

BRUTON ART SOCIETY NEWSLETTER

www.brutonartsociety.co.uk

Lectures * Workshops * Exhibitions * Coach Trips * Painting Days

Chairman's Statement

We are now fully back to our normal ways of operating - after the challenging years of the pandemic. It was a great pleasure to see our annual exhibition continuing with its usual high standards at Kings' Bruton this summer. Many congratulations to all involved in bringing it into being, and in particular to Sally Ridout, who took over the overall planning of the exhibition, including the organization of the submissions via OEES and the installation and management of the display of works.

Sadly we will be losing Fletcher Robinson from the Committee this year. Fletcher has worked for many years as Exhibition Secretary, taking care of arrangements with Kings Bruton and the provision of the necessary installations for the show. He has been a great support to the Society in general. Another sad loss will be Jane Barnard, who has been active in the organization of our programme of Visits and Painting Days. Jane has performed these duties with much enthusiasm and dedication as well as offering support for the Society in many other ways. Both Fletcher and Jane will be much missed. They have been replaced by new members; Peb Burfoot and Allan Howles, to whom we offer a warm welcome.

It is a pleasure to record that our membership is now at a record level. Currently it stands at 280. Many thanks to Dorrie Peat, our Membership Secretary, for all she has done to aid this growth.

This year you will be receiving a Christmas card from Bruton Art Society with the picture that won the competition for a card amongst our members. Many thanks to all of you who submitted so many splendid designs and congratulations to Susanne Trevellyan for her excellent winning entry.

Wishing you all a Happy Christmas and a successful New Year.

Will Vaughan
Chair

Christmas Card Competition 2022

For our first ever competition to find our Christmas Card, from 33 entries, the winner chosen by the Committee was Susanne Trevellyan's lino print '*Stag in the Snow*'. Thank you to everyone who took part!



Annual Subscriptions for 2023 are due in January
(£15 single or £25 for a couple at the same address)

BACS payment:

Bruton Art Society
Sort code: 20-99-40
Account no: 10208957
Ref to use: BAS Sub

or by cheque payable to:

Bruton Art Society posted to:
Richard Cumming (BAS Treasurer)

ONLY 1 REMINDER WILL BE SENT

Do let us know if you will NOT be renewing

Please let the Membership Secretary know if any of your contact details change, so we can keep the list up to date

Please do NOT pay your sub before the New Year!

Beryl Fraenkel A Profile

At the end of Somerset Arts Week, October 2022, I drove out to meet Beryl at the home of her daughter Anna on the edge of Frome where they had mounted their five man exhibition. This consisted of Beryl's paintings, both figurative and abstract, Anna's textiles/clothes and three others whose work I didn't see. The work went well together and had attracted many appreciative viewers.

I had not met Beryl before and the works I had seen in our BAS exhibition were all abstract but I heard this had not always been the case and I was intrigued to see how and why she had made this move. In arranging to meet she had told me this exhibition would be a good place to explore this and to see works she had painted over many years.

Meeting Beryl and seeing her work was fascinating and we quickly found much to discuss and reflect on. Born in Aldershot in 1929 her interest in Art grew while at school and through attending evening classes at nearby Farnham. She then became a student at Guildford Art School just after the Second World War. For the first year the emphasis was on life-drawing and classical plaster casts. "We just took it for granted. That was what one did then," she said.

On completing the Guildford course, she went to France to work as an au pair in Paris and Normandy for two months. On returning she worked in local government in Aldershot and there she met Edward Fraenkel, a young mathematician of outstanding academic ability. Beryl describes their relationship as lively and argumentative from the first to the last, but it worked out well. They were married for 63 years until he died in 2019. She described vividly that his dedication to maths was total which meant her giving up outside work to bring up two daughters and run their home. She said he had no other interests except mathematics, but he did enjoy her artist friends. At different times they lived in Cambridge, London, the USA, Scotland, Sussex and Bath where he became professor. A particularly happy time for Beryl was when they were in London when he was at the LSE and she was able to make friends with a wide circle of professional artists, "Many were teaching in different art schools and some have become quite famous," she said.



Photo John Baxter



Beryl has had a long, varied and successful artistic career. She started painting portraits, pets and houses on commission, all these being subjects "Which I did not enjoy." She has also had works hung in the Royal Academy, the Royal West of England Academy, and many other galleries. Seeing her work in Anna's home was revealing for she had chosen to display about twenty of her figurative landscapes, one figure study and six more recent abstract works.

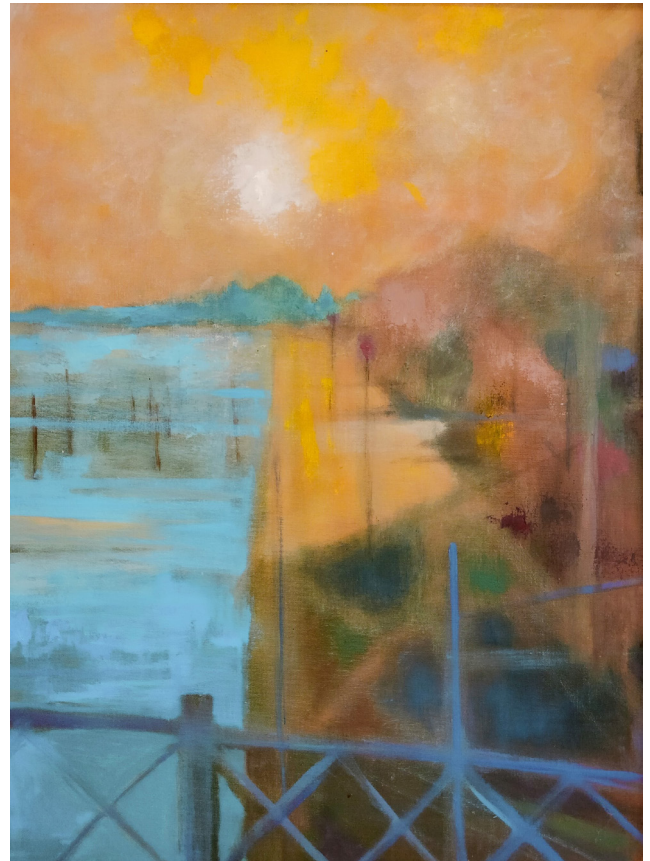
In discussing her work she said what had always fascinated her was not the drawing, the use of line, composition, subject matter, or the texture of paint on the canvas, but simply the

juxtaposition of areas of colour. This I could see carried over from her figurative to her abstract works, though actually her control of all these elements I find exceptional. There was also one painting which she had done in the USA which when repainted many times inspired her to move from the figurative to the abstract.

Hearing her point this out made me look again at the originals. Of the figurative works I was impressed first by the way each painting captured the distinctive mood of the place – be it India, America, a dockside or a Moroccan street scene. Second, in each case the composition was carefully balanced yet memorably original. Thirdly in each the areas of colour were extremely subtle and often multi-layered, moving away from simple primary colours. Fourthly she carefully works within middle tones with no harsh darks or shiny whites. Fifthly she has only a few hard-edged lines and generally has soft, misty edges between one colour and the next. This is all very subtly done and the colours in particular it seemed to me have a glow in the originals which is slightly lost in photographic reproduction.



Moving towards abstract



Turning to look at Beryl's abstract paintings, the areas of colour, the middle tones and the misty edges apply and come glowingly alive when the works are seen as primarily explorations of subtle colours and tones more than as an exploration of shapes which is often the case with abstracts. This makes them rewarding to look at carefully.

John Baxter



RWA Visit - 4 November

The visit to RWA in Bristol took place on Friday November 4th, with 22 members and friends coming along. The exhibition was filled with over 500 wide-ranging works of art to suit all tastes, displayed in the beautiful spacious galleries of RWA. Everyone commented on the high quality of the work, many returning for a second look around in the afternoon. We were pleased to see an etching of quinces by Will Vaughan in a prominent place at eye level, and delighted for him that it had a red dot!

Jane Barnard



Painting days and outings for next year

Jane Barnard

A new programme of painting days and outings is being arranged for 2023. Several members have kindly offered to allow us to enjoy days in their gardens, new spaces to challenge us! In response to conversations on this year's painting days, we have varied the day of the week next year to allow more members who work to come along. Those of you who watched the interesting zoom lecture by Joanna Cobb on 'Flowers and plants in Art' will remember that she offered to host a painting day in her garden in Glastonbury. She has agreed to let us follow up her lecture in a more informal way. Prof. and Mrs Emery have also agreed to host another day at their wonderful house and garden. The numbers will again be limited to 20 so I would request that those who were lucky enough to go last year give a chance to those who missed out last time. We shall open the booking more widely when we see how many new people want to come.

Next year's programme will finish with our usual trip to RWA, always a popular day out. I know all these outings will be well supported by our enthusiastic members.

Workshops for next year

Sally Ridout

We have organised a mixture of workshops for 2023 and I am sure we will be just as busy as we have been in 2022.

We have two days of 'Life Drawing' planned with Steve and Sandra Cole of the 'His and Hers Theatre Company' who are a well known 'life drawing' couple. We have '3 Ways to Paint an Abstract' with David Chandler a popular Tutor from Frome and a 'Semi-abstract Landscape' workshop with Amanda Bee also from the Silk Mill in Frome.

Jackie Curtis returns this year with her ever popular printing workshop and we are very excited to be able to offer a 'Drypoint Etching - using plastic' workshop with Will Vaughan our Chairman, in his studio in the Summer.

We have a 'Clay Animals' workshop with Pippa Hill who has kindly offered to fire our work afterwards and a 'Still Life Collage in Fabric and Mixed Media' workshop with Imogen Bitner whose work people will recognise from our Annual Exhibition.

Our trial Talk/Workshop 'Paint like the Fauves' was very successful, which means we will probably do another one in 2023 using the same format, perhaps on Picasso and Cubism.

Once again, I look forward to meeting up with regular members and meeting new ones and hope that everyone will find something interesting in our 2023 programme.