

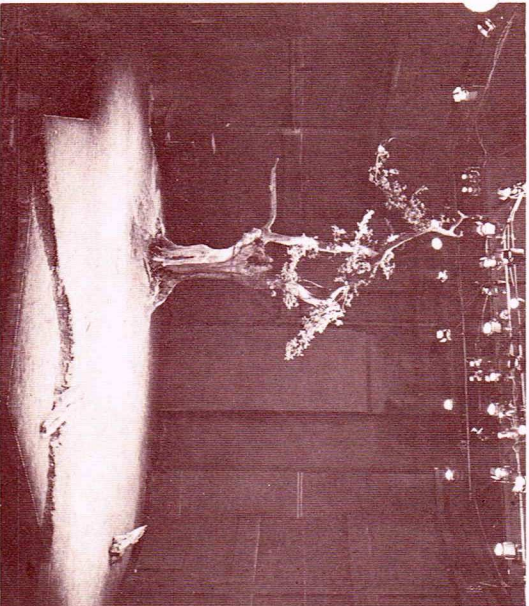
**ROGER BUTLIN'S STAGE DESIGN**

12 January — 14 February

Roger Butlin lives in Greenwich and in 1969 became Head of Design at Greenwich Theatre. His designs for plays and operas include *The Devil's Disciple* (Royal Shakespeare Company), *The Three Sisters* (Greenwich), *Billy Budd* (Welsh National Opera), *Idomeneo* (Glyndebourne), *The Barber of Seville* (Sydney), and at present *Peter Grimes* (Brussels).

This exhibition is about his aims and ideas, which he explains: "My work is to produce a landscape or roomscape which is credible, and helpful in its information, to actor and audience. I research, make constant reference to the text, and discuss with the director. Hopefully, after a distilling process, an authoritative and thoughtful solution is produced."

The designer is responsible for everything seen on the stage, which can be limited in size and technical resources."



Set for Brussels by Jonathon Hales at Greenwich Theatre

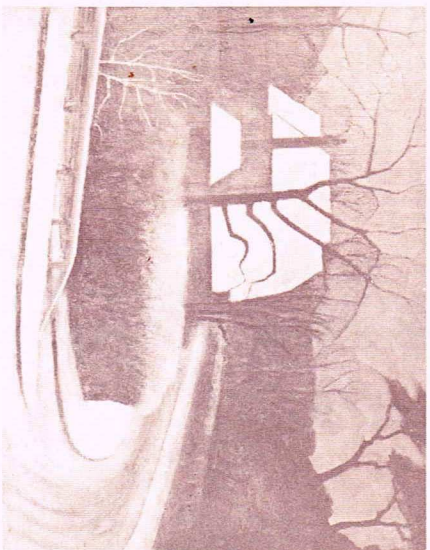
**THE ELTHAM GROUP**

Victor Brazier John Denahy Sonia King John Tanton  
18 February — 21 March

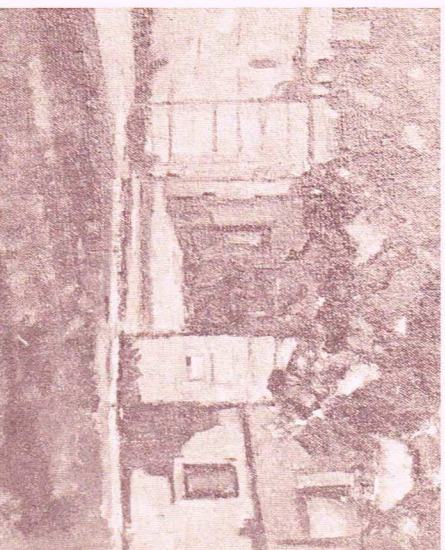
The Eltham Group members have been working and exhibiting together for about ten years. The Group formed at the Eltham Art Centre, and continues through the members' common interests as Art Tutors and practising artists. In 1974 and 1975 it held two most successful exhibitions at the Tudor Barn Art Gallery at Eltham Well Hall. The members have also exhibited individually and their work is in many collections in this country and abroad.

About two hundred pictures are exhibited; many of these are of the *English Landscape in Oil*, but also included are other landscapes, still-life, portraits, abstract work, drawings, batik and sculpture.

The work reflects the fine tradition of painting for which the Eltham Art Centre has become so well-known.



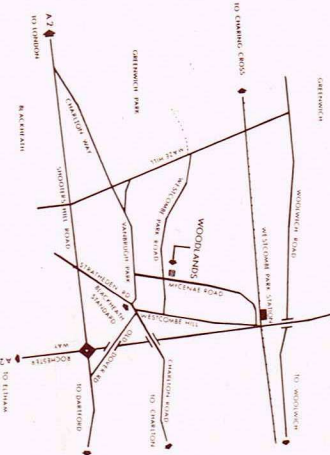
Xmas '76, Farningham Hill by Victor Brazier



Bourdaisiere, France by John Denahy

**HOW TO GET TO WOODLANDS**

From Woodlands Post (Tel) Nos. 52, 53, 54, 75, 100, 100B to Blackheath, Stamford

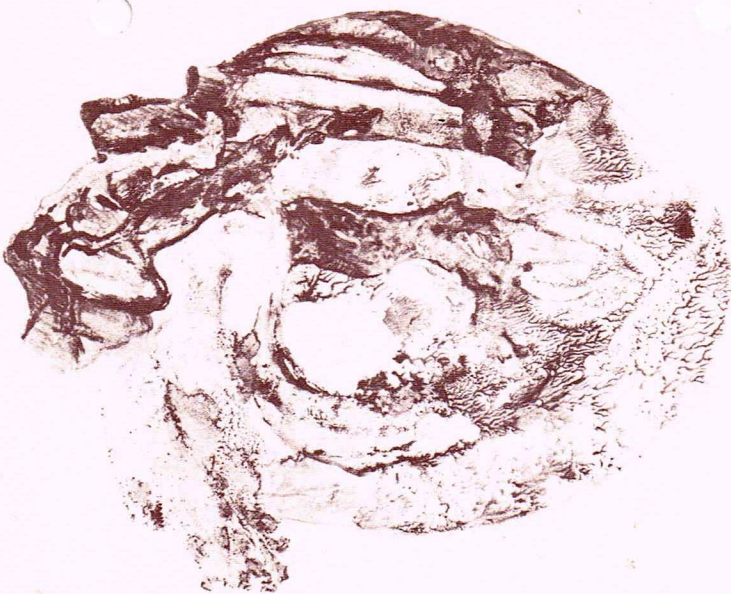


THE ELTHAM GROUP

**WOODLANDS ART GALLERY**

**EXHIBITIONS**

**October 1977 - March 1978**



Golgotha, the place of the skull by Lesley Hill.  
29 October — 29 November

**90 Mycenaee Road, Blackheath, London SE3 7SE**  
Weekdays 10-7.30, Saturdays 10-6, Sundays 2-6 Closed Wednesdays

Admission free  
LONDON BOROUGH OF GREENWICH  
Telephone: 01-858 4631



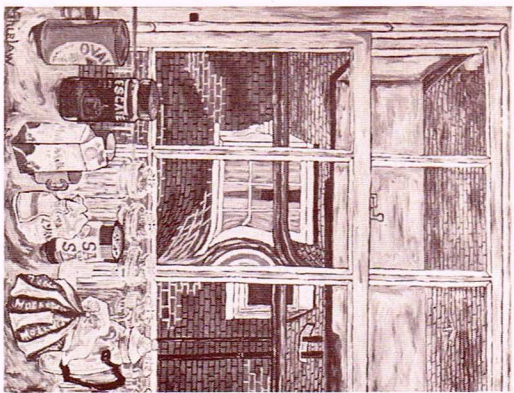
## LESLEY HILL

### *Pictures from the Imagination*

29 October — 29 November

Lesley Hill is exhibiting fifty paintings showing a most important aspect of her art — pictures from the imagination. Their colours and tonal balance are determined mostly by the initial work done on glass before it is transferred to the final picture surface. The composition is determined by work then done on this surface, when the resulting intense visual imagery may go in one of many directions from the supernatural to social comment. Always the pictures are intended to reveal ideas not obviously apparent at the first glance.

Lesley Hill has lived for most of her life in Blackheath; has lectured for many years on the B.A. course in Photographic Arts at the Polytechnic of Central London, and paints at the Greenwich Institute's Sherington Art Centre.



The bubble in the window, 1977

## GEORGE SHIRRAW

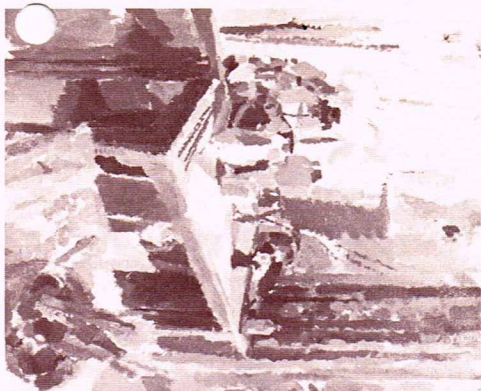
*Paintings and drawings*

29 October —

29 November

George Shirraw exhibits about fifty paintings and drawings. They show, through the most vividly focused imagery and strong colouration, his daily life and its surroundings, subjects for which he has become well-known.

George Shirraw was born in London in 1932. A seasoned traveller he spent several years in the Far and Middle East, and for some years lived in Australia. He has been living and working for a number of years in Blackheath, and has had many one-man exhibitions in London and the regions. He has also shown in many mixed exhibitions, including the Royal Society of British Artists and the Royal Institute of Oil Painters. His work is in the British Museum, and in collections in many countries throughout the world.



Interior — the table.

## CHRISTOPHER PEMBERTON

*Paintings and drawings*

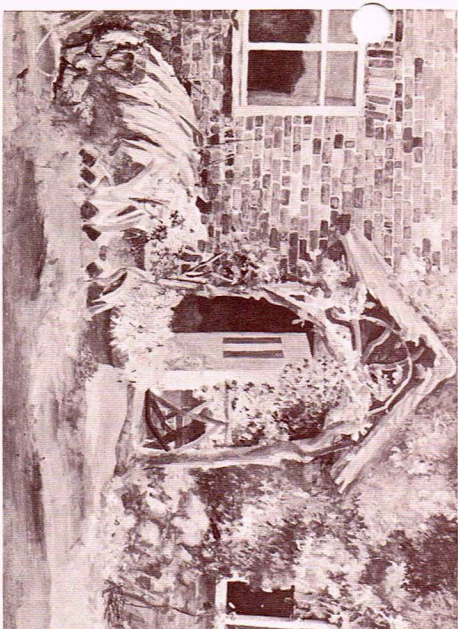
3 December —

8 January

In his first one-man exhibition Christopher Pemberton shows a selection of oil paintings and drawings, most of which have been made during the last five years.

His subjects are portraits, still-life, and landscapes which have been painted mostly in France, near Cherbourg. These are traditional, even commonplace, artists' subjects, yet his integrity towards their interpretation has enabled him to produce highly sensitive and individual pictures, where the summarising of form through colour has still allowed the subject to remain clear and vibrant.

Christopher Pemberton has taught at Camberwell School of Art and Crafts since 1958, and before that was a student there and a history undergraduate at Oxford.



Little Bridge Place, Kent by Terence Scales

## TERENCE SCALES

### *The Romantic Landscape*

3 December — 8 January

About 45 pictures in oil, gouache, watercolour, and some drawings form this exhibition. Many of the works are about castles, but not all, and the earliest recall childhood experiences of the London riverside where stone arches frame a very different mood, but a no less romantic one.

Terence Scales explains his renewed interest in this theme: "During the Summer of 1973 I spent some days painting Caernarvon Castle. The weather was bad and time only allowed a small picture, but the skyline of the castle, with its towers piercing the stormy clouds rekindled an old passion that had lain dormant for many years — the tradition of the **Picturesque Romantic Landscape**. Stone arches and embattled walls; rotting boat-houses mirrored in the still water of a moat; and jet-black shadows cast by ancient yews. I found myself entranced by the potency of these images."

Horatio's last stand (detail)

## CLEM BEER

12 January —

14 February

Clem Beer exhibits a selection of prints (etchings), drawings, watercolours, and oil paintings. He describes his own very individual style: "Space is organised in my designs with the various parts tilted up and lying near the picture plane. This method, derived from *Cubism*, enables me to grasp or explore objects which, in a conventional perspective system, would be receding and slipping beyond my reach. I am then able to organise lines freely, moving all over the picture surface in my attempt to produce maximum energy and tension."

The kind of ideas I work with can be polarised into quick energetic conceptions of strong linear rhythms — and darker, denser, slower formations.

