



BRUTON ART SOCIETY NEWSLETTER

www.brutonartsociety.co.uk

Lectures * Workshops * Exhibitions * Coach Trips * Painting Days



By the time you read this our 66th Annual Exhibition will be underway at King's School Memorial Hall in Bruton. We are most grateful to the Head and Governors of Kings' for enabling us once again to use their premises.

All entries for the Exhibition have been selected by a panel of judges predominantly external to the Society. There has followed, as always a huge amount of activity, moving and hanging works, preparing the catalogue and labels, and undertaking a myriad of other tasks.

It takes a tremendous amount of work to organise and mount an exhibition of this size & calibre; all done by a committed band of volunteers. The final result makes it well worth the effort. Thank you to all members who contributed their work and gave up their time.

This year we are able to offer 10 Awards with a total value of £1,150, thanks to generous sponsorship. A full list of awards & sponsors can be seen below.

Will Vaughan, Chairman

Bruton Art Society 66th Annual Exhibition Awards list 2019 & sponsors

- Joy Barnes Award** *BAS*
- Vittorio Zanetti Award for Drawing** *G. Zanetti*
- Award to Kings Bruton Student** *BAS*
- Landscape Award** *CPRE Somerset*
- Portrait/Figure Award** *Cockhill Press*
- Abstract Award** *BAS*
- Still Life & Floral Award** *The Gardens Group* **NEW SPONSOR**
- Sculpture Award** *BAS*
- Original Print Award** *Old Barn Framing Gallery*
- Most Popular Work 2019** *Craigie Woodworks Ltd*

MANY THANKS TO ALL OUR SPONSORS



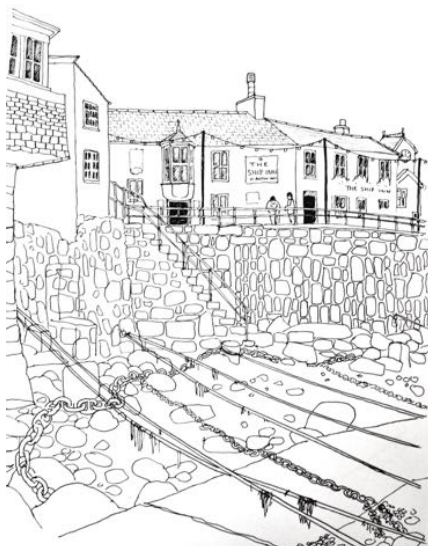


Laurence Belbin

Laurence has been exhibiting and selling his paintings since 1974 and was able to give up his day job in 1989 to become one of that small band of full-time professional artists earning a living from their work. Based in his studio at Westbury Hall, Sherborne, Laurence comes across as completely dedicated & almost intoxicated by what he is doing. After thirty years he is producing new work almost every day. His spacious well-lit studio is packed with pictures, some completed and others in progress. Thoughtful, reflective, and bursting with enthusiasm, he is ready to explain how he finds each work an encounter with a place, a time and his feelings about it. As a self-taught artist, Laurence feels that his vision has not been corrupted by the latest artistic fads or supposed trends. Instead he feels he has

worked out for himself what he is doing and has the self-confidence to continue to follow his own vision. He has not however been isolated; together with being a member of several art societies and an Associate of the South West Academy, he has been in the past, an enthusiastic and hard-working committee member of Bruton Art Society for over ten years.

His works are broadly figurative and have been widely shown and exhibited. His subjects - landscapes, sea-scapes, still life and buildings, are sometimes inhabited by figures. Typically he works out of doors, usually in oils, though larger works are completed in the studio, either from sketches or sometimes from memory. His style and subjects are constantly evolving, lately becoming more simplified and even abstract.



Laurence draws particularly well in pencil or more often simply with a pen. Starting with a few strong lines he dives in without any corrections to complete detailed studies of buildings such as a series he has done on pubs. The results are quite remarkable for their use of strong and detailed lines and their overall composition.

He explained “As an artist I am always trying to find ways of painting the feelings I get when stood in front of my subject”, and “I believe ‘honestly’ is the way to paint. Only you, the painter, would know that what you have produced is truthful and painted with feeling.” See www.laurencebelbin.com. Also there are more images of Laurence's work on the BAS website.

John Baxter

Pierre Bonnard: The Colour of Memory-Tate Modern

There were quite a lot of negative reviews about the latest blockbuster Bonnard exhibition, which recently closed at Tate Modern. The wheel of fashion is turning away from this artist, at least for now. For example the Guardian critic said "Aspects of his work that others find charming or life-affirming I soon weary of. All that colour, all that fidgety brushwork. His figures are very hit and miss, sometimes crude and absurd; sometimes the distortions seem terrific, at other times horrible".

But I really enjoyed it. For many artists he remains a fascinating figure, not least for his working methods. He did not paint in front of the motif, which he thought was a distraction. He relied on memory, prompted by the use of tiny diaries measuring 13.5 x 7.5cm. He drew in them almost every day from 1920 until his death in 1947. There doesn't seem to have been any system. He would move from subject to subject, including landscapes, self-portraits, dogs and cats, and female nudes. They were the inspiration for many of his paintings, including the largest. The pages are littered with shopping lists, reminders, weather notes, and thoughts on light, colour and composition.

His other working practices included pinning a great roll of canvas around his studio and then painting pictures on it which he would later cut out. He worked on at least five at a time, often moving from one to the next to apply a dab of colour from the same brush. What a good idea for being more productive!

Fletcher Robinson

Reports on Talks, Workshops & Trips

Kate Lynch - A Rural documentary 11 April

Kate gave us a fascinating lecture and presentation of her paintings. Whilst showing us her pictures she spoke entirely about her twenty plus years of meeting, drawing and painting the mainly disappearing and always changing lives of those who work on the land in Somerset.

John Baxter

Gary Cook Workshop Watercolours 16-17 May

It was apple blossom time in the orchard outside Hadspen village hall, and we spent the first day working outdoors under Gary's guidance after a slide show tutorial. The second day was wet so Gary set large photos on the walls to inspire us and used demonstrations to guide the group with many tips from colour palette choice to use of salt crystals.



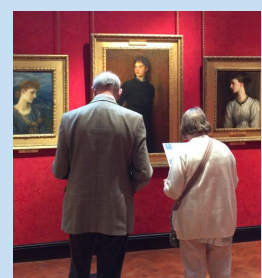
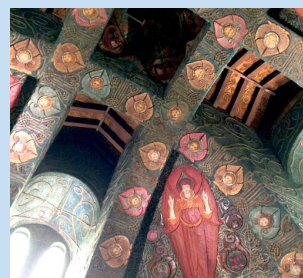
He was a sensitive & thoughtful tutor, showing the group exactly how to capture light in their work as promised. The final show of paintings was very impressive!

Dorrie Peat

Watts Gallery Artists' Village Trip 5 June

Compton village received a full coach of BAS Members & we had a very full day. The main Gallery housed a Pre-Raphaelite collection of paintings and sculptures. The architect C H Turnor was commissioned to design this gallery; his Arts & Crafts ethos reflected that of George Watts and his wife Mary, a ceramicist. Sadly George only survived the gallery opening by 3 months. For many of us, the highlight of the day was the Chapel created by Mary Watts with the help of a community of ladies, who she had taught to use the local terracotta clay. They designed and created the Arts & Craft interior of the Chapel.

Jane Onslow



Painting Days

Pitcombe Farmhouse, Near Bruton. 8 June

Our thanks to Merida Drysdale for inviting us to her lovely garden, and Alexandra Drysdale for hosting the day so well.

12 members of the Society came to this plein air painting day, which is a good number. The coffee and cake gave us a welcome start to the day!

After Alexandra's guided tour of the gardens we found sheltered places to pitch our equipment. There were many opportunities for a prime spot.

The garden is really beautiful with many different levels and features, including water and ornaments.

We had sunshine and showers & wonderful light.



Cutterne Mill, Evercreech. 10 July

The painting day in July was held at Cutterne Mill, by kind permission of Miles Thistlethwaite and Philippa Lewis. This is a former water mill on the river Alham in secluded countryside south of Evercreech. It has charming gardens, open fields, and original milling features, including the waterwheel. 15 members came along taking advantage of the perfect weather and beautiful surroundings. It was a thoroughly enjoyable day, painting in the company of other like-minded people!



Dorrie Peat

What's to come with BAS

Wed 4 September 10 - 4 Painting Day at Pythouse Kitchen Garden, Tisbury. Bring Painting/sketching equipment & a packed lunch.

Sat 7 September 10 - 4 One day Drawing Workshop - "Back to Basics" with Alex Cree

Thurs 19 & Fri 20 Sept 10 - 4 Two Day Workshop - "Plein air Pastel Painting" with Patrick Cullen

Weds 9 October RWA Annual Open Exhibition, Bristol Coach trip for members & friends

Thurs 7 & Fri 8 November Two day Workshop - "Monoprinting & Ghost Plates" with Jackie Curtis

Thurs 12 Dec Christmas Lecture - "Winter Landscapes" by Colin Wiggins

Thurs 16 January 2019 AGM. Talk by Professor Christiana Payne. "Silent Witnesses: Trees in 19c. British & American Art

Website: brutonartsociety.co.uk
 Facebook page: [@brutonarts](https://www.facebook.com/brutonarts)
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Bruton Art Society now has 210 members
 Amateur & Professional Artists & Art lovers from Somerset, Dorset, Wiltshire & further afield.

Next Newsletter January 2020 - please send us your news