

Welcome to this month's newsletter. We are pleased to present Paul Barrett's article on the Scottish Colourists, a group of four painters whose Post Impressionist work, though not universally recognised initially, came to have a formative influence on Scottish art and culture.

Several years ago at the Barber Institute, Birmingham, I was introduced to the work of the Scottish Colourists. They were a group of four early 20th-century artists - Samuel John Peploe, John Duncan Ferguson, George Leslie Hunter and Francis Campbell Boileau Cadell - who combined contemporary, ie.continental, developments in painting with the Scottish artistic tradition. Whilst they did not work intentionally as a group, their early training and careers followed a similar trajectory.

Scottish academic art training in the mid to late 19th-century was focused on imitative and sentimental realism. William McTaggart and younger contemporaries broke the prevailing academic mould with landscape paintings exhibiting freer, powerful brushwork, expressive breadth and bold colours; compare the Barbizon School of artists in France. Their work is known as "The Glasgow School" though it was not a "school" of art as such in that it did not have any particular style or artistic principles. The Scottish Colourists extended and further popularised the such "new" art. Through foreign travel and contact with advanced painting - Post-Impressionism, Fauvism and Cubism - their formative development was rapid. All visited and studied in Paris, and worked in rural France in the early 20th-century.

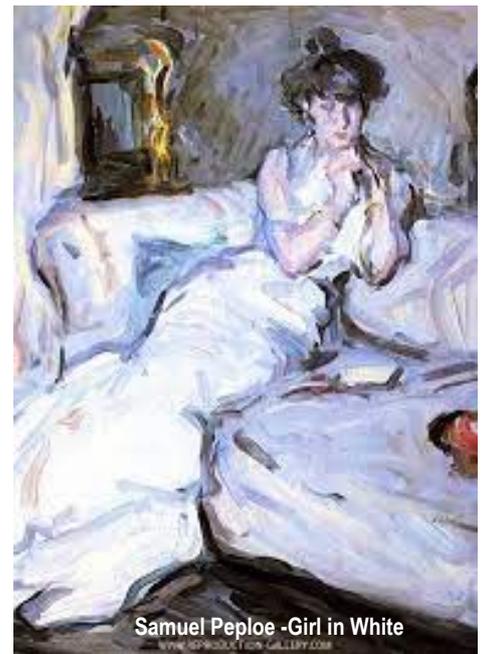
They all relished depicting the landscape of their native country. Their paintings contain no moral messages or social commentaries; they simply revelled in exploring its changing light, varied terrain and the changing moods and shades of the sea. They experimented with colour, pictorial structure and artistic style to produce elegant and immediately responsive work. Still - life paintings and portraits also figured prominently in their work.

Samuel Peploe - his early paintings referenced those of Manet; these still-life paintings made his reputation; see "The Lobster". Subsequently he developed a looser, freer technique and lighter tone in a series of figure studies. "Girl in white" shows grace and harmony of form and content. He then developed the use of brighter, bolder colours and more vigorous and shorter brushstrokes to create a greater sense of immediacy in a Fauvist style.

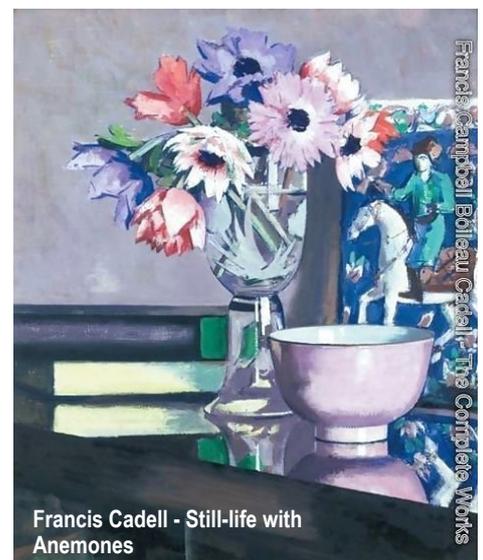
Francis Cadell - his flair for art was noticed at an early age. Many of his early paintings are impressionistic in style. Increasing artistic maturity is shown in his paintings of Venice; they show an exuberance and delight in the city's atmosphere and character.



Samuel Peploe - The Lobster



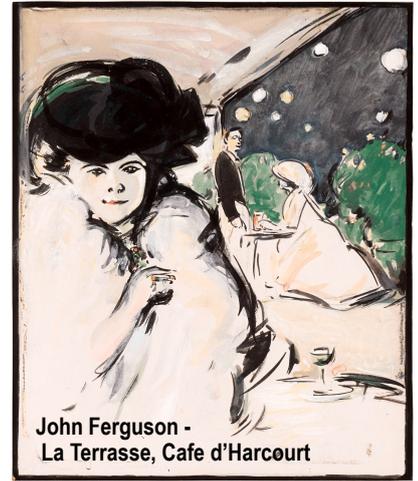
Samuel Peploe - Girl in White



Francis Cadell - Still-life with Anemones

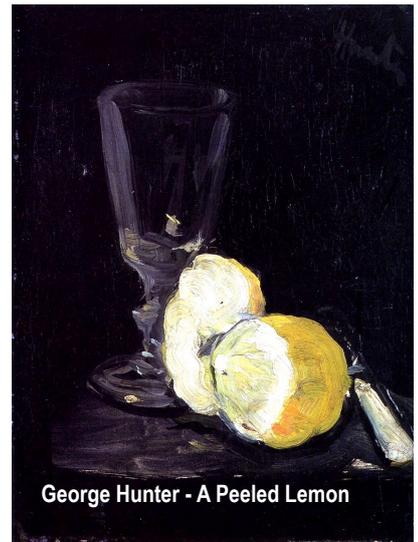
Back in Scotland he depicted elegant scenes of Edinburgh middle-class life and the languor of the Edwardian age. Brighter colours and clear articulation characterise his still-life paintings; see “Still-life with Anemones”

John Ferguson - his early work is of scenes in and around Edinburgh which are expressive and quickly executed with economy of effort and means. During his time in Paris he joined wholeheartedly in the bohemian cafe society; see “La Terrasse, Cafe d’Harcourt” The portraits and landscape paintings all reflect the impact of Post-Impressionism and Fauvism whilst some of his Dutch-inspired still-life paintings are beautiful in their apparent simplicity.



John Ferguson -  
La Terrasse, Cafe d’Harcourt

George Hunter - after a childhood in America and time back in Scotland during the 1st. World War, he moved to France painting at Etaples, Antibes and Cassis. He was influenced by the Post-Impressionists and Dutch still-life painters; see “A Peeled Lemon”. The Scottish landscape paintings have a spontaneity and freshness which evoke the personal experience of the location.



George Hunter - A Peeled Lemon

Although the four Colourists shared influences and subjects, they each developed their own styles which had some common aspects. One common interest was in the subtle moods of light and shade creating atmospheric effects. They all produced crisply structured compositions using the expressionistic possibilities of bold and brilliant colours to express a joy in life which was and is readily accessible to many people. As such their art should be more widely known and appreciated.

**A New Website**  
[www.llanelliartsociety.com](http://www.llanelliartsociety.com)

We have a new website, designed and built by our Vice Chair, David Poulton. The site is now live, although final tweaks are ongoing. The website includes news of events and meetings, there is a gallery where you can display or sell your work, all copies of this newsletter are available and you can join or renew as a member.

The more people use it and report any difficulties the better the site will become, so please go and have a look and let us know what your experience was like.

Practicing, Promoting, and  
 Appreciating Art

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 Art  
 Society**

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**Quick Quiz**

**Missing Vowels**  
 Spot the Artist. Answers at the bottom of the page

NDYWRHL	PLLCK
BNSKY	KD
MNDRN	PCSS
HRST	BSQT
SCHR	MGRTT
KHL	DL
GD	MTSS
KNS	VNGGH
KNDNSKY	MNCH
LCHTNSTN	MR

To contribute to the newsletter, whether it’s an article, a letter, a quiz, news, or examples of paintings you’re working on please Email us at [llanelliartsociety@gmail.com](mailto:llanelliartsociety@gmail.com) or write to 10 Waun Deri, Pembrey, Llanelli SA16 0LF. We would love to hear from you.

**Advanced notice**  
 An exciting new programme is being designed for next year, from April 2022. Membership fees will also become payable again from that date. We will send by post everything you need to renew your membership in the new year, along with the new programme. We can’t wait to see members back together again.  
 We’ll be reminding you again after Christmas, so just go ahead and enjoy the festive season!