



NEWSLETTER

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Lectures * Workshops * Exhibitions * Coach Trips * Painting Days



The busy Private View 2018, our 65th Annual Exhibition in Kings School Memorial Hall, Bruton

Chair's Report

We had another strong year in 2018, with increased membership in the Society.

Our Annual Exhibition at Kings School Bruton again was a great success, with excellent sales and record attendance. We wish to thank the Headmaster and Governors for allowing us to use their premises. The exhibition team consisting of Fletcher Robinson, Sue Hardy and Marissa Weatherhead were ably supported by our loyal volunteers, without whom it would not be possible. Do let us know if you would like to help next year.

Last year we offered a record number of awards and wish to thank our independent judges for their hard work.

The 66th Annual Exhibition will take place in the KSB Memorial Hall again this year, between 17-24 August 2019. We hope members will again match their fantastic efforts made in 2018, and do their best to spread the message and increase the footfall even more than last year.

We will soon be taking bookings for our exciting 2019 programme of events, starting at our AGM at Caryford Hall on Thursday 17 January, 2.30-4.30pm. There will also be a fascinating lecture at this event given by Chris Davies on 'Eight Contemporary British Painters'.

Will Vaughan



Hilary Turnbull

This year, 2018, Hilary Turnbull, a long-term and respected member of BAS & an artist who is widely recognised beyond our ranks, was awarded the Joy Barnes Award for one of her paintings. This is the most prestigious prize our society can give.

You can get a good idea of Hilary's work on her website at www.hilaryturnbull.co.uk. Her gallery alone carries 126 images, a formidable list of exhibitions at various galleries around the country and evidence of many sales. I visited her at her home in Mere where I was given a warm welcome.

Hilary's father worked in Singapore – she mentioned 2 school holidays there and being evacuated to Australia, and boarding school in Kent, "with a wimp of an art mistress." Secretarial training lead to work in the City, "as it did then,"

she commented. Marriage and two children followed. As they got settled in school she started teaching herself to draw and paint and her interest in art grew.

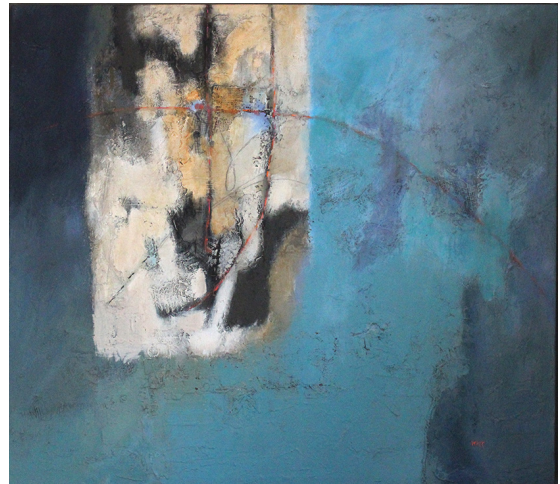
"Did you then go to Art School?" I said. "Oh no." she replied. That came to me as quite a surprise for the works on her website are all so distinct, self-confident and in a personal style that could not look more dedicated and professional. I wondered how that had developed.

This she explained as we moved around her home which is handsome and immaculate, with everything in its place. The walls are hung with a fine collection of her own paintings and those of friends and artists she admires, and each one is carefully placed to fit in with its setting and several show how her work has evolved from the figurative to the abstract. She also took me into her studio with its easel and large finished and unfinished works.

She described attending a drawing class in Weybridge, doing life studies, still life and later ten years of classes with artist Rob Woolner. "He taught me to express not just what I saw, but what I felt," she said. She also described how

she went out to capture landscapes with her husband Hugh, a keen and accomplished photographer. Seeing what he achieved with the camera while she sketched and painted pushed her towards producing work that was radically different. On visiting the big galleries she was attracted by abstract works, but also became determined that her work should not look derivative and so her style developed. Eschewing straight lines and boxy shapes her compositions flow while her attention to often rich and warm colours is carefully balanced with the cool and light areas in each canvas.

The sad death of Hugh in 1997 was an event which dramatically changed her life. With her children grown up she found she was now free to devote herself to painting as never before, spending many hours at her easel every day. Working on canvas with acrylic she started adding rough patches of floor-worn hessian and sharp dark scratches. Each painting evolves, often over a considerable time until she feels she has caught the mood, colours and balance it needs.



I cannot express what she does better than she has herself, so I quote:

“I am interested in shape, colour, tone and texture and although I draw constantly and take photographs, these images are for reference, and the drawing is compulsive. It is the bringing together of the parts into a satisfactory whole that interests me. Memories of places visited, people met and conversations held will often spark an idea. Sometimes I will pursue a particular shape because it allows me the freedom to explore the endless possibilities of different colour combinations, the balancing of large and small areas and the introduction of texture. My interest in mixed media started about 4 years ago when studying the surface of rocks on the Cornish coastline.”

Personally, I often find abstract works difficult to appreciate, but I find Hilary’s works warm, engaging and honest. Sometimes they hint at figurative themes, but through her subtle use of colour and shape they always communicate carefully reflected upon emotions.

For me doing this profile has been an eye-opener and it has been a privilege to spend time with her and her work.

John Baxter

Report on the final workshop of 2018

Cheryl Brooks - Experimental Printmaking 8-9 November

Catherine Pitchford was unable to take the workshop as originally planned, so Bournemouth printmaker Cheryl Brooks took her place; also a very experienced printer & a good teacher.

She explained from the outset that we should not expect to produce a masterpiece but would become familiar with a range of printmaking techniques that could be developed into more complicated and considered prints in time. So working small we started with Mono prints and went on to Relief printing using Styrofoam, inexpensive camping mats and craft foam. Cutting out and cutting into the foam we created different textures and patterns & learnt about registration with multi coloured prints. All the methods were demonstrated without a press, so could be replicated at home or in the studio with limited specialist equipment.

The theme was ‘The Garden’ – Flora and Fauna..

A lot of work was produced; a very busy and enjoyable two days was had.

Jane Onslow

Thank you Maggie!

We're so very sad to lose Maggie Knight from the Committee. Not only a popular artist in BAS but also a very efficient Membership Secretary & an excellent Treasurer for 6 years. We shall miss her greatly for all she's done to help maintain the smooth running of our wonderful art society. She and her husband Chris have moved to be nearer their family in Sussex and we wish them a happy life there.

We welcome Richard Cumming who has joined us to take on the role of Treasurer. Dorrie Peat is our new Membership Secretary & also takes over from Jane Onslow to organise the annual programme.



An Exciting 2019 with BAS

Looking ahead to our 2019 Programme we have 5 exciting workshops, 2 gallery visits, 3 painting days and 3 lectures to look forward to. Here is a preview:

January 17 The AGM is followed by a talk given by **Chris Davies** on 'Eight Contemporary British Painters'.

April 4-5 **Fiona Campbell** sculpture workshop 'Organic Sculptural Forms using Recycled Wire and Found Materials'. Fiona explores connections between line, growth and energy, interconnections from micro to macro, nature's cyclical persistence and transformation.

April 11 A lecture by **Kate Lynch** 'A Rural Documentary; Painting & Drawing Farmers in Somerset'

May 16-17 **Watercolour workshop** with **Gary Cook**. Gary lives and works in Dorset. His work was awarded Best in Show at the SGFA Draw 18 Exhibition and he has shown with the Royal Institute of Painters in Water colour, The Arborealists group and the RWA in Bristol. He is The Ecologist's Arts Editor and an Associate member of the Society of Graphic Fine Arts. www.cookthepainter.com

June 5 Visit to the **Watts Gallery**, near Guildford. See www.wattsgallery.co.uk

Sept 7 Drawing workshop with **Alex Cree** 'Back to Basics'. Alex's broad range of subject matter includes portraiture, still life, landscape and narrative paintings. In 2011 he was awarded the Sir Denis Mahon Award by The Prince's Drawing School (now the Royal Drawing School).

Sept 19-20 'Plein air Pastel Painting' pastel workshop with **Patrick Cullen**. Patrick is a painter in oils, pastels and watercolours, known for his scenes of Tuscany, Andalucia and Southern France, in all seasons and weathers. We are delighted to welcome him back.

Oct 9: Our annual visit to RWA Bristol.

Nov 7-8: **Print workshop** with **Jackie Curtis**. Jackie is an artist and printmaker inspired by the natural world. She can often be found walking on the Somerset Levels observing the landscape and birds, sketch book and camera in hand. See www.jcurtisart.com

Dec 12: Christmas Lecture by **Colin Wiggins** 'WinterLandscapes'.

Dorrie Peat

Booking Enquiries: Sarah Hall, bookbruton@gmail.com

News Round-up from Members

Sandra Meech will be exhibiting 'Polar Expressions' at ACE Arts in Somerton 5 January to 9 February, and will be running a 'Bound Sketchbook' workshop in the gallery on both 19 and 26 January. www.sandrameech.com

Sue Hardy was presented with the Society of Graphic Fine Art award for Composition at Draw 18 Exhibition, a great achievement as she was only elected a member earlier in the year. This was for a charcoal and pastel drawing of gambolling bullocks. www.suehardy.co.uk

Alexandra Drysdale has an exhibition of her 'Artefacts' for Casespace at Bruton Museum throughout January. This is a fascinating collection of contemporary bricolage and drawing defying easy categorisation. She will also be giving four lectures at Bruton Museum on 'The Art of the Elements: earth, water, air, fire' on 25 February, 4, 11, 18 March. See our website for more information. www.alexandradrysdale.com

Camilla Frederick organised two very successful oil painting workshops in Batcombe in 2018 with Andrew James RP NEAC, attended by 10 mainly local artists and two models, and is planning three more in 2019 in March, June and September. She is also running life drawing and painting sessions every other Friday through 2019. There is no tutor, just a chance to do one's own thing. www.camillafrederick.com

Jenny de Sausmarez recently joined The Young Gallery in Salisbury to show her paintings, and is continuing to develop her skills for small clay sculptures by working with Hiro Takahashi in Frome. www.jennydesausmarez.com

Lynn Keddie, a new member, had an interesting visit to Kurt Jackson's gallery in St Just, near Lands End, to see his Scillies exhibition. She says that the paintings were a 'mixed bunch', which is always interesting, with some stunning and others gently beautiful'. Also, the gallery lets dogs in, and there is a great pasty shop in the nearby square! www.lynnkeddie.com

Any enquiries please email me at robinson.fletcher@gmail.com, and I will pass them on.

Fletcher Robison