largest churches in Hertfordshire and was once able to seat 1,000 people. The tower was raised to 26m tall (85 feet) in 1544, and after years of neglect major restoration work was carried out in 1820 by Jeffrey Wyattville, architect of Ashridge House. Further restoration in 1870 added flint flushwork to cover the exterior.

One of its most striking monuments is the medieval chest tomb in the Lady Chapel depicting the recumbent figures of Henry of Berkhamsted (Constable of Berkhamsted Castle in the Black Prince's time) and his wife.

In 2013 The Friends of St Peter's was founded to restore the overgrown Rectory Lane Cemetery. Funding was secured for a 3-year programme to transform the cemetery into a beautiful community space.

[www.stpetersberkhamsted.org.uk](http://www.stpetersberkhamsted.org.uk)  
[www.rectorylanecemetery.org.uk](http://www.rectorylanecemetery.org.uk)

Mary Casserley





# Vicki Norman

Vicki started her BAS Zoom talk by showing us round her new studio in Newlyn; it is the net loft at Gwavas House, which was used by the Newlyn School artists such as Stanhope Forbes, Walter Langley, Gotch etc. and she also showed us some recent paintings she had made in Cornwall, USA, France and Morocco.

For this demo Vicki chose to paint a Cornish beach scene of two children playing on the shoreline accompanied by an adult. She used three different photographs she had taken in Sennen Cove as reference, one was monochrome so that tonal differences were clearer.

The first thing that Vicki did was to remind us to 'condition' the oil paint. She mixed linseed stand oil into the paints to improve the flow as colder weather can make the paint less flexible. She then prepared her palette, starting by identifying the lightest colours needed and also the darkest and then working on mixing the colours between, emphasising that this paint mixing and preparation takes time but is key to producing a harmonious image.

Vicki used Michael Harding paint. The lightest was Harding's Warm light, (a mix of yellow ochre and titanium white), which she lightened with some additional Titanium white and also some Lemon yellow to lift the colour. The darkest colour, which Vicki identified as the hair of the adult, was mixed

with Transparent yellow oxide, Ultramarine blue and Alizarin crimson.

The colours on the palette were chosen for their relevance to the environment of the scene. They were Warm light, Titanium white, Cadmium golden yellow, Transparent yellow oxide, Cadmium red light, Alizarin crimson, Cobalt violet dark, Cobalt blue, Ultramarine blue, and Viridian green. Vicki used Belle Arti extra fine portrait linen pasted on board and had primed the canvas with a violet

grey. This canvas was recommended as it gives a very smooth surface which means paint can be moved easily when needed without leaving traces.

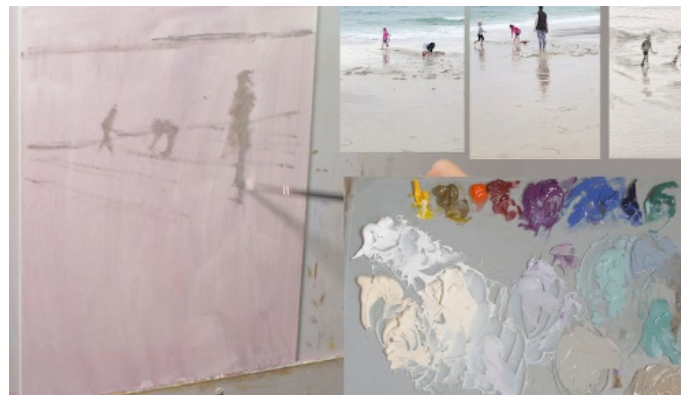
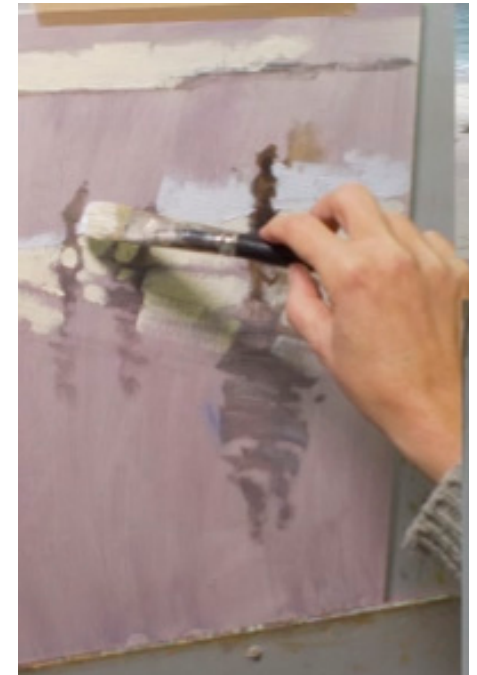
Vicki started the painting by using a long handled small flat brush to sketch the position of the figure shapes, bearing in mind the perspective and also

taking care to have uneven spaces between the figures.

Using a wider, shorter-handled flat brush Vicki worked round the sketched figures. She said this placed the figures in the environment better than adding them at the end and she also let the canvas breathe by leaving some of the imprimatur uncovered.

Then Vicki moved round the painting making sure that the darks did not connect with each other to form an unwanted shape and that she was not cluttering the image with too much detail.

Identifying that the light was coming from the left was important to make sure softer colour was on the right. She described painting as a series of decisions: warm or cold, light or dark. Vicki said the colour of the light determines the other colours in an outdoor scene like this and suggested using narrower value bands of colour so that the figures then become separate from their environment.







At the end Vicki went back to the narrow flat brush to add some detail to the figures.

Vicki advised us that in general it is helpful to prepare a range of different preliminary sketches and make sure we have sorted out the colours and tones before we start to paint. Using several reference images helps in decisions about composition.

Vicki recommended her website where she has both online and in person courses available.

[www.vickinormanstudio.com](http://www.vickinormanstudio.com)

by *Susan Cooke*

# BAS Spring Exhibition

## May 2024

### 10

### 11

### 12

**Friday**  
9am  
to  
6pm

**Saturday**  
10am  
to  
6pm

**Sunday**  
10am  
to  
4pm

**Friday**  
6.30pm  
to 8.30pm

**Members' Private View**

**Free entry at  
The Civic Centre  
Berkhamsted  
HP4 3HD**

what3words location  
///tarnished.lorry.sedated

## Berkhamsted Art Society Committee Members

Chairman, Events Programme and Life Drawing Organiser	James Honour	01442 879632
Treasurer & Website, Assistant ArtNews Editor	Ian Jones	01442 876034
Secretary	Bernadette Duffy	01442 864373
Facebook Administrator	Tracy Dudley	
Membership Secretary (Acting)	Ian Jones	01442 876034
Committee Member	Catherine Archer	07711 699411
Committee Member	Jenny Habib	01442 873029



# Peter Grimer

We have recently and belatedly found out that Peter Grimer passed away on 14th July 2023.

Peter was Chairman of Berkhamsted Art Society for over 20 years from the early 1990s when no one else wanted the role, to 2015 when Frances Evershed took over the reins. He was a committee member for a several years before that.

Peter was good organiser and kept the society on a steady course. I was his Vice-Chaiman throughout and I recall he would often start committee meetings saying “*Okay, folks.*”.

He lived at the top of Swing Gate Lane.

*James Honour*



# Diary Dates for 2024

March	Tuesday	19	Ian Jones Demo Handbuilding in Clay and Throwing Workshop	Court House 8pm-10pm
	Thursday	21	Social Evening @ The George Big table at the back Meet other members	George Inn High Street Berkhamsted 7.30pm
April	Saturday	6	Life Drawing Session with dancer and fitness instructor Izzie Please bring your own refreshments, art kit and a friend!	Hastoe 9am to 1pm
	Monday	8	Life Drawing Free to members	Court House 8pm-10pm
May	Friday	10	BAS Spring Exhibition Three day Exhibition/Sale of members works	9am-6pm
	Saturday	11	School Children's Visits on Friday Private View Friday 6.30pm to 8.00pm with Wine and Nibbles for Family, Friends and invited Guests	10am-5pm
	Sunday	12		10am-3pm

## Summer Drawing Evenings

On Mondays  
starting 6 May  
through until 26  
August 2024

Please call David Satchel on  
07749 038 148 or email him  
on [davidsatchel@hotmail.com](mailto:davidsatchel@hotmail.com)  
earlier than Monday to find out  
how many others are going.  
This should avoid members  
sketching on their own.

Locations to  
be advised  
6.30pm