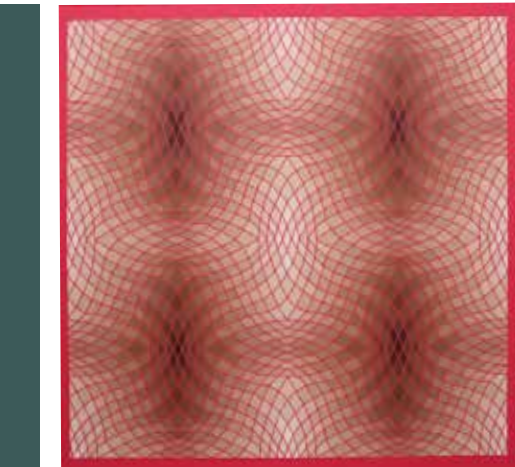
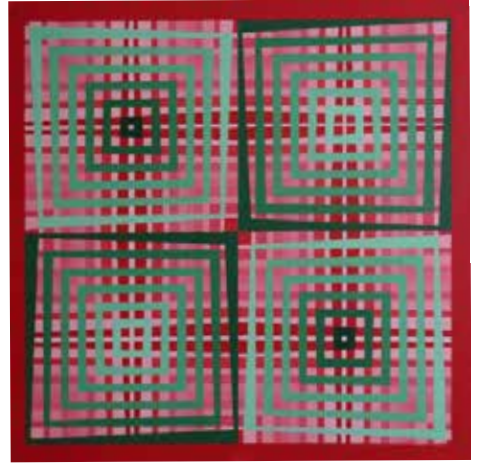


love art

your quarterly guide to the visual arts in Hertfordshire



Featuring artists Dominic Murphy and Pete Greening
Jasmine Hardy on how the evolution of art materials shaped art history

new members



We are delighted to welcome the following creatives into Herts Visual Arts.

Alan Routledge - *Welwyn & Hatfield*

Andrew Read - *N. Herts*

Angela Bull - *Welwyn & Hatfield*

Anne Danhaive - *S.E. Herts*

Chloe Deltufo - *E. Herts*

Clare Timmis - *St. Albans*

Deirdre McGuirk - *St. Albans*

Francesca Ricciardi - *N. Herts*

Hetal Asher - *S.W. Herts*

Jenny Sandler - *N. Herts*

Jon Mowll - *St. Albans*

Judith Menges - *Harpenden*

Kate Porter - *St. Albans*

Lucy Matthews - *Dacorum*

Lynne Bruges - *Dacorum*

Melissa Riedel - *S.W. Herts*

Nicola Mallett - *S.W. Herts*

Pauline Frak - *St. Albans*

Rachel Oxborough - *St. Albans*

Samantha Forbes-Whitehead - *St. Albans*

Shannon Lane - *N. Herts*

love art magazine

Love Art is produced by Herts Visual Arts, a county-wide organisation run by artists, for artists. With a membership of over 400 creatives, we provide a strong network of support, development, and opportunities for our vibrant art community.

Established over 35 years ago, we began with Herts Open Studios, our flagship annual event. Since then, our programme has grown to include prestigious art fairs, helping artists to connect, develop and share their work with wider audiences.

This magazine champions local talent and offers inspiration and information for artists and art lovers alike.



Thank you for being part of Hertfordshire's creative story.

welcome

Welcome to the re-styled Love Art Magazine!

We're thrilled to present this fresh edition, celebrating creativity, imagination, and the boundless spirit of artistic expression. In this issue, we feature two remarkable talents whose work continues to inspire and captivate: Pete Greening, whose vivid explorations of form push the boundaries of contemporary art; and Dominic Murphy, whose distinctive, dreamlike visions blend storytelling with striking visual intensity.

Alongside our artist features, we're also shining a light on the vibrant programme of events organised by HVA — from inspiring exhibitions and open studios to workshops, talks, and community art projects that bring artists and art lovers together across the region. It's an exciting time to be part of this creative community, and we're delighted to share it with you.



If you would like to contribute to Love Art magazine or advertise in an upcoming issue, please get in touch with marketing@hvaf.org.uk

PUBLISHED BY: Herts Visual Arts

EDITOR: Helen Clarke

COPY EDITING: Tim Gilpin

FEATURES WRITER: Jasmine Hardy

CONTRIBUTORS: Sally Taylor, Toni Gates, Melissa Proctor

DESIGN: Helen Clarke

IN THIS ISSUE

FEATURE

How the evolution of art materials shaped art history (p.12)

PROFESSIONAL ADVICE

Ten tips on how to price your artwork (p.16)


WHAT'S ON

Listing of upcoming workshops and exhibitions (p.8)

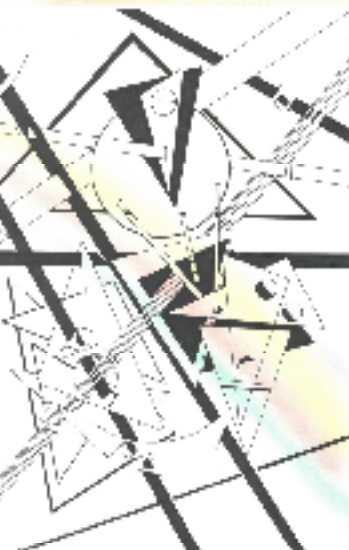
FEATURED ARTISTS

Dominic Murphy shares his fantastical watercolours (p.6) and Pete Greening talks about his meticulous op-art (p.14)

 @hertsvisualarts

 @hertfordshirevisualarts

© 2025 Love Art Magazine. All rights reserved. No part of this publication may be reproduced without permission. While every effort is made to ensure accuracy, the publisher cannot accept responsibility for any errors or opinions expressed by contributors.



Michael Brown

Art Space

Following on from the ongoing success of our 2025 ArtSpace Programme, our 2026 ArtSpace call out launched during October. Make sure to keep an eye on our website and social media to learn about upcoming exhibitions in the ArtSpace following the decisions made by our judging panel!

Bishop's Stortford Museum and South Mill Arts round up of 2025

Visit the ArtSpace during the month of December to find out what we have been up to throughout the year. Covering all areas, including the Museum, theatre operations and the hard work of our volunteers, to name a few, learn more about recent events and projects in the Centre as we share our round up of 2025 at South Mill Arts and Bishop's Stortford Museum!

January Exhibition: Michael Brown in memorium 1953 - 2025

Michael Brown was a Harlow artist and a dedicated volunteer at Bishop's Stortford Museum for over 18 years. He immersed himself in powerful movement of lines, forming exquisite drawings. The knowledge that he acquired while studying to be a print maker is applied for experimental purposes. The joys of creation and modern application of traditional drawing techniques can be viewed here.

Visit the ArtSpace Plus on the first floor to see the current exhibition of Michael Brown's work.

Bishop's Stortford Museum

South Mill Arts Centre, 1 - 3 South Rd, Bishop's Stortford, CM23 3JG

looking ahead to 2026

Don't miss out — add these events to your calendar! For more information, see www.hvaf.org.uk/our-events

HVA ANNUAL CONFERENCE

19 JANUARY 2026

NILAND BUSINESS CENTRE, BUSHEY

An exciting programme of talks, workshops, and panel discussions for our members.

ARTISTS & MAKERS

11-12 APRIL 2026

BERKHAMSTED CIVIC CENTRE

Over 40 local artists and makers exhibit their work over the weekend.

LIVING CRAFTS

8-11 MAY 2026

HATFIELD PARK, HATFIELD

We return with the HVA Marquee, showcasing talented crafts of our members. Workshops available.

BIG ART FAIR

17-19 JULY 2026

HITCHIN TOWN HALL

Our 10th anniversary brings 60 artists together during Hitchin Arts Festival.

HERTS OPEN STUDIOS

5-27 SEPTEMBER 2026

COUNTYWIDE

Our flagship event sees our artists throw open their doors to invite the public in.



Artists & Makers returns in April 2026 to Berkhamsted Civic Centre, a lovely historic building with a prominent position on the busy Berkhamsted High Street. Participants benefit from a professional exhibition with white walls for 2D artists and tables for 3D artists and makers.

At our 2025 launch, we had over 40 artists exhibiting and welcomed nearly 800 visitors — a huge success for an event we now hope to roll out across the county. Join us in 2026!





Dominic Murphy

How would you describe your practice?

I work primarily in watercolour - the unforgiving medium. It's a constant learning process no matter how proficient you become and it's a very British medium which makes you feel connected to those who came before you.

How did you become an artist?

I was 17 years old when I discovered the art of Francis Bacon and in that moment I became an artist and I've never forgiven him. I studied at West Surrey (foundation) and St. Martins (degree).



In the early days, I worked as a picture framer and I helped run a gallery in Waterloo. In 2006, I gave up work and became an artist full time. So far, so good.

Why did you join HVA?

I was forced to join three years ago by my wife who said I don't see enough people and I'm very glad I did.

What has been the highlight of your artistic career so far?

Reaching the final of the National Portrait Award, and going viral with a portrait of Putin painted with dog poo that I sold to raise money for Ukrainian refugees. But the greatest highlight is to be able to live off my art.

What is the most surprising thing you have learnt as an artist?

That there are no Christian images



on the Sistine Chapel ceiling. All the images are from the Torah.

Who or what inspires your art practice?

Top of the list is Alice in Wonderland - the first and greatest piece of English Surrealism. I have a very long list of artists who inspire me, but the top three are Francis Bacon, Hieronymus Bosch and Arthur Rackham.

What are the biggest challenges of being an artist?

Remaining true to yourself no matter what the zeitgeist is trying to tell you.



Dominic will be showing work at the Trestle Arts Base in the spring on the subject The Masked Ego. You can follow him on @Dominic_Murphy_Art and view more of his work at www.dominicmurphyart.co.uk

WHAT'S ON

exhibitions

FROM THE FISH FACTORY

UNTIL DECEMBER 18

TRESTLE ARTS BASE, ST ALBANS

Inspired by a month-long residency in Iceland, artist Jess Distill shows paintings and prints exploring nature, literature and the human condition.

BARRY PARKER

16 JANUARY - 7 MARCH 2026

BROADWAY GALLERY,

LETCWORTH GARDEN CITY

Discover the life and legacy of Barry Parker, one of the unsung heroes of the Arts & Crafts Movement.

FIRM FOUNDATIONS

PART II: THE LEGACY OF ST ALBANS SCHOOL OF ART

UNTIL 20 FEBRUARY 2026

ART + DESIGN GALLERY,

UNIVERSITY OF

HERTFORDSHIRE, HATFIELD

A new exhibition uncovering the history of the St Albans School of Art, this is the second chapter of a major dual-venue exhibition, delivered in partnership with St Albans Museums, exploring the past, present and future of the influential art school as it celebrates its 150th anniversary.

The first show took place earlier this year at St Albans Museum + Gallery – the original site of the School when it opened in 1875. Having endured multiple locations and six name changes, the School merged with Hatfield Polytechnic to form the University of Hertfordshire in 1992. Here it became the thriving School of Creative Arts, where it continues to nurture students to this day.

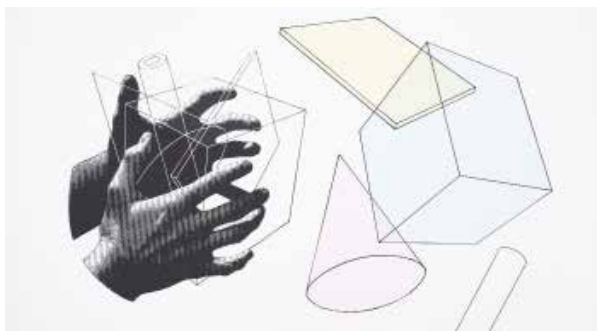
In a fitting homage to this evolution, Firm Foundations Part II shifts focus to a new selection of works, celebrating the School's enduring legacy and its influence on artists, art therapists, designers, makers, and digital creatives, and features a diverse range of artworks and archival materials spanning from the

Full listings of workshops and exhibitions by HVA members can be viewed at: www.hvaf.org.uk/workshops and www.hvaf.org.uk/artist-exhibitions

1950s

to the present day. Notable contributors include 2006 Turner Prize nominee Mark Titchner, renowned painter Richard Smith CBE, internationally recognised designer Domenic Lippa, and acclaimed digital creatives Nicolas and Tomas Roope.

In reflecting on the institution's wide-ranging past, the exhibition also highlights the role that arts education plays in our society today and considers the value of creativity in relation to our communities, histories, and identities.



workshops & classes

WEAVING WORKSHOP

MULTIPLE DATES

LILIANE TEXTILES, FAIRCLOUGH
HALL FARM, WESTON
www.lilianetextiles.co.uk

Weds 6pm-8pm, and Thurs
10.30am-1pm. Enjoy weaving
with other creatives and get
help with your projects.

WEEKLY ACRYLIC PAINTING COURSE

EVERY THURSDAY FROM 8
JANUARY - 12 FEBRUARY,
10AM - 12PM
EVERSFIELD CENTRE, BARNET
www.judycenturyart.com

A relaxed, social class
exploring techniques and
approaches to acrylic painting.
Enjoy demonstrations and
guidance from artist Judy
Century on how to create a
range of acrylic paintings and
studies. Suitable for beginners
and improvers.

PLAYING WITH WATERCOLOURS

14 JANUARY 2026
NORTH HERTS MUSEUM,
HITCHIN
[www.ticketsource.co.uk/
northhertsmuseum](http://www.ticketsource.co.uk/northhertsmuseum)

Perfect for a beginner or
someone wishing to brush up

on their skills.

ACRYLIC WORKSHOP

17 JANUARY 2026
COMMUNITY CENTRE,
GADEBRIDGE, HEMEL H'STD
www.mitziegreen.co.uk

We will be exploring painting
landscapes in acrylics in a
loose style

FORGET THE RULES. FREE UP YOUR CREATIVITY

24 JANUARY 2026
THE WILLOW ROOM,
WHITWELL
www.lauradonaldson.co.uk

A great foundation to making
more sensitive and playful
artwork. All materials are
included on the day.

HEAT PRESS PRINTING

22 FEBRUARY 2026
MILL GREEN MUSEUM,
HATFIELD
[hazey_mazey2003@yahoo.
co.uk](mailto:hazey_mazey2003@yahoo.co.uk)

Explore designs and print
small fabric samples using
special inks, papers and a heat
press.

INTRODUCTION TO THE POTTERY WHEEL

26 FEBRUARY 2026

BINGHAMS PARK FARM, WATER
END, HEMEL HEMPSTEAD
www.gillmastersart.com

Instruction by potter Jane
Sleator on how to throw a
pot on the wheel, texture the
surface using natural foliage,
and decorate with coloured
underglazes.

DRAWING GROUP

FIRST TUESDAY OF THE MONTH
2PM - 4PM
ROYSTON MUSEUM, ROYSTON
www.roystonmuseum.org.uk

Using the museum as
inspiration, learn techniques
and create artwork in this
small, friendly group of
likeminded artists. Tea, coffee
and materials provided. All
abilities welcome.

LIFE DRAWING CLASSES

LAST WEDNESDAY OF THE
MONTH 6:30PM - 8:30PM
THE WATFORD PUMP HOUSE
THEATRE AND ARTS CENTRE
Email: [lewis.butler@watford.
gov.uk](mailto:lewis.butler@watford.gov.uk)

A 2 hour tutored studio
session working with a
professional model, discover
and explore fresh and exciting
ways to draw the human body.

specialist groups

Members of Herts Visual Arts have access to all of our specialist groups. These communities allow artists to deep dive into their favourite media, to share ideas and put on exhibitions.

Abstract Group

Our Abstract group is for artists who use abstraction in all or part of their art practice, and for artists who are interested in learning more about abstract art. Learning from



each other is a key element of the group's ethos, so the sharing of work, sketchbooks, and related materials is encouraged. Each meeting has a conversation theme to help spark open discussion.

Textiles Group

Our Textiles Group was formed in 2004 with the idea of bringing textile

practitioners together to exchange ideas and knowledge, and to give each other support. The group organises an active programme of exhibitions, showcasing the work of its members who employ a wide range of techniques, including textiles in combination with other media.

Outdoor Artists

The Outdoor Artists group welcomes HVA members who enjoy spending time creating art in an outdoor environment. Regardless of ability and discipline, our meetings provide opportunities for relaxed, informal discussion with like minded people.

For more
information on all
our groups, go to
[www.hvaf.org.uk/
specialist-groups](http://www.hvaf.org.uk/specialist-groups)





Letchworth Settlement

The Letchworth Settlement is thrilled to announce that its new Artist in Residence for 2025-26 is HVA member, Shannon Lane.



Shannon's role at the Settlement is intended to enhance and challenge perceptions and understanding of art and the humanities. She has wasted no time in getting started!

Shannon is a surrealist artist who works primarily in acrylic on canvas. Her practice explores the complexities of mental health, the confrontation of inner demons, and the transformative power of finding light in the darkness.



Through surreal imagery that blends the unsettling with the whimsical, Shannon aims to make daunting and frightening subjects approachable, sparking curiosity and reflection in her viewers.

You may have a chance to talk to Shannon and see some of her artwork when you next visit the Settlement.



The Letchworth Settlement is an independent adult education centre for the North Herts area offering around 100 courses each term.

Find more information at www.letchworthsettlement.org.uk

how technology sparked the pre-raphaelite brotherhood

BY JASMINE HARDY

Art has always been metamorphic, constantly evolving with the rise and fall of empires, religious tensions, and social developments. The evolution of artistic tools and mediums shaped the vision of the Pre-Raphaelite Brotherhood (PRB).

A key pillar of the PRB was their commitment to the past. The members, all classically trained, rejected the teachings of the Royal Academy, instead finding inspiration in the works of the Old Masters and the Middle Ages, where colour palettes were bolder and poetry was often translated into illustration. One event that heavily influenced the formation of the Brotherhood, was the cleaning of the paintings in the National Gallery in 1846. Conservation wasn't as advanced in the 19th century compared with now; the paintings of the Old Masters had years of dirt hiding their true colours. In 1841, founding member of the PRB, William Holman Hunt, wrote of his pure horror at

how the finest artworks of the time were "brown as his grandmother's tea tray". When Sir Charles Eastlake ordered the clean, astounding new levels of brightness were revealed that hadn't been witnessed for generations. There was outrage amongst the general public, but within the PRB, revelations were taking place.

Another pillar of the Brotherhood was their devotion to nature. Finding works by the 'Grand Style' pioneer Sir Joshua Reynolds to lack substance



Mariana, John Everett Millais

with their idealised forms, the Brotherhood referred to him as “Sir Slosua Slosh”. In rejecting the indoorbound popular style of the day, they needed a way to work outdoors that had never been accomplished before. This was when the portable painting box came into popularity, shielding canvases from the elements and transporting mediums safely through the great outdoors. This, alongside the invention of collapsible metal paint tubes, transformed the PRB’s ability to work outside the studio. It resulted in extraordinarily detailed works that encapsulate this period, such as *Our English Coasts* by William Holman Hunt.



Our English Coasts, William Holman Hunt

first time - truly reflected what they saw in nature.

Hunt was meticulous with the new discoveries of the 19th century, double priming his canvases to increase the brilliance of the oil paint and closely following the chemist George Field. Through Field’s studies of the permanence of colours, Hunt turned away from using bitumen as a brown pigment, as it caused paintings to deteriorate. Instead, he used a thick medium made of poppy oil and coral resin which increased the quality and durability of the paintings themselves.

Through these modern advancements, the Brotherhood could revive the past. Their art serves as a perfect example of how progress and the past are intertwined.

Jasmine Hardy is a recent art history graduate who loves to write and learn.

While certain tools aided in accuracy, new materials and techniques served as the backbone for the Brotherhood’s iconic hues. By observing just a handful of PRB images, one can see that the colour green was the foundation of the Brotherhood. New pigments were becoming mainstream in England. Emerald green had only emerged in 1814; new greens were produced with mixtures of yellows and translucent blues. The PRB could then work with colours that - for the

FEATURED ARTIST

Pete Greening

“After discovering the 1960s works of Bridget Riley and Victor Vasarely in 1970, I was inspired to start painting geometric abstract paintings.”

As the ‘A’ Level course I was in the first year of wouldn’t let me focus on that style of art, I left school, and found myself working as a civil servant, while continuing to paint as a hobby.

My first exhibition was at The Old Town Hall, Hemel Hempstead in March 1980.

Since then, I’ve had many solo exhibitions and have exhibited in many group shows, including at London’s Brick Lane Gallery and, a real highlight for

me after many unsuccessful applications, the Royal Academy Summer Show. I’ve also exhibited in Brussels, Belgium and Dublin, Ireland and have buyers of my work in Ireland, France, the US, New Zealand, and

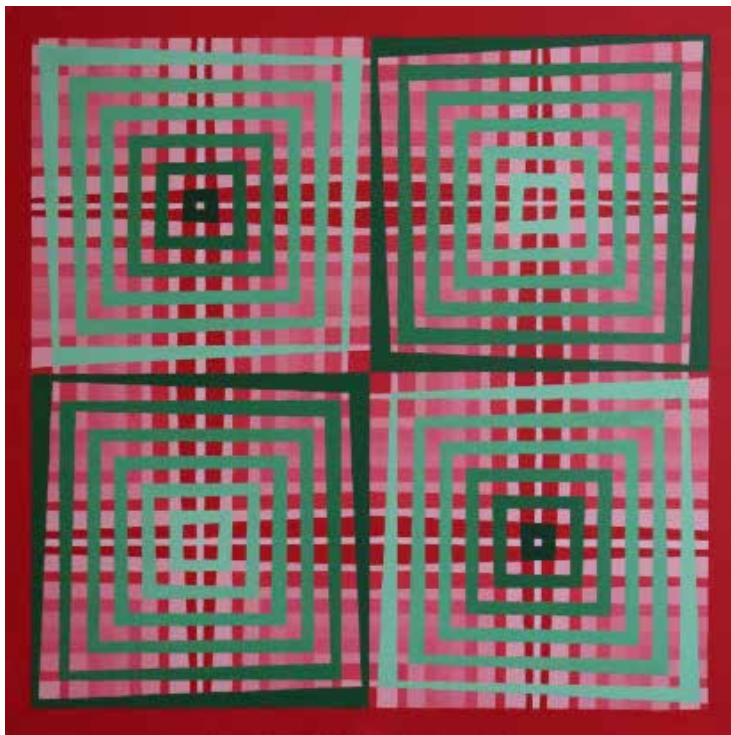


My paintings explore the effects of patterns and colours. These are carefully selected to create either an optical illusion of movement, or to create a feeling of tension on the surface of the painting.

Canada, as well as the UK.

I’ve been a member of HVA since 2014 when I retired from work and have taken part in every Open Studio except one since then.

Some of my paintings have been used as covers for music releases, viewable on Discogs, see www.discogs.com/artist/2585331-Pete-Greening



All works are painted with acrylics. I rarely title my work as I prefer the viewer to make up their own mind about it. So that I can tell them apart, they are all given sequential numbers in the year in which they are painted.

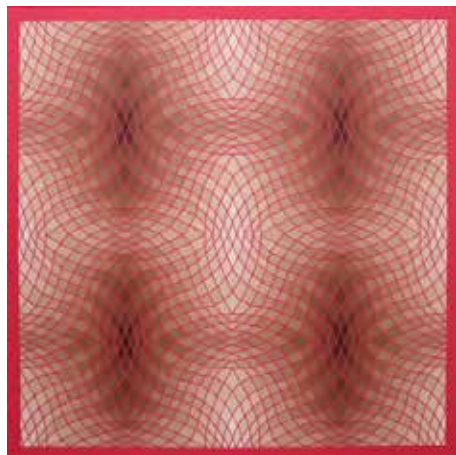
More of my works can be viewed, and prints, posters and greetings cards can be purchased at:

www.hvaf.org.uk/artist/pete-greening/

www.redbubble.com/people/petegreening/shop

What is Op Art?

Op Art, short for Optical Art, is a visual style that emerged in the 1960s, focusing on optical illusions and perceptual effects. Artists use patterns, contrasting colors, and geometric shapes to create movement, vibration, or depth on a flat surface, engaging the viewer's eye and challenging perception in striking, dynamic ways.



pricing strategies

Pricing your artwork can feel daunting. While there's no perfect formula, there are clear principles that can help you price with confidence and professionalism.

1. Know What You're Selling

When buyers invest in your work, they're not just paying for materials — they're buying your vision, skill, and story. Your price should reflect your creative journey and experience level.

If you're early in your career, you might focus on accessibility and visibility. If you're established, your price should honour your expertise and reputation. The key is to know your stage and stay consistent.

2. Calculate Your True Costs

Every artwork has a baseline cost. Use this simple equation to calculate your baseline:

**Materials + Time + Overheads
= Minimum Price**

Don't just include material costs, but also framing, studio rent, travel, marketing, and admin time. Once you know your true costs, add a profit

margin that reflects your value.

3. Be Consistent

Galleries, online shops, and direct studio sales should all list your work at the same price. Galleries often take 30% to 50% commission, so price accordingly beforehand.

For example if you want to earn £300, and your gallery takes 50%, list the piece at £600 everywhere.

Consistency builds trust with collectors and curators alike.

4. Understand the Market

Research what other artists of similar experience and medium charge. Visit local shows, browse online galleries, and note trends — not to copy, but to position yourself wisely.

Are you emerging, mid-career, or established? Your price should match that stage and evolve as your reputation grows.

5. Offer a Range of Price Points

Diversity attracts different buyers:

- Small works or prints — accessible entry points.
- Mid-sized originals — core offering for collectors.
- Large statement pieces— premium works with ambition.

Ensure the pricing between sizes feels logical — smaller works shouldn't undercut the perceived value of larger ones.

6. Communicate With Confidence

When discussing price, confidence matters. Present your price as part of your professional practice — not as an apology.

"This piece is £850, part of my current collection exploring [theme], and comes professionally framed."

Clarity reassures buyers that your work is worth the investment.

Adding value through certificates of authenticity, strong presentation, or clear storytelling also helps justify your price.

7. Review Regularly

Revisit your prices at least once a year. If you've had exhibitions or

consistent sales, a modest increase is appropriate. If things are quiet, review your marketing rather than slashing prices. Sustainable pricing is built on consistency, not panic.

8. Avoid Emotional Pricing

It's easy to feel personally attached to certain pieces, but emotion can distort pricing. If you can't part with a work, keep it. Otherwise, stick to your established framework and maintain objectivity.

9. Keep Records


Track your artwork details — title, size, price, date, and where it sold. Over time, you'll see patterns: which

sizes perform best, and which price ranges connect with buyers. This data helps refine future decisions and reinforces your professionalism.

10. Confidence Is Key

Ultimately, your pricing signals how much you value your work. Buyers sense uncertainty — but they also respect artists who set clear, consistent prices and stand by them.

Next Issue: How to use social media to grow your art business.



Your price doesn't just represent the artwork — it represents you



London Guild of Weavers,
Spinners & Dyers



LILIANE TEXTILES

STUDIO & GALLERY

Now Open

Visit us: 10am - 2pm
Fridays & Saturdays.

For Textile & Loom Weaving Workshops,
Gifts, Artwork & Handwoven Accessories.



Liliane Textiles Studio & Gallery,
Weavers Barn, Fairclough Hall Farm,
Halls Green, Weston,
Hitchin, Herts, SG4 7DP.

WWW.LILIANETEXTILES.CO.UK

art @ BTC

It has been quite a year for Art @ the BTC, with an overhaul of the layout and a continuation of In The Spotlight.



HVA partners with businesses across the county to provide artwork for their walls. The Business Technology Centre (BTC) in Stevenage is one such business.

This new feature gives a randomly selected participating artist the opportunity to showcase their work in the BTC Reception area. This has proved very popular with visitors to the centre.

Several art@BTC members will be taking part in a Christmas craft fair being held at the BTC in December. Craft fairs will hopefully be a regular part of art@BTC in 2026, and will be accessible to the general public.

We have had a few new artists join the BTC, bringing with them fresh new art. There is always an exciting range of artists displaying a varied array of work. Artists currently

exhibiting at the BTC are:

Becky Ullah, Helen Harris, James Page, Janet Peck, Jo Charlton, Leon Barnes, Mags Murray, Mandy Lamyman, Margo Yaguda, Marian Hall, Maryann Day, Miyu Tang, Maureen Newell, Nicola Goss, Nate Ferguson, Nathalie Daniel, Paul Hillary, Roxanne Parker, Sally Taylor, Sarah Giddens, Sue Sanders, Toni Gates, Val Lawson.

You can find examples of the BTC artists' work by visiting www.hvaf.org.uk/artists

We are looking forward to 2026 at the BTC and continuing to showcase local artists and their work.

GIVE THE GIFT OF CREATIVITY THIS CHRISTMAS



Unlock a whole year of art, inspiration & community
with an HVA Membership.

Membership from £45. See website for details.

WWW.HVAF.ORG.UK/MEMBERSHIP