

## The NEAC celebrates

The first exhibition of the New English in 1886 immediately established the NEAC as a strong voice. During the entire 20th Century, in spite of waves of movements that pulled the art world in many directions, the club's artists held to their commitment to figurative art. The society provides a framework based on respect for tradition within which each artist expresses his or her own vision. The NEAC's dedication to helping artists develop is demonstrated in its Annual Open Exhibition, where a quarter of the paintings shown each year are the works of non-members. That the

**125**  
 anniversary  
 of the **neac**

New English has existed so long and remains a respected institution and one of the foremost exhibiting societies in Britain is a matter of pride for all its members.

Susan Wolff, *Editor*



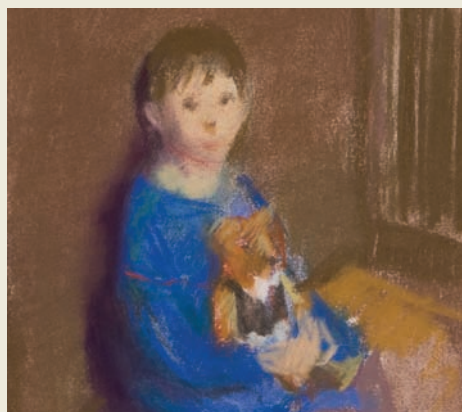
*Rolling Surf and Figures* – Jason Bowyer

## Forthcoming Special Exhibitions

### The Foundling Museum March 15-28

London WC1  
[www.foundlingmuseum.org.uk](http://www.foundlingmuseum.org.uk)

The New English will formally begin its 125th year with an all-NEAC exhibition in Britain's first home for abandoned children and London's very first public art gallery. Enjoy this exhibition of works by dozens of New English artists in this beautiful and historic setting next to the site of the original hospital. Private View: Tuesday evening March 15th.

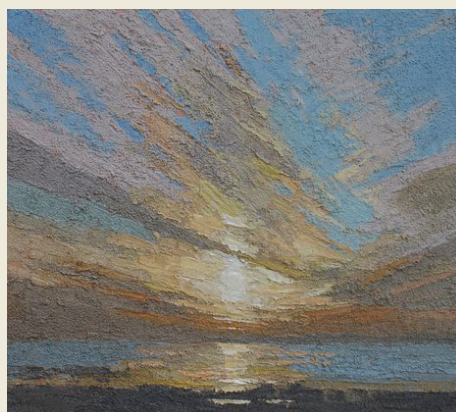


*Portrait Study (detail)* – Jane Bond

### The Great Barn May 6-9

Near Exeter, Devon  
[www.thegreatbarndevon.co.uk](http://www.thegreatbarndevon.co.uk)

Recently restored to its 15th century glory, this 'thatched cathedral' nestles in an idyllic valley only a few kilometres from Exeter, Dartmoor, Exmouth, the Channel and the M5. The Great Barn makes a perfect setting for this springtime exhibition of over 200 New English works. Apart from November's Annual Exhibition, this will be the largest NEAC show this year.



*The Column of Light IV* – Michael Fairclough

### Messum's June 15 – July 9

Mayfair, London  
[www.messums.com](http://www.messums.com)

With the establishment last year of the David Messum prize for a developing artist, the relationship between Messum's and the NEAC became even closer. This year's exhibition of selected NEAC artists follows the great success and enormous variety of last year's show. Note: March 9-26, Messum's also hosts Tom Coates' first London show since 2003.



*White Parasol II (detail)* – Tom Coates

# Letter from the President

Jason Bowyer PNEAC RP PS



School, our website, the Annual

Our 125th Anniversary is now upon us. Twenty-five years ago the Friends, the Drawing

Dinner and the acclaim and success of our Annual Open Exhibition were not conceivable.

These have been achieved by selfless commitment, stability and hard work, by planning for the

future, and by innovation. We are now the foremost figurative painting group in the country.

To maintain our progress we must not look back indulgently. We are a developing group of figurative

artists: we will pay our respects to our history but it is what we are doing now that means the most, and that is as it should be.

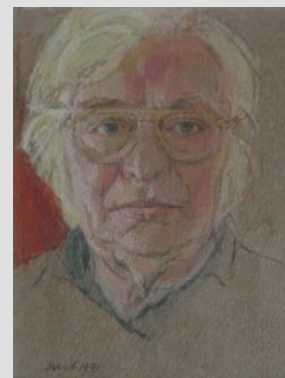
## Harry Eccleston OBE PPRE RWS Hon. NEAC

from an appreciation by June Berry

Harry was best known as an eminent printmaker and superb designer and engraver. For his work on the design and engraving of new bank notes he was awarded the OBE in 1983. President of the RE from 1975 to 1989, he was also a distinguished watercolour

painter and member of the RWS, exhibiting wonderfully atmospheric coastal subjects in delicate and finely judged tonal ranges. Harry was a loyal and generous friend and colleague, lived life with gusto, and possessed a great sense of humour. My most

endearing memory is of the trip from Moscow to St. Petersburg, through seemingly endless forests and plains. Emerging on the platform at the end, gazing up at the station's criss-crossing mass of overhead cable, he said with a big smile, "Ah, it's pure Eccleston!"



Self-Portrait – Harry Eccleston OBE

## New Members

We introduce the newest Members of the NEAC

### Julian Bailey



“My paintings are mostly people, West Country seascapes and still life. All of them are done from drawings on location, in pubs and clubs in London, Bath, Barcelona or Corfu. In spring and summer, I make pastel sketches all over the southwest and then turn these into oil paintings in my studio in Dorset. My favourite theme is the relationships among various members of groups, whether people or boats. I draw in colour with the brush to convey the vigour and the joy that I feel is at the heart of my painting.”

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Three Crewmen Resting, Lulworth

### Tessa Coleman



After working as an investment manager, Tessa received a figurative painting diploma at Heatherley's. Her works are done from preparatory drawings and directly from life. For her, drawing is key, helping her to discover the subject and plan the composition. She finds the subjects of her still life and architectural paintings important as a starting point to explore spatial and colour relationships.

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Bangkok Boom

### Peter Fleming



Peter is a long-standing teacher at the Chelsea College of Art and Design. He spends his summers painting and exhibiting in Tirol. Always a figurative painter, he works mostly from direct observation, painting the landscapes or seascapes with which he is intimately familiar. He also paints interiors, which he feels are made special by the transforming effects of light.

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die Stube

### Peter Clossick



“I like to work with a model in the studio and let ideas form during the process of painting, as one strives to catch the essence of character with the urgency of someone sitting in front of me. I choose oil paint for its texture and like to draw with paint, wet into wet, using a limited palette. It's a continual process that arrives at a statement through evolution rather than planning. It's an open-ended process.”

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Childers Street AM



The NEAC Drawing School, now almost 20 years old, is one of the organisation's most important activities. The courses and workshops, all taught by leading artists, are designed to help people from all backgrounds and ability levels to realise their creative potential. There could hardly be a better example of this than Julie Jackson. She was the first winner of a Drawing School scholarship, entitling her to attend all NEAC Drawing School courses free for a year, visit artists' studios, and show her work at the Annual Open Exhibition.



It was, in her words, a very significant experience that enabled her to change her career path. Now, completing the circle, she is a member of NEAC's executive committee, assistant curator of the Drawing School, and tutors the Drawing School's weekly life class in the Royal Academy's famous Life Room.

Julie reckons she was about nine years old when she first realised that she wanted to be an artist. The ambition remained constant, but there were a lot of twists and turns along the way. She studied fashion at college: "A tough course, but it meant I was prepared and trained for work as soon as I left". Throughout her college days and later, as she made her living as a freelance illustrator and designer, she continued to draw and to attend life classes. She returned to college after several years, taking her MA in narrative illustration at Brighton University, and became involved in animation.

Then came the turning point. She submitted some work to the NEAC annual exhibition, and to her surprise learned that she had won a prize, the Drawing School scholarship. This coincided with an offer to work for Walt Disney in Canada. She took the courageous decision to abandon the well-paid job offer with Disney,

and take up the scholarship. "All the artists I met during that year were incredibly friendly and supportive," says Julie. "Working with artists during the scholarship year made me aware that I was among like-minded people, and I felt a belonging I hadn't experienced during my years as a commercial artist."

Julie would probably be the first to admit that – rightly or wrongly – she felt something was missing because of her lack of a degree in fine art. She was very fortunate, therefore, to become friends with veteran artist Francis Hoyland, who has acted as her mentor. Francis studied at the Camberwell School of Art shortly after the Second World War, at a time when it was recognised as the premier drawing school in the UK. He later returned as a senior lecturer and then course director.

"He has been hugely helpful," Julie acknowledges. "Just one small example – when my son was born, there was more pressure on my time and I took to painting smaller pictures, measuring perhaps 10 x 12 inches. He pointed out that there is a passion in my work, the emotions I feel about my subjects, that was not being expressed on that scale. He was right, and I now paint bigger, say 30 x 40 inches.



"These days, I spend a day each week painting from a live model, and am currently working on a major portrait commission. "I'm able to draw regularly, which is wonderfully direct and immediate. I like sketching when I take my dog for a walk, and I have been making a series of sketches of people in pubs, often lonely souls, which I intend to develop into paintings."

Julie's approach to drawing is based on a great respect for the history of art. Phidias, Masaccio, Titian, Rembrandt and Bonnard, she says, have taught her to see space, understand painting as a made thing, and be dissatisfied with anything that does not express her deepest feelings. "To be part of a continuous flow of development is a joy."



She describes her drawings as holistic, in the case of life drawings, taking in not only the whole figure but its surroundings as well. "What I'm seeking is a truth, which begins with a feeling of real respect for the model," she explains. "There is a communication between the model and the artist. It is the experience of the whole that matters. In this way, the drawing becomes a meditation of the relationship of existence and beauty."

Julie took a deliberate decision to teach more, believing not only that she can help her students but that it furthers her own knowledge. In addition to her Wednesday class with the Drawing School, she is a visiting artist in academy schools across London, and is employed by Creative Partnerships, which takes professional artists into schools to lead art projects and workshops. "I don't try to teach people to draw and paint the way I do," she says. "I aim to bring out what comes from deep within the individual and to understand and respect what motivates them."

## New English Drawing School

Julie Jackson teaches life drawing classes for the NEAC Drawing School every Wednesday from 5.30-7.30pm in the Life Room at the Royal Academy Schools. There are three 10-week terms per year. Full details of all courses, including fees, can be found at [www.newenglishartclub.co.uk](http://www.newenglishartclub.co.uk). The programme is constantly updated; please check regularly for new workshops.

# 125 Years on: Figurative Painting Today

In 1886 a group of young British painters, fed up with the stuffiness of the British art establishment of that day, decided to branch out on their own and form an exhibiting group. The New English Art Club was born.

125 years later, it is interesting to take a look at what being a figurative painter and member of the New English means today, so I spoke with NEAC members David Parfitt, Arthur Neal, and Julie Held.

I joined David Parfitt in a quiet corner of a Richmond pub, my journalist flatmate's tape recorder in hand, to mull over all things painting. I asked David why he thinks that "painting what you see" is a relevant activity in a world where figurative painting can sometimes seem rather left behind by the sensationalist art that gets all the press coverage.



Sun and Steel – David Parfitt

"To anyone who ever felt prompted to contemplate the world we live in – to look at it, to sit and stare at it – drawing it makes complete sense. I can't see that the period matters, whether you're in the 1840's (the invention of photography) or the early sixties (the era of Pop Art)."

He goes on to say, "At the outset, if you paint something, if you write something, or if you put a couple of chords together on the piano, you do it primarily because you are interested. It is a question of curiosity about the world."

Miles Davis, a great hero of David's, was asked why he kept changing his music all the time. He answered, "Car crashes don't sound the same today as they did in 1947". To David, this was an incredibly revealing remark. And he sees a parallel in painting. "Sunsets in Turner's lifetime

didn't look the same as they do today, for various reasons. There were no airplanes flying through the sky, and the pollution, such as it was, was of a different nature. The whole look of the world in 2011 is completely different from 1811".

Arthur Neal expressed similar feelings to me over a crackly line from his home in Kent. "It is what interests you in the end." We were talking about responding directly to nature. He went on, "But what is nature? Nature is as much what happens on the palette as out there. I see things that give me a buzz. I have no idea why they give me a buzz, one has to pursue that a bit."



Trojans – Arthur Neal

For Arthur, the painterly accidents on palette and canvas are as crucial to the message as the subject is; whether it is the view through the studio door, the chair, or a group of figures. "I always painted chairs" he tells me. We agree on the significance of the studio chair without even a mention of Van Gogh or Gauguin.

"They become shelves", I laugh.

"All sorts of things. Saw benches!"

"Step ladders!"

Arthur says, "I've a wicker chair that I probably bought because it reminded me of the Gwen John chair. So I've painted that God knows how many times, but I do like chairs."

He goes on to explain how a painting may start out as a chair in a room but may rapidly become four figures on a beach (he lives by the sea). The metamorphosis is important – Arthur says that he turns his paintings round every five minutes as he works on them; they are constantly going round like a wheel.

"I pursue an image, and then as soon as an image becomes too clear or contrived I turn it

round and pursue another one". What is significant is that he keeps going until the end result rings true, pricks the consciousness, maybe reminds him of something.

"There is a painting that I called *Trojans*; which I really like. *Trojans* – I don't know why I called it that, but it probably just came into my head or perhaps my wife said it. But the painting depicts three people, which is like 'trois gens'. My daughter said it looks like a load of contraceptives. But I like the ambiguity of it; it's quite a flat painting, but it also has figurative elements. There are clearly three figures and almost a figure playing the violin on the right hand side. When that was finished it reminded me of my son playing the violin, it reminded me of being here at home, but it was also the solution to trying to get some extreme colours onto one surface."

David Parfitt said of Arthur Neal that he is almost an abstract expressionist – he is a figurative painter painting his own world.



Urn – Julie Held

Julie Held sees the sensitivity to the artist's visual world as a common thread among the New English as a group. She thinks that the traditional concerns of figurative painters – looking at the figure and the landscape, and the relationship of the figure to the canvas – hold together very well in the NEAC group shows.

Julie believes strongly in looking at the art of the past and tells me that she sees her work as coming from a tradition going back to the Renaissance, "if that doesn't sound too



NEAC artist **ALEX FOWLER** talks with David Parfitt, Arthur Neal and Julie Held

pretentious!" and that there is no cut-off date for works that interest her. "I am hugely influenced by work that is being made right up to this minute".

She shares my view that the principles that became famous in the 20th Century, the ideas of abstraction in painting and formalistic ideas, are actually evident through the whole history of art.

Julie talks about how Rothko and Matisse, in the way that they divide up and compose the canvas, are dealing with age-old concerns such as geometry, proportion and the importance of the flat surface, ideas as crucial to a painter like Titian, whose paintings "are full of flat against space, space against the picture plane".



*Across the River* – David Parfitt

This is why, in a painting such as Titian's 'Bacchus and Ariadne', you see a careful choreographing of the shapes across the canvas in order to create a sense of drama and rhythm appropriate to the dramatic event being depicted. And were one to ignore the figurative elements one would see a beautiful abstract arrangement, an intense blue, as powerful as any blue in Matisse, balanced by lively, swirling, punctuating warm in the trees and figures below. Turn it upside down and you have one of the world's great abstract paintings.

When Julie talks about Rothko taking on the flat of the canvas but within that creating these incredible depths of field, and Bonnard, who did something similar but within the domestic setting, it makes me think that the distinction we think exists between figurative and abstract is not really very helpful.

David reminded me how Bonnard, in order to try and eliminate the anecdotal detail, kept the still lives he painted in another room, poked his head around the door to have a look and then went back and painted what he remembered between the door and the canvas. How magnificent to attempt to paint the sensation of something seen for an instant. There is no one better at it than Bonnard. He recognised the importance of hanging on to that first impulse that caused him to choose to paint from that particular motif; an impulse that might initially have been manifested in a quick sketch in his diary alongside a note about the day's weather.

Bonnard was always drawing. It is what Julie Held sees as critical for every kind of artist whether student or professional, painter or designer. "All good visual work, whether it is painting, design, textile design or ceramics, comes out of drawing. Because the forms and rhythms and patterns within nature are the impetus for abstractions and synthesis into other forms of art."



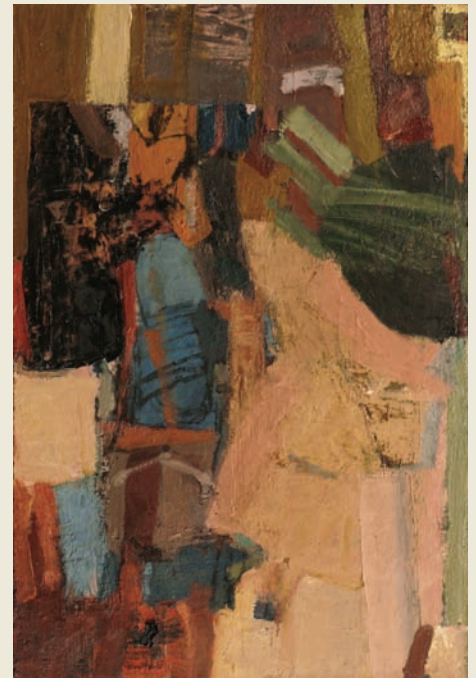
*Market I* – Julie Held

Drawing as a means of engaging with the world, and as a means of analysis and synthesis seems to be crucially important for David, Arthur and Julie, in their artistic practices each in their own very individual ways.

And are we embracing our early member Walter Sickert's spirit of experimentation and enquiry, as we were encouraged to do by Wendy Baron, the great authority on Sickert, when she opened the NEAC Annual Exhibition

a few years ago? I would say so. For some time now the New English has increasingly been showing figurative painting in a broader sense, and the most recently elected members reflect this trend. It would have been inconceivable in the past to show the range of painting that we now exhibit under the umbrella of the New English Art Club. So there has been an extraordinary shift, and yet the NEAC has remained true to its original ideals.

Can drawing and painting the world around us still have validity and vitality today? The New English Art Club's answer would be a resounding "Yes!" Its members are, as John Updike put it, drinking a toast to the visible world.



*Passing by* – Arthur Neal

And of course, the society's camaraderie is greatly valued. So many of the members I have spoken with say how much they look forward to the Annual Exhibition. As Arthur points out, "Painting is an isolated business and it is good to be part of the New English. We laugh a lot on those occasions. We don't go out to the pub as much as we used to, but we managed it this year!"

Sounds like a challenge – fancy a pint, Mr Sickert?

Alex Fowler was elected to the NEAC in 2004. Following his diploma at Chelsea College of Art and Design, he graduated from Edinburgh University with an MA Hons in History of Art. He rounded out his formal education with a diploma in portrait painting from Heatherley's. [www.alexanderfowler.co.uk](http://www.alexanderfowler.co.uk)

## PAINTING TRIPS ABROAD

**Jenny Wheatley** and Mike Chaplin – Borrowdale March 20-25 / Samos September 8-15 / Borrowdale October 30 – November 4. Queries and forms: [www.jennywheatley.co.uk](http://www.jennywheatley.co.uk), [jenny@jennywheatley.co.uk](mailto:jenny@jennywheatley.co.uk) or 07801 543778

**Pamela Kay** lectures aboard the Minvera. **Italy:** May 11-25 (Venice; Ravenna; Kotor, Montenegro; Calabria; Sicily; Sardinia; Corsica; Pompeii; Naples and Rome)

**India:** December 7-2 (Dubai, Porbandar, Mumbai, Mangalore, Cochin, Tuticorin and Colombo). Further info and booking: [www.swanhellenic.com](http://www.swanhellenic.com) / 0844 209 9000



Five Eggs – Pamela Kay

## NEAC DRAWING SCHOOL CLASSES IN LONDON

**Charles Williams**, Curator / **Julie Jackson**, Assistant Curator

To confirm all dates, costs, and bookings, see the Drawing School page at [www.neac.co.uk](http://www.neac.co.uk) or call NEAC Drawing School Administrator Piers Grizzelle on 020 8287 5208

### At the RA Schools

**Antony Williams** on Saturdays 11-4, February 5, 12, 19. 'Intense Vision'

**Charles Williams** on Saturdays 11-4, March 5, 12, 19. 'Developing Objectivity in Drawing'

**Julie Jackson** and **Anna Gardiner** on Wednesdays 5:30-7:30pm, 12 January – 16 March and 20 April – 22 June

**Summer Saturdays** individual days of tuition, kicked off by **Bob Brown** on May 14.

**Ruth Stage** on June 11. Other instructors to be announced.

**Summer School Outings** (repeated by popular demand)

**David Parfitt** and **Alex Fowler**, 14-17 June, will first take the group to study at the V&A and then to create their own work in Hyde Park.

**Tom Coates** and **Julie Jackson**, 28 June – 1 July. A repeat of their popular Kenwood House course.

**Julie Jackson** and **Sara Paton FSA**, archaeologist, at the British Museum. Emphasis on Roman and Etruscan history. Date TBA.



Near The Tall Trees – Anna Gardiner

## PAINTING AND DRAWING WORKSHOPS, TRIPS AND CLASSES IN THE UK

**Jason Bowyer** – Weekly supervised professional practice at the Kew Bridge Steam Museum Tuesday 10am-1pm and 2-5pm. Advanced only. Email [jasonbowyeruk@yahoo.co.uk](mailto:jasonbowyeruk@yahoo.co.uk) or write to Jason by March 31 at Studio 7, Kew Bridge Steam Museum, Green Dragon lane, Brentford MX TW8 0EN.

**Francis Bowyer** and **Jason Bowyer** – Painting on the Suffolk coast, July 9-11 and 13-15.

Two courses (or attend for the week) in Walberswick and Southwold. For details and to book: [francis@bowyerfineart.co.uk](mailto:francis@bowyerfineart.co.uk) or [jasonboyeruk@yahoo.co.uk](mailto:jasonboyeruk@yahoo.co.uk), or write to Jason at Studio 7, Kew Bridge Steam Museum, Green Dragon Lane, Brentford, Middlesex TW8 0EN. For hotel availability: Southwold tourism office on 015 0272 4729.

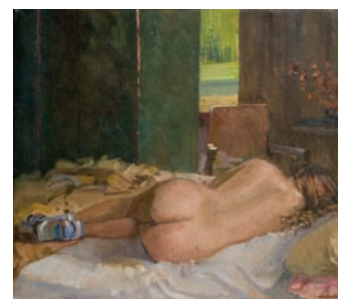
**Peter Clossick** – Advanced Drawing, Thursdays 10-1pm, 20 Jan – 24 March and 28 April – 26 May. Greenwich Community College, Greenwich Park Centre, Royal Hill, SE10 8PY. Call 020 8858 2211.

**Peter Fleming** – Chelsea College of Art & Design, 16 John Islip St, London SW1P 4JU. Full details and booking: [www.chelsea.arts.ac.uk](http://www.chelsea.arts.ac.uk) and 020 7514 2104. The Portrait: April 26-29, Painting Fridays: Every Friday for 10 weeks during May & June, Summer Painting: August 1-5

**Judith Gardner** – Painting demonstration in the Painting Tent at Art in Action, July 21-24. Waterperry House, Waterperry near Wheatley, Oxfordshire. For more information, call 020 7831 3192 or visit [www.artinaction.org.uk](http://www.artinaction.org.uk)

**Julie Held** – Prince's Drawing School, March 17-27, Wednesdays 10am-5pm at Kensington Palace and Fridays 10am-5pm in Charlotte Road, EC2. February 4 – March 25, 10am-5pm: Drawing a Head. For more info: 020 7613 8568 or [www.princesdrawingschool.org](http://www.princesdrawingschool.org)

**Melissa Scott-Miller** – Painting the Urban and Natural Landscape, Fridays 29 April – 1 July at the Art Academy, 53 Southwark St, London. Call 020 7407 6969. From the end of April, Painting the Urban Landscape, Heatherley's, Lots Road, London SW10. Call 020 7351 4190 or email [info@heatherleys.org](mailto:info@heatherleys.org)



Warm Feet – Bob Brown



Towards the Pier, Eastbourne – Tom Coates



Ken Howard OBE at the book launch

**Ken Howard** was awarded an OBE in the 2010 Queen's Honours List. Ken talks about his very interesting life in a just-published autobiography, *Light & Dark*. Ken has kept his style relevant and appealing, as shown by the display of his works in many public and private collections around the world. *Light & Dark* is available at [www.royalacademy.org.uk/shop](http://www.royalacademy.org.uk/shop) (Tel 0800 634 6341) or from Amazon.



To coincide with the appearance of Ken's book, NEAC member **Neale Worley** has made a documentary DVD about Ken called *The Way I See It*. [nealeworley.com/kenhowarddvd](http://nealeworley.com/kenhowarddvd).

The annual random draw of a Friend's name for a work by an NEAC artist was won this year by Joyce Parsons. The picture, shown here, is *Early Evening, Blyth River* by **Francis Bowyer**.



*Early Evening, Blyth River* – Francis Bowyer

The NEAC Drawing Scholarship will be reinstated this year. The two recipients will attend all courses and classes run by the Drawing School free of charge and take advantage of a mentoring programme with NEAC members. Call the Drawing School Curator **Charles Williams** on 07730 489052 or visit [www.neac.co.uk](http://www.neac.co.uk). Application by portfolio in late September.



*Bambi Contre Jour* – Charles Williams

**Daphne Todd OBE** won 1st prize in the 2010 BP portrait competition with *Last Portrait of Mother: Mrs Annie Todd*, which now hangs at the National Portrait Gallery.

**James Rushton** won the 2010 Turner Watercolour Award.

**Sue Ryder** followed her father's footsteps to Antarctica in February to paint where he painted in 1934-37. In May, she visited China where her grandfather lived in 1898-1900. The oils and watercolours from these trips will be on her website [susanryder.co.uk](http://susanryder.co.uk).

**Toby Ward** has been appointed NEAC Publicity Officer to broaden awareness of the NEAC, its aims and its members' activities.



*Ice Cream Parlour* – Toby Ward

Toby's next book, *A Voyage Around Madeira*, will be out this spring and is a book of drawings, sketches and watercolours of the island's people, landscapes, flowers and the sea.

**Kerrie Cunningham** has been made Companion of the New English Art Club. Kerrie ran the Alresford Gallery with partner Brian Knowler and, since his death, on her own. They created a special place where for over 20 years artists were able to grow and collectors bought with confidence. Everyone who came into the gallery was made to feel a part of the Alresford family. Kerrie nurtured and supported her artists and went to infinite trouble to get everything right, from the catalogues to her beautiful spacious hangs. She has now decided to close the gallery. The NEAC welcomes Kerrie as a Companion. *By Richard Pikesley*

At last year's Annual Open Exhibition, the new Doreen McIntosh and David Messum prizes, each worth £5,000, were awarded for the first time. The

David Messum prize for a developing artist was won by **Peter Fleming**, who subsequently was made an NEAC member, and the McIntosh prize went to long-standing member **Karn Holly**.

**Bridget Moore** won the RBA's 2010 de Laszlo prize, awarded to an RBA member in honour of the great painter and former RBA president.



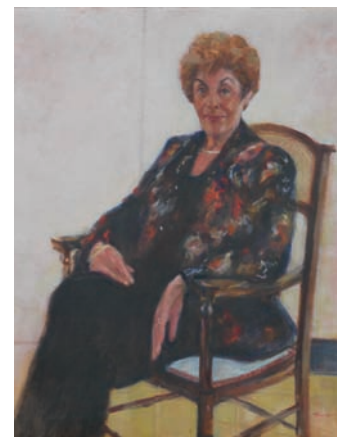
*The Japanese Girl* – Bridget Moore

*A Dictionary of Artists and Their Works in the New English Art Club 1886-2001* lists exhibitors and paintings in all NEAC annual exhibitions over 115 years. Until May 1st, this four-volume set can be collected free of charge at the Mall Galleries. For info, call Charlotte Halliday, 020 7289 1924.

### Studio for rent in VENICE

Sleeps four. Please write to: Dora Bertolutti Howard  
8 South Bolton Gardens,  
London SW5 0OH or email her at [bertoluttidorahoward@gmail.com](mailto:bertoluttidorahoward@gmail.com).

**Jonathan Trowell's** portrait of Baroness Gillian Shephard of Northwold (shown here) has been presented to St Hilda's College Oxford, where it now hangs.



Baroness Gillian Shephard – Jonathan Trowell

### New websites of NEAC Members

<b>Julian Bailey</b>	<a href="http://www.julianbailey.co.uk">www.julianbailey.co.uk</a>
<b>Francis Bowyer</b>	<a href="http://www.francisbowyer.com">www.francisbowyer.com</a>
<b>Peter Clossick</b>	<a href="http://www.peterclossick.com">www.peterclossick.com</a>
<b>Tessa Coleman</b>	<a href="http://www.tessacoleman.co.uk">www.tessacoleman.co.uk</a>
<b>Michael Whittlesea</b>	<a href="http://www.michael-whittlesea.co.uk">www.michael-whittlesea.co.uk</a>
<b>Charles Williams</b>	<a href="http://www.unclecharles.co.uk">www.unclecharles.co.uk</a>
<b>Jacqueline Williams</b>	<a href="http://www.jacquelinewilliams.co.uk">www.jacquelinewilliams.co.uk</a>
<b>Neale Worley</b>	<a href="http://www.nealeworley.co.uk">www.nealeworley.co.uk</a>



## Members Gallery Melissa Scott-Miller

Melissa Scott-Miller was born into an artistic family. Her mother attended St Martin's School of Art, and both Melissa and her brother went to the Slade School of Art, from which Melissa graduated in 1981.

Having grown up among the tall red brick mansion blocks of Kensington, Melissa found she had a great enthusiasm for London streetscapes from an early age. The urban landscape has become her specialty, and she loves to record its every detail. Many of her works reflect her fascination with bricks, with their richness of colour and the way light and nature affect every one of them differently.

As Artist in Residence at a school in Islington, Melissa has enjoyed being situated right in the middle of the brick-built London she sees from the school's windows. But her well-rounded view of life also leads her to paint scenes of indoor life, captivated by images of a family's day-to-day existence.

She admires the work of Stanley Spencer, another Slade graduate and member of an artistic family, who also painted large areas filled with great detail.

Drawing is fundamental to her work. Melissa prepares her canvases with a detailed drawing in charcoal to capture the perspective and composition before she starts to apply colour. Rather than avoiding unsightly elements, Melissa revels in London's chaotic juxtaposition of church spires, office blocks, roof gardens, fire escapes, cranes and trees.

She draws from life as often as possible, painting not only home scenes but also portraits, as a member of the Royal Society of Portrait Painters. Always working from life rather than photographs, Melissa strives in her portraits to achieve a good likeness and to provide an interesting background.

Melissa has been a member of the New English Art Club since 2008. Most endearing to her about the NEAC is the feeling of being part of a group with regular exhibitions and the fulfilling meeting of minds with the other artists.

Inevitably, Melissa does develop an attachment to some of her paintings but is always thrilled to know that when they are sold they are being appreciated by a wider audience.



*Back of Islington houses in autumn*

## Friends Gallery Catherine Faber

Catherine studied watercolour, printing and pastels at Heatherley's School of Fine Art, all of which are media she uses today.

"I have been very influenced by Seurat. I like to build-up solid blocks of colour and create simple lines, editing the detail to achieve an interpretation that is poetic and atmospheric. I do like to express my own emotional reaction to the subject." She considers her most important work to be tonal charcoal drawings done on paper.

In her passion to keep improving, Catherine attends life drawing classes to hone her skills. She holds drawing to be fundamental to good art and considers her sketchbook a vital part of her planning process for any new work.



*Battersea Power Station*

She uses her black & white sketches as a basis for paintings, letting her imagination work on the colours, and in this way making the painting very personal and letting the light and shade become her outline.

She uses her sketchbook to plan composition, making several views of each subject before starting to paint it, and always likes to introduce an architectural element to her compositions.

## Mark your diaries now for the NEAC Annual Open Exhibition and Annual Dinner

Submission of paintings:	Friday-Saturday, September 30 – October 1
Selection of work:	Monday-Tuesday, October 3-4
125th Anniversary Dinner:	Tuesday, November 22
Private View:	Thursday, November 24
Exhibition dates:	Friday, November 25 – Sunday, December 4

### PRIZE WINNERS AND PRIZEGIVERS AT THE NEAC ANNUAL OPEN EXHIBITION 2010

The David Messum Prize	<b>Peter Fleming</b>
The Doreen McIntosh Prize	<b>Karn Holly</b>
The Arts Club, Dover Street Award	<b>Ruth Stage</b>
The Manya Igel Prize	<b>Neale Worley</b>
The St Cuthberts Mill Award for a work on paper	<b>Melvyn Petterson</b>
The Horan Prize	<b>Anne Wright</b>
The Bill Patterson Memorial Award	<b>Alan Coulson</b>
The A&K Wilson Gallery Award	<b>Steven Teeuw</b>
The NEAC Critics' Choice Award	<b>Ruth Stage</b>
The Woodhay Gallery Prize	<b>Toby Ward</b>
The Worshipful Company of Painter-Stainers Prize	<b>Melissa Scott-Miller</b>

**Help us stay in touch** – If you use email, help us stay in touch with you better. Sending an email to friends@neac.co.uk will enable us to send you last-minute reminders or new information about NEAC events. **Susan Wolff, Editor** 21 Trevor Place, London SW7 1LB susanwolff@neac.co.uk

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