



NEW ENGLISH ART CLUB FRIENDS' NEWSLETTER 6

IT WAS A NAIL-BITING PERIOD in October 1998. The Club needed a new President and Ken Howard was asked if he would stand for election. We were awaiting his answer; it came, and it was "No". Such disappointment. Two days later there were indications of a change of heart, and after more talking the answer was "Yes", he would stand – Yippee! He was then elected by the membership, and he agreed to take on the presidency for five years.

William Bowyer, who had been President of the NEAC for 35 years, was retiring through ill health. He had done a marvellous job, steering the Club through the post war doldrums and keeping the ship steady in troubled times. During his leadership the integrity of the NEAC was restored. Young and talented painters were encouraged to exhibit and to become members, and it was he who began the continuing move to strengthen our financial position.

The transition was very smooth and Ken's enthusiasm for the job was apparent from the first committee meeting. His initial project was to organize the Friends of the Club. This was the first step in his long-term plan to raise public awareness of the New English as a centre for the very best figurative painting. As an RA he was well aware that the Royal Academy was moving away from exhibiting representational work. He believed that the New English had an increasingly important role to play in filling this gap left by the Academy. The next step was to raise confidence in the work on show by improving the quality of the exhibitions. His key phrase, constantly repeated, became, "Only send in your best work". True to his word, he sent in his best paintings. We should not underestimate the importance of his emphasis on quality. It enables the Club to attract the best young painters and has helped members to become more self-confident and positive.

Creating the Friends of the NEAC was a brilliant idea and has been a great success. The Friends now number nearly 500 and with their financial support we can advertise boldly to raise our image. As a result of the splendid Sotheby's exhibition, Kenneth McConkey's history of the NEAC will be published in 2005. The success of the Club continues – this year's Bankside exhibition sold a record £70,000+ of paintings. When we exhibited in 1958 at Suffolk Street there was celebration when one picture sold for 20 guineas. Now our annual sales hover around £200,000.

Ken has been a delight to work with, efficient, energetic, confident, inspiring - and he works 24 hours a day. He always has time to listen, to be interested and sympathetic. At the same time he is firm and decisive, basing his decisions on clear principles and a belief in the importance of democratic decisions at committee level. At all our exhibitions, in or out of London, he is there to open the show, make a speech, talk to the visitors, and most important to promote sales.

One of the great pleasures of the last five years has been the committee meetings at Ken's Studio. There are always new pictures to look at, bursting with light and energy. I remember once entering with a colleague, both our jaws dropped and he said softly "I don't know why I bother!" We laughed, and quickly found a steadying glass of wine. Ken is a phenomenon in English painting through his unique ability to create images that live in the mind. Since his earliest paintings of Neasden Junction in which he found rare veins of poetry in the commonplace, his pictures have been anxiously sought by a public sensitive to the beauty of paint. I know I speak for us all when I say how much we appreciate all he has achieved in his five years' presidency – many thanks KEN.

Panegyric, by **Bob Brown**
September 2003

NEWS AND EVENTS

- The NEAC Annual Dinner will take place on Tuesday 28 October at the Mall Galleries, 7pm for 7.30. The Guest Speaker will be **Anthony Lester**, fine art consultant and broadcaster.
- On the evening of the Annual Dinner there will be an opportunity to buy works before the official opening of the Exhibition. **Ken Howard** will donate a small painting for auction at the end of the dinner, since this is his last year as President of the NEAC.
- The Annual Exhibition will take place at the Mall Galleries, The Mall, London SW1, 30 October – 10 November 2003. The Private View will be held on Thursday 30 October, 11am – 8pm, and the **Rt. Hon. Lord Hattersley of Sparkbrook** will open the exhibition at 12.30pm on that day. (Please note that the Exhibition will close at 1pm on 10 November.)
- **Stanley Spencer** CBE (1891-1959) and **Gilbert Spencer** (1892-1979) will be the Featured Artists in this year's Annual Exhibition. **Dr. Duncan Robinson**, of the Fitzwilliam Museum, Cambridge, will give the 2003 NEAC Lecture on their work at 7pm on Wednesday 5 November. (Tickets £3.00; please apply to the Mall Galleries, telephone 020 7930 6844.)
- The New English Art Club is grateful to the **Richard Green Gallery** for kindly donating £4,000 towards the cost of the Annual Exhibition.
- **William Bowyer** celebrates his first One Man Show in a central London gallery at Messum's Fine Art in September (see Exhibitions Diary).
- **Jason Bowyer** won the Changing Faces Prize at this year's Royal Society of Portrait Painters annual exhibition. **Ruth Stage**, sponsored by the New Grafton Gallery, won the Villiers David Travel Award for an artist under the age of 34. She is now travelling in Cambodia and China.
- **Leslie Worth** won the Winsor & Newton Turner Prize for the best watercolour in this year's Royal Academy Summer Exhibition. He also won a silver medal with a portrait of Turner modelled by Daniel Maclise RA (1811-1870). When Leslie Worth first went to the Royal College of Art in 1943 the College had been evacuated after bombing to Ambleside in the Lake District; it returned to South Kensington in 1945. As a student at the RCA he was taught by **Gilbert Spencer**, who was then Professor of Painting.
- **Benjamin Sullivan** and his father **Jason Sullivan** were both elected this year to the Royal Society of Portrait Painters.
- **Tom Coates** will be drawing and talking to **Sylvette David**, Picasso's Muse of 1954, at the Private View of the Cedar House Gallery portrait exhibition on 22 September at 6.30pm.
- **Richard Sorrell**, Vice President of the Royal Watercolour Society, is Featured Artist at the Society's Autumn Exhibition (see Exhibitions Diary). He will give a talk about his work at lunchtime on 28 October at the Bankside Gallery (please telephone 020 7928 7521 for details).
- **Charlotte Halliday** is exhibiting twelve watercolour drawings of London, commissioned by John Sabin, at the Frank T. Sabin Gallery in November-December (see Exhibitions Diary). They will be shown alongside lithographs of the same subjects published by **Thomas Shotter Boys** in his "*Original Views of London as it is*" (1842). The subjects include St. Paul's from Ludgate Hill, Westminster Abbey, and St. Mary-le-Strand with St. Clement Danes beyond.
- **Jennifer McCrae's** portrait of **Michael Frayn** was unveiled at the National Portrait Gallery on Tuesday 9 September.
- **Stuart Denyer** will have an Open Studio in February 2004. For details please contact him by telephone on 079 5101 8078 or by email at stuartdenyer@aol.com

- **Jane Bond** will hold a Studio Sale in Fulham in December – easels, plan-chests, frames, furniture and many other bargains. She is also looking for a new studio in West London. For further information please contact her on 020 7603 8308
- **Ken Howard**'s studios in Venice and Mousehole continue to be available to rent. For more information please telephone Dora Howard on 020 7373 2912.
- **Martin Chaffer**, a Friend of the NEAC, has a unique studio house, ca.1880, for sale near Olympia, West Kensington. It is a large family house (total area 3,000+sq.ft) with two double-height studios, living room, dining room, kitchen, four bedrooms, two bathrooms, two more cloakrooms, utility room, garage, cellar and a secluded cedar-decked patio, and it is on the market for the first time in 37 years. Please contact him by telephone on 020 7603 5667 or by email at chaffer@f2s.com.

NEW ENGLISH ART CLUB DRAWING SCHOOL

Fine Art Study Days

- *Rembrandt: an Artist's View*, with **Jane Corsellis** and **Karn Holly**. On Thursday 20 November Jane Corsellis will look at Rembrandt's drawings and prints in the British Museum Print Room. There will be an opportunity to draw in the Museum with Karn Holly.
- *Turner: Sketchbooks of the Master*, with **Jason Bowyer** and **Karn Holly**. On Wednesday 11 February 2004, in the Turner Study Room at Tate Britain. There will also be an opportunity to see unframed prints by Lucian Freud and David Hockney, and to draw with Karn Holly.

Royal Academy Schools: Evening classes in life drawing, 5.30 – 7.30pm. New term starts on 8 October. For information please contact ONLY the NEAC Drawing School (see below).

Putney School of Art: A 3-day life drawing workshop will take place in January 2004.

NEAC Drawing School Scholarship 2003/4: Applications by 17 September please.

For all details contact The NEAC Drawing School, PO Box 8760, London SW3 4ZP.

Artists' workshops at the Cedar House Gallery: A few places are still available for autumn workshops (see Newsletter 5) For information contact Cedar House Gallery, tel. 01483 211 221.

Summerleaze Gallery Courses: Some places remain on the autumn course, *Confidence with Watercolour*, 21-24 October. Please contact Tricia Scott Bolton, telephone 01747 830 790.

OBITUARY

Hans Schwarz, who died aged 80 on 28 May, was a member of the NEAC, the RBA, the RWS and the RSPP. He was born in Vienna and escaped to England in 1939; his much-loved mother had died when he was 12, and his father died in Auschwitz. After a spell of internment at the outbreak of war he studied at Birmingham Art School 1941-42 and then went on to work in a commercial art studio and as a freelance illustrator. In his forties he gave up commercial work to become a full time painter and sculptor. He had shown great ability as a child – he drew a portrait of his father when he was only 6 – and his parents' high expectations of him as an artist left him with feelings of guilt for not producing enough, or good enough, work. He thought that intense identification with his sitters was necessary for a good portrait "...in an odd way the picture becomes a sort of self portrait". He painted R.A.Butler for Trinity College, Cambridge, and his portraits of Nikolaus Pevsner and of Tom Jackson, Sid Weighell and Joe Gormley were commissioned by the National Portrait Gallery. The masters of his youth were Schiele, Kokoschka and Bonnard. Photographic realism he found pointless; it opposed his love of colour and bore no relationship to what he felt to be the truth. "However realistic the sunlight in a picture," he said, "it wouldn't give you a tan"!

STANLEY AND GILBERT SPENCER: SOME RECOLLECTIONS

I first met 'Mr Spencer' in 1943, when I was five and he had come to draw me. I was perched on a high desk chair in my mother's drawing room. He squatted on a low armchair hunched over his drawing board. Peeping out from below his coarse grey flannels were the bottoms of his striped pyjama trousers. He started by completing the drawing of one eye in the middle of a blank piece of paper. Other features followed but the outline of my face came much later and when it did there was not room for the crown of my head, something my mother always minded.

He became a family friend and a regular visitor to my parent's home in Taplow, a village close to Stanley's home in Cookham. He would come to lunch and perhaps stay for nursery tea. He once brought photographs of his latest work 'Resurrection: the Hill of Sion' (1946). We crawled around the floor together studying them. He explained what everyone was saying or doing, that they put shells around sailors' graves which can be seen on the left of the picture, and that the grave digger on the right was not resurrecting but was alive and 'wondering at what was going on'. From that moment all his figures came alive for me. I knew that when my parent's friends said Stanley just painted fat shapeless figures they were missing the point, every single one was a person and they all had something to say.

In 1955 Stanley painted my father's portrait wearing the robes of Master of the Brewers company. Stanley arrived late for one sitting, saying he was sorry but he had been to the National Gallery checking up on how artists painted fur and he was pleased as his was "as good as Titian's". The sittings took place in a cold entrance hall. An ugly enamelled stove was kept burning behind the subject to make life bearable for him and the artist. When Stanley started to work on that part of the background my mother tried to put a pretty screen in front of the stove, but Stanley objected. The stove had been there all the time he was painting and though it had not yet appeared on the canvas it had to remain.

My parents preferred Stanley's more traditional work, which he referred to as his 'pot-boilers', and after much persuasion he agreed to paint their garden in 1957. 'Rock Roses' as with all his 'pot-boilers' is accurate in every detail but since progress was rather slow the range of plants in flower at the same time does rather defy nature. Stanley himself was slowing down. He would go to rest on a bed after lunch, but then refreshed he would come down to the piano and play Bach from memory quite beautifully.

One summer's day in 1957, when I went to collect Stanley from his house Cliveden View, I found him sitting on a chair on top of a table working on 'Christ Preaching at Cookham Regatta'. The canvas was longer than the wall to which it was pinned so was rolled up at each end like a panorama. While he finished a section before stopping I rummaged through some drawers containing squared-up drawings. One of a crucifixion caught my imagination. It was a long thin composition with a high viewpoint and the crosses meeting in a point at the bottom. Stanley was by then old and frail. I took the drawing back with me and suggested to my father over lunch that someone had to commission this picture before it was too late. My father agreed to do so for the chapel at Aldenham School, which was supported by the Brewers Company, where he was chairman of the governors. The space over the altar dictated that the picture should be square. Stanley managed to shorten it without altering the high viewpoint by planting the crosses in a raised mound of earth inspired by a pile outside his house, thrown up by workmen installing main drainage in Cookham. The men crucifying Christ wear the red caps traditionally worn by brewers' draymen, and Stanley explained to the boys at the school that he had painted them so "because it is your Governors and you who are still nailing Christ to the Cross". Sadly the school has had to sell The Crucifixion, but they still own some of the preliminary drawings.

By 1959 Stanley was ill and in and out of the Red Cross hospital at Cliveden. My mother went to see him there soon after she returned from visiting a relation in Florence. Stanley interrogated her as to what she had seen, and in particular about the panels of Ghiberti's Baptistery doors. He had never seen the actual doors but remembered the details of each panel and its exact location from the illustrations in the Gowans and Gray shilling editions of Old Masters that he had collected while at the Slade. His amazing visual memory remained with him to the end.

I did not really get to know Gilbert until 1958 when he and his wife Ursula came to stay for a holiday in a farmhouse on the family farm in Suffolk. It was called Brook Farm and was where I spent all my childhood holidays. Gilbert's painting of it, done at this time, was my most treasured twenty-first birthday present. There was a party at Taplow in the autumn to celebrate 'Brook Farm' to which both Gilbert and Stanley came but then in the following year Ursula died and six months later so did Stanley.

Gilbert became a firm friend of the whole family and in 1970 we persuaded him to come and live in a cottage on the farm, close to where he and Ursula had had their last holiday together. The cottage was being modernised and was not yet ready so he went back once again to Brook Farm where he finished a painting that had been in his mind for forty years. 'The Rick Party' is of Gilbert and John Nash and I think Henry Lamb having a picnic with what he used to describe as 'Gil gals'. Unfortunately there was also a 'toff' at the party on his way to a commem ball at Oxford, dressed in a tuxedo and black tie who was getting off with one of the 'gals' Gilbert rather fancied.

Gilbert moved into his cottage in 1971 and lived there until he died in 1979. He was a much loved character in the village; his friends ranged from the vicar at the Priory to the regulars at the Six Bells. He was particularly welcome at my parents' house, where he was a fierce opponent on the croquet lawn and liked nothing better than heated discussions with my mother. I think it is fair to say that between them they wrote his autobiography, which appeared in 1974. His daughter Gillian often came to visit and he enjoyed showing friends, including John Nash and David Wolfers, around his little studio. However he did not do a lot of painting and I think 'The Rick Party' was his last completed major work, just as the 'Crucifixion' had been Stanley's. I feel privileged to have been connected with both.

Richard Martineau

TOM COATES: an interview with RICHARD PIKESLEY

RP *Someone once said to me that you could blindfold Tom Coates, take him somewhere totally unfamiliar, take off the blindfold and he'd be painting straight away. You do have an uncanny ability to make haunting pictures from subjects that the rest of us might walk past. You're very good in your landscape subjects at placing an emphasis here or there and carrying your eye through the composition and knowing how to paint quietly, which is a hugely difficult thing to do.*

TC I think that goes back a long way, to Peter Greenham at the Academy Schools. My background was in the heavy industry of the industrial Midlands, and the effect of suddenly finding myself in London at a time when there were very few students from provincial art schools and meeting Greenham was very profound. In order to support myself while I was at the RA schools I had three jobs, one of which was as a cleaner in the Schools, and it was part of my duties to clean his studio. This gave me a unique opportunity to study his painting at close quarters, and to see the way he was developing his paintings, not in an academic way, but in a sophisticated and subtle way. To watch an artist like that was such an experience for me.

RP *Did you feel at that time that your painting was developing fast?*

TC I did feel I had to prove myself all the time. My drawing was still my strength, but I was quite prepared to lean over towards sculpture. I've always had a fascination for sculpture, and even now I still have a kiln to make maquettes in clay.

RP *You've been working for two shows; are there any particular themes or preoccupations that you've been aware of?*

TC I like working to a theme, and if possible to keep to one theme at a time. In the case of these shows the theme is travel. I have made several painting trips within a short period of time in Holland, France and England, as well as trips to Venice. Venice continues to be a passion for me, even though it is tackled by so many artists. From early on, with Turner and the great watercolorists, it was seen essentially in terms of watercolour, but I like to paint in oil and watercolour and draw while I'm there, and to keep a sketchbook as a diary. In fact I do this everywhere and it's pretty much a habit. Of course, oil paint is far more portable than it was in the early days. For me too, the little exploratory sketches in whatever medium are just as valuable as the big paintings which may be developed from them, and certainly more collectable. If you do something spontaneous on the spot then it becomes reality when you work it up onto a bigger scale.

RP *Do you think the drawings that you do quickly when you first see a subject help to carry you through the longer process of resolving the subject in paint.*

TC Oh yes, it's a back up, but it's more than that. In terms of painting, our biggest challenge is working a subject up to a bigger scale whilst keeping the freshness of the original vision. One's always tempted to put more in and risk losing the simplicity and power of the original.

CHARLES WILLIAMS talks to RICHARD SORRELL

Visited Richard the other week to ask him various impertinent questions, which he answered with great forbearance. He really wanted to show me pictures, but I insisted we talk. His pictures are about Men and Women - later, as we leafed rapidly through paintings, he would mutter, "This one's about alpha males... I suppose she must be an alpha female..." Richard is quite reticent about his subjects though, and far more willing to discuss colour and composition, in quite a formal way. He doesn't want to talk much about what the pictures are about. I wondered if this was because of his time at college in the 1970s, when 'literary' and 'anecdotal' were derogatory terms. He dwells on these 'horrible' years at some length, when his bent towards delicate and thoughtful observation was pushed aside in the heady atmosphere of easel burning and situationism. Then the RA Schools gave him a home. I know that feeling. Even when you leave, the dusty corridors will still be with you. He really seems to have come of age in the eighties, shifting from painting landscapes and people's houses, which he did with great charm, to the work for which he is now known. For a figurative artist the eighties could be a time of liberation, when your work seemed less of an anachronism, with exhibitions like the 'Hard Won Image', the coming to fore of the School of London, and Tim Hyman's City exhibition. Richard is very cagey about his influences, though, and gives the impression of not paying much attention to the Art World. I asked him about the current Kirchner show, but couldn't get him to claim any affinity. I talked about Bonnard, one of my own touchstones, and he related to his habit of working from sketches to preserve that specificity, and to working on several paintings at once, but he doesn't claim him for a brother. It has been said that if you try to paint the life you see around you, you will paint what you saw in your childhood, and I think there is more than a touch of the fifties and sixties in Richard's paintings. I like it. I like the delicacy of the gestures, the concern with patterning, the scrubby surfaces, all of them common to the painters like Colquhoun and Minton, and the wit which is the same as you'd find in Ardizzone or Searle, humorous and human, and I like the colour, elegiac.

EXHIBITIONS DIARY 2003-2004

23 August – 27 September

New English Art Club: Island Fine Arts Ltd, 53 High Street, Bembridge, Isle of Wight, PO35 5SE (Tel 01983 879 133; www.islandfinearts.com)

3 – 30 September

Anthony Green, *50 Not Out!*: Heseltine Gallery, Chenderit School, Middleton Cheney, Banbury, Oxon OX17 2QR (Tel 01295 711 567)

6 September – 5 November

David Parfitt, *Autumn Exhibition*: Hunter Gallery, 9 Hall Street, Long Melford, Suffolk CO10 9JF (Tel 01787 466 117; www.thehuntergallery.com)

10 – 20 September

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

10 – 24 September

Tom Coates: W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA; (Tel 020 7629 4119; www.artnet.com/whpatterson.html)

10 – 27 September

William Bowyer (solo): Messum's Fine Art, 8 Cork Street, London W1X 1PB (Tel 020 7437 5545; www.messums.com)

13 September – 11 October

June Berry, Richard Sorrell: Alpha House Gallery, South Street, Sherborne, Dorset DT9 3LU (Tel 01935 814 944)

13 September – 2 November

Anthony Green, *Autobiographic*: The Study Gallery, Bournemouth & Poole College, North Road, Poole, Dorset BH14 0LS (Tel 01202 205 200; www.thestudygallery.org)

17 – 21 September

Diana Armfield, Jason Bowyer, William Bowyer, Jane Corsellis, Fred Cuming, Bernard Dunstan, Anthony Green, Bo Hilton, Ken Howard, Peter Kuhfeld, Richard Pikesley, Susan Ryder, Ann Shrager, Benjamin Sullivan, Michael Whittlesea, Neale Worley, *20/21 British Art Fair*: Manya Igel Fine Arts, The Commonwealth Institute, Kensington High Street, London W8 (Tel 020 8742 16211; www.britishartfair.co.uk)

18 September – 11 October

Tom Coates (solo): New Grafton Gallery, 49 Church Road, Barnes, London SW13 9HH (Tel 020 8748 8850; www.newgraftongallery.com)

20 – 25 September

Jane Bond, *Portrait of a Child*: Langham Fine Art, Hillwatering, Langham, Bury St. Edmunds, Suffolk IP31 3ED (Tel 01359 258 948; email LFA@ukgateway.net)

20 – 25 September

Jason Bowyer, William Bowyer, Bob Brown, Peter Brown, Diana Calvert, Roy Freer, Charles Hardaker, Karn Holly, Ken Howard, Pamela Kay, Anthony Morris, Arthur Neal, Richard Pikesley, Jacqueline Rizvi, Dawn Sidoli, Margaret Thomas, Michael Whittlesea,

Fine Art Autumn Exhibition: Langham Fine Art, Hillwatering, Langham, Bury St. Edmunds, Suffolk IP31 3ED (Tel. 01359 258 948; email LFA@ukgateway.net)

20 September – 11 October

Arthur Neal (solo): Lynne Stover Gallery, 23 High Street, Fen Ditton, Cambridge CP5 8ST (Tel 01223 295 264)

21 September – 5 October

Jennifer Wheatley: Hicks Gallery, 2 Leopold Road, London SW19 7BD (Tel 020 8944 7171; www.hicksgallery.co.uk)

21 September – 9 October

Charles Williams (solo): The Sheen Gallery, 245 Upper Richmond Road West, London SW14 8QS; (Tel 020 8392 1662; www.thesheengallery.com)

23 September – 4 October

Jason Bowyer, Bob Brown, Tom Coates, Stuart Denyer, Mary Jackson, Anthony Morris, David Parfitt, An Exhibition of Portraits: Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel 01483 211 221; Fax 01483 225 408)

26 September – 14 October

Charlotte Ardizzone, Paintings: Vincent and Louise Kosman On Line Gallery (www.louisekosman.com)

30 September – 11 October

David Glück, Singer & Friedlander/Sunday Times Watercolour Competition: Manchester Town Hall Sculpture Gallery, Albert Square, Manchester (Tel 0161 234 5000)

30 September – 22 November

Jason Bowyer, Fred Dubery, Charlotte Halliday, Salliann Putman, Jacqueline Rizvi, Richard Sorrell, Michael Whittlesea, Jacqueline Williams, Inaugural Exhibition: Russell Gallery, 12 Lower Richmond Road, London SW15 1JP (Tel 020 8780 5228; email russgallery@aol.com)

1 – 17 October

Peter Brown: W.H.Patterson Fine Arts, 19 Albemarle Street, London W1X 4LA (Tel 020 7629 4119; www.artnet.com/whpatterson.html)

4 – 9 October

Ann Shrager, Eight Artists: Langham Fine Art, Hillwatering, Langham, Bury St. Edmunds, Suffolk IP31 3ED (Tel 01359 258 948; email LFA@ukgateway.net)

4 – 10 October

Peter Brown, Roy Freer, Pamela Kay, Anthony Morris, Jacqueline Rizvi, Hans Schwarz, Jonathan Trowell, Michael Whittlesea, Neale Worley, Leslie Worth, Watercolours, Drawings, Charcoal: Langham Fine Art, Hillwatering, Langham, Bury St. Edmunds, Suffolk IP31 3ED (Tel 01359 258 948; email LFA@ukgateway.net)

5 – 19 October

Jacqueline Rizvi, Maurice Sheppard, Autumn Exhibition: The Whittington Gallery, 26 Hart Street, Henley on Thames, Oxfordshire RGG 2AG (Tel .01491 410 787; www.whittingtonfineart.com)

5 – 21 October

Jennifer Wheatley (solo): Bourne Gallery, 31-3 Lesbourne Road, Reigate, Surrey RH2 7JS (Tel 01737 241 614; www.bournegallery.com)

9 – 12 October

Salliann Putman, *The Affordable Art Fair*, Battersea Park, London SW8. For further information please contact the Rowley Gallery (Tel.020 7229 5561)

9 – 18 October

Diana Armfield, Jason Bowyer, Jane Corsellis, Fred Cuming, Bernard Dunstan, Bo Hilton, Ken Howard Peter Kuhfeld Richard Pikesley Susan Ryder, Ann Shrager, Neale Worley., *Modern British Art: St Helier Galleries and Manya Igel Fine Art*, Hotel L'Horizon, Jersey (Tel 743101, ext.300)

9 October – 2 November

Francis Bowyer, David Glück, Charlotte Halliday, Richard Sorrell, *Royal Watercolour Society Autumn Exhibition*: Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH (Tel 020 7928 7521; www.banksidegallery.com)

11 – 27 October

Jason Bowyer, Tom Coates, Charlotte Halliday, Mary Jackson, Peter Kuhfeld, Richard Pikesley, Jonathan Trowell, Richard Sorrell, Jacqueline Williams, *Autumn Exhibition*: Geedon Gallery, Jagers, South Green, Fingringhoe, Colchester CO5 7DN (01206 728 587). After 27 October the exhibition can be seen by appointment until 15 December.

11 October – 1 November

Richard Pikesley (solo) *Recent Work*: Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel 01483 211 221; Fax 01483 225 408). Private View 11 October, 11am – 4pm.

12 October – 2 November

Dennis Gilbert, David Parfitt, Jacqueline Rizvi, *The Small Painting Group*: Century Gallery, The Shop on the Green, Datchet, Berkshire SL3 9JH (Tel 01753 581 284; www.centurygallery.zicom.net)

15 – 25 October

William Selby (solo): Thompson's Gallery, 76 Marylebone High Street, London W1U 5JU (Tel 020 7935 3595; www.thompsonsgallery.co.uk)

22 – 25 October

Diana Armfield, Jason Bowyer, Jane Corsellis, Fred Cuming, Bernard Dunstan, Bo Hilton, Ken Howard, Peter Kuhfeld, Richard Pikesley, Susan Ryder, Ann Shrager, Neale Worley, *20th/21st Century British Art*: Coach House Gallery and Manya Igel Fine Arts, St Pierre Park Hotel, Guernsey (Tel 728282, ext 582)

26 October – 13 December

David Carpanini, *151st Autumn Exhibition*: Royal West of England Academy, Queen's Road, Clifton, Bristol S8 1PX (Tel 01179 735129; www.rwa.org.uk)

29 October – 21 November

Diana Armfield (solo), *Recent Work*: Browse & Darby, 19 Cork Street, London W1S 3LP (Tel 020 7734 7984; www.browseanddarby.co.uk)

1 November – 24 December

David Carpanini, *Christmas Exhibition*: New Ashgate Gallery, Wagon Yard, Farnham, Surrey GU9 7PS (Tel 01252 713 208; www.newashgategallery.com)

2 – 16 November

Pamela Kay (solo): Catto Gallery, 100 Heath Street, London NW3 1DP (Tel 020 7435 6660; Fax 020 7431 5620; www.catto.co.uk)

2 – 25 November

Bob Brown (solo) *Cool North, Warm South*: Alresford Gallery, 36 West Street, Alresford, Nr. Winchester, Hampshire SO24 9AU (Tel 01962 735 286; Fax 01962 735 295)

8 – 20 November

Bob Brown, Peter Brown, Tom Coates, Fred Dubery, Mary Jackson, Richard Pikesley, Dawn Sidoli, Richard Sorrell, *Autumn Exhibition*: Woodhay Picture Gallery, The Holt, Woolton Hill, Newbury, Berkshire RG20 9XL (Tel 01635 253 680; email rosemary@woodhaygallery.co.uk)

8 November – 31 December

Roy Freer, *Christmas Exhibition*: Hunter Gallery, 9 Hall Street, Long Melford, Suffolk CO10 9JF (Tel 01787 466 117; www.thehuntergallery.com)

15 November – 13 December

New English Art Club, *Christmas Exhibition*: Cedar House Gallery, High Street, Ripley, Surrey GU23 6AE (Tel 01483 211 221; Fax 01483 225 408)

26 November – 7 December

Peter Brown, *Small Paintings Exhibition*: Royal Institute of Oil Painters, The Mall Galleries, The Mall, London SW1Y 5BD (Tel 020 7930 6844; www.mallgalleries.org.uk)

27 November – 13 December

Charlotte Halliday, *Views of London*: Frank T.Sabin, 46 Albemarle Street, London W1S 4JN (Tel 020 7493 3288; www.ftsabin.com)

27 November – 24 December

Andrew Macara (solo) *Recent Work*: St. John Street Gallery, 50 St. John Street, Ashbourne, Derbyshire DE6 1GH (Tel 01335 347 425) www.sjsg.co.uk

2 – 24 December

Margaret Thomas (solo): Messum's Fine Art, 8 Cork Street, London W1X 1PB (Tel 020 7437 5545; www.messums.com)

6 December – 25 January

David Carpanini, Ann LeBas, *A Winter's Tale*: Royal Watercolour Society & Royal Society of Painter-Printmakers, Bankside Gallery (adjacent to Tate Modern), 48 Hopton Street, London SE1 9JH (Tel 020 7928 7521; www.banksidegallery.com)

16 – 24 December

David Carpanini, *Christmas Exhibition*: Attic Gallery, 14 Cambrian Place, Swansea SA1 1RG (Tel 01792 653387; www.atticgallery.co.uk)

18 – 28 February

David Carpanini, *Originals 04*: The Mall Galleries, The Mall, London SW1Y 5BD; (Tel 020 7930 6844; www.mallgalleries.org.uk)

28 February – 13 March

Jennifer Wheatley (solo): The Whittington Gallery, 26 Hart Street, Henley on Thames, Oxfordshire RGG 2AG (Tel .01491 410 787; www.whittingtonfineart.com)

February

Ken Howard (solo): Richard Green, 147 New Bond Street, London W1S 2TS (Tel 020 7493 3939; www.richard-green.com)

**THE ANNUAL EXHIBITION OF THE NEW ENGLISH ART CLUB WILL
TAKE PLACE AT THE MALL GALLERIES, THE MALL, LONDON SW1,**

30 OCTOBER – 10 NOVEMBER

The New English Art Club's web site is www.newenglishartclub.co.uk

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, or email jasonbowyeruk@yahoo.co.uk.
- **Stuart Denyer:** Drawing and painting. For details please contact him at 50 Lilford Road, London SE5 9HX. Telephone 079 5101 8078; email Stuartdenyer@aol.com.
- **Karn Holly:** Magnificent architectural locations in London. Drawing in small groups (maximum 4). For details please telephone 020 7376 8331 (evenings).
- **David Parfitt:** Individual tuition in oil painting, watercolour and drawing. Please contact by telephone on 020 8995 9997 or by email at DavidParfitt@strand20.fsnet.co.uk
- **Richard Sorrell:** Weekend course in painting, drawing and clay modelling, starting 8 November; further courses throughout the year, at The White House, Chapel Lane, Mickleton, Gloucestershire GL55 6SD. Please telephone 01386 438 860. www.richardsorrell.co.uk

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, Osborn House, 7 South Bolton Gardens, London SW5 0DH.

The New English Art Club is registered Charity Number 295780

www.newenglishartclub.co.uk