

The Easel

THE NEWS & VIEWS OF THE BROMLEY ART SOCIETY



Bromley Art Society bringing artists together since 1947

MARCH 2017

BAS News

Welcome to the March 2017 edition of *the Easel*, in this our anniversary year. 2017 marks the 70th birthday of the Bromley Art Society and the Committee plan to mark this special occasion with various events during the year. One such event is a painting competition. Each member can submit one work on the theme "*Past and Future*". Work submitted for this will be displayed at Ripley from 19 June to 17 July. Members will vote for the winner at Ripley at our "First Friday" meeting on 7 July. There will be a substantial prize. Works should be suitable for hanging on the wall and the external dimensions should not exceed 12 x 16 inches (30 cm x 40 cm), including frame. Watch this space for details of other events.

As we have recently had our AGM, there is a report from our outgoing Treasurer, Liz Crossingham, on page 3. At the AGM, Brenda Sayburn was given the Pat Tucker Award, whilst our outgoing Secretary, Christine Richards, was granted Honorary Membership of the Bromley Art Society. Long-term member Albert Lynch was also recently granted Honorary Membership. Brenda Sayburn and myself visited him to give him the award and you can read about it on page 4. Finally, we welcome three new committee members: Jan Wilson as secretary, Jules Pew as treasurer, and Kate Ubornyak as programme organiser.

Ailsa Chapman (Editor)

Christine Richards with the certificate granting her Honorary Membership of the Bromley Art Society, which she was given at the AGM in February 2017.



The copy deadline for the July 2017 edition is Friday 30th June

Please send your articles for *the Easel* to the Editor by the above deadline at the latest, as follows:

Copy as Word documents, and pictures as JPG files.

The Easel is published three times a year and is distributed to BAS members.

Treasurers' Report for AGM

February 3rd, 2017

This year we have had a good year moneywise, with a balance of £7765.40 at the end of the financial year. This being 31st December 2016. I'm happy to report that the books, once again, balance to the penny.

We have also had to buy a new projector, the monies of which will be coming out of this year's budget, about £800.

Looking at the statement of the end of year's finances, you will be able to see that if we did not have a reserve of money, then our balance at the end of the year would only have been £1020.94p.

Of course, our main invoices are for Ripley (£7201.61p this year) and also the Friday artists that speak to us (£1395.) This will probably go up again this year, as Ripley now has no money from the borough, and has to pay its way.

Our total for the raffles that we had this year raised £262.50p, which helped buy the new projector, which was a good buy for the society.

As you look at the finances sheet that I will leave on the table; it will also be put on the website later, you will notice that exhibition fees like Stanley Halls, will have been paid in the end of year accounts, but the artists sales and hall hire will be in next year's accounts (under January) as Christmas was in between, thus delaying the monies given out.

So, looking at the figures and listening to my speech, you will realise that we are very solvent at the moment, so will be able to use some of this money for our 70th anniversary, for all our members; as without you all there would be no art society.

As you know this is my last financial balance for BAS, and I'm sure that the new treasurer will be very efficient and look after members' money, using it for their interests.

Liz Crossingham, BAS treasurer

"Art is the only serious thing in the world. And the artist is the only person who is never serious"

Oscar Wilde

Award of Honorary Membership to Albert Lynch aged 99 ³/₄

Brenda Sayburn and myself were privileged recently to visit Albert Lynch, who has been a member of the Bromley Art Society for a number of years, to present him with a certificate entitling him to Honorary Membership of the society. He joined the society in May 1989 and has painted for many years. At the age of 99³/₄, he still paints, and he will be celebrating his 100th birthday later this year in June.

During the Second World War he was a Regimental Sergeant Major, Royal Engineers, having been called up c.1939/1940 soon after the start of the war. He talked about how he had travelled to many parts of the world during his service, from Dymchurch and Calais, to South Africa via Cape Town, then the Persian Gulf in Basra for 4 years, then to Cairo, Beirut and Karachi among other places.

Albert married after the war, in 1945, in Rotherhithe. He spoke lovingly of his family, in particular his daughter Margaret who contacts him every day, who he refers to as his 'Secretary'. She in turn apparently tells him to 'mind them stairs'. But he only gave up driving 18 months ago.

He is quite a lively, and active character, talking about his voluntary work.





Above & below left: Some of Albert's paintings. **Above right:** Brenda Sayburn presenting Albert with his certificate entitling him to Honorary Membership of the Bromley Art Society.

He sings with a group of people who visit care homes once a month to sing solo to entertain the residents and cheer them up. He is also a member of the Knights of St Columba.

We also saw some of Albert's paintings on display at his home. He talked about how, when he worked with the Post Office, they had an art group which he joined. He was also a member of their committee, and he exhibited with the Post Office in their National Post Office exhibition, in locations as far afield as Glasgow. He started painting before he retired in 1982. Despite being with the Post Office for 18 years, he says he never delivered a letter, as he was in the sorting office despatching mainly parcels, based in Borough High Street, south east London.

Albert paints in oils, watercolours and also acrylics. His paintings were mainly of gardens, sunsets and autumn scenes, including a painting of the garden of his daughter's house in France.

We congratulate Albert on receiving Honorary Membership of the Bromley Art Society.

Ailsa Chapman

You say you want a revolution?

I recently went to the Victoria and Albert exhibition, '*You say you want a revolution?*' which was very interesting.

The first room hit the senses with a very arty arrangement of Christine Keeler on THAT chair! I was with a younger person so had to explain and read the information as to why that news was there.

We had been given headphones as part of the exhibition, and it was cleverly done, as when you entered another room the music or the newsreel matched the room you were in. Obviously new technology picked up the headphones. I was struck by the amount of art that there had been in the 1960's as record sleeves were highly decorated; for example The Who's album '*A Quick One*' had an explosion of colour streaming out from a central point. Both of Donovan's LP covers had striking art; one of a rather strange lady showing '*Yellow Mellow*' but the cover I liked was his other cover for '*Sunshine Superman*'. This made use of bold lettering as well as patterns using bold colours.

By 1969, these LP covers were more bold, with one using the painting '*Scream*' as its cover (well a representation of it). This cover was pinks and purples with just the face close up. The title was '*In the court of the Crimson King*' which showed a terrifying face in possibly crimson. It reminded me of a horror picture for a movie of that time.

Art was also used for anti-war posters, of which there were many. The war was Vietnam, and the protests were in America with civil disobedience too. One of the largest anti-war groups in 1967 organised a demonstration in Washington DC that would end at the Pentagon. Lots of posters were on show regarding this, but one that I was especially struck by was the one by Martin Carey called '*Exorcise the Pentagon*'. It was made up of frogs, flowers, single hands and faces. This seemed to be most of the figure of a person in a multi-coloured and patterned tunic, with lots of different patterns from modern art. CND marches were also shown on a giant screen, from news archives. More art posters were on show, such as '*Amerika is Devouring its Children*', with a ghoul like figure drawn in white, against a background of red, mouth open beginning to eat a human form.

Of course there was a lot of upheaval and rapid change during those years. Seeing a poster designed by '*Hapshash and the coloured coat*' for the CIA UFO 1967, which showed a magical castle (rather like

Disneyworld) being carried on the back of a naked angel (?) with the use of psychedelic colours of red, yellow blue plus grey. It really stood out, and reminded me of the Beatles (yes they were there too) and their psychedelic LP covers.

Art and music as well as the political troubles were all here, and of course art played a large part in the design of the singers costumes; Joan Baez in dark colours, the Beatles in multi-coloured clothing (*'Sgt Pepper's Lonely Hearts'* springs to mind) as well as Jimi Hendrix with his beautifully embroidered jackets, purple batik scarves and bejewelled fingers.

British fashion also exploded using art designs on the new fabrics; think Mary Quant. And the models; Twiggy of course, but the most remembered was of course, *'The Shrimp'*, Jean Shrimpton. Lots of archive materials there, with the actual dresses as well as photos (another art form) of the models at that time.

All in all a fascinating exhibition.

Liz Crossingham

What's On

Dulwich Picture Gallery:

Vanessa Bell (1879 - 1961)

Until 4 June 2017

The National Gallery:

**The Credit Suisse Exhibition:
Michelangelo & Sebastiano**

15 March - 25 June 2017

The National Portrait Gallery:

**Gillian Wearing & Claude
Cahun: Behind the Mask,
Another Mask**

9 March - 29 May 2017

**Howard Hodgkin: Absent
Friends**

23 March - 18 June 2017

Tate Britain:

**Art Now, Rachel Maclean:
WOT U:-) About?**

Until 9 April 2017

David Hockney

Until 29 May 2017

**Cerith Wyn Evans, The Tate
Britain Commission 2017**

28 March - 20 August 2017

Tate Modern:

Wolfgang Tillmans: 2017

Until 11 June 2017

Robert Rauschenberg

Until 2 April 2017

Caravaggio

The National had a major exhibition of this important artist. Most of the Caravaggio paintings were from the National Gallery Collection. The bulk of the exhibition were pictures from supporters and copyists. Caravaggio was the most innovative and influential artist of the 17th century.

His style broke with tradition, dispensing with religious detail and producing dramatic images. His technique was to go for the drama of the situation, relying on tension and atmosphere. By introducing ordinary people into a religious situation making it a contemporary scene, the message of the painting became more telling as a religious statement.

He specialised in religious pieces, often challenged for spiritual correctness. Paintings were shorn of detail, colours were muted in thinly applied paint. He pursued silence and contemplation. Little is known about his technique. Apparently he did not produce sketches. Paintings were developed on the canvas with the elements being moved about until a satisfactory design was achieved. The absence of supportive detail in his pictures caused much concern in artistic circles, but therein lay his strength and innovation. His powerful direct approach had a dramatic influence on European painting. History tells us that he traversed Italy working for the clerical establishment with varying degrees of strife and conflict. A turbulent soul.

Raymond Clementson



*'Taking of Christ', by
Caravaggio, c.1598*

Toxic Paints

We had an excellent demonstration on Friday night (3rd March) from Julie King and a good turnout too. Amongst them several new members - you seemed to be enjoying yourselves, so please spread the word amongst your friends.

Julie used Hansa yellow from the Golden watercolour range (QoR) which has led to several discussions. I only know about the Golden acrylic ranges, but this is part of Golden's attempt to reduce toxicity, in this case compared to the more common Cadmium yellows. This is an area which interests me, so here are some notes for anyone who wants to follow this up.

Some nasty metallic compounds have been used in paint over the ages. Lead in white paint was common until fairly recently but arsenic, antimony and mercury have all been used. Most of the world cooks in metal pots however (iron or aluminium) so metal is not always bad! Cadmium was the subject of an investigation by the EU, largely around industrial uses and artists were caught in the firing line.

See <https://www.jacksonsart.com/blog/2014/05/07/cadmium-crisis/>

The Golden web site has excellent technical resources and you can compare their "classic" and "modern" sets of paint:

<http://www.goldenpaints.com/products/colors/heavy-body/sets/golden-8-color-mixing-set---classic-theory--907>

<http://www.goldenpaints.com/products/colors/heavy-body/sets/golden-8-color-mixing-set---modern-theory--912>

It's not all about toxicity. If you paint cadmium yellow over an area of dry black colour it will obscure it. Hansa yellow by contrast is very translucent and hard to see against a black background.

There is an excellent web site for exploring the history of pigments <http://www.webexhibits.org/pigments/>

Happy reading

Adrian Fowle

'Art is the tree of life. Science is the tree of death'

William Blake



Bromley Art Society bringing artists together since 1947

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Membership of Bromley Art Society

Membership of Bromley Art Society commences on 1st January each year.

FEES for 2017 - Single £25, Joint £35, Student (under 23) £10.

Membership Secretary - for contact details see above.

Membership includes receiving *The Easel* every quarter, monthly meetings to enjoy super demonstrations and professionally delivered illustrated talks, plus invitations to show your work at our exhibitions.

Bromley Art Society is where friendships may be cultivated, especially at the weekly workshops at Ripley Arts Centre held on Wednesdays. Our monthly meetings usually take place at 8.00 pm on the first Friday of each month (except January and August), at Ripley Arts Centre, 24 Sundridge Avenue, Bromley, BR1 2PX, phone: 020 8464 5816.

Please visit **www.bromleyartsociety.org.uk** for further information.