



NEW ENGLISH ART CLUB FRIENDS' NEWSLETTER 4

About two years ago a question was asked on "Brain of Britain" on Radio 4: "What does the abbreviation NEAC stand for?" The contestants were dumbfounded. The fact is, if you had put the question to art students and many art critics you would come up with little response.

The New English Art Club is known to art historians, art dealers, keen collectors of painting and drawing, and some amateur artists. Since we are becoming the leading group of figurative painters in Britain the NEAC needs to raise its public profile, to become more widely known. For this reason we have set up a publicity committee, with Annabel Elton of the Mall Galleries co-ordinating the project. This is a long term project. Most organisations have expensive publicity departments or consultants working for them; we do not have these resources. Annabel is employed part-time by the Mall Galleries, and will dovetail her commitment to the New English with her other work at the Mall.

The New English needs to be known nationally. The proposed History of the NEAC, from its foundation in 1886 to the present day, to be written by Kenneth McConkey, will certainly further this aim. High profile events such as the Sotheby's auction will be a great catalyst for creating interest.

As a charity, our aim is to "educate the public in Painting, Drawing and the Fine Arts". In order to achieve this fully, the public must know who we are and what we stand for. People often see articles on television and in the papers on shock art. It boosts gallery attendance and earns dealers a fast buck. The majority of these artists, after brief exposure to the public gaze, are quickly replaced.

The New English offers a lifetime platform for young artists to give measured thought to their work, and to develop a commitment to the craft of painting, drawing and printmaking. This surely, in today's fast food art world, is something new and exciting to be proud of and shout about.

Jason Bowyer

August 2002

Auction at Sotheby's: Through the kindness of **Henry Wyndham** the New English Art Club will hold a Live and Silent Auction at Sotheby's on 25 September 2002. All Members have been asked to donate a painting to raise money for a long overdue History of the NEAC, from its foundation in 1886 up to the present day, to be written by **Kenneth McConkey**. Live Auction 7.30pm, drinks 6pm. (See Exhibitions Diary; for more information/illustrated catalogue please telephone 020 7930 6844.)

THE ANNUAL EXHIBITION WILL TAKE PLACE AT THE MALL GALLERIES, THE MALL, LONDON SW1, ON 1 – 11 NOVEMBER 2002.
SIR RICHARD CAREW POLE WILL OPEN THE EXHIBITION AT 1pm ON THURSDAY 31 OCTOBER
PRIVATE VIEW 31 OCTOBER, 11am – 8pm

PETER GREENHAM CBE RA RBA RP NEAC (1909 – 1992), Keeper of the Royal Academy Schools 1964 -1985, will be the Featured Artist in this year's Annual Exhibition. **Peter Kuhfeld**, who was a student of Peter Greenham at the RA Schools, will give the **2002 NEAC Lecture** on his work at 7 pm on Tuesday 5 November at the Mall Galleries. (Entry by ticket only; apply to the Mall Galleries)

NEWS AND EVENTS

- **Langham Fine Art**, in association with **Adam & Co**, invite Friends of the NEAC to a Private View of New English Painting on Saturday 14 September (see Exhibitions Diary). The President, **Ken Howard**, will open the exhibition at 12.30 pm. Champagne and canapés will be served. The NEAC is grateful to Langham Fine Art for their sponsorship of this year's Annual Exhibition.
- **The Reverend Paul Abram MA** has agreed to be the NEAC's first Honorary Chaplain.
- At this year's Royal Society of Portrait Painters Exhibition **Martin Yeoman** was awarded the Ondaatje Prize, **Benjamin Sullivan** won the Carroll Foundation Award and **Peter Kuhfeld** won the Prince of Wales Award for Portrait Drawing.
- **Richard Sorrell** won the De Lazlo prize at the Royal Society of British Artists Annual Exhibition. He has been elected Vice President of the Royal Watercolour Society.
- **Jennifer McRae** won Second Prize in this year's Singer & Friedlander Watercolour Competition.
- **Susan Ryder** has been elected Vice President of the Royal Society of Portrait Painters.
- **June Berry**: A Retrospective Exhibition of her work will be held in November at the Bankside Gallery (see Exhibitions Diary).
- **Jane Corsellis** has been elected to the Royal Cambrian Academy (Academi Frenhinol Gymreig).
- The Worshipful Company of Gardeners has given **Josephine Harris** Freedom by Presentation for outstanding work in engraved glass.
- **The NEAC Drawing School Scholar** is **Alexander Fowler**. His work will be featured in the Annual Exhibition.
- **Ann LeBas** has an Open Studio (see Exhibitions Diary). On display will be her painting and printmaking studio.
- **Daphne Todd** will open a newly-installed exhibition called *People's Profiles*, at Girton College, Cambridge. The exhibition is on long-term loan to Girton from the Royal Society of Portrait Painters and will be open to the public daily 2-4pm, and at other times by appointment. She will also be one of the six Selectors for this year's Discerning Eye Exhibition.
- **Charles Williams** has been chosen to be the Inaugural Exhibitor at the Fleur Gallery, Faversham's new Heritage Centre, in October (see Exhibitions Diary).
- **Maurice Sheppard**, who acted as this year's NEAC steward for the Artists General Benevolent Institution, wishes to thank NEAC Members and Friends for their generous contributions.
- The fibreglass cow in Berkeley Square was painted by **Charlotte Ardizzone**. It is sponsored by **Golden Valley Vineyards** who have named it COW-BERNET SAUVIGNON. Its purpose is to raise money for Childline. She has painted another cow at Marble Arch, sponsored by **BMI** who have called it BMICOW. The cows can be seen on site until the end of October.
- An Auction of Fine Art and Promises will be held on Friday 11 October in aid of the **Appeal for St Peter's Church, Hammersmith**. Viewing and champagne reception at 6.30pm, auction at 8.15pm. **Jason, Francis** and **William Bowyer** are contributing work. (Entry by ticket; please apply by telephone 020 8748 1781)
- **The New English Art Club Christmas Exhibition**: The Cedar House Gallery will hold a lunchtime champagne reception for Members and Friends of the NEAC on Saturday 16 November (see Exhibitions Diary for details).
- **Ken Howard** has bought a large and beautiful studio in a quiet part of Venice, two minutes walk from Campo SS Giovanni e Paolo. It will be available to rent to Members or Friends for two weeks in each month. It sleeps four. For more information please contact Dora Bertolotti (Howard) on 020 7373 2912.

KEEN EYE AND OLD SLIPPERS

PETER GREENHAM used to walk the studios and corridors of the RA Schools in his old slippers, with a keen eye on his students' work. He watched and waited for the moment to give them positive criticism. He personally anguished over his own paintings. His vision was subtle but rich in humanity, no slickness of brush, only tenacious consideration and tenderness of touch. Peter Greenham is the subject of his former student **Peter Kuhfeld's** NEAC lecture, which will prove a fascinating insight into one of the most important figurative painters of the last fifty years.

Jason Bowyer

NEW ENGLISH ART CLUB DRAWING SCHOOL

- **NEAC Drawing School Scholarship 2002/03:** Applications by 30 September 2002, initially by CV and letter of intent; portfolios may then be requested.
- **Royal Academy Schools:** Evening classes in life drawing. 9 October-11 December 2002, 8 January-12 March 2003, Wednesday evenings, 5.30-7.30pm. (Contact ONLY through the NEAC Drawing School)
- **Putney School of Art:** January 2003 courses. Please contact the Drawing School.
- **Fine Art Study Days with David Gluck:** *Rembrandt, an Artist's View*, British Museum, 6 November; *Turner, Sketchbooks of the Master*, Tate Britain, 13 November 2002.

For all details please contact **Karn Holly**, NEAC Drawing School, PO Box 8760, London SW3 4ZP

INDEPENDENT TUITION BY NEAC MEMBERS

Jason Bowyer: Drawing and painting. For details please contact him at The Studio, 7 Kew Bridge Steam Museum, Green Dragon Lane, Brentford, Middlesex TW8 0EN.

Stuart Denyer: Drawing on location in London. Tel. 079 5101 9078; stuartdenyer@aol.com

Karn Holly: Magnificent architectural locations in London. Drawing; small groups (maximum 4). For details please telephone 020 7376 8331 (evenings).

David Parfitt: Individual tuition. Tel.020 8995 9997; DavidParfitt@strand20.fsnet.co.uk

Richard Sorrell: Courses in painting, drawing and clay modelling, at The White House, Chapel Lane, Mickleton, Gloucestershire GL55 6SD; www.richardsorrell.co.uk. Please telephone 01386 438 860.

Ruth Stage: Individual tuition in egg tempera painting. For details please telephone 07951 729 593.

Charles Williams: Individual tuition, Molash, Kent. For details please telephone 01227 751 583.

Francis and Jason Bowyer: Painting and drawing at Walberswick, spring 2003. Contact Francis Bowyer, email francis@bowyerfineart.co.uk.

OBITUARY

EDWARD PULLEE CBE ARCA, FSAE, FRSA, NEAC

Members and Friends were saddened to get the news in August that Edward Pullée had died on 28 July at the age of 95. Edward was Honorary Treasurer of the New English from 1976 till 1995, and guided our counsels with an invaluable wisdom and understanding for which we owe him an immense debt of gratitude.

He studied at the Dover School of Art and then at the Royal College from 1926-1930, and first exhibited with the NEAC in 1931. He had a highly distinguished career in Art Education being Principal first at Gloucester then at Portsmouth, Leeds and Leicester Colleges of Art; he was Chief Officer of the National Council for Diplomas in Art and Design from 1967-1974 and was created CBE in 1967. Yet he was always modest, kind, generous and, apparently up until his last day, enthusiastic about painting.

We will remember him with warm affection, and the gentle, poetic landscapes of the continent and of the coast of his beloved Devon which he contributed for so long to our exhibitions, and we will miss him very much.

Charlotte Halliday

FEATURED ARTIST

JUNE BERRY is a master of composition and colour. Composition and colour, however, may not be the first impressions to spring to mind when looking at her pictures. We are presented with an airy world where blackbirds glide with open wings, large blue-frocked women go intently about obscure business and amorous middle-aged men gaze at them with smouldering passion. I always feel uplifted when I look at her pictures; they seem to have an optimistic joyfulness, and I very much admire the inventiveness of their formal qualities.

June was born in Melbourne in Derbyshire and as a child she would go to visit her grandmother, who lived in a house approached by a walled alleyway. This made a particular impression on the child. It seems to have been a comforting enclosure for her, and it appears in one way or another in many of her pictures. When I shared a RWS painting course with her at Battle in Sussex, I noticed that it was not the grand rolling battlefield or the fine old Abbey ruins which attracted her, but a walled alley between two gardens. Here she went to sketch in the evenings after a day's teaching.

June now lives in Beckenham in Kent with her husband, the ceramic sculptor John Berry. They also have a house in Poitou in France, which provides much of the subject matter for her pictures. When renovating an outhouse, they found a bundle of papers hidden in a crevice in the wall. These turned out to be letters from a clandestine love affair between the former occupant of the house and a woman from the village, and many of June's pictures are imaginative visualisations of this ancient passion.

Another key to her work is in her keeping of a sky sketchbook. When she sees a particularly striking sky, she will note it down in colour in a book and use it in a painting. I believe that this may explain how she can so naturally and effectively use blue/orange and blue/ochre colour oppositions. Her way of working in watercolour involves marking out areas in light thin yellow ochre or perhaps cerulean blue and working into them. In oil she uses a heavier approach and adjusts colours with delicious scumbles. Her etchings are often printed in black or near-black and coloured with watercolour. Her use of patterns of foliage, of water, stonework and of patterned textiles and pottery, used like colour to define and contrast areas of a picture, is particularly effective and strong.

The compositions of the pictures are also strong and innovative. June will often use her alleyway motif to construct an upward-moving pyramidal composition that also works as a simple spatial arrangement. Another daring device is the empty-centred composition which was perhaps pioneered by Bonnard, where half-figures come into the sides, and the central area is a nearly-plain space which, however, somehow has a strength and power as the main element in the design. Nor is June afraid of making a centralised composition where, for instance, the dividing bars of a French window run down the middle of a picture. If one disregards the figurative content for a moment, almost any picture by June Berry can be looked at in this way, as a fine abstract painting: how much richer then, when seen in their entirety with their delightful narrative.

Richard Sorrell

Richard Scott, *Artists of Walberswick: East Anglian Interludes 1880-2000*. Art Dictionaries Ltd 2002, £29.95, pp 184. ISBN 09532609 4 1.

RICHARD SCOTT has published his long-awaited book on Walberswick and its artists. It is a chronicle, in fine considered writing and excellent reproductions, of the artists who have lived in and visited this tiny estuary village on the Suffolk coast. In his lively, deeply perceptive and impressively researched account the work of these artists is closely woven into the annals of the village. We read not just about the paintings but where the artists were lodged, how they got on with each other and their neighbours, which of the locals appear in their paintings (two of the Brown children, for instance, who posed for Philip Wilson Steer, later married artists). The symbiotic relationship between the village and its remarkable visitors seems to have been a happy one, of benefit to all, with the sole exception of the distressing story of poor Charles Rennie Mackintosh, accused of being a spy in the wartime panic of 1915.

Painting has changed immeasurably since the days of the first artists who painted in and around Walberswick – Peter De Wint, and Cornelius Varley, for example, in the early 19th century - and indeed since the times of its renowned visitors of the 20th century, from Wilson Steer and Roger Fry to Stanley Spencer. The village too has gradually changed, and its development is here described with knowledge and affection. But its appeal endures; artists continue to visit Walberswick and, as Richard Scott recounts, to find in its surroundings something that they profoundly need. The concluding chapter of this book, "Winds of Change", demonstrates that the artistic vitality of Walberswick is as vigorous nowadays as it ever was before.

But what really drives home one's impression of the extraordinary contribution of this remote little village to the artistic life of the past two centuries is the collection of biographical summaries in the final section of the book. Here are to be found brief, informative accounts of no fewer than four hundred and fifteen artists who have worked at Walberswick over the years, more than sixty of them associated with the New English Art Club. Many present NEAC members have worked there, including William, Francis and Jason Bowyer, Ann LeBas, Charles Hardaker, Margaret Green, Bernard Dunstan, and Diana Armfield, as well as the late Alfred Heyworth, Lionel Bulmer and Peter Greenham; all are mentioned, some with illustrations. A fascinating book - irresistible reading.

Sara Paton

PROFILES

BARBARA MINTO has donated **The Minto Prize** for the most distinguished painting in the Annual Exhibition

Barbara Minto is an independent consultant specializing in teaching techniques of logical analysis and problem solving to consulting firms and corporations. Author of the “*The Minto Pyramid Principle: Logic in Writing Thinking and Problem Solving*”, she is considered the foremost authority on the organization of ideas to ensure their clarity in written documents. Born in Cleveland, Ohio, she began her career on the staff of Cyrus Eaton, the industrialist who founded the famous Pugwash Conferences of nuclear scientists. Working as part of the team that organized and ran the conferences, she received sound training in tackling the problems of communicating clearly on technical subjects.

She left Mr. Eaton to attend the Harvard Business School, in the second class to admit women. Returning to Cleveland, she joined McKinsey & Company, the international management consulting firm, as their first female consultant. Her ability to write was noted, and she was transferred to London, to concentrate on developing the writing skills of the firm’s growing European staff. Barbara still lives in London, but has since 1973 run her own firm, Minto International, Inc. She specializes in teaching the Minto Pyramid Principle to people whose major training is in business or the professions, but whose jobs nevertheless require them to produce complex reports, analyses, memorandums, or presentations. She travels worldwide in response to demand for her course.

Barbara’s interest in the New English Arts Club was fueled by her long-time habit of purchasing paintings at the various London galleries and antique fairs, where she acquired works by both Ken Howard and Peter Kuhfeld. On a recent visit to Venice, she unexpectedly met each in person, and was persuaded by them to sponsor the NEAC award for the best figurative painting of the year.

FRANCIS BOWYER, President of the Royal Watercolour Society, talked about his new work to **David Parfitt**. (See Exhibitions Diary)

DP *How do you start to work?* (We are talking about FB’s paintings of shifting light on his studio sink)

FB Drawing, working out the shapes, then drawing all through the picture till bits of it start to be obliterated. It’s that. It’s exploring the shape, the tone, the colour. This idea started with me doing pictures of the remains of the old pier at Walberswick at different times of day. I love the wonderful, amazing bits of the famous Wilson Steer pier; it’s where he painted the girls¹. It burnt down about a hundred years ago.

DP *Why do you use watercolour?*

FB Because when I was young I saw William (Bowyer) and Fred Heyworth using it. They were on a painting trip and I saw how adaptable watercolour was. I thought, there’s a fantastic medium. You can do anything with it. They used body colour with their watercolour. Like Turner. I thought, I can do this. Of course when I started I found out it wasn’t easy. What I wanted and what I could actually do were two different things. Every now and again one would be OK, but not resolved, and I didn’t know how to resolve it

DP *Do you have new ambitions about using watercolour?*

FB Yes. Handmade and dyed paper.... It’s not a new idea. Here’s one.

DP *It looks like shallow relief sculpture! I can see you could translate your sinks into this medium.*

FB Yes. I’ve got one in the New Academy Gallery show that’s very simple. It uses the paper, the coloured pulp, the surface; the shapes get more and more abstract. In the exhibition I’m going to hang two sinks, a few beach paintings, a couple of still lifes - so there’ll be a mixture. I’d love to do more things with the paper. The New English shouldn’t get besotted with the figurative things, it’s got to embrace a broader variety of work. Artists are not static anyway, their work can change. That’s the most important thing. I couldn’t go entirely over to abstraction because the drawing needs to be there, the understanding of the shapes. I always think that it’s about your knowledge of the subject and then when you become more and more confident about the subject you become more adventurous and you can improvise; your understanding of it becomes so great that you can do anything. For instance that Mondrian show downstairs at the Tate a while ago. It started off with his very early paintings; they were all dark and moody landscapes.

DP *They all did that horizontal and vertical thing from that early stage. When you got to the Broadway Boogie Woogie period you really felt you knew where you were.*

¹ Philip Wilson Steer, *Girls running....Walberswick*, oil on canvas, 1888-1894, Tate Britain.

FB Yes, you look at abstract artists and you think – OK, it doesn't really mean anything. The Mondrians put that in perspective. I loved those final squares. They were beautifully weighed up - I thought, I know what he's trying to do.

DP *What about plans for the future? What about a model with the sink? You said you loved to paint the figure.*

FB Yes, I did, but I can't quite work out yet how I can make the figure have an abstract enough shape without it being a figure but still being a figure. I want to make it simple, I want to make it have almost nothing in it. The less in it the more you've got to work hard at making the picture work. The moment you put a figure into it it tells you another story. And so it's the simplicity that's wonderful, is exciting. Just playing with the contour, the tones, playing with that fine balance. It's just one tone against another, one bit of colour. It's something that's as nothing.

EXHIBITIONS DIARY 2002-2003

1 September – 23 December

John Linfield: Peter Hedley Gallery Ltd, 10 South Street, Wareham, Dorset BH20 4LT (Tel./fax 01929 551777)

23 August – 28 September

Sallian Putman (solo): Valley House Gallery, Dallas, Texas 75254-8635, USA (Tel. 972-239-2441; email galler@valleyhouse.com)

31 August – 9 October

Jennifer McRae (solo): Scottish Arts Club, 24 Rutland Square, Edinburgh EH11 2BW (Tel. 0131 229 8157)

5 – 28 September

Francis Bowyer (solo): New Academy Gallery, 34 Windmill Street, London W1T 2JR. (Tel.020 7323 4700; Fax 020 7436 3059; email galler@curwengallery.com)

7 September – 10 October

David Carpanini: *All at Sea*, Royal West of England Academy Touring Exhibition, the Foyer Gallery, St David's Hall, The Hayes, Cardiff CF10 1SH (Tel. 02920 878706)

11 – 21 September

David Glück, Jennifer McRae: *The Singer & Friedlander/Sunday Times Watercolour Competition*, The Mall Galleries, The Mall, London SW1Y 5BD (Tel. 020 7930 6844; Fax 020 7839 7830; www.mallgalleries.org.uk)

11 – 28 September

Dennis Gilbert (solo): Highgate Fine Art, 26 Highgate High Street, London N6 5JG (Tel. 020 8340 7564; email sales@oddyart.com)

13 – 28 September

Jason Bowyer, William Bowyer, Bob Brown, Fred Dubery, Mary Jackson, Richard Sorrell: *The Seaside Exhibition*, Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel. 01483 211 221; Fax 01483 225 408)

14 – 22 September

Ann LeBas: *Open Studio*, Somerset Art Week, Venue 197, Winsford, Nr. Minehead, Somerset TA24 7JE (Tel. 01643 851217)

14 – 27 September

Jane Bond, Diana Calvert, Tom Espley, James Rushton, Susan Ryder, Ruth Stage, Michael Whittlesea and other members of the NEAC: Langham Fine Art, Hillwatering, Langham, Bury St. Edmunds, Suffolk IP31 3ED (Tel. 01359 258 948; email LFA@ukgateway.net)

14 – 28 September

Salliann Putman: Wykeham Gallery, High Street, Stockbridge, Hampshire SO20 6HE (Tel. 01264 810364; www.wykehamgallery.co.uk)

14 September – 5 October

David Glück (solo): *Landscapes and Still Lifes: watercolours and etchings*, Chappel Galleries, Colchester Road, Chappel, Essex CO6 2DE (Tel. 01206 240 326)

15 September – 8 October

Tom Coates (solo): *Travels at home and abroad*, Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel. 01962 735 286; Fax 01962 735 295)

18 – 22 September

Michael Fairclough: Berkeley Square Gallery, Stand 29 20/21, British Art Fair 2002, Commonwealth Institute, Kensington High Street, London W8. (Tel. 020 8742 1611; www.britishartfair.co.uk; www.bsqart.com)

18 – 22 September

Diana Armfield, Fred Cuming, Bernard Dunston, Peter Kuhfeld, Neale Worley: Manya Igel Fine Arts, Stand 60/61, British Art Fair 2002, Commonwealth Institute, Kensington High Street, London W8 (Tel. 020 8742 1611; www.britishartfair.co.uk; www.art-connection.com/manya_igel)

19 September – 12 October

Richard Pikesley (solo): New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH; (Tel. 020 8748 8850; www.newgraftongallery.com; email art@newgraftongallery.com)

22 September – 5 October

Duncan Wood: Fosse Gallery, The Square, Stow-on-the-Wold, Gloucestershire GL54 1AF (Tel. 01451 831 319; Fax 01451 870 309)

24 – 25 September

NEAC Live and Silent Auction: Sotheby's, 34-35 New Bond Street, London W1. Viewing times 9am – 5pm (silent bids may be made during the viewing period and until 7.15pm on 25 September). Live Auction 25 September 7.30pm.

27 September – 27 October

Francis Bowyer, David Carpanini, Richard Sorrell and other NEAC members: *Royal Watercolour Society Autumn Exhibition*, Bankside Gallery, 48 Hopton Street, London SE19 9JH; (Tel.020 7928 7521; www.banksidegallery.com)

28 September – 14 October

Jacqueline Rizvi: *From Britain to Iceland: recent watercolours and oils by Jacqueline and Sophia Rizvi*, Gallery Fold, Raudarárstíg 14-16, 105 Reykjavik, Iceland (Tel. 00354 551 0400)

28 September – 23 November

Benjamin Sullivan: *BP Portrait Awards 2002*, Aberdeen Art Gallery, School Hill, Aberdeen AB10 1FQ (Tel. 01224 523700). (This exhibition is at the National Portrait Gallery until 15 September)

- 3 –26 October
Barry Atherton (solo): *Provenance unknown*, New Academy Gallery, 34 Windmill Street, London W1T 2JR (Tel.020 7323 4700; Fax 020 7436 3059; email: galler@curwengallery.com)
- 5 – 11 October
Bob Brown, Karn Holly, Peter Kuhfeld, Salliann Putman and other NEAC members: *Venice exhibition*, Langham Fine Art, Hillwatering, Langham, Bury St. Edmunds, Suffolk IP31 3ED (Tel. 01359 258 948; email: LFA@ukgateway.net)
- 5 – 19 October
Jason Bowyer, Mary Jackson, David Parfitt, Richard Sorrell, Michael Whittlesea: *An Exhibition of Watercolours*, Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel. 01483 211 221; Fax 01483 225 408)
- 6 October – 2 November
Arthur Neal: Merriscourt Gallery, Merriscourt Farm, Sarsden, Chipping Norton, Oxon OX7 6QX (Tel. 01608 658989; www.merriscourtgallery.com)
- 9 – 10 October
John Linfield: *Art for youth 2002*, The Mall Galleries, The Mall, London SW1Y 5BD; www.mallgalleries.org.uk. (Tel. 020 7930 6844; Fax 020 7839 7830)
- 11 October – 7 November
Charles Williams: *Inaugural Exhibition*, Fleur Gallery, Fleur de Lis Heritage Centre, Preston Street, Faversham, Kent ME13 8NS (Tel. 01795 534542)
- 12 – 26 October
Jacqueline Williams (solo): *Travelling light*, Brian Sinfield Gallery, 150 High Street, Burford, Oxfordshire OX18 4QU (Tel.01993 824 464; www.briansinfield.com)
- 12 – 26 October
Tom Coates, Fred Cuming, Bernard Dunston, Ken Howard, Andrew Macara, Margaret Pullée, Mick Rooney, Jacqueline Williams: *30th Anniversary Exhibition of British Impressionist Paintings of the 20th Century*, John Noott Galleries, 28 High Street, Broadway, Worcestershire WR12 7DP (Tel. 01386 854868/852787; www.john-noott.com)
- 12 October – 2 November
Jane Corsellis, Dennis Gilbert, Jack Miller, David Parfitt and other NEAC members: *The Small Painting Group*, Chappel Galleries, Colchester Road, Chappel, Essex CO6 2DE (Tel. 01206 240 326)
- 13 –28 October
Josephine Harris, Salliann Putman, Jacqueline Rizvi, Jonathan Trowell: *Autumn Exhibition*, Geedon Gallery, Jaggars, Fingringhoe, Colchester CO5 7DN (Tel. 01206 728587)
- 20 October – 14 December
David Carpanini, Dawn Sidoli, Margaret Thomas: *150th Autumn Exhibition*, Royal West of England Academy, Queen's Road, Clifton, Bristol S8 1PX (Tel. 01179 735129; www.rwa.org.uk)
- 23 October – 8 November
Peter Kuhfeld, Susan Ryder: *Eight Selected Artists*, W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA; (Tel. 020 7629 4119; www.artnet.com/whpatterson.html; email patterson@nacamar.co.uk)
- 29 October – 15 November
William Selby (solo): *Recent paintings*, The City Gallery, 26 Cophthall Avenue, London EC2R 7DN (Tel. 020 7256 5815; www.citygallery.co.uk)
- 31 October – 27 November
Jane Corsellis (solo): New Academy Gallery, 34 Windmill Street, London W1T 2JR (Tel.020 7323 4700; Fax 020 7436 3059; email galler@curwengallery.com)
- 1 – 11 November
New English Art Club Annual Exhibition: The Mall Galleries, The Mall, London SW1Y 5BD; (Tel. 020 7930 6844; Fax 020 7839 7830; www.mallgalleries.org.uk)
- 1 – 24 November
June Berry: *Retrospective Exhibition: watercolours, oil paintings and etchings, 1992 –2002*.
Bankside Gallery, 48 Hopton Street, London SE19 9JH; (Tel.020 7928 7521; www.banksidegallery.com)
- 4 – 16 November
Pamela Kay: Richard Hagen Galleries, Yew Tree House, Broadway, Worcestershire WR12 7DT; www.richardhagen.com (Tel. 01386 853624/858561; email fineart@richardhagen.com)
- 9 – 21 November
Bob Brown, Peter Brown, Tom Coates, Fred Dubery, Charles Hardaker, Mary Jackson, Richard Sorrell, Michael Whittlesea:
Woodhay Picture Gallery, The Holt, Woolton Hill, Newbury, Berkshire RG20 9XL (Tel. 01635 253 680; email rosemary@woodhaygallery.co.uk)
- 10 November – 3 December
Leslie Worth (solo): Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel. 01962 735 286; Fax 01962 735 295)
- 11 –16 November
Roy Freer (solo): The Gallery in Cork Street, 28 Cork Street, London W1S 3NG (Tel. 020 7437 2812). Organised and curated by Anna Mei Chadwick.

- 14 November; 16 – 17 November
Neale Worley: *Open Studio*, ACME Studios, 165 Childers Street, London SE8 1JR (Tel. 07779 983897) 16 – 17 September, 12 – 6pm.
 Private View 14 September, 6 - 9pm
- 14 – 30 November
Fred Cuming (solo): New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH; (Tel. 020 8748 8850;
www.newgraftongallery.com; email art@newgraftongallery.com)
- 14 November – 31 December
Michael Fairclough: *Christmas Exhibition*, New Ashgate Gallery, Wagon Yard, Farnham, Surrey GU9 7PS (Tel. 01252 713 208;
www.newashgategallery.com)
- 16 – 29 November
NEAC Christmas Exhibition: Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel. 01483 211 221; Fax 01483 225 408)
- 16 November – 24 December
David Carpanini: *Christmas Exhibition*, Attic Gallery, 14 Cambrian Place, Swansea SA1 1RG (Tel. 01792 653387;
www.atticgallery.co.uk)
- 29 November – 26 January 2003
Ann LeBas: *Winter Festival*, Royal Watercolour Society & Royal Society of Painter-Printmakers, Bankside Gallery, 48 Hopton Street,
 London SE19 9JH; (Tel. 020 7928 7521; www.banksidegallery.com)
- 30 November – 26 January 2003
Peter Brown (solo): *Bath under the weather: oils pastels and charcoal drawings*, Victoria Art Gallery, by Pulteney Bridge, Bath BA2
 4AT (Tel. 01225 477 232)
- 5 December – January 2003
Jason Bowyer, Annie Shrager: *Smaller Paintings for Christmas and the New Year*, New Grafton Gallery, 49 Church Road, Barnes,
 London SW13 9HH; (Tel. 020 8748 8850; www.newgraftongallery.com; email art@newgraftongallery.com)
- 9 – 21 December
Michael Fairclough, Jennifer McRae: *Small Painting, Small Sculpture*, Bohun Gallery, 15 Reading Road, Henley-on-Thames, RG9
 1AB; (Tel./Fax 01491 576 228; www.bohungallery.co.uk)
- 15 – 19 January 2003
Michael Fairclough: *Art 2003*, London Art Fair, Business Design Centre, Islington, London N1 0QH (Tel. 020 7359 3535)
- 30 – 31 January
Barry Atherton: *Collaborative Conference and Exhibition, Drawing – the process*. Kingston University, Faculty of Art, Design and
 Music, Knights Park, Kingston upon Thames, Surrey KT1 2UD (Tel. 020 8547 8492)
- February 2003
Ken Howard (solo): Richard Green, 147 New Bond Street, London W1S 2TS; (Tel. 020 7493 3939; www.richard-green.com). For
 exact date please contact the gallery.
- February 2003
Margaret Thomas: *East Anglian painters*, Messum's Fine Art, 8 Cork Street, London W1X 1PB (Tel. 020 7437 5545;
www.messums.com)
- 9 February – 3 March
David Carpanini: *National Print Exhibition*, The Mall Galleries, The Mall, London SW1Y 5BD (Tel. 020 7930 6844; Fax 020 7839
 7830; www.mallgalleries.org.uk)
- March 2003
Mary Jackson: New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH; (Tel. 020 8748 8850;
www.newgraftongallery.com; email art@newgraftongallery.com)
- March 2003
Patrick Cullen (solo): Thackeray Gallery, 18 Thackeray Street, London W8 5ET (Tel. 020 7937 5883)
- 6 – 29 March
Andrew Macara (solo): *Recent paintings*, New Academy Gallery, 34 Windmill Street, London W1T 2JR (Tel.020 7323 4700; Fax 020
 7436 3059; email gallery@curwengallery.com)
- 12 – 26 March
Peter Brown (solo): *Oxford and Cambridge: oil paintings*, W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA; (Tel. 020
 7629 4119; email patterson@nacamar.co.uk; www.artnet.com/whpatterson.html)
- 29 March – 12 April
Bob Brown (solo): *Paintings of Val d'Isère*, Brian Sinfield Gallery, 150 High Street, Burford, Oxfordshire OX18 4QU (Tel. 01993 824
 464)

This Newsletter was edited by David Parfitt and Sara Paton

DATA PROTECTION ACT: Please inform us if you object to having your name and address passed on to Members for their mailing lists.
 Otherwise we will assume that it is acceptable. Contact Caroline Burmaster, Secretary to the Friends of the NEAC, Tel. 020 7373 6379.

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