

BRUTON ART SOCIETY NEWSLETTER

www.brutonartsociety.co.uk

Lectures * Workshops * Exhibitions * Coach Trips * Paint & Sketch Days

From the Chair

It seems incredible that we are drawing close to the end of 2025 and that soon Christmas will be upon us. I am pleased to extend the society's best wishes to all our members, and to thank you warmly for your support over another successful year.

Activities have continued unabated since the last newsletter, in particular further workshops, the talk and demonstration by Mark Coreth, to which we invited school students, and the recent, traditional trip to the Royal West of England Academy exhibition. We have David Chandler's Christmas Lecture to which to look forward on Wednesday December 3rd at 2:30pm.

As ever, the society owes a debt to my colleagues on the committee who have worked so hard to provide and organise events throughout the year. Do please come along to the Annual General Meeting at 2:30pm on Wednesday January 14th 2026 to hear their reports - and to savour Anthony Connolly's presentation. As many of you will know, Anthony is one of our Patrons and currently President of the Royal Society of Portrait Painters. He is a knowledgeable speaker and sure to engage and entertain his audience.

Very best wishes

John Burrough

Christmas Card Competition

The winner chosen this year by the
BAS Selection Committee is

'Silent Winter'
by Laurence Belbin



Thank you to everyone who took part!

Annual Subscriptions for 2026 can be paid online from 1 January

For info go to our website

www.brutonartsociety.co.uk/membership

£20 for single (or £30 for joint membership)

Any queries to: paybrutonart@gmail.com

ONLY 1 REMINDER WILL BE SENT

Please pay by 31 January

Please let us know if you will NOT be renewing

AGM Wed 14 Jan 2026 Reports, Elections, Future Programme etc.

Followed by a talk from **Anthony Connolly PRP**

Caryford Community Hall, Ansford Park, BA7 7JJ Members free Guests £5 2.30pm - 4.30pm

Artist Profile - Angelina Palmer

When I was offered the opportunity to meet and talk to Angelina Palmer in her beautiful Sherborne home with her oil paintings, etchings, prints and lino cuts displayed on the walls, and glass, coloured, clear and stained in windows and on window ledges, I was surprised and delighted to discover her family history overlapped with my association with the Worshipful Company of Glaziers & Painters of Glass. Angelina talked me through her early days.

"I was born in London in 1933. My father Hugh (Hew) Pawle was a partner in the A K Nicholson Stained Glass Studio which was in St John's Wood. The designer was Gerald Smith.



"My mother had studied at the Royal Academy Schools before WW1 where she won prizes. She also worked at the Nicholson studios, so I suppose art is in my blood!

"WW2 broke out when I was 6 and we left London and lived in North Devon until the end of the war. The school I went to was evacuated from Broadstairs to a hotel in Morteheo (100 children and all the Staff) where we did Science in the kitchen, Gym in the ballroom, Lacrosse on the beach and art not at all. Our only work of art pinned to the wall was a postcard of the bust of Nefertiti which a fellow student sent my mother". Angelina was very thrilled when she actually saw it in Berlin while her daughter Camilla was working there for a while many years later. "Back in Broadstairs, the school had a good Art Room and I did a lot there.

"After I left school, I attended the Byam Shaw School in Kensington for 4 years. It was very Trad and we drew plaster casts for ages before we were allowed in the Life Class. I was taught by Peter Greenham (Royal Academician, and keeper of the Royal Academy Schools 1964-85) and Brian Thomas (Principal of the Byam Shaw School and stained glass artist)." Angy reflected on the days in her father's studio: "I worked drawing cartoons in the stained glass studio for four years when I first married. My first husband was an artist whom I met at Art school. Many years later I took an Open University degree mainly in Art History and also learnt how to be a secretary and worked at Port Regis School for 13 years."

Here Angy recalls the stained glass process. "Paper cartoons the size the windows actually were going to be were cut out and put down on a great long table. The size of each piece had to take into account the width of the lead around it. There were four painters, four glaziers and three draughtsmen. There was a huge window where the individual panels making up the stained glass windows would be hung and the panels would be tied and assembled.

"When they are painting them, they put the pieces of glass onto a glass screen and then they paint the eyes and the nose and the linear (the lines) then it's fired, then put back again and covered with a pigment which dries and you brush it away to make the form. Many firings are involved and the kiln is unbelievably hot. It was in the basement of this house in St John's Wood, in those days everything done with acid and I have



Artist Profile continued

always wondered about that house, which is probably now worth millions, whether they ever got the smell out of the floorboards.

“In 1992 I remarried and left Port Regis; I attended Rob Woolner’s Art Class which I loved and did quite a lot of painting in oils. I had an Exhibition at Guggleton Gallery. I had always wanted to learn etching and Biddy Moreton kindly taught me, after which I went to a printmaking class at Bath College for some years and also attended Bronwen Bradshaw’s studio. I found at Bath that I was less keen on etching than I thought I would be, and really took to screen printing with photographic stencils and all sorts of other printing methods.

“I can’t remember when I joined BAS, but Joy Barnes was the President and in those days you had to submit work in order to be elected. I was on the Committee for some years and Chairman for a few. Committee meetings were held in Joy Barnes’ house in Castle Cary. She had some very good sculpture and paintings which it was always a pleasure to see. BAS has grown enormously since those days and the exhibitions seem to go from strength to strength.”



With her artist son Tobias Wilkinson, a sculptor photographer and painter, and her architect daughter Camilla Wilkinson, following in the family footsteps, Angelina continues to be an enthusiastic and active member of the Society.

Eleanor Milton

Adventure, travel & sculpting with Mark Coreth

On 17th October Mark Coreth, the master sculptor of wildlife, treated a packed hall which included students from Ansford Academy at Castle Cary to a most moving and inspiring lecture and demonstration. He gave us a brief but illuminating and often humorous account of his early life and influences while being brought up in Kenya.

During a fourteen-year career in the army he realised he wanted to devote his life to immortalising wildlife in bronze.

He demonstrated the rudiments of creating a sculpture beginning with making an armature, the supporting frame, with wire to form the base for whatever animal is to be made, initially in clay or plasticine in his 'Backpack Studio'.

He then screened a film made in 2007 on a trip to Baffin Island in the Arctic in search of polar bears whose very existence is being threatened by the effects of global warming and the consequent melting of the ice cap.

In 2009 he returned to Baffin Island to prepare for his incredible 'Ice Bear Project'. At this time he created the bronze skeleton which he and his team encased in a huge block of ice to be carved in front of the public in Trafalgar Square, 'A Monument in Ice'. The public was invited to touch the ice bear, hastening the melting process to illustrate, most poignantly, the plight of the bear and highlight the fragility of the Arctic ecosystem.

It was a privilege to spend an afternoon in the company of one of the finest and most sympathetic living sculptors of many of the world's rarest and most amazing wild animals.

Corinna Leigh-Turner



Live oil painting with James Budden - Every Monday at 7-9pm on YouTube

A live oil painting from start to finish'

James has done two 'live portrait demonstrations' for Bruton Art Society, and is well known to many of you; we look forward to his return in October 2026.



If you enjoy watching a picture magically appear while it is being painted, then you ought to have a look at the 7pm Monday livestream on YouTube of James as he talks, or as he might say 'mumbles', his way through the time it takes from start to finish and it is fascinating to watch that magic happen. The set-up involves several cameras pointing at the subject, the palette and the canvas, so we can watch closely as the work progresses. James talks about the lighting and the importance of shadows; we watch him mixing colours on his palette, and solving the problems that arise. *"People are free to comment and ask questions as we go along, it is quite conversational sometimes."*



James is very honest about his approach to painting and watching the composition emerge certainly inspires me to get my paints out!

The best place to watch the live streaming is on YouTube at James Budden Art, where they can also be seen as an archive of recordings. It is a wonderful opportunity to tap into the thought processes as James solves the puzzle of painting, and the decisions he has to make.

A very informative and fascinating experience!

www.youtube.com/@JamesBuddenArt

Dorrie Peat

PAINT & SKETCH DAYS 2026

A new programme of sketching and painting days, providing opportunities to hone one's skills in different venues and share our ideas and enthusiasms regarding Plein-air work, has been arranged for 2026.

My fingers are crossed for another summer of dry warm weather! The visits will all take place on a Wednesday with the exception of one, a visit to Shelagh Leakey's stunning garden and meadow, a lot of which enjoys a river frontage. This day is set for Tuesday 19th May, and is part of a programme that will include visits to Sturminster Mill, which is another very different river frontage, Corinna Leigh-Turner's fabulous garden at Knowle Rock, the Market at Wells presenting wonderful opportunities for drawing people, and Kilver Court gardens, which are a revelation if you haven't already been there.



Best wishes Jeffy. X



Viaduct in Kilver Court gardens

WORKSHOPS & LECTURES 2026

LECTURE: Friday 23 January 2.30 - 4.30pm

'Nikki de Saint Phalle - Rebel with a Cause' by **Arantxa Sardina**

Caryford Community Hall, Ansford Park, Castle Cary BA7 7JJ Members free. Guests £5

TASTER DAY: Friday 13 March at Hadspen Village Hall

'Gouache paint' Tutor: **Kate Cochrane**

2 DAY WORKSHOP: Thursday 9 & Friday 10 April at Hadspen Village Hall

'Oil and cold wax painting' Tutor: **Jenny Graham**

2 DAY WORKSHOP: Saturday 23 & Sunday 24 May at Hadspen Village Hall

'Natural materials into paint and ink' Tutor: **Fiona McIntyre**

2 DAY WORKSHOP: Friday 19 & Saturday 20 June at Hadspen Village Hall

'Marine Creatures in Clay' Tutor: **Marianne Bareham**

1 DAY TALK/WORKSHOP: Friday 18 September at Hadspen Village Hall

'The (not so) Still Life, Unwrapped' Tutor: **Sally Ridout**

'PORTRAIT FROM LIFE' with **James Budden** Demo: Wednesday 28 October 2.30pm - 4.30pm

Caryford Community Hall, Ansford Park, Castle Cary Members free. Guests £5

WORKSHOP REPORTS

Sally Ridout

We have come to the end of the Workshop Programme for this year and are busy planning an exciting selection of varied and inspiring new ones for 2026. They are listed above and a detailed write-up about them will be available on the website early in 2026 where you will be able to book and pay.

Workshop Reports continued

‘Life Painting - The clothed Figure’: 2 day workshop in September with James Budden

James is one of our regular and most popular Tutors, well known by some from ‘Sherborne Arts’. This was a two-day course as James needed to take the group through a very detailed and exacting set of practices, demonstrating and building up the process bit by bit whilst being supportive and encouraging at the same time. Painting from Life requires a high level of concentration, particularly if one is unfamiliar with the ‘genre’. He brought Sophie with him who is a very experienced and elegant ‘life’ model.

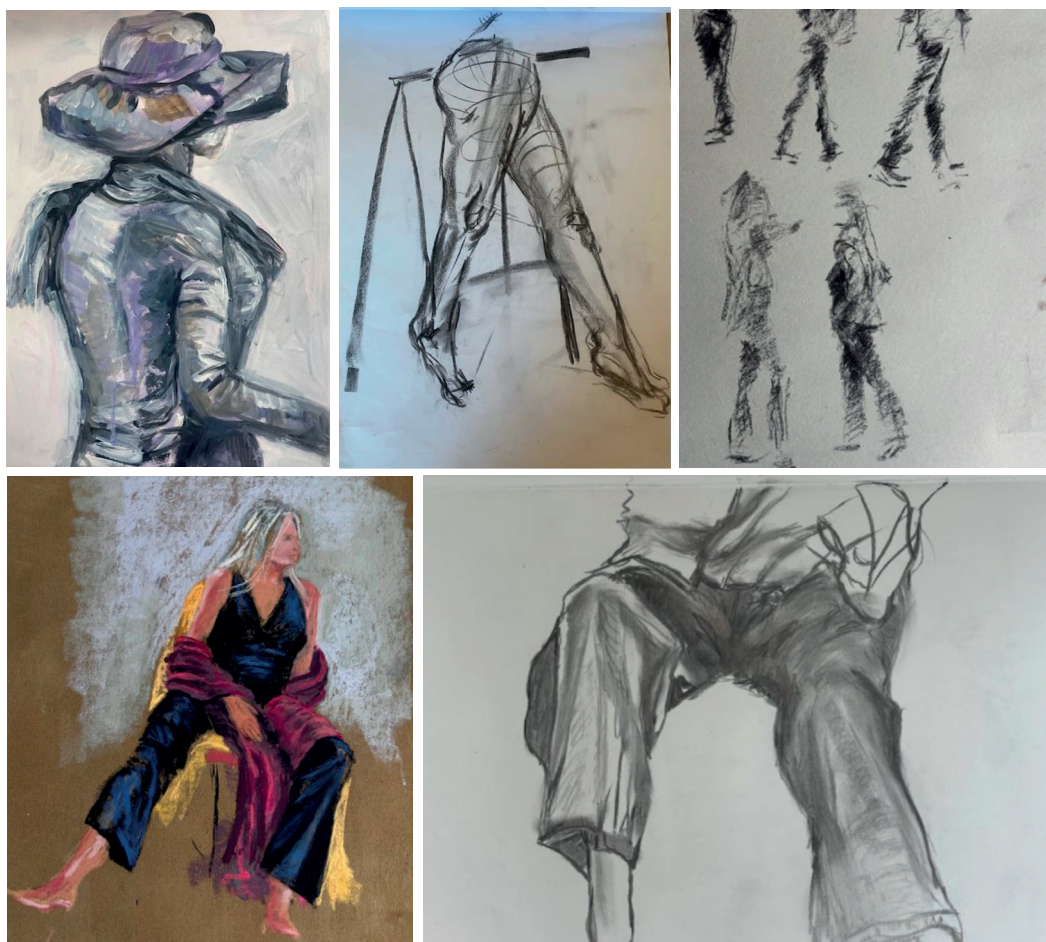
The feeling at the end of the two days was generally one of exhaustion, but also of renewed energy and knowledge, ready to put a whole new set of skills into practice.

As one of the group so aptly wrote afterwards:

“Thank you for organising a fabulous workshop. I don’t think I have ever done anything (art-wise) that was so difficult but I loved it and feel energised. James is such a brilliant art teacher he stretches you, but in a good way. You understand what he wants you to achieve, shows you what good looks like and then how to best achieve it.”

Another one wrote:

“We had a fantastic two days with James. Sophie, the model was excellent. I thoroughly enjoyed it and learnt so much.”



'Botanical Illustration in watercolour - Autumn' with Sarah Sherrington

This Autumn, we have all noticed that the fruits and berries in the hedges have been spectacular. So it was not surprising that Sarah arrived at Hadspen Village Hall on the 25th September armed with bundles of them, ready to give us two days of tuition in 'Botanical Illustration', specifically in watercolour.

With an abundant choice to work from and some of our own foraged examples, we began.

Sarah, who has a Diploma from the Society of Botanical Artists, showed us the disciplines required to be considered as a 'Botanical Illustrator', and, although some of us found it a challenge and veered off that path at times, she very patiently and quietly led us back on it, helping us to build up our work in layers of colour for 3D effects without using black and how to show bloom and shine when painting conkers and acorns.

Sarah demonstrated how to use a light box for reproducing an underpainting from real life and we were thrilled to be able to see her current work in progress (on commission) which is exquisitely beautiful in both application and detail.

Although very exacting, requiring much concentration, there is something magical in being able to capture in paint the living essence of nature and we were very grateful to Sarah for guiding us to that end.



Taster Day - 'Gelli Printing': 1 day workshop with Jenni Richards in October

A small group of us spent a 'Taster day - Gelli Printing' on the 18th October at Hadspen Village Hall with Jenni Richards, an experienced 'Textile' artist and teacher, which both surprised and delighted us. Surprised, because the assumption that 'Gelli Printing' is a new form of printing is wrong. In fact the modern 'Gelli Plate' is a modification of the original gelatin plates which were first used in the 1800's called 'Hectograph Prints'.

Delighted, because Jenni demonstrated and took us through a progressively advanced set of processes, showing us how immediate and yet how versatile a 'Gelli Plate' is.

This was particularly exciting to those of us who are 'mixed media' artists, as the possibilities are huge, such as being able to 'print off' photographs and images from newspapers and magazines and even from our own charcoal drawings, as well as all the usual monoprinting resources like leaves, grasses, textured papers and bubble wrap, which we are familiar with, and all to such a high degree of definition.

There is also the advantage of not having to use a printing press, which makes it very accessible. Jenni's organisational skills in providing the materials needed and her patience and guidance helping us through each process was exceptional, particularly as it was all done in one day.

We were all exhausted by 4 o'clock, but inspired to buy our own 'Gelli Plate' to use ourselves and very grateful to have such an experienced practitioner to show us what interesting things we can do.



‘Autumn Printmaking’: 2 day workshop with Jackie Curtis in November

Jackie is well known to our members as one of the South West’s top Tutor printmakers and has been doing workshops for the Society every other year for the past 6 years. Her courses are always booked out. She manages to get exceptionally creative work from the members who take part, covering a variety of techniques including monoprinting and foil collagraphs which are always very exciting to work on. The amount of materials, and resources as well as a number of presses she brings to the hall is phenomenal and the energy she uses to guide the students through all the different processes is endless.

In thanking us for organising the workshop this is what one of the participants wrote:

“This was one of the best courses I have ever been on. We learned a variety of ingenious ways to make prints using natural materials with seemingly endless possibilities. Jackie gave great demonstrations, producing choruses of ‘wows’ when the prints were pulled off the press. She was unflappable when we got confused (which happened quite often) and everyone produced a fantastic range of work. Thank you for organising it.”

We look forward to having Jackie back in 2027.



News from BAS Members

Frances Cooley

'Next January I am planning on taking up the Strada challenge of completing a painting a day and I have a theme of painting or drawing a portrait on each day and inviting people to come and pose for me. I have attached some of my portraits below.'



www.francescooleyartist.com
 instagram: frances.cooley.artist
 Facebook: Frances Cooley

If you would like to sit for a portrait, contact
 Frances Cooley at
 francesrcooley@gmail.com

Camilla Redfern

'Regarding recent commissions... in the past 6 weeks I have undertaken three "projects" for charities...'

1. "Wishesjust4you" who supply art materials to hospitals for terminally ill children.
2. The Sparrows Project who are raising awareness and "rescuing" enslaved children and adults in the U.K.
3. St. Peter's, Evercreech - for a charity auction



To put your News on the Bruton Art Society Website
Contact Peb Burfoot, the Website Manager on websitebrutonart@gmail.com
www.brutonartsociety.co.uk

Christmas Card Competition 2025

With a record number of entries this year, we were spoilt for choice! The first vote was a tie for first place, a third place and two tying for fourth. A second vote between the leaders gave us our winning card, which is Silent Winter and will be going to all members with this Newsletter. The Prize will be presented at the Christmas Party on Wednesday 3rd December at Caryford Hall.

Thank you to all who entered and to the Judging Panel and Happy Christmas!

1



Laurence Belbin - *Silent Winter*

2



Rachel Sargent - *On the Eve*

3



Maurene Bond - *A partridge in a pear tree*

4

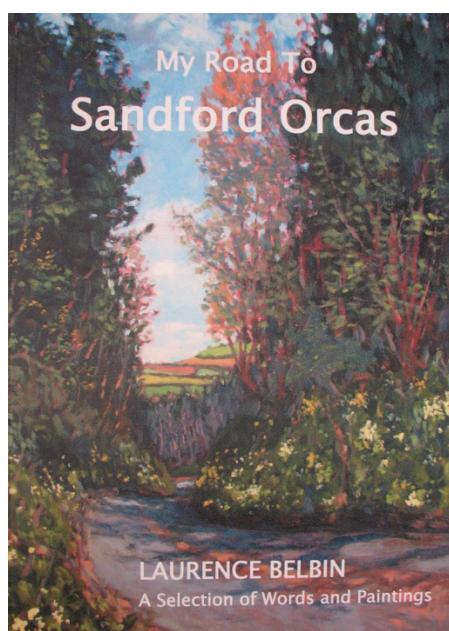


Alix Baker - *Church in winter*

4



Anna Dmochowski - *Reindeer*



My Road To Sandford Orcas

by Laurence Belbin

An A4 book. Full of paintings and drawings of the walk from Sherborne to Sandford Orcas 3 miles away.

It captures the comings and goings of people and wildlife along the way.

Price £10

Receive your signed copy in time for Christmas.
by contacting Laurence on

01935 816376 or 07592 821857

info@laurencebelbin.com