



NEW ENGLISH ART CLUB FRIENDS' NEWSLETTER 8

THE NEAC ONLINE SHOP A murmur turned into a suggestion at a committee meeting at the Arts Club in Dover Street. It was agreed that a few of us should investigate. With our designers e-Limelight we looked into the details and by the next meeting a proposal had been cobbled together. A zappy presentation. A long discussion. The committee liked the idea. The committee was excited about the idea (as long as it was done tastefully).

Now we had the go-ahead it was a question of the likes of me holding on to David Corsellis's coat-tails while he set up the NEAC trading company, negotiated credit card facilities and arranged an account with a suitable courier. It is a joy to work with him. His enthusiasm coupled with his amazing pragmatism produces an unstoppable momentum of creativity. I was encouraged by the keenness of the wider club, blowing away preconceptions that "senior" members don't embrace technology. The longer I am in the NEAC, the more I realise that beneath their seemingly unworldly exteriors members are wily and successful business men and women. Thirty-five of them are already taking part in the Online Shop, and more will follow.

In less than a year the NEAC has moved to the forefront of marketing, leaving our West End dealers no choice but to follow. On our Shop site the public can see our original work, prints, videos, books, cards and catalogues, buy easily with a credit or debit card and then just await the courier or postman. Costs are clearly stated, with free delivery in mainland UK, and there are no hidden charges. The NEAC website was very successful before this expansion, with 100 visits per day across the world. Since this new development viewing figures have greatly increased, and the Shop has started to sell.

There is an inherent problem in marketing original work on the internet. We do not feel our images can be experienced in their entirety from a postcard size reproduction on a VDU screen. This is why the Shop has a comprehensive 30-day return policy. The facility is there to help people who cannot get to see our exhibitions, or perhaps cannot find the money during the short periods when the pictures are on display. But if you love someone's work you can have a fair idea of the painting from a reproduction. The small element of risk in buying on the internet is removed by the return facility.

It is the Voucher Scheme that excites me most – the brainchild of our designers e-Limelight. You can buy a voucher and email it to a friend or relative who can then redeem it against a purchase on the site. (God, if only this had been around in 1996 when we were putting our wedding list together. The chopping board is warped, the Denby chipped, and the Waterford crystal will never leave the display cabinet – if we ever get one.) My mother loves the NEAC – and not just the one member that nature dictates she must love. I am an impoverished artist. She is an impoverished pensioner. I cannot buy her one tenth of a print, drawing or painting, but for her next birthday she will receive a voucher by email which she can retain or use for her next purchase. She will be sent vouchers for birthdays, Christmas and Mother's Day and one day, if she saves enough, she will be able to afford one of her son's paintings. But no doubt, knowing my mother, she will buy one of Tom Coates's instead.

PETER BROWN, October 2004

The NEAC Shop can be visited through the link on our home page: www.newenglishartclub.co.uk/shop

**THE ANNUAL EXHIBITION OF THE NEW ENGLISH ART CLUB WILL
TAKE PLACE AT THE MALL GALLERIES, THE MALL, LONDON SW1
2 – 20 DECEMBER 2004**

NEWS AND EVENTS

- The Annual Exhibition will take place at the Mall Galleries, London SW1, from 2 December until 1pm on 20 December. This year's Exhibition opens at a later date than usual and will also last longer, an initiative of our new President **Tom Coates**. He wishes to make the Exhibition more accessible to reviewers and to NEAC supporters who do not live in London.
- The Annual Exhibition will be opened by **David Mellor** at 12.30pm on Thursday 2 December. The Private View will be 11am - 8pm on that day, and the prizegiving will be held at 6.30pm.
- The Annual Dinner will take place on Tuesday 30 November at 6.30pm for 7.30, to allow more time for looking at pictures before dinner. The speaker this year will be **John Ward**. There will be new caterers; they are called *Red Snapper*. Tickets are £75, and invitations to Friends are in the post. If you have any problems please contact **Caroline Burmaster**, Secretary to the Friends of the NEAC, Osborn House, 7 South Bolton Gardens, London SW5 0DH.
- This year's Featured Artist will be **Ambrose McEvoy**. The NEAC wishes to thank the Imperial War Museum for the loan of paintings. There will be a tour of the exhibition conducted by **Tom Coates** and **Richard Sorrell** on 7 December, starting at 4pm.
- At 7pm on 7 December **Peyton Skipwith** will give the 2004 NEAC Lecture entitled "*Keeping the home fires burning: Artists and War Artists 1910 – 1945*". (Tickets at the door of the Mall Galleries)
- Two special tours of the Annual Exhibition for Friends of the NEAC will take place: one on Tuesday 14 December at 3pm conducted by **Charles Williams**, the NEAC's Exhibitions Officer, and the other on Thursday 16 December at 12 noon conducted by **Stuart Denyer**, Curator of the NEAC Drawing School.
- There will be a Biannual Draw for NEAC Friends, for a small watercolour, drawing or print donated by a Member. The draws will be by membership number, and winners will be notified by post. The first draw will take place soon after this issue of the Friends' Newsletter. **Tom Coates**, who initiated the idea, will donate a watercolour as the prize. The winner will be announced in the next newsletter, when there will be another draw.
- In July this year **Lloyds TSB Private Banking** held the exhibition entitled *The Mayfair Collection 2004* at its Mayfair premises, as part of its fundraising efforts for the NSPCC. The exhibition featured painters of the New English Art Club and was a great success. *The Mayfair Collection 2004* is now moving to Lloyds TSB Private Banking at Abingdon (see Exhibitions Diary for details). It will contain new works by Members whose paintings were sold in July.
- On 21 September 2004 **Daphne Todd** was honoured with the status of Honorary Liveryman of the Worshipful Company of Painter Stainers. This is the first time women have been admitted to the Livery since the Company's foundation in the 13th century.
- The **Naomi House Exhibition**, held at the Alresford Gallery in June, was very successful, and a donation of over £16,000 was sent to the charity.
- Another initiative from **Tom Coates**. Greg Ladd, Director of the Crossgates Gallery Lexington, Kentucky, USA, will, with Members' permission, choose unsold work from the Annual Exhibition for a Spring Exhibition at the Crossgates Gallery.
- **James Rushton** won Third Prize in this year's Singer & Friedlander Watercolour Competition.
- **Salliann Putnam** will be Featured Artist at the RWS 2005 Spring Exhibition.
- **David Cobley** has finished his portrait of the President and Council of the Royal West of England Academy. It is a triptych, 40" high; the central panel is 72" wide and the side panels are 40" wide. It will be on show at the RWA Annual Exhibition which opens on 24 October (see Exhibitions Diary).

- From 29 September 2004 to 9 January 2005 Tate Britain has an exhibition of the work of **Gwen John** and **Augustus John**. Both of them exhibited with the New English Art Club, and Augustus was a Member. This is the first major retrospective to focus on the sibling artists and reveals the differences in their art. Flamboyant and extrovert, Augustus became the most famous British artist of his day, his talent being compared to that of Matisse and Gauguin. This exhibition shows the contrast between his work and Gwen's beautiful personal studies of interiors and solitary figures. Book now on 020 7887 8888 or visit www.tate.org.uk.
- **Charles Williams** has a solo exhibition at the Bakersfield Museum of Art near Los Angeles, California USA, which opens on 20 November. A short monograph about his work will be published by Michael Leon, director of the Sheen Gallery. It will be edited by Neil Walton and will include an essay by Nicholas Usherwood.
- By talking to each other about painting and exchanging drawings, letters and essays on aesthetics, **Pamela Kay**, **Paul Newland**, **Jacqueline Rizvi** and **Maurice Sheppard** have gradually become an informal working group. During October they will be showing their work together at Abbott & Holder, opposite the British Museum (see Exhibitions Diary for details).
- **Andrew Macara** will be giving three oil painting demonstrations during November, at Droitwich, Brinsley and Nottingham. For details please telephone 01332 368 522.
- Many Members of the NEAC including Sickert, Augustus John, McEvoy and **Duncan Wood** are mentioned in the chapter entitled 'Books and Collecting', in *Accidents of Fortune*, by Andrew Devonshire (Michael Russell Publishing 2004, ISBN 0859552861).
- NEAC Friend and keen painter **Martin Chaffer** went to paint earlier this year at Peralta, a hamlet restored by the sculptor Fiore de Henriques, behind Viareggio and the Forte dei Marmi coast. He says Peralta is a gem, and an ideal location for teaching courses. For more information contact Martin Chaffer on 020 7736 7571, or look at the website www.peraltatuscany.com
- **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.
- **Jane Bond** is still looking for a studio in West London. If you can help, please telephone her on 020 7603 8308.
- **Michael Whittlesea** is looking for a studio in London, Please telephone him on 020 7628 0149 if you can help.
- A very beautiful Greig litho press is for sale, for £1,200 o.n.o. It is sandblasted and fully restored, with 18" x 32" bed and new tympan, and it prints lino and woodblocks. A set of new etching blankets is also for sale for £200. Please telephone **Glynis Porter** on 020 8747 0469.
- **Jacksons Art Supplies** at Farleigh Place, London N16 7SX (tel 0870 241 1849), and their newly opened shop at Arch 66, Putney Bridge, London SW6 (tel 020 7384 3055), will give a 10% discount to Friends and Members of the New English Art Club.

DAWN SIDOLI: an interview with DAVID PARFITT

DS I went to Northampton School of Art straight from a strict convent – I won't tell you the date. I was let loose because I wasn't very good at anything else. One of the Sisters, Mary Rose, said, "I think she'd better go to art school". I started at fifteen, on a two-year Intermediate course, and had a whale of a time. We were involved in rags, we went to the pictures and used to scoot off to the races, the local steeplechases, things like that. So I failed the exams and I thought, "What am I to do?" I did a year's commercial art and then joined a large department store in Northampton. After a short course learning brush lettering I helped with window dressing or in the basement, writing notices for twinsets and things like that. I felt fed-up and at a dead-end. Then, through a friend who is brilliant with children and a born teacher, I went on to Teacher Training College in Manchester. It was a very hard two-year course. We resolved – the three of us in lodgings together – that every Saturday we'd down tools and go out on the town. One evening I went dancing and met my future husband. After I had done two years teaching we got married and moved to Newark.

I had put painting to the back of my mind, what with teaching and family. However, Newark did have a very good Art Club. If I could get the children to bed by 7pm I went there; it put me on course again. One memory stays with me. There's a famous castle at Newark, where King John is supposed to have died of a surfeit of lampreys. I did a small painting

of that. There was a crit. coming up so I popped the picture in a little old frame and took it along. I've never forgotten, he gave me such a telling off I went PINK. Because he said, "A nice painting, but what on earth is the point of doing a painting like this if you're going to put it in a frame like that". And I hadn't even thought about it.

DP *When did you become a full-time painter?*

DS When we moved to Bristol and the children were all at school. I looked up Art Societies in the telephone directory and there was one called the Bristol Savages. That sounded good so I rang them and said, "Excuse me, I wonder if I can join the Savages?" And the answer was, "Oh, no, no, no, we don't have any lady members"! I joined Clifton Arts Club in 1973 and am now one of their Vice Presidents. They have been brilliant, such lovely people. They meet every week for a talk or a crit., and on Saturdays have a painting day. All that helped me enormously, because I met many like-minded people. So I started thinking, "This is wonderful, time to myself and I'm doing what I want to do." I joined the Poly – the building attached to the Royal West of England Academy that ran Adult Education Art Classes. They have a large life room, and I just walked in and felt completely at home. I did some teaching too, one or two evening classes, and could have done a lot more. Decision time: I had a family and a home to run, and a dog to walk – did I want to teach or paint? The answer was clear. I went to London to see exhibitions of painters like Auerbach and Munch, and to Paris with the Clifton group. We painted in Yugoslavia too, and a painting from that trip was my first to be accepted by the RA (1977). Suddenly my life took off. I was able to walk down to the Poly to paint, and later to study print-making which helped with my painting – you can see, making prints, how everything has to be simplified.

DP *Would you call Auerbach an influence?*

DS Yes. Auerbach, Joseph Herman, Joan Eardley – more abstract. Daumier, and Sheila Fell too, I love her work. At that time I used a traditional palette: raw umber, cobalt, ochre, white, burnt sienna, alizarin, and terre verte. I found a book on Lowry – why do I like Lowry so much? I realized it was because there was no green in his paintings. It was all shapes and beautiful reds, pinks, blues, blacks, off-whites. I've used his palette ever since. Lamp black, white, yellow ochre, vermilion and prussian blue, with sometimes a touch of cerulean, alizarin or cadmium yellow.

DP *Do you paint mostly on the spot?*

DS Yes I do. I go in my Mini Cooper, park and paint out of the window. I drive down to the front here at Portishead, when it's all moody, or up along the Nore Road where you can look down on Battery Point. I paint on primed card propped on a large board, sitting in the passenger seat with the paints on the driver's seat. I wear an old apron and have everything to hand – my "Mini studio" – I've got quite expert at it! You feel quite bent double when you get out of the car. I don't like to paint on beautiful days like this – it makes me shudder and think of chocolate boxes. I used to go out with the Clifton Arts Club on Saturdays and sometime we went to beautiful country houses, roses round the door, ducks on the pond, and I'd come back with my work and think – ugh!

I use house painting brushes now to avoid working in a fiddly, illustrative style. As a medium I use oleopasto, it really gives texture. The best paintings come off when I'm tired and I've been painting for a long while. Then suddenly it comes better. It's strange – why do I have to go through all this agony to get to the more abstract view? Back in the studio I keep them for a while turned to the wall. When I look at them again I find it helps to put a mount round them, and sometimes I crop them. My frames are made and primed white by Joe in Bristol, and then I have the blood, sweat and tears of colour-washing them myself. All painters in Bristol know Joe. If you're feeling lonely or have been in the studio too long you think, "Oh I'll just go to Joe's and see who's around."

DP *Tell me more about subject matter.*

DS I used to paint urban scenes, and still enjoy painting portraits. But now I concentrate on coastal scenes as our house overlooks the Bristol Channel. The mood is ever-changing and the place unspoilt. And I love painting the Burren in the west of Ireland, it speaks to me in a similar way. I like to paint out-of-doors, but being a woman I feel uncomfortable standing painting on my own; that's why I use my Mini round here. However, I saw an advert for a painting centre in County Clare. I went there in August, for the second time, and I hope to go there again. I so enjoyed it – painting with a group, totally relaxed and nothing to worry about.

DP *What are your ambitions for the future once you get this exhibition out of the way?*

DS Have a rest! But I've got a show in February at the Lynne Strover Gallery at Fen Ditton, near Cambridge, and of course there's always the RWA and the NEAC lurking.

For details of **Dawn Sidoli's** current and forthcoming exhibitions see Exhibitions Diary.

MAURICE SHEPPARD PPRWS NEAC on COLLECTING AND THE SOLANDER BOX

Reflecting at some length about the many and various problems of the working artist I came to one major conclusion, and that was simply we spend too little time contemplating the things we and others have made. The well-trodden path to the dealer's door, and the consequent mixed or one person show, leads hopefully from the artist to the buyer – to the collector in whose care your work will start its future independent life. So both artist and collector need to think about this “future independent life”. It is the artist's responsibility to use good materials and common sense craftsmanship. Frame-makers and mount cutters all need guidance into best practice, and for a little extra cost conservation materials are a wise investment. Down the years I realize that I have become a collector myself, so I sympathise with those who cry out, “My walls are full of pictures, I can buy no more,” and, “What am I going to do with all these things?” There is, however, so much fun in showing friends our latest acquisition, as well as in adding another piece by an artist we already know. It is a constantly deepening experience, as we may come to own many works by our favourite artists.

When Vasari wrote his famous book about his contemporary renaissance masters he avidly collected their drawings too. He stuck them in a big album and then filled in the margins beyond the drawings with his own decorative embellishments. Sir Peter Lely had one of the largest and finest collections in this country; later Sir Thomas Lawrence was to follow his example. The artist Jonathan Richardson senior's collection was described by Orlandi Pellegrini in 1773 as being “the rarest drawings by the best European masters. Mounted with the greatest care on the thinnest paper, they fill about thirty volumes”. At the time of his death Richardson's sale included 2434 loose drawings, a book of 25 Rembrandts and 23 other portfolios. I notice that a contemporary sale of the late Sir John and Lady Witt in 1987 contained 423 lots, and Cornish Torbock, the Cumbrian collector who died recently, described his collection as containing 1200 drawings and watercolours by some five hundred artists.

Like most of our museums which sorted out this problem long ago, we must turn to uniform mounts and to the Solander box, a useful form of bookbox portfolio, in order to solve collection and storage overload. Dr. Daniel Charles Solander (1736 – 1782) was a Swedish-born botanist, a pupil of Linnaeus under whose influence he came to Britain. In 1768 he joined Captain Cook's *Endeavour* for the famous Pacific journey, working with Sir Joseph Banks. So it was for botanical specimens pressed between paper that Solander developed a kind of paper-lined damp-proof box. It opens flat on its back hinge exposing the stacked contents, pieces of paper or mounts corralled against the shallow walls of the side of the box. Mounts are cut to fit reasonably tightly to the sides, as this prevents rubbing or damage when the boxes are moved or stored. Solander boxes are now made of acid free materials but they still carry their creator's name.

Up and down the stairwell of my home I have frames of six standard sizes to match the box sizes, with backs that open easily so that works can be frequently changed. Although the 16" x 22" size mount is the one I use most, the scale moves upwards to include 20" x 27" and bigger sizes still. Within the 16" x 22" format, art work of from 6" x 6" up to 12" x 18" can be displayed looking quite elegant. Such matters are subject to taste and your own sense of design.

We should all have the courage to go and see and to use the Victoria & Albert Print and Drawings Department and that of the British Museum, as these works belong to us all. Turner at the Clore Gallery, Tate Britain, is another “must do”. Similarly up and down the country – ask and it shall be opened for you, in your local or county museum back store. You might yourself discover a new artist or a fine drawing that could make your day.

Maurice Sheppard's work can be seen until 23 October at Abbott & Holder Ltd. For details see Exhibitions Diary.

Suppliers of Solander boxes:

G. Ryder & Co. Ltd., Denbeigh Road, Bletchley, Milton Keynes, Bucks., MK1 1DG. Tel. 01908 375524.
Conservation Resources (UK) Ltd., Unit 2, Ashville Way, Off Watlington Road, Cowley, Oxon OX4 6TU,
Tel. 01865 747755.

Royal Watercolour Society, *The Watercolour Expert: insights into working methods and approaches*. Cassell Illustrated 2004 (pp 175), £18.99. ISBN 1844031497

On the initiative of **Francis Bowyer**, the RWS has marked its bicentenary with a splendidly produced and beautifully illustrated book. The Society was first founded in 1804, when England was cut off from the continent by the resumption of the Napoleonic Wars. At this period watercolour was seen primarily as a medium for landscape painting, and its power of representing the British landscape struck a chord that was both nationalist and in tune with the Romantic writings of the Lake Poets. (Patriotic fervour for watercolour was to be echoed in another national emergency, during the Second World War.)

Over the past two hundred years watercolourists have steadily broadened their range of subject matter. As a result the medium has developed a growing intensity and diversity. The invention of acrylic paint, waterproof when dry, has greatly widened the scope of contemporary water-based painting. We are shown how this diversity operates for current members of the RWS who have written accounts, grouped here under practical headings, of their own highly individual feelings and working practices. More than twenty of the contributors are also Members of the NEAC.

This book is not a "how-to-do-it" beginner's manual; it is instead a very rich source of insight into "how-it's-done". The introduction, by the RWS Archivist Simon Fenwick, is an excellent and perceptive account of the Society's history and contemporary life. The book is a very great credit to its editors and will be of enduring interest both to the professional artist and to the amateur of watercolour painting.

OBITUARIES

Ken Howard writes: **CECIL JOSPE** was a very special and original painter, just as in the 80s she had been a highly respected photographer. I remember the evening I went to dinner with her and her husband Roger. When I asked to see her work I was immediately touched by her modesty and reluctance to show it. This modesty had meant that she had not exhibited widely, but luckily for us all in her last years this changed and she was quickly elected both RWS and NEAC.

Born Cecil Weiner in New Jersey she studied art history and the theory and practice of drawing and painting at Harvard. After graduating she set up home with Roger in London and it wasn't until their children were grown up that Cecil studied photography at the Polytechnic of Central London. Professional success followed, including two solo exhibitions at the Photographers' Gallery in London. Never content to stand still, she gradually ceased to work as a serious photographer and returned to her first love, watercolour. Cotman once said, "Leave out but never add", and this personified Cecil's work. There was never anything to add, and her work in all mediums was elegant in its simplicity.

Cecil had her first operation for cancer in 1992 and endured its recurrence with great courage. She continued to paint as long as she was able and in 2003 exhibited stunning work in our Annual Exhibition. She was a member of the NEAC for far too short a time. We will miss her greatly, and our exhibitions will be the poorer for her passing.

Cecil Jospé, photographer and artist, was born 15 August 1928 and died 17 May 2004. She is survived by Roger, her husband of 40 years, and their three children.

Tom Coates writes: I first met **PETER JOHN GARRARD** on my election to the Royal Society of British Artists when Peter Greenham was the President. Shortly afterwards P.J.G. became President. This was a time of many changes at the Mall Galleries. Peter as RBA President took a full and active part. He remained calm and steadfast under difficulties, always ready to help, never once rejecting an appeal. He was a dedicated tutor who taught with Peter Greenham, Bernard Dunstan and Diana Armfield at the Byam Shaw School of Art in its heyday. It was he who first introduced me to the techniques of demonstrating, at Art in Action at Oxford. I always found it a pleasure to be painting near him, and to watch the total commitment he brought to bear on a single subject - a portrait, a tree or a landscape. He painted with steady strokes and a rolling action, using brushes designed and manufactured to his own specification.

His ambitions were ours; we accepted his generosity and shared his strengths and weaknesses. Like his other friends and followers I was very sad to see him succumb to illness; it cut short a career that gave so much to so many. **Peter Garrard**, painter, was born 4 January 1929 and died 2 August 2004.

NEW ENGLISH ART CLUB DRAWING SCHOOL

Fine Art Study day at the British Museum: Prints and Drawings in the BM collection with **Stuart Denyer** and **Charles Williams**; drawing from the Elgin Marbles with **Karn Holly**. Thursday 25 November, 10am – 4pm.

Fine Art Study day at Tate Britain: **Jason Bowyer** and **Karn Holly** will be looking at Turner sketchbooks, watercolours and paintings. There will also be an opportunity to look at contemporary and modern prints. Wednesday 9 February.

Royal Academy Schools: Evening classes in life drawing, with Stuart Denyer, 5.30 – 7.30pm. For all information please contact ONLY the NEAC Drawing School.

Putney School of Art: Painting and drawing from the figure with **Francis Bowyer**, **Jason Bowyer** and **Karn Holly**. 5 – 7 January 2005

NEAC Drawing School Scholarship 2004/05: Applications by 25 October.

For details of the above please contact the NEAC Drawing School, PO Box 8760, London SW3 4ZP.

Artists' workshops at the Cedar House Gallery: Further workshops with NEAC tutors will start in spring 2005. There will be a series of Artists' lunches in the New Year. Members will give illustrated talks about their work followed by lunch at the gallery. For information contact **Val Harris** at the Cedar House Gallery by telephone 01483 211 221.

Summerlease Gallery Courses: For information contact **Tricia Scott Bolton** by telephone 01747 830 790.

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 Stuartgdenyer@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.

Jennifer Wheatley will be running two private residential courses at Bodrugan, near Mevagissey, Cornwall, on 10 – 14 January and 7 – 11 February. She will also be holding two courses in Keswick, 28 February – 4 March and 7 – 11 March. For details please contact her by telephone on 07801 543 778 or by email jenny.wheatley@btopenworld.com.