

ArtNews

Berkhamsted Art Society

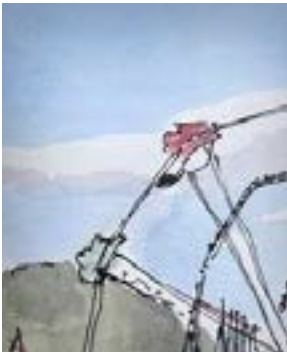
September 2024 — No. 401

2 ArtNews 401st Issue



2 New members

3 Farewell to summer

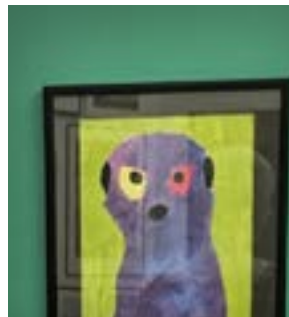


6 Painting the Dalai Lama



7 A Gift for the Town

8 Peter Grimer



10 Young Talent

11 Windrush Watercolours



12 We have two 'wildcards' in our midst!



13 AGM



14 Autumn programme

ArtNews 401st Issue

Berkhamsted Art Society ArtNews



New members

A warm welcome to all new members who we look forward to meeting at our events soon.

Isabell Jansen

"Hello everyone, I am an academically trained painter. I studied painting at La Accademia di Belle Arti in Venice, Italy. I mainly work with oils. I am inspired by the Italian Renaissance, Antonello da Messina, Giotto's frescoes, Caravaggio and his chiaroscuro technique"

Susan Thomson

"I used to be a member and would like to rejoin. I have exhibited and sold my paintings at various exhibitions and have my own studio"

Jane Miller

"I have a lifelong love of art and have been a part of various life drawing groups for the last 40 years. I used to be a member of the Berkhamsted Art Society many moons ago and have decided now is the time to find a better work / life balance and rejoin. I look forward to meeting you all"

Clare Hogan

"I'm a mixed media artist and secondary school art teacher. My inspiration comes from my surroundings such as my home and garden"

Jennie Vallance

"I'm Jennie, I've lived in Berkhamsted for three years with my husband and 7-year-old twin girls. I used to live next to Katie Jones, a current BAS member"

Farewell to summer



The end of August meant the last of the summer drawing evenings and a sad farewell to these lovely fixtures in the annual BAS calendar. A big thank you, as ever, to David Satchel for planning and organising this year's schedule of 16 events. This year we returned to the familiar haunt of Pixie's Mere and ventured over to Hawridge to paint Hawridge Place, one of the stand-out venues of the summer.

We again visited the delightful Castle Village thanks to Angela, and the amazing fundraising

David Satchel painted this at the first of two Sunnyside Allotment evenings where there were: "four heroic artists and a thousand slugs laughing at our madness. I managed to do this watercolour of hollyhocks with the paper under an umbrella while I got soaked. I added imagined slugs for atmosphere. Sounds awful but we all enjoyed the adventure."

'Patchwork' gardens in Hall Park. We had two evenings at Sunnyside Allotments, one with considerably better weather than the other! While the weather was unkind at times, it was great to see such a good turnout overall including new members sketching and painting alongside the regulars.

David has been organising the summer drawing evenings for more than ten years, and over that time has come to have a favourite site: Sunnyside allotments - in good weather we presume!

Here's a reminder of our summer evenings this year in and around Berkhamsted.



More hollyhocks - this time from Mary McDowell at the second, sunnier, Sunnyside Allotments evening.



The peaceful scene at Great Gaddesden water meadows by Mitzie Green.

Catherine Archer enjoyed a lovely sunny evening painting by the canal at the Rising Sun.



Lynda Monks faced an unexpected challenge in Gadebridge Park: "I'd roughly drawn the inflatable on the left, then concentrated on the right hand side; when I looked at it again it had been deflated!"

Peter Hodgson drew this abstract of Jackie doing a watercolour at Broadwater near the canal.



Katie Jones took her acrylics to paint this colourful image of the gardens at Castle Village.

Painting the Dalai Lama

Part 2: Bridgid Marlin is in Tibet being led into her first meeting at the home of the Dalai Lama

The Dalai Lama was bending down, helping the little boy monk put his yellow boots back on. The tutor led the little boy away by the hand and the Dalai Lama followed them for a few paces, bending forward and blowing kisses. The little boy kept looking back at him as he was being led away, his boots peeping like canaries from under his robe.

When he was out of sight, the Dalai Lama straightened up, and came forward to greet us, his smile broadening into a grin when he saw all my equipment hanging around me. He beckoned us into the audience room; in the front along the whole wall was an altar, in the center of which sat a golden statue of Buddha. On either side were ranged brightly-coloured statues of meditating Bodhisattvas. In front of each were candles flickering in red, blue or gold glass containers. In the center of the room were comfortable sofas and chairs, which were not easy to paint from, but to my relief I saw some straight chairs along the side wall

The Dalai Lama sat down in the worst position from my point of view: on the sofa with his head dark against the light. I did not know if I would have the nerve to ask him to move! He looked up at me and smiled.

"You tell me where to sit. Treat me as a member of your family."

Then I took courage, and fetched some chairs from the wall. I asked him to sit where the light fell on his face, in front of him I put a chair to serve as an easel, draped it with plastic and put my painting board on top. I sat on a third chair in front of it, while Mary took out her tape

recorder to begin her interview, while I sat transfixed. How could I do anything in forty minutes?

By now I had probably only 39 or 38 minutes and still I sat paralysed. Mr. Chimme sat himself behind me and I could feel his eyes boring into my back. I pictured him wondering why I made such a fuss when now I'm not doing anything! I had intended to do my usual method of underpainting; I made a few dabs and stopped, realising that there is no time for underpainting. My only chance is to paint straight on as quickly as I can. I was in despair and only worked so as not to look a fool in front of Mr. Chimme.

I sketched outline, features and put in the planes of the flesh. It was useless to try to do more than indicate background and figure: I had to concentrate on the face. I saw where I had been going wrong. The angle of the nose. I corrected it, and then realised that the eyes must go higher. I got interested. Something was beginning to emerge. I worked in frenzied haste—sometimes I did not hear Mary's interview, at other times it came over clearly, but I only hear it in my head, as if my brain were detached from my hand's frantic activity. Mary asked the Dalai Lama what he felt when he heard that he had won the Nobel Prize.

He said, "when I first heard that it was possible that I had won, I was a bit excited. But I listened to the BBC World Service and it was not on the news, so I thought, 'Must be mistake' and went to bed. In the morning they came to tell me that I had won the Nobel Prize, but by that time, too late, excitement over."

"But didn't you enjoy the ceremony?" Mary exclaimed.

He rubbed his nose thoughtfully.

"When went to Sweden, met many people, made good friends. Only trouble was

always get up very early—four o'clock, so very tired at night. The Nobel Prize dinner went on until 11.30! Hopeless!" he said, shaking his head. "Half dead!" The position of his head kept altering as he talked. It was like trying to hit a moving target. At last his head came to rest in the right position and I could really work.

"You have five more minutes," said Mary. It was like an arrow, shooting down a bird. There was no chance now. I took some photographs, but I knew it would not be the same. I started gathering up my paints. My usual luck, that I had been counting on, had failed me. His Holiness asked to see the painting. He looked at it carefully and suggested that the left eye might be too big.

"I know, Your Holiness," I said, almost crying, "but there is no time to fix it now."



Spoiler alert: Bridgid does paint the portrait

The story concludes in the next issue of ArtNews

A Gift for the Town

David Satchel's fondness for Berkhamsted has led him to donate a painting to Berkhamsted Town Council.

David painted the town from the perspective of Ravens Lane looking towards Ashlyns clocktower. The scene, which is familiar to anyone walking or driving down Gravel Path, shows the charm of the town's Victorian rooftops and the Boat pub. David added a horse and rider and a policeman (with helmet) to give some life to the painting.



Peter Grimer

BAS is extremely fortunate and grateful to benefit from a gift of £1,000 in Peter Grimer's will. Peter was a member of BAS for around 32 years, serving both as a committee member and subsequently as Chair from the early 1990s until 2015. Peter is remembered for his humour, his love of art and his evocative landscapes from regular holidays in the countryside of the north of England. His watercolours typically featured the area's rolling hills, sheep grazing and fluffy white clouds.

Peter passed away in summer 2023 and we are very appreciative of this generous donation.



Acrylic Workshop

with Mitzie Green

Saturday 19 October 2024
from 10 - 4pm

at Gadebridge Community Centre,
Galley Hill,
HP1 3LG

Tel **01442 862978**
for further information

or email
mitzie.artist@gmail.com



Young Talent



Nine-year-old Stella from Katie Jones' Canvas Crew art club clearly has a great artistic future ahead! Her wonderful painting was selected for the Royal Academy's Young Artist Summer Show, one of only 312 pieces chosen. The Canvas Crew after-school club runs for four days a week at Bridgewater School.

Windrush Watercolours

After running a successful watercolour workshop at Windrush House earlier this year, Andy Lee was invited to exhibit there this summer by the Pure Watercolour Society. This annual exhibition took place alongside an enjoyable weekend's plein air paint out at the society's gallery and home in the Cotswolds in August.

Andy exhibited alongside fellow watercolourists David Curtis, Peter Cronin, Andy Evansen, Chris Robinson and others in this open studio exhibition. Windrush House is also the home of Jo Neil, daughter of the society's founder James Fletcher Watson, and organiser of a regular programme of events and courses that take place at Windrush.

The PWS was founded to keep alive the pure watercolour tradition of painters like JMW Turner, John Sell Cotman and Edward Seago.



We have two 'wildcards' in our midst!

Catherine Hay and Katie Jones took part in Sky's Landscape Artist of the Year this summer; Catherine at St Pancras Basin in London and Katie at Hampton Court.

They joined groups of 50 'wildcards', mostly non-professional painters, chosen from the programme's applicants who paint alongside the featured 'pod' artists.

Both Catherine and Katie faced difficult weather conditions.

In Catherine's case, painting for 5 hours in hot, windy and cramped conditions proved challenging, while Katie faced strong sunshine and 39 degrees. But they both found the experience enjoyable, remarking particularly on the camaraderie amongst the artists and the experience of meeting the crew, featured artists and judges.

They both recommend others to apply and suggest that being open to travelling to different venues around the UK means you'll stand the best chance of taking part.

LAOTY is scheduled to be broadcast on Sky Arts early next year - which is why Catherine and Katie have to keep their paintings under wraps until the episode is broadcast. Katie is amazed she managed to keep quiet for so long - not least as she used the Summer Drawing Evenings to practise painting acrylics in plein air!



AGM

There was a good turnout for this year's Annual General Meeting on 17 September. Members heard from the treasurer how the society now has a healthy surplus, which should stand us in good stead this year. It will mean we can continue to attract more high-profile speakers and demonstrators in the future and build a fund to replace the exhibition display screens when the time comes.

The society has also continued to grow its membership, with more members than ever — 66 — exhibiting at the spring exhibition. Activities such as the life drawing sessions and summer drawing evenings have been well attended and the social side of BAS has proved popular, especially the coffee mornings at the White Horse.

Berkhamsted Art Society Committee Members

| | | |
|-----------------------------------|-------------------|--------------|
| Chairman | James Honour | 01442 879632 |
| Treasurer Membership Secretary | Ian Jones | 01442 876034 |
| Secretary | Suzanne Selman | |
| Social Secretary | Catherine Archer | |
| Facebook | Tracey Dudley | |
| BAS News | Penny Clifton | |
| | Lindsay Stillwell | |
| | Anne Smith | |

Autumn programme

Take a look at the autumn events on the BAS website and choose from some great art, creative and social activities between now and the end of the year: <https://berkhamstedartsociety.co.uk/programme-2024-25>

The life drawing programme offers free Monday evening sessions at The Court House (21 October, 11 November). There's a 'Show and Tell' session if you'd like constructive feedback on your work at the Court House on 29 October and two free watercolour workshops and demonstrations: Phil Biggs on 25 September and Stephen Cheesman on 19 November.

Diary Dates

| | | | | | |
|----------|---------|----|---------|--|-----------------|
| October | Monday | 21 | Evening | Life Drawing | The Court House |
| | Tuesday | 29 | Evening | Show and Tell Constructive feedback on your work | The Court House |
| November | Monday | 11 | Evening | Life Drawing | The Court House |
| | Tuesday | 19 | Evening | Stephen Cheesman Watercolour workshop | The Court House |