



HVAF Newsletter June 2010

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PREVIEW

THE June Newsletter comes at a time of intense activity for HVAF artists and for those working behind the scenes. Final preparations are being made for the opening of Kingsbury Barn, the second largest event of the year for HVAF next to Open Studios, with almost a third of members showing works.

With 111 artists exhibiting in St Albans, the listed building has also proved something of a challenge when it comes to hanging and lighting. The show opens on 12 June.

It seems there's not enough hours in the day for Open Studios Co-ordinator Linda Warminger who's also been tackling the mammoth task of getting everything ready for Open Studios in September. More in our next issue.

As a major show of Henry Moore's work continues at Tate Britain, we visit a gallery preparing to exhibit sculptures by two prominent HVAF members, John Farnham and Derek Howarth, who worked at Moore's Perry Green studios. And to prove the inspiration of Henry Moore lives on, schoolchildren in East Herts are soon to launch their own 5-mile public sculpture trail of 31 maquette-sized bronzes, created under the guidance of HVAF Newsletter Editor Maxine King.

New HVAF member James Moss has captivated the art world with his seductive abstract paintings, as featured in *The Independent*. There's more on James in our *Artist on File* section, and self-taught ceramicist Joy Trpkovic has been selected to represent the UK in an international ceramics exhibition in Spain. And the unusual practice of capturing the beauty of landscape in the medium of felt is brought to us by textile artist Connie Flynn.

Finally, following the resounding success of Ken Howard's talk, don't miss out on the next HVAF lecture *The Not-So-Still Lives of Ben Nicholson* by Jo Walton on 22 July at University of Hertfordshire.

Maxine King

HVAF Newsletter Editor

The Not-So-Still-Lives

NEXT in the HVAF lecture series is *The Not-So-Still Lives of Ben Nicholson* by Jo Walton on 22 July.

Following on from the hugely popular Ken Howard talk, Jo Walton will provide an insight into the artist who was born into a creative family and became one of Britain's leading abstract artists in the years before the Second World War.

Best known for his still life and landscape paintings, he was a great champion of Modernism. His art challenged his father, the highly successful Edwardian painter Sir William Nicholson.

His private life was not always harmonious either and this lecture explores the development of Nicholson's beautiful images set against a background of conflict – personal, international and artistic.

After university Jo Walton began teaching and lecturing, combined with a career in selling art books. Jo set up and ran the Atrium Bookshop in Cork Street and worked at Christies the auctioneers. Jo is now a freelance lecturer and a guide at both Tate galleries.

Thursday 22 July 2020 at 7.30pm. University of Hertfordshire, UH College Lane Campus, Lindop Building—Room A161, Hatfield.

Free to HVAF members. Guests £3 payable at the door.

Exhibitions

KINGSBURY Barn exhibition is set to showcase artworks by 111 HVAF artists as well as feature demonstrations from 9 members during the week-long event.

Timed to coincide with the St Albans Festival, the total number of exhibits now confirmed is 440 pieces, covering the whole spectrum of visual arts and bringing together some of the best artists across Hertfordshire.

The barn was built by St Albans Abbey in 1374 and has recently undergone a comprehensive programme of conservation. With a large open space and high ceilings, the venue makes for unusual yet perfect setting to view art.

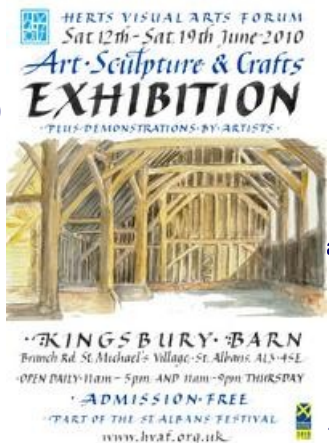
A prelude to Open Studios from 11 September to 3 October when artists across the county open their studios and invite the public see how they create their art, there will be demonstrations each day.

The programme of events is as follows: Saturday 12 - Silk painting by Tessa Barnes, Sunday - Cartoon illustrations by Claire Pinney, Monday 14 -

Painting by Mitzie Green, Tuesday 15 - Calligraphy by Susan Llewelyn-Elvidge, Wednesday 16 - Silver jewellery making by silversmith Joanna Mason of the Hertfordshire School of Jewellery, Thursday 17 - Botanical art painting and drawings by Jill Winch, Friday 18 - Tiffany glass demonstrations by Vitreus Art; (Jenny Timms & Mike Caddy), Saturday 19 - Ceramic sculpture demonstration by Debbie Bent.

The exhibition takes place from 12 June - 19 June at Kingsbury Barn, Branch Road, St Michaels Village, St Albans AL3 4SE. The event will be stewarded by artists. Admission is free and all exhibits are for sale. Hours of opening are 11.00am-5.00pm daily, Thursday 11.00am-9.00pm.

Susan Llewelyn-Elvidge demonstrates calligraphy



CERAMICIST Joy Trpkovic is the only finalist selected from England out of 44 participating countries to have work in an international competition.

Wall piece Floating Shards has been chosen for the exhibition of the 30 Concurs Internacional de Ceràmica l'Alcora 2010 at the Museum of Ceramics in Alcora near Valencia, comprising 59 works by finalists from a worldwide entry.

"It surprises me even more as I regard myself as a painter and am a self taught ceramicist," said Joy. "I have looked up some of the other finalists and now I am very humbled. They all have extensive and very impressive international CV's, whereas I work on my kitchen table!"

There are 4 substantial prizes including acquisition by the museum for their permanent collection. The opening is on 15 July.

HVAF members Kim Roskell and Jackie Grisley will be showing work at The Society of Women Artists 149th Annual Open Exhibition at The Mall Galleries, London next month.

The exhibition is a continuation of the society's long history which was set up at a time when it was considered too shocking for women to display their artwork in London 153 years ago.

When a few rebellious women formed their own society in 1857 there was no shortage of women artists. At the first exhibition, 149 women showed 358 works, some hiding their true identities for fear of social recrimination. And so began The Society of Women Artists (SWA).

Kim and Jackie, also members of SWA, will display paintings alongside a variety of works in many mediums and styles, from miniatures to large canvases, ceramics and sculptures, etchings and other handmade prints.

The Society has attracted Dame Laura Knight, the first woman Royal Academician for over 160 years and elected President of SWA in 1932. The world famous illustrator Mabel Lucy Atwell was a member. Current members include Daphne Todd OBE, the first woman President of The Royal Portrait Society; well-known portraitist June Mendoza OBE; the late Suzanne Lucas, Past President of both The Society of Botanical Artists and The Royal Miniature Society.

The Mall Galleries, London SW1. 1-10 July 2010. 10am – 5pm (inc Sundays)
Closes 1pm last day.



The Exhibition will be officially opened at 11.30 on 30th June by its Patron HRH Princess Michael of Kent.

www.society-women-artists.org.uk



MEMBERS of St Albans Art Society will be showing artworks at the Summer Art Exhibition next month.

Hundreds of paintings and prints will be displayed alongside pieces of sculpture and ceramics. This year the exhibition is showing St Albans as it has never been seen before. A new award, The St Albans Trophy, has been added to the three existing categories to be presented to the work that best depicts St Albans in an original way.

Summer Art Exhibition, Lower Hall, Baptist Church, Dagnall Street, St Albans, AL3 5EE

DATE: 23 - 31 July 2010. Open daily from 9.30am - 4.30pm. Sunday after 1pm. Free.

More information at www.stalbans-artsociety.org.uk

HIDDEN among the roses, pot plants and greenhouses at Pioneer Nurseries in the village of Willian you'll find an amazing exhibition of artworks by HVAF members from 19 to 20 June.

With more than 30 artists taking part in Art in the Garden, the range of work will include watercolour, acrylic and oil paintings, etchings, drawings, ceramics and sculpture. Exhibiting artists stewarding the event will also be available to talk about their work.

Sales of work will support local charities, with 10% of the proceeds going to Macmillan Nurses, The Garden House Hospice and The Letchworth Arts Centre.

Art in the Garden is open on 19 June 10.00am – 5.00pm and 20 June from 10.00am – 4.00pm. For directions to Pioneer Nurseries, Willian, near Letchworth, SG6 2AE visit: www.pioneerplants.com/find.html



For more information on *Art in The Garden* contact Sue Lines at: sue.lines@ntlworld.com



LAST chance to see four artists who have got together to give the New Maynard Gallery in Welwyn Garden City a fresh feel of spring/summer.

In the spirit of the new season, Susan Sanders uses vibrant colours both in her intriguing oil landscapes and landscape photographs.

Lotte Farnham's vast fields of poppies and oil paintings from her recent trip to China (pictured) are on display alongside works by Henriette Busch and Juliette Purdy, who contributes to the show with her curious porcelain figures.

The works will be on show only until 12 June. Opening hours are from 10:30 to 7:30pm at Campus West, Welwyn Garden City AL8 6BX.

BUILDING on its success over the past year, INSIDEout Contemporary Art, whose first exhibition in 2008 was held on the premises of an empty shop and large barn in Cowbridge, returns to Hertford again to hold an annual group exhibition entitled INSIDEout Extra.

Showing both old and new work in the recently launched VIP Lounge, Café Yum, 6 The Old Cross, Hertford SG14 1RB until 19 June 2010, the group's diverse range of contemporary work includes painting, printmaking, photography, wire sculpture, plaster forms, applied arts and video.

INSIDEout held four successful exhibitions in 2009, including two in London. The exhibition, curated by Lupe Cunha MA, will be open seven days a week from 10.30 am - 4.30 pm.

For more details call 01992 552288 or go to www.insideoutartists.co.uk

Image by Jon Williams.



Feature

TWO SCULPTORS WITH MOORE IN COMMON

THE LIVES of two HVAF luminaries overlap once again as Parndon Mill mounts an exhibition bringing together a select group of artists who worked for Henry Moore.

Recent works by John Farnham and Derek Howarth will be included in *Four Moore Sculptors* from July 1 at the Harlow gallery just across the Herts border, and close to where the sculptors met at Moore's studios in Perry Green in the 1960's.

Both artists will be showing work of an abstract figurative nature, but during the intervening years they each followed very different paths.

As John Farnham immersed himself in the world of Henry Moore, moving from young apprentice to invaluable assistant, Derek moved sideways into film and television to not only produce huge sculptural props, but also to build a reputation on a mammoth scale. Indeed, the relentless success of Derek over four decades was so overwhelming it left little time for the artist to turn his attention to his own work.

The works to go on show in *Four Moore Sculptors*, which coincides with a major exhibition of Moore's work at Tate Britain, demonstrate the highly evolved practices of both Derek and John. Works by John display a fascination with texture and are characterised by tactility. Carvings harmonise the full range of finishes from coarse to high polish and exploit the specific qualities of the material he chooses to use.

It's a long way from the early days when John was producing work out of a shed on the Moore estate from leftover material. "I worked in wood and produced one or two bronzes. I often used scraps," recalls John. "What were scraps of polystyrene to Moore, we could use as a lot were being burned or wasted."



The distant echo of the distinctive Moore form still resonates in the work of John Farnham today. As John himself observes: "Moore was a big influence because I'd been around it all the time." Growing up next door to Henry Moore, as a child John was fascinated by the artistic activities in Moore's garden. Many times he would accompany his father who was building studios in the grounds which remain at the site of the Foundation.

But other influences also came into play. Inspired by Moore assistants such as Anthony Caro, Phillip King and Isaac Witkin, John has also spent more than forty years in travel and research that has taken him from one end of Europe to the other and far beyond. First-hand observations of cultures Asiatic, European and American, both ancient and modern can be found in his work, adding to it a sometimes unexpected quirkiness.

John worked for Moore up until his death in 1986. As his longest serving assistant, he undertook the building of armatures, liaising with foundries, checking works for the big auction houses in London, enlarging and patinating sculptures, and organising and preparing exhibitions that would take him across the globe. John's portfolio also includes pieces in bronze and steel. Over the years he has exhibited extensively and his work has also featured in numerous publications.

Another early inspiration to John was one of HVAF's founder members Derek Howarth, who arrived at the Henry Moore workplace fresh from four years making sculpture at Manchester Regional College of Art. In the early days Derek was acutely aware of the need to earn an income in order to survive as an artist, and took up an assistant post for 12 months. He also taught at Norwich School of Art. But when work on a theatre set beckoned, producing large scale hands for 18 ft figures designed to hold spears, Derek could not have anticipated what lay ahead.

Countless film credits later with a range of directors to take your breath away, it is perhaps easier to focus on the highlights of Derek's career creating three-dimensional works for films, theatre, television and public buildings.

"I had the opportunity to work on some huge jobs. In the 1970's I worked very closely with George Lucas and Steven Spielberg on Star Wars and Indiana Jones," said Derek. "It was always my intention after the next film to start on my own work, but jobs were coming in thick and fast."

Over the years Derek also returned to Perry Green from time to time to execute large projects for Henry Moore in polystyrene, a medium Derek mastered for creating theatre props and introduced Moore to. The magic of polystyrene was that a big job could be completed in six weeks. To make the same piece in plaster would take 12 months.

With studio time now his own, Derek's ideas are driven by stories from Greek mythology: particularly the "man with a mission with everything crossing his path to create a diversion," and the universal movement of dance; imagery that crosses boundaries and explores energy and space between figures.



Works manifest as a series of figures with the emphasis on stylised gesture, which are not fixed on a base but intended to be rearranged by the viewer. The component pieces can exist singly, in pairs or even trios: the endless possibilities of such compositions being the owner's prerogative. No complete work exists until the owner makes "his arrangement of the day," thus the relationship between the owner and the sculptor is active and ongoing. "Every piece has a series of views."

Four Moore Sculptors runs at Parndon Mill, Harlow from 1 July to 8 August 2010. The show also includes work by Malcolm Woodward and James Copper. For more information go to www.parndonmill.co.uk

John Farnham at www.johnfarnham.co.uk and Derek Howarth at www.filmandtvsculptors.com

Project

MAQUETTE TRAIL BREAKS THE MOULD

DEPUTY Editor Denise Bowser highlights how Henry Moore's legacy lives on as Great Amwell schoolchildren inspired by the sculptor's work create their own sculpture trail in East Herts under the guidance of HVAF Newsletter Editor Maxine King.



AN UNPRECEDENTED project of mini bronze sculptures produced by primary school children using Henry Moore's working methods is expected to get a new audience of youngsters and their families interested in art and the works of the 20th century giant of modern sculpture.

The mini bronze sculptures will be displayed to make a trail which children and families will follow, experiencing art in a playful way, while having the opportunity to get to know landmark buildings and heritage sites in East Herts at the same time.

Made by local youngsters, the small scale sculptures will refer to the natural habitat or local history where they will be installed, showing the sites from an innovative point of view: a childlike perspective.



"Near the river and trees expect to see animals and mythical figures, whereas near Hertford Museum there will be some odd looking little bodily shapes, one in the style of a Roald Dahl Charlie and the Chocolate Factory character", warns artist and project coordinator Maxine King.

The trail will start at Great Amwell in Hertfordshire and will connect the village with Ware and Hertford along parts of Thames Water's historic New River. It will be 5 miles long and will include historic churches, museums, Scott's Grotto, Ware Priory gardens and the grounds of Hertford Castle where it will finish.

Sculptor Maxine King who has put her artistic skills to work for the local community said: "The initial idea was to make sculpture accessible and interesting to children, as well as developing their creativity." Having drawn up the project, King offered it to her daughter's primary school, St John the Baptist C of E in Great Amwell, where it was well received.

The next step was to get the funding for it, which came from The Nigel Copping Fund and Cllr Rosemary Cheswright through the Herts County Council Locality Budget Scheme. The project was planned in consultation with Great Amwell Parish Council and Ware Town Council and ran in partnership with East Herts District Council, which provided several sites for the trail.

With the sponsorship secured, the first stage of the project was a guided tour around the nearby Henry Moore Foundation where the class of 7 and 8 year-olds learned about Moore's life and work. After that, workshops conducted by King were started. "The children were really excited about producing their 20 to 30 cm high wax sculptures before having them cast in bronze, in much the same way that Moore produced his maquettes", remembers King.

In addition to Maxine King's expertise, to produce their pieces the 31 children were also assisted by guest visitors. This included a helping hand from the master's assistant, sculptor John Farnham, who worked with Henry Moore for almost 30 years. John visited the school last February and answered questions from the children about working with Henry Moore whilst advising the young artists on their works.

The sculpture trail is expected to open in September 2010. Awakened the taste for sculpture and showing a legacy of Moore's world, it will be accessible to the public as an art, recreation and leisure pursuit. Participants will be able to enjoy themselves while searching for the curious hidden figures, on a fulfilled discovery journey of art and the environment.

Families will be able to follow a hunt map which will show where they should search for the small sculptures that will be displayed at heritage sites, by rivers and in trees. Maps will be available for collection at various points including The George IV pub and St John the Baptist Church in Great Amwell, Ware Priory, Hertford Castle, and Tourist Information, museums and libraries in Hertford and Ware. Information on the sculpture trail will also feature on the Henry Moore Foundation website.

The project will run all year round. Other part sponsors include Bronze Age in Limehouse, East London; Martin Hugi of Eco Tree Care & Conservation and services provided free of charge from Birch Engineers in Great Amwell.



Residency

ISLANDS IN FELT

HVAF artist Connie Flynn works in textiles and glass. Recently Connie wrote an article on Island Felting after a residency in Shetland April 2010. The International Feltmakers Association magazine featured Connie's work on the front cover and published an article inside the magazine.



BUZZING with inspiration from the IFA AGM 2009, I headed North to Shetland, where I planned to spend April. Fascinated by islands, I was looking forward to this residency being my temporary home and place of work. My fleece and materials were sent up ahead of my arrival: the box was tightly packed with fleece in a variety of rich browns, shades of green and tonal greys plus small pieces of silk, fabrics, needles and thread for stitch work. I also planned to use local fleece and wool. While unpacking I sorted the colours of fleece into groups. This became my floor rug, which disappeared over time as I used it.

My residency base was in a small fishing village overlooking the harbour. The views from the window were both inspiring and distracting: beautiful landscape, birds, seals swimming, small and large fishing boats, the island fire serviced training, not to mention the fantastic changing light and weather. Some of my days were spent walking and gathering information through drawing and photography. Wherever I looked I saw rich interesting earthy landscapes. Back in the studio I would experiment with colour, texture and form. It was to be my time and space to play with my 2-D and 3-D ideas. The landscape textile designs used structures and shapes inspired by the research collected on my walks. When the residency came to an end, I was pleased with my collection of felts. They were all packed up to be sent back home, no longer fleece but a box full of landscape felts.

While on Shetland I heard there was a yurt project happening on the Isle of Wight. The previous IFA coordinator for our region, Delia Blackman, was there and was involved in the Medina Yurt Project which was co-ordinated by Chris Lines. So in May I travelled to the Isle of Wight and spent four days finding out about it. Delia, keen local workers and I worked long days felting rather a large yurt roof panel in a local alpaca farm barn. Our panel design was based on the Yarmouth Festival and featured traditional sail boats called 'gaffers.' It was a grand project, using local fleece that had been dyed for the design.

Working in layers we built up sky, Solent waters, birds, gaffers, people and coded flags. We worked hard, learnt through the process and had a lot of fun. It was good to meet with Delia and see what was happening in the way of felting on the Isle of Wight. When I went North to Shetland in April I never realised that a month later I would be on the southern-most island. The experience brought my interest and passion for small islands and felting together. As I write I think of how links between islands and felting could develop in the future.

Connie Flynn is a teacher, art therapist and practising artist who works in stained glass and textiles. www.hvaf.org.uk/Connie-Flynn/gallery. Connie will be opening her studio this year as part of the HVAF Open Studios.

See www.feltmakers.com, under Felt Matters. March 2010.

Artist on File

THE ELUSIVE WORKS OF JAMES MOSS

THE latest exhibition of paintings by new member James Moss at Brahm Gallery, Leeds opened to critical acclaim with a lead feature on the front page on The Independent's online arts and entertainment section.

HVAF Newsletter catches up with James in his home town of Hertford to find out what's behind the elusive works.

ACRYLIC, inks, powder pigments, spray adhesive, oil, household paint, layered, rich, textured. Without seeing the works of James Moss in the flesh, it's hard to picture exactly what they look like.

On talking to James, it's even harder to pin down what his paintings are about. It's probably easier to describe the works as encompassing everything, from atom to universe, microcosm to macrocosm. At least these are some of the themes that occupy the 28-year-old artist now on his fifteenth exhibition.

"The paintings are a thing, rather than being a thing," elucidates James, who moved from London as a child to a home right beneath the vast flyover of the A10 at the edge of Hertford. The concrete mass certainly made its mark on the young mind of Moss; the transitory world of vehicles passing over the permanent, historically rich open landscape of King's Meads beneath.





This juxtaposition offers some clue into the world and work of James. Having gone from Hertford Regional College to Manchester to complete Fine Art painting in 2004, James moved from a more formal approach of geometric forms - or the built environment - urban shapes, maps and semi figurative elements, to a more fluid and free form of expression; placing small units into a big environment (the surface of the canvas), creating bonds between units, to produce works of pure abstraction. This shift in style and approach James attributes to a year spent in Japan.

In simple language, James may start work with a doodle, that is connected to another doodle. It may be that a mark or speck of dust on the canvas informs the next mark. "I build a relationship between shapes. It's free exploration. As it goes on it becomes more and more obsessive, making tough aesthetic choices striving towards a balance." And so it continues, just as people over the course of history have built environments, manifesting as a layered development of human settlements.

James may work on six paintings at once. "Because of the way I work it takes months; some take over a year, going back to them now and again. It's a slow process, building up lots of layers like reverse archaeology," he said.

The end result is an image reminiscent of peering through a microscope or telescope, or a satellite image; but whichever way, the works are beautiful, timeless and enigmatic.

James Moss will be exhibiting during Open Studios 2010 in Hertford alongside works by his mother textile artist, Lou Moss.

News

THE June e-Newsletter marks the first anniversary of the online edition which replaced the printed version produced by former Editor Renos Lavithis.

And as the e-Newsletter moves into it's second year, more changes in production are about to unfold.

Denise Bowden joins the HVAF e-Newsletter as Deputy Editor. Denise combines a background in both journalism and art, after studying art for two years at university, and gaining a degree in journalism.

Born in Brazil, Denise has worked as a reporter for women's magazines and newspapers, and also as a producer and text editor for television. During her spare time Denise produces oil paintings.

Denise will provide continuity to production as Maxine King prepares to step down as Editor. Maxine joined HVAF as Deputy Editor under Renos and during the transition from the printed version to the online version contributed to the development of a new style newsletter with Mike Caddy, Andre Bottin and former Chair Mike Willison.

With huge potential for development, both in style and content, HVAF is now looking for a new Editor with a background in editorial and a passion for art to take over after the September issue. Interested applicants should first apply to Chair Mel Milbrow by emailing melhilbrow@talk21.com

JUDE Suk-Mink Fung takes over from Jean Prince as our assistant technical support officer.

Jude will be available to assist artists with difficulties uploading their online gallery page, encourage artists to make the most of the HVAF website and provide assistance to other HVAF volunteers who need a helping hand.

Contact Jude by emailing Judedefung@hotmail.com



FORMER HVAF Chair Mike Willison, *pictured below with new Chair Mel Milbrow*, and one of HVAF's founder members Terry Sadler, *pictured left*, recently received Honorary Membership for all their hard work making HVAF what it is today.



Sandy Andrews reports on Indigo's latest meeting...

I am a very new member of Indigo, so it was with some surprise and trepidation that I ended up hosting the May meeting of ten or eleven artists at my house! I'd only attended one meeting before, at Sue Sander's house, at which we were all tasked with creating a huge painting on a very large piece of paper.

We were each rewarded with equal pieces of this psychedelic masterpiece, when Sue gave them out as inspiration for exciting future endeavours.

Next, motivated by Ken Howard's excellent lecture last month, I wanted everyone to do a few quick, ten-minute sketches...capturing the 'essence' of a random display of objects, with the fewest lines possible. A simple enough activity, but one that afforded me my first real glimpse of the rich and varied talents that make up the Indigo group, to which, happily, I now belong.

Dates for forthcoming Textile Group meetings are 27 July, 28 September and 23 November 2010. For details of venue contact Barbara Weeks by emailing barbara@barabaraweeks.com or call 01438 832919.

Events

HVAF Publicity Officer Jenny Timms reports on the Living Crafts event at Hatfield House, when HVAF artists brought their skills and techniques out into the fresh air...

IN the grounds of historic Hatfield House and among a myriad of craftsmen and women from all corners of the British Isles, members of HVAF were invited to demonstrate their work over the course of the four-day Living Crafts event in May.

With Spring in the air we had hoped for sunshine at least, but with temperatures as low as 7 degrees it proved a little chilly. However, our members were not deterred from showing the many visitors their artistic skills and creations.

On each day members offered different demonstrations. Starting on Thursday the textile group showed digital design, painting on silk and stitch techniques by hand and machine. Barbara Weeks of the textile group said: "We enjoyed the opportunity to work together on this event and feel part of a vibrant craft community".

Friday brought the turn of the ceramic group. "We had an enjoyable day with the good company of colleagues and the opportunity to talk to visitors about the work on display and the pieces being made by those demonstrating. Many visitors were interested in the Forum and took away the literature available on both membership and future events", commented ceramics group leader Mike Hardy.



On Saturday the glass group with Jenny Timms and Mike Caddy of Vitreus Art demonstrated the art of Tiffany stained glass with glass cutting, grinding, foiling and soldering, alongside a wonderful display of glasswork by other members.

Finally on Sunday it was the turn of the sculpture group to demonstrate alginate casting, sculpting with clay, carving alabaster and sculpting in wood. "A good day was had by all: Dawn Dominic, Lorraine Benton, John Farnham and Paul Bainbridge who brought his model along as well", commented John Spielman, sculpture group organiser.

If anyone is interested in joining one of the many art groups that are an important part of HVAF please take a look at <http://www.hvaf.org.uk/contact> and send an email to whichever group seems to fit the bill for you.

And if there isn't one that suits, you can of course start a group of your own with the support of HVAF!

Opportunities

HERTFORDSHIRE artists can apply to exhibit two dimensional work at the Spotlight Gallery in Broxbourne Civic Hall, Hoddesdon.

There is no charge to exhibit, although 10% commission will be retained for any works sold during the exhibition. Applications should be made at least 4 months in advance of exhibiting.

There are four periods of approximately six weeks available per year. Enquiries to kjt.civic.leisure@broxbourne.gov.uk or telephone 01992 441931.

AS part of the 2010 Hitchin Festival, The Rotary Club of Hitchin is holding The daVinci Art Auction on 2 July supporting the treatment of prostate cancer at the Lister Hospital in Stevenage.

The hospital has a new robotic daVinci machine that is greatly improving outcomes, and the auction aims to enhance this treatment still further.

They are seeking donations of artwork (an original or print, preferably framed) from artists. If you are able to help email tim@timsartsupplies.co.uk.

A comprehensive catalogue will be published featuring the names and details of artists, together with details of the artwork and indications of value. All promises of artwork to be donated received by 21 June will be catalogued, but later donations will be welcome. Handing in day is 28 June at Tim's Art Supplies in Tilehouse Street, Hitchin.

Viewing will be from 29 June with the auction on 2 July in the historic Lancasterian Hall at the British Schools in Queen Street.

EXHIBITION space is now available at the Bishop's Stortford Museum and Rhodes Arts Complex in the new Art Space; a prime location within the Arts Complex.

For more information contact Aleksandra Andrijevic on 01279 651746.

Contributors

MANY thanks to Denise Bowden, Jenny Timms, Linda Warminger and HVAF artists who contributed news.