

# The Easel

THE NEWS & VIEWS OF THE BROMLEY ART SOCIETY



**Bromley Art Society** bringing artists together since 1947

**JULY 2017**

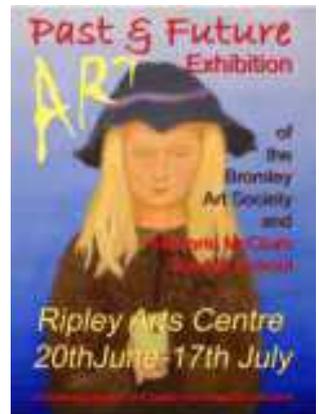
## BAS News

Welcome to the July 2017 edition of *the Easel*. We have had not one but two exhibitions at Ripley this year. We had a good exhibition beginning 8th May, when a number of BAS members showed their work. The current show, on until 17th July, is in collaboration with the Marjory McClure school, and includes art works from some of that school's students.

The BAS committee has a plea to all BAS members. We are looking for a new webmaster who can take over the running of the BAS website, and possibly even re-design it. Assistance will be given to anyone who can take on this role, which is vital in keeping BAS members informed as well as providing members with online gallery space to show off your works of art! If you would like to take on this role please contact our Chairman, Adrian Fowle.

Please continue to send in your news, views and opinions on what's happening at BAS or the art scene in general, or perhaps you have some artistic tips you would like to share with us. If you have visited any art exhibitions recently, please share your views with us.

*Ailsa Chapman (Editor)*



**Above:** Poster for current exhibition at Ripley.

**Left:** Paintings by BAS members at Ripley in May and June.

## Demonstrating at Ripley

In May we were treated to a demo in line and wash by Antony Neild, who painted a Kentish scene. Thinking that this would be an opportunity to pick up some tips to improve my sketching en plein air, I looked forward to this one, and I was not disappointed.

Tony had already started the work before the demonstration by making a preliminary drawing in black ink. I later noticed a Faber Castell medium drawing pen amongst his materials, so assumed he used that for this drawing. I too have some Faber Castell pens in a variety of nib sizes, which are great for drawing, with or without a watercolour wash.

He begins by painting the sky, wetting the paper at the top and applying water colour washes, randomly leaving spaces for the clouds, before moving onto the foreground whilst the sky area dries. He then painted the buildings, and the trees before adding shadows to finish.

He advised that to make corrections, it is best to let a painting dry first then wet the paint to remove pigment.

Throughout the demo he used scrap paper to test the colour mixes before applying them to the painting – another good tip to save mixing colours only to find the colour is not quite right when applied to the painting. He seemed to use a limited palette, using mainly French Ultramarine, Burnt Sienna, Cobalt Blue, Indian Yellow, with Permanent Rose, Viridian and Cadmium Red and Cadmium Yellow. Using a limited palette, particularly if painting outdoors, is a good idea as it means only ▶



◀ taking out a few paints from which to mix a variety of colours. I am in favour of 'travelling light' when painting outdoors, especially if one has to walk some distance to a viewpoint!

In June, Adrienne Parker returned to give another demonstration, this time a mixed media painting of an interior view of the café at the V&A museum. She used a combination of acrylics and oil pastels on a tinted Mi Teintes Touch Paper which has a 'tooth' to take pastels.

Adrienne first sketched her composition using bright green and orange pastel pencils, before painting with Liquitex acrylic inks or Daler-Rowney FW artists inks. She then finished her works by using Sennelier Oil pastels to add highlights. The result was a lively, loose painting showing how different media can be used to create a single painting, taking advantage of the different qualities of each media used.

Whilst she was busy painting, Adrienne also gave us some advice on painting in general, emphasising how important it is that we should enjoy painting, choosing subjects which really interest us, so that it doesn't become a chore. She paints for herself rather than the public want, painting subjects she really enjoys. If we enjoy the process of painting, it will show in our work and other people will enjoy looking at it!

*Ailsa Chapman*



# The Bruegels

'I was on holiday recently in Bath partaking of the curative waters, when I was privileged to attend a wonderful exhibition of the work of the Bruegel family – or should it be the dynasty – in the Holburne Museum. The exhibition houses 35 pictures from three generations of the Bruegel family.

The Grand Old Man was Pieter Bruegel (1525 – 69), the greatest Netherland painter of the 16th century. Little is known about him. Biographer Van Mander wrote an enthusiastic picture of him as a comic painter - "peasant Bruegel" - a joker of peasant tradition. But this was quite false. He was a man of some culture with notable intellectual friends.

In an era when the Church was the principal patron, most pictures had a biblical origin. The Church controlled the visual scene. For Bruegel to embark on a painting career depicting ordinary people going about their lives, was a vision of considerable courage. Perhaps that was why he presented his people in caricature, and not as a serious challenge to the authoritative propaganda of the Church. I suppose his images were encouraged by the philosophy of the Reformation, as the pictures were welcomed by the public for their vision of human sympathy and understanding.

When Pieter died his children were infants, so continuous artistic influence was impossible, yet they carried on an artistic tradition. All the pictures by each generation, to me, exhibited the same approach to life, in the same pictorial way.

Pieter had two sons; Jan and Pieter the Younger, both restoring the "h" to the family name so they were 'Brueghels". Then there was Pieter Brueghel III (1589 – 1640) who was the end of the line.

To my eye, all the paintings continued the tradition of Grandpa. A wonderful comic view of the human race in its daily activities – celebrations, dances, people at their devotions. All were presented with great skill and pertinent observation.

I felt that I had seen a remarkable collection of pictures of a dynasty which carried on its tradition from its founder, with considerable faith and accuracy. It is well worth a visit.

*Raymond Clementson*

## David Hockney at Tate Britain

Hockney studied at the Royal College of Art, and the booklet said that he produced some of the best known paintings of the 1960's. The exhibition showed some of these classic early paintings, but also his subsequent work in a variety of media. Paintings from the 1960's were from a student in London to his Los Angeles paintings; then his painting and photography in the 1980's, a decade of Yorkshire landscapes as well as his newest works since his return from California in 2013.

Whilst studying at the Royal College of Art, Hockney experienced a range of influences. He experimented with abstraction, employed graffiti as well as cryptic codes and phallic shapes, suggesting themes of sex and love. I especially liked the famous Peter getting out of Nick's Pool, using both the naked figure and the water in close relationship. The snake like ripples on the water contrasted greatly with the simple clear cut lines of the buildings, with the figure bringing the two parts together as a whole. I was also amazed at the sheer size of that painting.

Mr and Mrs Clark and Percy (1970-71) depicted the fashion designer Ossie Clark with his textile designer wife Celia Birtwell and their cat in their home. It seemed as if the two figures, although married, were separate; in fact they did go on to divorce.

I also found some of his Yorkshire works very colourful and interesting, especially Going up Garrowby Hill (2000) which gave a good sense of movement. You could almost be in the picture, driving up it in your car.

Finally I really liked the Four Seasons, his video works that had the viewer sitting with vast screens showing the seasons as they changed. I was not a fan of Hockney, but felt this was a very good exhibition, and his use of colour and form excellent. To think that he's now 80 years old and is still mastering new media, and that the fire hasn't gone out of him. As art society members, perhaps we should be more like that too!

*Liz Crossingham.*

## Salvador Dali in Figures

This Spring we visited the Salvador Dali theatre/museum in Spain in Figures. This part of Spain is very near France, so lots of French were there with their families over that week.

We arrived early in a group, and from the first moment it was mind

blowing! The walls were painted a typical Spanish colour, terracotta, with huge figures on top waving us a welcome. I also liked the round balls on top of the walls, and the tall trees (cypress I think) which added to the dramatic effect.

Once inside the tour seemed to have been constructed in a circular one. It was timed entrance, to keep the numbers down but even so there were lots of people. I especially liked the courtyard which had large statues, plus a large car in its centre.

There were the usual surrealism paintings by Dali, plus the large conch shell hovering in the painting, but I loved the drawings that he executed. They were along one of the walls, and had such detail. There were lots of surprises in the place, such as coming out of one of the rooms you went under a kind of arch, which when you looked back revealed itself as a huge face, so that you appeared to come out of its mouth. I was also surprised by the staircase, which started off wide but halfway up changed to narrow, with the wide part on the other side of the stair. Not for the faint hearted climbing those stairs!

The place also had some of his ideas for the theatre which was very interesting. Outside was the church where he used to go, and we sat in there for a while, to soak up the atmosphere, but also to get out of the biting wind! Altogether it was a very interesting place.

*Liz Crossingham.*

### *What's On*

Dulwich Picture Gallery

#### **Sargent: The Watercolours**

Until 8 October 2017

National Gallery

#### **Chris Ofili: Weaving Magic**

Until 28 August 2017

#### **Giovanni da Rimini: A 14th Century Masterpiece Unveiled**

Until 8 October 2017

National Portrait Gallery

#### **BP Portrait Award 2017**

Until 24 September 2017

#### **The Encounter: Drawings from Leonardo to Rembrandt**

13 July to 22 October 2017

Royal Academy of Arts

#### **Summer Exhibition**

Until 20 August 2017



**Bromley Art Society** bringing artists together since 1947

---

## Honorary Committee Members

**Adrian Fowle**

*chairman & website*

adrian@fowle.co.uk

www.bromleyartsociety.org.uk

**David Goodier**

*vice chairman & technician*

davidgoodier@btinternet.com

**Jan Wilson**

*secretary*

janandon@waitrose.com

**Brenda Sayburn**

*membership secretary*

davidsayburn@talktalk.net

**Jules Pew**

*treasurer*

jules.pew@gmail.com

**Kate Ubornyak**

*programme organiser*

katalin.ubornyak@gmail.com

**Deborah Masters**

*exhibitions organiser*

**Julie Collins**

*Ripley workshops*

juliea1954@hotmail.co.uk

**Zsuzsanna Pataki**

*publicity*

zs\_kelen@yahoo.it

**Vacant**

*webmaster*

**Ailsa Chapman**

*editor, The Easel*

ailsa.chapman@btinternet.com

---

## Membership of Bromley Art Society

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

**FEES for 2017** - Single £30, 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.

**The copy deadline for the November 2017 edition is Fri 3 November**

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.