CHAPTER ONE – INTRODUCTION.

1.1 – Time and Colour as Visual Drivers

It is generally understood that time and colour constitute an integral part of the great
trinity of primary terrestrial and cosmic phenomena i.e., the aggregation of time, light
(of which “… colour is a manifestation of a particular wavelengths …” (Collier, 1972: 148)) and space. It is also understood that the perception of one is dependent upon the
presence of the other two. The manifestation of time, for instance becomes apparent
through the measurement of the distance between objects or points in space. The
objects, or points themselves are made visible by the passage of light striking their
individual surfaces. How long it takes to get from one object or point to the other
provides us with a tangible measure of time. The art historian and sculptor Grahame
Collier (1972) reminds us that

… space is the arena in which light manifests and this manifestation permits us
to discern the layout of objects. Only by perceiving the layout of objects do we
become aware of the multidimensional shape of space between them and
ultimately the distances involved. Thus we are able to conceive of time…

(Collier, 1972: 121).

The activities of both the visual artist and architect (whatever their theoretical
proclivities may be) are, to one extent or another, concerned with the management and
manipulation of space, which of course includes the location of two and three-
dimensional forms in space. The artist’s concerns with spatial organization may be engaged at any scale though it is generally, as Collier (1972) remarks, at

…a more intimate scale than that of nature; a painting, for example, can become a very personal environment in which even the macro, unarticulated space of sea or sky is transformed into a scale we can apprehend.

(Collier, 1972: 121).

Moreover the actual fabrication of a work of art, as Collier (1972) in fact suggests, is a way of “…fashioning … a personal space-form world … which satisfies an artist’s conscious or unconscious need to ‘possess’ or relate to space on human terms.” (Collier, 1972: 122). Indeed, in the process or activity of fabricating a work, the artist attests to the importance of the direct experience of space perception in the phenomenal world examining the fluctuating nature of that experience. Indeed, without the benefit of such experience, as Collier (1972: 122) explains, the artist “…would not be stirred by the phenomena of light or speculate on the concept of time.”

(Collier, 1972: 122).

Nevertheless the primary relationship between time and colour is through the latter’s identification with the phenomenon of light, about which the authority Patricia Sloane (1989) submits that it “…probably cannot be shown to exist as an independent entity separate from colour.” (Sloane 1989: 247). To what extent then might it be possible to experiment systematically with the translation of this relationship into visual form?
1.2 – Time and Environment

Earlier research (Preston, 1991) was concerned with the passage of time in relation to aspects of elemental antithesis e.g., of heat and water as being symbols of terrestrial-celestial phenomena. Although the work was site specific it was realized in the form of simulated artefacts and, as such, was concerned with coloured objects rather than with two-dimensional forms on a coloured ground. Indeed, as the focus of the work was specifically directed toward the fabrication of objects with the appearance of ancient artefacts decorated with abstract designs and created with a deliberately stressed appearance, elaborate colour experimentation was neither possible nor appropriate. This research will be discussed in greater depth further on (see 2.4).

This research was, in fact, much more closely associated with ideas related to reconstruction, restoration and musicological presentation (such as those employed in the field of archaeology) than with the immediate environment. Indeed it was predicated on distance from the immediate environment from which the artist experienced some sense of dislocation. Both this factor, and the compass of the Masters research, meant that it could not (at least to any great extent) reasonably incorporate time and colour as well as environment. Yet the interplay between the complex drivers of colour and time were central to the next stage. At the same time, there was a concomitant need to confront the issue of environmental dislocation within these overarching contexts.
In the 1991 study, the use of a range of highly chromatic colours would have been at odds with the concept of the work, which focused upon the deleterious effects of time and climate on friable and brittle objects. It was felt therefore that the work to be undertaken in the present research should foreground the notion of colour and approach the idea of temporality from a different perspective.

1.3 – Rationale for and Aims of the Study

The treatment of the subject of time and colour in the visual arts would represent an immense task if any attempt were made to examine it in a comprehensive manner. Needless to say, it is not the purpose of his study to attempt an undertaking of such enormity. Indeed, central to the interests of the current research is the issue of time in consciousness and its relationship to, and interaction with, particular aspects of chromatic sensibility. Furthermore it should be noted that the examination of the issues of time and colour from a specifically scientific perspective or, indeed, from the standpoints of psychology or sociology is not the central purpose of this research although obviously, these, together with other specializations, will be referred to as appropriate within the course of the work.

The study will, however, examine aspects of dislocation from several points of view. The first is concerned with the issues of geographical location and the second with displacement in terms of both visual stimuli and earlier artistic wellsprings. In order to transcend this physical dislocation, other conceptual and practical pathways will be
investigated. There is also the need for alternatives to be found through the transformation and amalgamation of other sources (both from art and the natural world) into a synthesis of visual realization. In essence the research aims

1. To explore visual synergies between time and colour within the ambit of cultural traceries and the contemporary environment and

2. To utilize these visual synergies in order to create private artworks with the potential for translation into the context of public art through a structure initially derived from literature.

1.4 – Organization of the Study

The challenge of this particular research was less to focus upon a schema of work with a single conceptual focus than to attempt a complex synthesis of an artistic lifetime of divergent pathways.

In terms of formative influences, these pathways may be categorized as being (in some cases) eclectic, and informed by a wide variety of sources. Broadly stated they may be understood to include:

- Works of art drawn from a wide spectrum of art historical periods, from ancient to contemporary and near contemporary.

- Artefacts and objects of material culture, perhaps more specifically associated with the disciplines of archaeology and ethnography than with the history of art.

- A general interest in Eastern and Western mytho-religious studies.
• Aspects of metaphysics, particularly those associated with the concepts of cosmo-genesis, sacred geometry and number.

• A variety of visionary literature including both prose and poetry.

The need for a schema with tentacles capable of extension into each of these multifarious areas is addressed in the following sections of Chapter One and Chapter Two.

Hence, in terms of the schema, Chapters One, Two and Three introduce the principal themes, set out the fundamental aims, probe the conceptual underpinnings of the study and provide relevant background material presaging the research.

Chapters Four and Five address the methodological approach adopted and interrogate the technical and creative aspects of the artistic process in relation to two major research projects. Chapters Six and Seven examine the presentation of the creative work within a public exhibition format and provide a survey of the creative work. Chapter Eight concludes the thesis assaying the research in terms of the original aims, whilst at the same time reflecting on research outcomes and potential future developments. The Appendices expand on matters referred to in the main text. In addition reference is made to sketchbooks and other preparatory visual research material underpinning the Exhibition.
1.5 - Towards a Schema of Significant Influences

The careers of artists evolve and are shaped in a myriad of peculiar and diverse ways, some of which involve the rocky and uncertainly charted paths of self-discovery introduction, instruction, initiation and experience brought about as the result of circumstance. In reality, varying amounts of each generally contribute to the mixture which, when blended, constitutes (as it does with others) an artist’s unique persona. Upon reaching a certain maturity of development, the possibility may present itself for an artist to take stock of his or her career; indeed this is a point in time at which the artist now confronts a watershed. Before proceeding further, however, it is necessary to ponder the matter of personal history. To this may also be added what can only be described as the doubtful, though seductive, curves of autobiographical minutiae. Although the artist has been (and will continue to be) profoundly interested in the lives and thoughts of those artists whose stature, both great and small, within the history of art is beyond refute, he has never considered his own reputation and doings\(^1\) to be substantial enough to warrant either detailed biographical discussion or to justify autobiographical description. However, it is to a great extent those artists who wrote extensively concerning their thoughts, lives and practice with whom the artist most empathizes and whose careers, amongst others, he has at times attempted to emulate.

\(^1\) *doings* is to be understood as the antithesis of *not doings* and is defined by Sanchez (1995) in the following terms:

The ordinary description of the world compels us to behave always according to the terms it indicates; therefore, all actions emanate from said description and tend to revalidate it. These actions are what is known as *doing*; and in combination with the description that nourishes them, they make up a system that is virtually self-sustaining. Any action that is not congruent with the description of the world would constitute a form of *not doing*. (Sanchez, 1995:13)
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understood as unrefined artefacts of memory, which, as with one’s personality, are possessed of their own surprises and idiosyncrasies. It is thus with many questions in mind that it becomes immediately evident that the complex web of relationships (which, in concert, build and shape an artist’s visual experience and creative consciousness) disallow the circumvention of at least some autobiographical material.

From the artist’s own point of view distinct highways and many byways can be identified from which branch a very small number of cul de sacs. The reason, in fact, that these numbered but a few, stems from a long held belief in an overarching interconnectedness between the potential implicit in ostensibly creative events and an ability to recognize and respond to that potential fairly directly. A focus on the importance of this contextualization nevertheless points to the fact that much of the source material has been severely condensed, unavoidably abridged or, in some instances, excluded. The difficulty arises in fact not from what to admit, but what to exclude. What becomes a matter for concern, however, is that enough remains of the paths and tracks, to connect one part of the text sensibly with another, in order that the reader may negotiate the journey of the thesis title. In 1.6 and 1.7, which follow, pathways through early and intermediate influences are created in such a way as to foreground the current work.

1.6 - Identifying Early Influences

The artist finds it difficult to remember a time when he did not attempt to translate aspects of both his interior and exterior worlds into visual images. Indeed the practices
of translation, together with that of transcription, have remained life long pursuits. It
cannot be overlooked that both the artist’s parents (now deceased) played major, though
differing, roles in fostering cultural and artistic interests. The artist’s father for example,
was responsible for encouraging a nascent interest in drawing. This had been one of the
very few activities for which, our father as a boy, had displayed, any significant talent.
In the 1920s and 30s he had attended a boarding school near the small village of Herne
Bay on the South coast of England in Kent, during which time and with little formal
training, he developed considerable skill as a draughtsman and illustrator. The subject
of father’s artistic interests stemmed from his other great passion, pursued during his
long summer holidays, which was that of natural history. His enthusiasm for both was
passed on not only to the artist, but also to his two younger brothers. Unfortunately his
interest in fostering our artistic activities faded exponentially as we gained in years. He
not only began to disapprove of, but actively discouraged our artistic endeavours when it
became increasingly clear to him that we had little, if any, flair for anything else.

The artist’s mother, on the other hand, did not share quite such a narrow view and her
influence was both culturally broader and more sophisticated. In her youth she had been
an excellent pianist with a considerable (though quite conservative) knowledge of
classical music. She was also well read and had aspirations as a writer, particularly in
the field of journalism. These abilities were accompanied by (what later turned out to be)
a surprisingly sound understanding of many periods of European and English history, of
decorative arts and crafts, and architecture. Indeed it is to her that the artist owes his
first introduction to the major art galleries, museums and historic buildings of London,
together with many sites of interest elsewhere. It is also from her influence that the
artist’s lifelong interest in both literature and, much later in his life, classical music
derives. Moreover it was she who selflessly encouraged both the artist’s brothers (one
of whom became an artist and the other a professional musician) and himself to realise
artistic as opposed to other ambitions, even though her own aspirations remained
unfulfilled. This, however, represented a sacrifice not fully appreciated until the artist
had progressed significantly along the path of adult life.

In terms of the artist’s career, it may well be asked what effect visits to galleries,
museums etc., might have had upon him. In the first place it affected a behavioural
pattern (to some extent reinforced during the artist’s schooling), which has continued
from that time until the present. It inculcated a deep-seated need to renew acquaintance
with the cultural remains of the past, of vanished and vanishing humanity and the great
art of the past, though the difficulty in articulating coherent reasons for such a need
remains. The only things about which the artist is certain is that, in addition to feelings
of nostalgia for particular historical periods (e.g., stylistic mannerisms), various aspects
of material culture and a sense of being joined to the traditions and community of artists
not only from the past, but other cultures, is also evident. Furthermore, the artifacts and
artworks, which have forged connecting links between the artist and their makers,
however far removed in time and place, still obtain. In short they aroused in him a sense
of belonging, somehow shaped and united through the imagined evocation of countless
unseen hands working in distant places in other times.
Of all those early visual experiences which have had an enduring influence, three stand out as more significant than any others. The first of these epiphanic experiences occurred when the artist was eleven years old and arose from seeing the illuminated manuscripts in what is now the British Library but, at the time, was the King’s Library in the British Museum (see Plate 1.6.1). To list all the manuscripts pored over would serve little purpose (though the most memorable are cited in Tables 1.7.1) as it was really a distilled or concentrated vision of all, which was formed. At the time, it was difficult to imagine that any human hand could have possibly created any of them. Of all the manuscripts, however, it was the *Lindisfarne Gospels* (c.698) (see Plate 1.6.2) and the miniature *Books of Hours* (Plate 1.6.3) which appeared at the time to be the most astonishing. Nevertheless it was a collective vision, which inspired the artist to attempt what seemed the then impossible task of creating miniature hand-made books of his own.

The second came as the result of a visit to The National Gallery in London, where he first encountered the altarpieces and iconic pictures of the early Italian painters of the fourteenth and fifteenth centuries. Two paintings from the collection which made a great impression at the time, and whose images have remained within memory ever since, were *The Wilton Diptych* (French School c.1395) (see Plate 1.6.4) and a panel painting by Carlo Crivelli (c.1430-95), *The Vision of the Blessed Gabrielle* (Italian, c.1489) (Plate 1.6.5). Interestingly *The Wilton Diptych* (c.1395) is held to be one of the most
Plate 1.6.1  *The Kings Library* (1823-60), British Museum, London.

Plate 1.6.2  *The Lindisfarne Gospels* (c.698), 24.5 x 18 cm, British Library, London.
Plate 1.6.3 *The Hastings Hours* (c.1477-8), tempera and gilding on vellum sheets, 89 x 12.7cm, British Library, London.

Plate 1.6.4 *The Wilton Diptych*, (1395), French School, tempera and gold leaf on panels, 47.5 x 29.2cm, National Gallery, London.
enigmatic works in the National Gallery’s collection. The wealth of incredibly fine gold *sgraffito* patterns on the robes of the figures, and the gold embossed foliate backgrounds in both panels continue to attract the artist’s interest today. He was also enraptured by the extremely delicate brushwork and beautifully modulated colour as well as being captivated by the rendering of the flowers in pale pink, yellow and blue. These were arranged on an irregular narrow dark green band of grass, at the foot of the right hand panel, all that is visible of the flowery meadow on which stand the angels and the Virgin with her Child. As a part of its description, the National Gallery’s Guide (1991) observes that “…in the refinement of its style and the delicacy of its execution it is unmatched by any surviving painting of this period…” (Wilson, 1991:38).

Once relegated to a room in the Gallery’s basement, it is now housed together with almost the entire collection of early renaissance paintings (one of the finest holdings in the world) in The Sainsbury Wing of The National Gallery, which was opened to the public in 1990. *The Wilton Diptych* (c.1395), recently cleaned and restored, now takes pride of place in its own display case as the centrepiece of Room 53 where it is surrounded by fourteenth century Florentine paintings, the most significant being Jacopo di Cione’s (active 1362- died 1398-1400) magnificent altarpiece, *The Coronation of the Virgin* (Italian c.1370 – 71).
Plate 1.6.5 Carlo Crivelli, *The Vision of the Blessed Gabrielle* (1489), tempera on panel, 141 x 87 cm, National Gallery.
To describe Crivelli’s painting of *The Vision of the Blessed Gabrielle* (c.1489) presents a reasonably straightforward task, but to formulate a description of the feelings it engendered at the time is quite another matter. The artist is only able to direct the reader’s attention to those things which caught his attention (and to some extent still do) as far as he remembers them from that time. Initially he was attracted to the work, due to its extreme visual clarity, the precise draughtsmanship and attention to detail. It also contains a number of references to birds, of which the artist has always been most fond, though they do not tend to be commonly represented in many religious pictures of that time. Pressed into the left hand corner of the foreground is a delightfully composed group of a duck with her duckling; in the middle distance, a finch of some kind (probably a Goldfinch, a symbol of air and Christ’s destiny) can be seen from behind sitting on a branch above the friar’s head and, in the distance against the pale wintry sky, a formation of migrating geese. The artist was captivated by his rendering of small plants, stones, the steeply climbing reddish-brown rocky hillside and the glimpse of distant blue hills rising from the wooded landscape.

Crivelli’s astonishing attention to detail is also evident in his detailed study of a book which lies open on the dark ground before the kneeling figure of the friar, in which even the lettering has been carefully simulated on each of its visible pages. However, as far as the artist is concerned, probably the most extraordinary aspect of the work is the tonal modulation and drawing of the friar himself; his ascetic face turned upwards, the eyes with their extraordinary catchlights, full with devotional intensity, gazing aloft toward a *mandorla* containing the Virgin and Child. The angle between his gaze and the
mandorla creating an invisible vector countering the diagonal of a pale sienna coloured pathway which wends its way from the right hand corner of the picture, past a group of abbey buildings, before disappearing over the brow of a wooded hill. A unique feature of Crivelli’s work, however, is the depiction of swags of trompe l’oeil fruit which, in this case, appear as though suspended from the upper edge of the picture creating the illusion of objects projected in front of the picture plane. Nevertheless Crivelli’s painting (c.1489), in light of more recent viewing, seems also to be possessed of a strange tension created by the combination of devotional intensity displayed by the friar and his portrayal in a rugged natural setting of great tranquility. Although it is but one of many different and varied strata of influences that have manifested themselves over the years, on those widely separated occasions during which renewed acquaintance with Crivelli’s pictures has occurred, the artist is still able to discern in his own work, certain unintentionally derived aspects of Crivelli’s paintings, those to which he was drawn and attempted to reproduce nearly four decades earlier.

Unlike the second early influence, the third cannot be confined to any specific works; rather it is connected to a distinctive pictorial genre, which may be found in illustrated children’s books produced in the late 1940s and 1950s. This genre may best be described as rural or country idylls, or what the art historian Ian Jeffrey (1984) describes as “…visions of a radiant countryside.” (Jeffrey, 1984:17). Although their antecedents may be found in earlier pictorial images which emerged in the mid 1920s with, for example, the etchings of Graham Sutherland (1903-80) and Robin Tanner (1904-88), together with the prints and paintings, of Allan Gwynne-Jones (1892-1982). Another strand of this genre appearing at the same time could be described as visions of a radiant
coastline, or seaside idylls, which were magically evoked in the rail poster designs of F. Gregory Brown (1878-1948) and Charles Ginner (1878-1952). Not unnaturally, landscape art in Britain in the decades between the 1920s and 1950s underwent many fundamental changes, particularly between 1940-45. Indeed Jeffery (1984) submits that the changing landscape during “these decades is [one] of constant negotiation between pastoral and modernizing tendencies with the pastoral usually in the ascendant.” (Jeffery, 1984:17)

The first experience of pictures from this tradition still in memory can be located in the early 1950s. They were first encountered in junior natural history books and children’s annuals, which invariably contained illustrated chapters describing the countryside, the seashore, aspects of nature study, the behaviour of the weather and often the cycle of seasons throughout the year. The work generally took one or other of two forms, the first in black and white (either wood engravings, or drawings in pen and ink), recalling the work of Eric Ravillious (1903-42), Gwen Raverat (1885-83), Agnes Miller-Parker (1895-1980), and in particular, Gertrude Hermes (1901-83). The second was in colour (usually watercolour), the most obvious influences being those of Kenneth Rowntree (1915-97), James Bateman (1893-1959), Stanley Spencer (1891-1959), (see Plate 1.6.7) Gilbert Spencer (1892-1979), but probably above all Cedric Morris (1889-1981), Roland Hilder (1905-92) (see Plate 1.6.6) and S. R. Badm in (1906-89) (see Plate 1.6.8) to mention but a few. It is the artist’s belief that the cyclical nature of the seasonal round, an essential underlying theme in much of the work of those artists cited above signalled,
at least in part, the beginning of his relationship with pictorial images concerned with time. Jeffery (1984) employs the phrase “slow time” to describe the mediation between “…a radiant countryside.” (Jeffery, 1984:17) and the passage of time. He further encapsulates this temporal state in the following passage:

In such fluent, continuous spaces as these, artists suggested an alternative to the broken, fretful time of ordinary days. To be assimilated into such graceful vales and moorlands was to be at home in nature.

(Jeffery, 1984:46).
Plate 1.6.6 Rowland Hilder, *The Garden of England* (1945 – 50), watercolour and pencil, 49.5 x 74.9cm.

Plate 1.6.7 Stanley Spencer, *Cookham Moor* (1937), oil on canvas 50.9 x 76.3cm, Manchester City Art Gallery.
Plate 1.6.8 S.R. Badmin, *The Beauty of Winter* (1958s), watercolour and pencil, 13.6 x 20cm.
1.7 – Pinpointing Intermediate Influences

As the artist’s absorption with the world of art bourgeoned, so did the multiplicity of influences and historical periods from which they come. Tables 1.7.1 and 1.7.2 summarize these influences under headings which enable them to be viewed and compared as a totality. Those artists, artefacts and sites, which had a significant impact on the artist’s work and thinking, are listed in the order in which they were encountered and not necessarily in terms of their de facto chronology. In many instances Tables 1.7.1 and 1.7.2 identify both the artist or author and particular works, book titles and artefacts, which have been, listed either specifically or in groups. However, where more general influences are cited as, for example, in the cases of historical periods, schools or movements, these have been included together with the relevant artistic literary and or cultural genre.

Tables 1.7.1 and 1.7.2, though not definitive, do cover in the main, the profoundly uneven experiential terrain between adolescence and early adult life, prior to undertaking formal studies. Table 1.7.1 addresses those influences emanating from visual arts, while Table 1.7.2 focuses upon those influences stemming from other disciplines. In the latter case, the disciplines are ordered in terms of their significance with generic headings changing to meet the shape of the discipline. Tables 1.7.3 and 1.7.4 are devoted to the six years during which formal studies were undertaken, initially at the South London Institute, and subsequently at Camberwell School of Art and Crafts (also in London), Sussex University and, finally, at Bournemouth College of Art. During this period the artist was exposed to an extremely diverse range of
other influences which included not only artists and their work but also authors previously unknown to him and widely separated, both in historical time and geographical location (see Table 1.7.3). It was also during this period that non-fiction and literary works began (in varying degrees) to exert an increasingly strong influence on the subject matter and direction of the artist’s creative practice (see Table 1.7.4); this included an examination of the work of others in which literature and poetry has been the principal source of their inspiration.

The following tabular data are in no way intended to be all encompassing but represent an attempt to foreground those artists, writers, works and collections which (as far as the artist is able to recall) had the greatest impact and most enduring influence upon him. An attempt has also been made to identify those influences, which are understood to have been the most dominant, together with a brief explanation of those qualities that made them so significant.

During the period of formal visual arts training at Camberwell School of Art and Crafts (1965 – 1970), the artist was exposed to a wide spectrum of ideas, knowledge, experience and practices, which emanated, in the main, from two opposing camps. At that time Camberwell was a school with a decidedly fine art orientation and tradition, both of which extended equally in attitude towards the practice of the crafts. One might even venture to describe them as fine crafts, given the fact that an overemphasis was not placed on direct instruction (certainly not at that time) vis à vis commercial applications.
Table 1.7.1
Dominant Early Intermediate Artistic Influences

<table>
<thead>
<tr>
<th>Name of Artist</th>
<th>Date(s)</th>
<th>Title of Work (Artefacts), Group, Movement or Site</th>
<th>Place of Origin</th>
<th>Media</th>
<th>Dominant Works or Areas of Influence</th>
</tr>
</thead>
</table>
| Scribes from Alexandria or Caesarea? | C4th – 5th | Codex Sinaiticus and Codex Alexandrinus (Incomplete copies of the Bible) | Egypt? or Caesarea? | Ink on vellum | • faded ink and colour  
• arrangement of text in narrow columns and calligraphy  
• large page size  
• history of the books |
| Eadfrith | c. 698 | Lindisfarne Gospels | England – (Northumbria, Holy Island Monastic scriptorium of Lindisfarne) | Ink and pigment mixed with egg white or fish glue on vellum | • luminosity of colour  
• complexity of design in decoration  
• combination of plant, bird and animal designs with interlace-patterns  
• calligraphic style  
• fineness of execution  
• history of book |
| Unknown scribe | Approx. late C7th AD | Stonyhurst Gospel – Gospel of St John | England – (Monastic scriptoria of Jarrow-Wearmouth) | Ink on vellum | • small page size  
• colour of ink and vellum  
• original binding  
• calligraphic style  
• history of book |
| Godeman (scribe) ? (illuminator) | c. 980? | Benedictional of St Aethelwold | England – (Winchester School) | Ink and pigments with egg white and gold on vellum | • colouring, especially the greens  
• gilding and decoration  
• history of book |
| By a single unknown hand | c. 1335 – 40 | Lutteral Psalter | England – (East Anglia) | Ink, colours and gold on vellum | • large Gothic box script  
• colouring of marginal decorations and seasonal miniatures |
| Illuminated Manuscripts | C 13th – 15th | Books of Hours generally | England and Europe | Ink, colours and gold on vellum | • small page size  
• fineness of the painted miniatures  
• marginal decoration  
• luminous colouring and gilding |
|------------------------|---------------|--------------------------|--------------------|--------------------------------|----------------------------------------------------------|
| The Bedford Master     | c. 1423       | The Bedford Psalter and Hours | France – (Paris)   | Ink, pigment and gold on parchment | • fineness of painting in miniatures and borders  
• exquisite colouring  
• use of gold  
• page designs |
| By an unknown hand     | c. 1515 – 20  | Book of Hours (Additional MS 35214) | France – (Paris)   | Ink, pigments and shell gold | • highly rendered plants, butterflies, snails, etc against gold background panels  
• illusionistic treatment of panels of script over background |
| By unknown hand(s)     | c. 1415       | Hymnal – (Additional MS 30014) | Italy – (Siena)    | Ink, pigments and tooled gold on vellum | • large decorated letters containing finely painted miniatures  
• the colouring and script  
• lavish decorations and use of gold  
• massive page size |
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Medium</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1795 | Nebuchadnezza | William Blake | England (London) | Colour print and watercolour | • iconic composition of figure  
| | | | | technique: use of colour and tone  
| | | | | treatment of subject matter |
| 1821 | Thornton’s Virgil “Sure thou in hapless hour was born” | | England (London) | Wood engraving | • miniature size and technique  
| | | | | use of line and tone  
| | | | | rendering of tree, moon and driving rain |
| 1821 | The Circle of the Life of Man | | England (London) | Watercolour on gesso on paper | • complexity of composition  
| | | | | interaction of figures |
| 1824 | Buoso Donati attacked by the Serpent | | England (London) | Watercolour | • light and shadow on figures  
| | | | | inclusion and drawing of serpent |
| 1825 | Illustrations to the Book of Job | | England (London) | Line engravings and etchings | • figure drawings  
| | | | | use of line and tone  
| | | | | repeated use of sun, moon and stars as motifs |
| 1825 | The Valley Thick with Corn | Samuel Palmer | England – (Kent) | Pen and brush in brown, mixed with gum | • mystical quality of landscape  
| | | | | dense composition and detail  
| | | | | technique: use of line and tone  
| | | | | warm colouring and texture |
| 1825 | Early Morning | | England - (Shoreham) | Pen and brush in brown, mixed with gum | • rich texture and warm colouring  
| | | | | technique: use of the line and tone  
| | | | | drawing of trees with shadows |
| 1827 | Moonlit Scene by a Winding River | | England – (Shoreham) | Pen and ink wash Heightened with white | • mystical nocturnal wood ect. Landscape with rising moon  
| | | | | dark trees with shadows  
| | | | | technique: use of line and tone |
| 1829 | A Shoreham Garden | | England (Shoreham) | Watercolour and pen with body colour | • use of intense lighting  
| | | | | treatment of foliage and trees  
| | | | | richness of colour |
| 1830 | Magic Apple Tree | | England (Shoreham) | Watercolour and pen with body colour | • use of intense lighting of yellow orange hill against dark grey sky  
| | | | | richness of colour |
| 1833 | A Pastoral Scene | | England (Devon) | Tepmera and oil on panel | • use of light and dark  
| | | | | figures within dark foliage  
<p>| | | | | fading light with rising crescent moon |</p>
<table>
<thead>
<tr>
<th>Artist</th>
<th>Year</th>
<th>Title</th>
<th>Location</th>
<th>Medium</th>
<th>Key Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Calvert</td>
<td>1822</td>
<td>The Primitive City</td>
<td>England (Shoreham)</td>
<td>Watercolour</td>
<td>stipple technique, miniature size, twilight scene with rising moon, treatment of female figure</td>
</tr>
<tr>
<td></td>
<td>1827</td>
<td>The Ploughman</td>
<td>England (Shoreham)</td>
<td>Wood engraving</td>
<td>rendering of figures among trees, treatment of light and shadow in trees, descending female figure with coiled serpent</td>
</tr>
<tr>
<td></td>
<td>1828</td>
<td>The Cyder Feast</td>
<td>England (Shoreham)</td>
<td>Wood engraving</td>
<td>rendering of moonlit landscape, drawing of dancing figures, drawing of trees</td>
</tr>
<tr>
<td></td>
<td>1831</td>
<td>Chamber Idyll</td>
<td>England (London)</td>
<td>Wood engraving</td>
<td>minutely rendered inside/outside view, connotations of snug security, erotic composition of figures, starry sky and moonlit window</td>
</tr>
<tr>
<td>George Richmond</td>
<td>1830</td>
<td>The Eve of Separation</td>
<td>England</td>
<td>Oil mixed with varnish over watercolour on panel</td>
<td>nocturnal landscape, romantic subject matter, embracing figures</td>
</tr>
<tr>
<td>Graham Sutherland</td>
<td>1925</td>
<td>The Village</td>
<td>England (Kent)</td>
<td>Etching</td>
<td>impression of shafts of light falling on a pastoral scene, rendering of light and shade in the trees and hedges, rich linear textures</td>
</tr>
<tr>
<td>Stanley Badmin</td>
<td>1930</td>
<td>New Hops</td>
<td>England (Kent)</td>
<td>Etching</td>
<td>suggestion of lengthening shadows and fading light, high horizon line, drawing landscape elements</td>
</tr>
<tr>
<td>Early Italian and Northern Renaissance Artists</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
| Jacopo di Cione | c. 1370 – 71 | Coronation of the Virgin with Adoring Saints (San Maggiore Altarpiece) | Italy – (Florence) | Tempera and tooled gold on wooden panels | large scale  
wealth and richness of decoration  
lavish use of gold  
fineness of painting  
clarity of tone  
colour quality |
| Hans Memlinc | c. 1475 | The Donne Triptych – Virgin and Child with Saints and Donors | Flanders – (Bruges) | Oil and egg tempera on oak panel | colouring and quality of painted surface  
fineness of detail  
quality of landscape  
modelling of faces  
attempted to copy St John the evangelist as a miniature |
| Filippino Lippi | c. 1485 | Virgin and Child with Saints Jerome and Dominic | Italy – (Florence) | Oil and egg tempera on poplar panel | painted landscape and trees  
minute level of rendering  
expressive faces |
| Gerard David | c. 1501 | Canon Bernardino de Salviatis and Three Saints | Flanders – (Bruges) | Oil and egg tempera on oak panel | minutely rendered objects and figures  
detailed landscape  
complex composition  
quality of painted surface |
|  | c. 1509 | Virgin and Child with Saints and Donors | Flanders – (Bruges) | Oil and egg tempera on oak panel | detail in the garden  
soft colouring of buildings in the townscape  
minute rendered objects |
| The Pre-Raphaelites |  |  |  |  |  |
| Dante Gabriel Rossetti | c. 1857 | The Marriage of St George | England | Water colour on paper | detailed composition  
intimate romantic subject matter |
|  | c. 1866 | The Beloved | England | Oil on canvas | colourings and detail  
romantic subject matter |
<p>| Edward Burne-Jones | c. 1872 – 80 | The Golden Stairs | England | Oil on canvas | figure drawing and colour |
|  | c. 1882 | The Mill | England | Oil on canvas | figures and colour |</p>
<table>
<thead>
<tr>
<th>Artist</th>
<th>Date</th>
<th>Work</th>
<th>Location</th>
<th>Medium</th>
<th>Description</th>
</tr>
</thead>
</table>
| William Holman-Hunt | c. 1852 | *Our English Coasts* | England – (Sussex) | Oil on canvas | • minutely rendered coastal landscape and sheep  
• luminous colouring |
| Sir John Everett Millais | c. 1851 – 52 | *Ophelia (The death of)* | England | Oil on canvas | • detailed riverine landscape  
• dramatic figure |
| William Dyce | c. 1858 | *Pegwell Bay* | England – (Kent) | Oil on canvas | • recalled Birchington; place of childhood summer holidays |
| P. R. B. As a group | C 19th | Miscellaneous subject matter – sketch books and drawings | England | Drawing media and water colour | • detailed studies of natural objects  
• landscape details  
• studies from the figure |
| Fredric Lord Leighton | c. 1853 – 55 | *Cimabue’s Madonna* | England | Oil on canvas | • luminous colouring  
• drawing of figures  
• richness of detail  
• composition and subject  
• large scale |
| J.W. Waterhouse | c. 1885 | *St. Eulalia* | England | Oil on canvas | • unusual composition  
• gesture of the figures  
• moving subject matter  
• colouring of snow |
| | c. 1888 | *The Lady of Shallot* | England | Oil on canvas | • early evening light on river and landscape  
• expressive face of the female model  
• painting of water surface  
• indication of a breeze by the candle flame |
| Paul Gauguin | c. 1897 | *Nevermore* | France – Tahiti | Oil on canvas | • exotic sensuality  
• sense of colour  
• drawing and modeling  
• pattern of brush strokes |
| | c. 1898 | *Faa Iheihe* | France – Tahiti | Oil on canvas | • rich gold and red colouring  
• exotic subject matter  
• strangely composed figures |
<table>
<thead>
<tr>
<th>Collections, Museums / other origin</th>
<th>Era / Date</th>
<th>Title / Focus of Collection</th>
<th>Continent(s) / Place of Origin</th>
<th>Materials / Presentation</th>
<th>Focus / Nature of Influence</th>
</tr>
</thead>
</table>
| British Museum                     | Prehistoric | Neolithic and Calcolithic implements and artifacts | Prehistoric Britain and Europe | Stone, shell and bone | • finely flaked and polished stone  
• carved animals and abstract pattern |
| British Museum                     | 3200 – 305 BC | Ancient Egyptian art, artefacts, pottery, papyri, monumental sculpture | Egypt and Egyptian provinces | Pigments on wood, stone, plaster, paint, ink papyrus | • painted mummy cases  
• papyrus manuscripts: *Scroll of Ani the Scribe*  
• finish and modeling of figures and heads  
• landscape scenes  
• weapons and armour |
| British Museum                     | Prehistoric – Classical Period | Ancient Greek art, artefacts, pottery and sculpture | Greece and Greek Islands | Pigments on stone, wood, pottery, plaster and papyrus | • figure drawings on red and black figure-ware  
• decorative treatment of birds, animals and figures  
• interface patterns  
• colour, abstract designs in champlevé enamel  
• illuminated MSS |
| British Museum                     | C4th – C10th AD | Celtic art and artefacts (including jewellery), book arts | Britain, Ireland and Europe | Metals, wood, bone, enamels and stones | • fret designs  
• human, animal and bird designs in cloisonné enamel and precious stones  
• illuminated MSS |
| British Museum                     | C5th – C11th AD | Anglo Saxon art and artefacts (including jewellery), book arts | England | Metals, wood, bone, enamels and stone | • finely flaked and polished stone  
• carving of animals  
• tribal life and history |
| Horniman Museum                    | Beginnings to the 21st Century | Implements, art and artefacts | North America – Indians | Stone, shell, bone, skins, fibre, feather and beads | • decorated ostrich egg shell and beadwork  
• tribal life and history |
| British Museum                     |                         |                             | South Africa – Bushmen | Wood, bone, shell, stone, feathers, skins and fibre | • painted and feathered artefacts  
• tribal customs and history |
| Horniman Museum                    |                         |                             | Australia – Aborigines |                             | • finely carved and decorated wood, shell and stone artefacts  
• tribal life and history |
| British Museum                     |                         |                             | Pacific Islanders – Hawaii, Tahiti, Easter Island |                             | • finely carved and decorated wood, shell and stone artefacts  
• tribal life and history |
<table>
<thead>
<tr>
<th>Museum</th>
<th>Time Period</th>
<th>Display Focus</th>
<th>Geographical Focus</th>
<th>Artistic and Cultural Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horniman Museum</td>
<td>C19th – 20th</td>
<td>Fossil exhibits</td>
<td>London – (Forest Hill)</td>
<td>Specimens in cases and cabinets</td>
</tr>
<tr>
<td>Horniman Museum</td>
<td>C19th – 20th</td>
<td>Butterflies, moths and insects</td>
<td>London – (Kensington)</td>
<td>Set specimens</td>
</tr>
<tr>
<td>Horniman Museum</td>
<td>C19th – 20th</td>
<td>Shells, marine and terrestrial</td>
<td>London – (Forest Hill)</td>
<td>Specimens</td>
</tr>
<tr>
<td>Horniman Museum</td>
<td>Late 1950s to the present</td>
<td>Freshwater creatures and reptiles</td>
<td>London – (Forest Hill)</td>
<td>Live exhibit</td>
</tr>
</tbody>
</table>

- **Natural History Collections**
  - **Horniman Museum**
- **Victoria and Albert Museum**
- **British Museum**

- **Natural History Museum C19th – C21st**
- **London – (Kensington)**
- **Horniman Museum C19th – 20th**
- **London – (Forest Hill)**

- **Kew Gardens C18th – 21st**
- **London – (Kew)**

- **Natural History Collections**
  - **painting fabrics and sculpture**
  - **India and Indian Asia – India, Tibet, Bali**
  - **pigment on palm leaf, paper and cloth, wood, stone & ivory**

- **• palm leaf and paper books**
- **• Thanka paintings**
- **• architectural and domestic sculpture of figures and narrative scenes**
<table>
<thead>
<tr>
<th>Identified Theoretical or Authorial Influence</th>
<th>Era / Date</th>
<th>Title or Work(s)</th>
<th>Place of Origin</th>
<th>Nature of Work</th>
<th>Focal Area of Influence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles Reade</td>
<td>1903</td>
<td><em>Cloister and the Hearth</em></td>
<td>England</td>
<td>Novel based on the life of Erasmus Father</td>
<td>• detailed description of the life and work of a medieval painter</td>
</tr>
<tr>
<td>Edmund Vale, Illustrator John Mansbridge</td>
<td>1953</td>
<td><em>Abbeys and Priorities</em></td>
<td>England</td>
<td>Survey of mediaeval monastic building and way of life</td>
<td>• illustrations of buildings and the monastic round • pen and wash illustrations</td>
</tr>
<tr>
<td>Dr. Rose Bracher, Illustrated by Dorothy Bromby</td>
<td>1948</td>
<td><em>A Book of Common Flowers</em></td>
<td>England</td>
<td>Junior field guide to British flora</td>
<td>• illustrations • cover design • awarded as a prize for best plant collection 1951</td>
</tr>
<tr>
<td>Eileen Mayo, Text and Illustrations</td>
<td>1944</td>
<td><em>Shells and how they Live</em></td>
<td>England</td>
<td>Field guide to marine shells</td>
<td>• beautiful pastel illustrations • page design</td>
</tr>
<tr>
<td>Helen Waddell</td>
<td>1954</td>
<td><em>The Desert Fathers (Historia Monachorum in Aegypto)</em></td>
<td>Egypt – (Scetis, Nitria, Cellia, Thebaid and Antinoe)</td>
<td>Accounts of early Egyptian monastic communities and anchorites</td>
<td>• style of writing stories • stories of spiritual devotion kindness and generosity of monks • work at crafts as copyists of religious texts in harshest of environments</td>
</tr>
<tr>
<td>Alexander Dumas</td>
<td>1844 – 45</td>
<td><em>The Count of Monte Cristo</em></td>
<td>France</td>
<td>Adventure story set against 18th historical background</td>
<td>• description of Monte Cristo using a fish bone as a pen, his blood as ink and cotton strips to write on whilst in prison • influenced script in first of own handmade books – 1953 – 54</td>
</tr>
<tr>
<td>J. R. R. Tolkien</td>
<td>1937 – (1956 ed)</td>
<td><em>The Hobbit</em></td>
<td>England</td>
<td>A marvellous tale of adventure undertaken by an unlikely company to overcome an ancient evil. Prelude to <em>Lord of the Rings</em></td>
<td>• invention of the fictitious country of Wilderland • magical quality of the writing • Tolkien’s own illustrations • description of a marvellous journey</td>
</tr>
<tr>
<td>Literary Influences</td>
<td>Author</td>
<td>Year(s)</td>
<td>Title</td>
<td>Country</td>
<td>Description</td>
</tr>
<tr>
<td>---------------------</td>
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</tr>
<tr>
<td>J. R. R. Tolkien</td>
<td>1954 – 1955</td>
<td>Lord of the Rings Part I: The Fellowship of the Ring Part II: The Two Towers Part III: The Return of the King</td>
<td>England</td>
<td>Three part work of high adventure chronicling the great quest undertaken by the Fellowship of the Ring to reunitethe three Elven Rings, and thereby overthrowing the powers of darkness against all odds</td>
<td>• great breadth of the work  • incredibly detailed descriptions of characters, places and events  • the invention of alphabets, scripts and languages  • journey full of adventure and magical events  • evoked dark feelings of the Blitz in London</td>
</tr>
<tr>
<td>Sir Arthur Conan Doyle</td>
<td>1928 – 1929</td>
<td>Sherlock Holmes: Complete Short Stories</td>
<td>England – (Crowborough)</td>
<td>Entire series of stories concerning the adventures and cases of the great detective Sherlock Holmes as recorded by Dr John Watson</td>
<td>• character and persona  • account of his methods  • his life in Victorian London  • descriptions of the places he visited  • his vast scholarship and amazing memory  • his powers of observation and development of the science of deduction  • his masterly manner</td>
</tr>
<tr>
<td></td>
<td>1929 – 1966</td>
<td>The Complete Sherlock Holmes Long Stories</td>
<td>England</td>
<td>Four long adventures of the only unofficial detective – Sherlock Holmes</td>
<td></td>
</tr>
</tbody>
</table>
## Table 1.7.3
Dominant Intermediate Artistic Influences

<table>
<thead>
<tr>
<th>Name of Artist</th>
<th>Date(s)</th>
<th>Title of Work, (Artefacts)</th>
<th>Place of Origin</th>
<th>Media</th>
<th>Dominant Works/Areas of Influence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wassily Kandinsky</td>
<td>1905 – 7</td>
<td>Riding Couple</td>
<td>Germany</td>
<td>Oil on canvas</td>
<td>• fairytale quality of subject matter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• magical colour and paint application on dark ground</td>
</tr>
<tr>
<td></td>
<td>1906</td>
<td>Song on the Volga</td>
<td>Germany</td>
<td>Tempera on board</td>
<td>• magical colouring</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• fantasy subject matter</td>
</tr>
<tr>
<td></td>
<td>1908 – 14</td>
<td>Sema and Der Blauer Reiter</td>
<td>Germany – (Murnau and Munich)</td>
<td>Oil on canvas and board</td>
<td>• paint application of dark ground</td>
</tr>
<tr>
<td></td>
<td>1903</td>
<td>Virgin in a Tree</td>
<td>Switzerland – (Berne)</td>
<td>Etching</td>
<td>• brilliant colouring</td>
</tr>
<tr>
<td></td>
<td>1904</td>
<td>Comedy I</td>
<td>Switzerland – (Berne)</td>
<td>Etching</td>
<td>• surreal subject matter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• composition</td>
</tr>
<tr>
<td></td>
<td>1924</td>
<td>Carnival in the Mountains</td>
<td>Germany – (Munich)</td>
<td>Water colour on paper</td>
<td>• surrealist subject matter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Blauen Vier Group)</td>
<td></td>
<td></td>
<td>• finely hatched modelling</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• drawing and colour</td>
</tr>
<tr>
<td></td>
<td>1934</td>
<td>Botanical Theatre</td>
<td>Switzerland – (Berne)</td>
<td>Water colour on paper</td>
<td>• surreal subject matter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• finely hatched drawing</td>
</tr>
<tr>
<td></td>
<td>1930</td>
<td>Colour Table QU – 1</td>
<td>Germany – (Dessau- Bauhaus)</td>
<td>Tempera on paper</td>
<td>• colour quality</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• simple use of squares of colour on black paper</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• similar to a work painted at school</td>
</tr>
<tr>
<td>Paul Klee</td>
<td>1926</td>
<td>Around the Fish</td>
<td>Germany – (Munich)</td>
<td>Oil and tempera on board</td>
<td>• composition and drawing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• stylised treatment of figures, water and birds</td>
</tr>
<tr>
<td></td>
<td>1934</td>
<td>Botanical Theatre</td>
<td>Switzerland – (Berne)</td>
<td>Water colour on paper</td>
<td>• general intensity of subject</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1930</td>
<td>Colour Table QU – 1</td>
<td>Germany – (Berne)</td>
<td>Tempera on paper</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanley Spencer</td>
<td>1915 – 19</td>
<td>Swan Upping at Cookham</td>
<td>England – (Berkshire – Cookham)</td>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Artist</td>
<td>Title</td>
<td>Location</td>
<td>Medium</td>
<td>Key Points</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------</td>
<td>--------------------------------------------</td>
<td>-----------------------------------</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1924 – 26</td>
<td>Stanley Spencer</td>
<td><em>The Resurrection Cookham</em></td>
<td>England – (Berkshire – Cookham and London)</td>
<td>Oil on canvas</td>
<td>complexity of composition, detail and rendering of objects and figures, huge dimensions of work, use of tone and colour, view of river at dusk – the feeling it evoked</td>
</tr>
<tr>
<td>1937</td>
<td></td>
<td><em>Hilda, Unity and Dolls</em></td>
<td>England – (Berkshire – Cookham Lindworth)</td>
<td>Oil on canvas</td>
<td>treatment of hair, faces and fabric, use of tone and restricted palette, made a water colour copy</td>
</tr>
<tr>
<td>1932</td>
<td></td>
<td><em>The May Tree</em></td>
<td>England – (Berkshire – Cookham)</td>
<td>Oil on canvas</td>
<td>scale of tree in the composition and shared vision, colouring and tonality, rendering of blossoms, the feeling the work evoked</td>
</tr>
<tr>
<td>1937</td>
<td></td>
<td><em>Greenhouse Garden</em></td>
<td>England – (Berkshire – Cookham Lindworth)</td>
<td>Oil on canvas</td>
<td>detailed still life in foreground with garden behind, treatment of the greenhouse interior</td>
</tr>
<tr>
<td>1929</td>
<td></td>
<td><em>Country Girl (Portrait of Elsie Munday)</em></td>
<td>England – (Surrey – Burghclere)</td>
<td>Oil on canvas</td>
<td>monumental quality, painting of planes on face, treatment of patterned dress and the tea caddies and interior</td>
</tr>
<tr>
<td>1937</td>
<td></td>
<td><em>Cookham Moor</em></td>
<td>England – (Berkshire – Cookham)</td>
<td>Oil on canvas</td>
<td>sense of bright sunlight, magic of summer afternoon, feeling of a shared vision</td>
</tr>
<tr>
<td>1912 – 59</td>
<td></td>
<td><em>Drawings</em></td>
<td>England, Switzerland and Eastern Europe</td>
<td>Pencil, pen, ink and wash</td>
<td>sense of tone and form, brilliant use of the media, variety of marks, keen powers of observation</td>
</tr>
<tr>
<td>1870</td>
<td>Edgar Degas</td>
<td><em>Portrait of Duranty</em></td>
<td>France – (Paris)</td>
<td>Distemper and pastel on canvas</td>
<td>facility as a draughtsman, use of paint and pastel, modelling of features and hands</td>
</tr>
<tr>
<td>1871 – 72</td>
<td></td>
<td><em>Study of Woman Against a Window</em></td>
<td>France – (Paris)</td>
<td>Oil on red paper on canvas</td>
<td>ultimate <em>contre jour</em> work; almost monochromatic, stunning in its simplicity</td>
</tr>
<tr>
<td>1876</td>
<td></td>
<td><em>Ballet Rehearsal (Adagio)</em></td>
<td>France – (Paris)</td>
<td>Oil on canvas</td>
<td>sense of space, handling of dancers, use of musical phrase as a title</td>
</tr>
<tr>
<td><strong>Impressionists</strong></td>
<td><strong>Year</strong></td>
<td><strong>Title</strong></td>
<td><strong>Location</strong></td>
<td><strong>Medium</strong></td>
<td><strong>Key Characteristics</strong></td>
</tr>
<tr>
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</tbody>
</table>
| Edgar Degas       | 1880     | *After the Bath: Woman Drying Herself* | France – (Paris) | Pastel on cardboard | • wonderful feeling for light  
• sensuous treatment of figure  
• use of medium  
• handling of colour and tone |
|                   | 1898     | *After the Bath, Woman Wiping her Neck* | France – (Paris) | Pastel and charcoal on paper | • orchestration of colour  
• drawing of the nude  
• compositional arrangement  
• application of pastel and mark making to create feeling of light |
|                   | 1896     | *Two Dancers* | France – (Paris) | Pastel on paper | • broad treatment of the figures  
• compositional organization |
|                   |          | *Café Concert at the Ambassdeurs* | France – (Paris) | Pastel on paper | • assured drawing  
• joyous feeling  
• summary treatment of figures  
• figures illuminated in background, in shadow in foreground |
| Camille Pissarro  | 1870     | *Lower Norwood* | London – (Norwood) | Oil on canvas | • that Pissarro lived in South London  
• all places very close to my home in South East London  
• visited the locations  
• an impressionist’s view of London |
|                   | 1871     | *Crystal Palace* |              |              | • a tree as subject  
• orchestration of colour  
• treatment of tone and shadow using colour  
• feeling of timelessness |
|                   | 1871     | *Upper Norwood* |              |              | • use of bridge as subject  
• compositional arrangement  
• treatment of a complex subject  
• depiction of steam engines |
|                   | 1871     | *Dulwich College* |              |              | • railway station as subject  
• depiction of steam engine  
• painting of glass roof seen through smoke and steam |
|                   | 1871     | *Railway Penge* |              |              | • tranquil of subject  
• compositional arrangement  
• orchestration of colour  
• pattern of brush marks |
|                   | 1888     | *Apple Picking at Eragny-sur-Epte* | France | Oil on canvas | • a tree as subject  
• orchestration of colour  
• treatment of tone and shadow using colour  
• feeling of timelessness |
|                   | 1877     | *Le Pont de l’Europe – Gare Saint Lazare* | France – (Paris) | Oil on canvas | • use of bridge as subject  
• compositional arrangement  
• treatment of a complex subject  
• depiction of steam engines |
|                   | 1877     | *Gare Saint Lazare* | France – (Paris) | Oil on canvas | • railway station as subject  
• depiction of steam engine  
• painting of glass roof seen through smoke and steam |
|                   | 1899     | *Water Lilies and Japanese Bridge* | France – (Giverny) | Oil on canvas | • tranquility of subject  
• compositional arrangement  
• orchestration of colour  
• pattern of brush marks |
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Location</th>
<th>Type</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>1892–94</td>
<td>Rouen Cathedral (Series of 20 works)</td>
<td>France – (Rouen)</td>
<td>Oil on canvas</td>
<td>facade of a building as subject, changing colouration through a series, heavily textured surface resembling masonry</td>
</tr>
<tr>
<td>1879</td>
<td>The Bridge at Maincy</td>
<td>France</td>
<td>Oil on canvas</td>
<td>reflections of bridge in dark water, pattern of brush strokes used for foliage, composition</td>
</tr>
<tr>
<td>1879–82</td>
<td>Self Portrait</td>
<td>France</td>
<td>Oil on canvas</td>
<td>treatment of planes on head, distortion of pattern in background, drawing</td>
</tr>
<tr>
<td>1882–85</td>
<td>Seascape of L’Estaque</td>
<td>France – (L’Estaque)</td>
<td>Oil on canvas</td>
<td>complementary colouring of foliage and roof tops, pattern of brush marks, composition of town nestled amongst trees with sea in background</td>
</tr>
<tr>
<td>1883–87</td>
<td>The Blue Vase</td>
<td>France</td>
<td>Oil on canvas</td>
<td>chromatic arrangement, drawing of objects, composition, interpretation of subject</td>
</tr>
<tr>
<td>1886–90</td>
<td>Mountains in Provence</td>
<td>France – (Provence)</td>
<td>Oil on canvas</td>
<td>composition and drawing, arrangement of colour, interpretation of subject, pattern of brush strokes</td>
</tr>
<tr>
<td>1905</td>
<td>Apples, Bottle and Chairback</td>
<td>France</td>
<td>Watercolour on paper</td>
<td>use of the medium, pattern of brush strokes, drawing and composition, colour and tonality</td>
</tr>
<tr>
<td>1896</td>
<td>Mont Sainte-Victoire</td>
<td>France</td>
<td>Oil on canvas</td>
<td>colour arrangement, degree of abstraction, compositional structure, interpretation of subject</td>
</tr>
<tr>
<td>Year(s)</td>
<td>Artist</td>
<td>Work Title</td>
<td>Location</td>
<td>Medium</td>
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| 1884 – 85 | Georges Seurat | *Sunday Afternoon on the Island of la Grande Jatte* | France – (Paris) | Oil on canvas | • wonderful relaxed feeling  
• application of paint in small dabs  
• immense size of work  
• complexity of compositional arrangement  
• hieratic treatment of figures |
| 1883 – 84 | | *Bathers at Asnières* | France – (Paris) | Oil on canvas | • sense of light on the river and fresh air  
• treatment of figures  
• sense of relaxation and happiness in nature |
| | | Drawings | France – (Paris) | Conté crayon on paper | • treatment of shape  
• exclusively tonal treatment  
• drawing style |
| 1925 | Pierre Bonnard | *The Window* | France – (Le Cannet – Le Bosquet) | Oil on canvas | • Intimist subject matter  
• tranquil view of distant violet hills over red rooftops  
• treatment of colour particularly white window frame |
| 1935 | | *Nude Taking a Bath* | France – (Le Cannet – Le Bosquet) | Oil on canvas | • compositional organization  
• colour arrangement and purity  
• sensation of light and reflected colour on white tiles  
• cocoon like bath |
| 1897 | Henri Rousseau | *Sleeping Gypsy* | France – (Paris) | Oil on canvas | • barren landscape  
• colour arrangement  
• poetic dreamlike quality  
• recalls Blake’s images  
• association of human and animal |
| 1907 | | *The Snake Charmer* | France – (Paris) | Oil on canvas | • composition  
• forest scene by a river with spoonbill and snake  
• dreamlike quality  
• treatment of plants |
<table>
<thead>
<tr>
<th>Year</th>
<th>Painting</th>
<th>Location</th>
<th>Medium</th>
<th>Key Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1910</td>
<td>The Dream</td>
<td>France – (Paris)</td>
<td>Oil on canvas</td>
<td>clarity of tonal modulation, orchestration of colour, composition</td>
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<tr>
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<td>silvery moonlit jungle scene, treatment of unbelievable flowers and fruits</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>shapes of large scale plants</td>
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<tr>
<td>1903</td>
<td>Carmelina</td>
<td>France – (Paris)</td>
<td>Oil on canvas</td>
<td>drawing with paint, interpretation of subject, colour harmony and tonality</td>
</tr>
<tr>
<td>1899 -1900</td>
<td>Nude in Blue</td>
<td>France – (Paris)</td>
<td>Oil on canvas</td>
<td>recurring magnetism of image, fascination with the free handling of paint and expressive drawing, feeling for light and shade</td>
</tr>
<tr>
<td>1900</td>
<td>Male Nude</td>
<td>France – (Paris)</td>
<td>Oil on canvas</td>
<td>use of chromatic dissonance and colour fields, drawing of figures, buildings and landscapes, expressive brush work</td>
</tr>
<tr>
<td>1901</td>
<td>Japanese Lady</td>
<td></td>
<td></td>
<td>drawing and composition, harmony of colouring, expressive brushwork, feeling of light and space</td>
</tr>
<tr>
<td>1911 – 13</td>
<td>Moroccan paintings</td>
<td>Morocco – (Tangiers)</td>
<td>Oil on canvas</td>
<td>chromatic dissonance and arrangement, composition and treatment of vases of flowers, made a copy as a 1st year student at Camberwell</td>
</tr>
<tr>
<td>1916 – 17</td>
<td>Pond at Trivaux</td>
<td>France – (Paris)</td>
<td>Oil on canvas</td>
<td>chromatic arrangement and colour field, simplification of subject matter</td>
</tr>
<tr>
<td>1913</td>
<td>The Blue Window</td>
<td>France</td>
<td>Oil on canvas</td>
<td></td>
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<tr>
<td>1948</td>
<td>Plum Blossoms, Green</td>
<td>France</td>
<td>Oil on canvas</td>
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<td>1913</td>
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<tr>
<td>Year</td>
<td>Work Title</td>
<td>Location</td>
<td>Medium</td>
<td>Notes</td>
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</table>
| 1918 | *Interior with Violin* | France – (Nice) | Oil on canvas          | • composition  
• use of back for a cool interior on a hot day  
• treatment of reflections and way windows open into the room  
• use of blue, red and green  
• glimpse of seashore and Agaves through louvres |
| 1918 – 19 | *Woman with a Parasol* | France – (Nice) | Oil on canvas          | • handling of paint used to correct drawing  
• feeling of light and shade  
• relationship of inside and outside with background of sea and sky |
| 1930 | Tahitian drawing | Tahiti – (Papeete) | Pen and ink on paper    | • economy and delicacy of line  
• expressive treatment of tropical subject matter |
| 1947 | *Jazz*           | France – (Nice) | Pochoir prints on paper | • clear flat colour  
• decorative quality of cut-out designs |
| 1900 – 50 | Drawings        | France, Morocco, Tahiti | Pencil, pen and ink, brush and charcoal | • particularly pen drawings in line  
• charcoal drawings a major influence |
<table>
<thead>
<tr>
<th>Era / Date</th>
<th>Title of Work(s)</th>
<th>Place of Origin</th>
<th>Nature of Work</th>
<th>Focal Area of Influence</th>
</tr>
</thead>
</table>
| 1920 – (1970 ed.) | Klingsor’s Last Summer | Germany | Story of a painter living out his last months with intensity | • painter’s thoughts on his past life experience  
• descriptions of nature and everyday life  
• expression of thoughts  
• description of romance |
| 1927 – (1969 ed.) | Steppenwolf | Germany | Political work indicating bourgoise society | • description of Magic Theatre  
• expression of feelings  
• animal aspect of human nature |
| 1960 – (1968 ed.) | Demian | Germany | Growth from youth to maturity of an artistic, questing spirit | • chronicle of private dreams  
• description of phosphoric forms  
• references to the effect a young artist’s pictures had on his developing vision |
| (1970 ed.) | Siddhartha | Germany | Description of the life of Guatama Buddha leading up to his enlightenment | • his writing style  
• chronicle of a spiritual quest  
• the life and spiritual journey of the Buddha  
• its timeless quality  
• description of incidents |
| 1959 – (1969 ed.) | Narziss and Golmund | Germany | Conjectural autobiography, but set in a medieval monastery. Contrasts the life of an ascetic scholar against that of an artist | • an understanding of the difference between the Appolonian Scholar and Dionysian vagrant artist  
• description of Gol mund chasing a fugitive artistic vision  
• passing of the seasons  
• Golmund’s observations of women |
| 1943 – (1970 ed.) | The Glass Bead Game | Germany | A work of philosophic literature considered to be Hesse’s greatest novel | • Strange Kafkaesque quality  
• Incredibly detailed fictional history  
• Knecht’s posthumous writings |
| 1914 – (1971 ed.) | Rosshalde | Germany | Life of a famous painter and his wife and son who live on a beautiful country estate | • desolation of the creative artist  
• account of the painter’s work  
• visual descriptions of painters subjects |
<table>
<thead>
<tr>
<th>Literary Influences</th>
<th>Year</th>
<th>Title</th>
<th>Place</th>
<th>Description</th>
<th>Literary Elements</th>
</tr>
</thead>
</table>
• descriptions of a Labyrinth, of symbols and time  
• *The Circular Ruins*  
• materializing the object of a dream  
• the making of a magician’s son  
• *The Library of Babel*  
• library as a model of the universe |
|                     | 1967 – 1969 ed. | *Book on Imaginary Beings* | Argentina – Buenos Aires | An A – Z inventory of curious and fabulous creatures | • reminder that going to the zoo is one of childhood’s pleasures  
• the zoo is the zoo of mythologies where wondrous creatures may be found  
• descriptions of these imaginary creatures |
| Franz Kafka         | 1916 – 31 – 1970 ed. | *Metamorphosis and other stories* | Czechoslovakia – Germany | Title work plus five other short stories | • surreal nature of all stories  
• dream-like qualities  
• detail and composition of stories |
|                     | 1926 – 1971 ed. | *The Castle* | Czechoslovakia – Prague | Novel concerning an individual’s struggle against an elusive and cynical power | • oppressive, surreal atmosphere  
• quest for freedom  
• description of the religious spirit |
|                     | 1925 – 1971 ed. | *The Trial* | Czechoslovakia – Prague | The story of a man arrested on an unspecified charge | • dream-like quality of narrative  
• intertwining of imagination & reality  
• description of frustration |
|                     | 1948 – 1964 ed. | *The Diaries 1910 – 23* | Czechoslovakia, Germany, Austria, Italy, France, Denmark, Russia | Personal journal of the writer’s life up to the year before he died | • amazing descriptions of Kafka’s inner and outer worlds  
• accounts of isolation and loneliness  
• sense of being Jewish and an outcast |
| Carlos Castenada    | 1968 – 1970 ed. | *The Teachings of Don Juan: A Yaqui way of Knowledge* | America – Southwest | First volume of an account of an anthropologist’s study of power plants with a Yaqui Indian *Brujo* and the beginning of his own apprenticeship as a *Man of Knowledge* | • marvellous record of his conversations with Don Juan  
• amazing descriptions of spirits and visions  
• encounters whilst under the influence of hallucinogenic plant substances  
• surreal quality of the events written in a matter of fact style |
<table>
<thead>
<tr>
<th>Author</th>
<th>Date (Edition)</th>
<th>Title</th>
<th>Location</th>
<th>Description</th>
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<td>• conversations dealing with attempts to see beyond ordinary reality</td>
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<td>• recounting of beautiful and frightening experiences</td>
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<td>• descriptions of landscape and incidents</td>
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<tr>
<td>Jürg Spiller (editor)</td>
<td>1956 –(1964 ed.)</td>
<td><em>Paul Klee: The Thinking Eye</em></td>
<td>Germany – (Weimar and Dessau)</td>
<td>First of two volumes of Klee’s teaching notes and theories of pictorial form and form production developed at the Bauhaus.</td>
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<td>• fascinated by his methods of studying form</td>
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<td>• poetic approach to geometric structures</td>
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<td>• interest in demonstration and application of visual and musical form</td>
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<td>• made studies from Klee’s tonal and chromatic exercises</td>
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<td>• admired the way in which he made meaningful and complex images from the simplest structural and formal ideas</td>
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<td>• his love of plants and natural forms</td>
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<tr>
<td>Werner Haftmann</td>
<td>1958 –(1967 ed.)</td>
<td><em>The Mind and Work of Paul Klee</em></td>
<td>Germany</td>
<td>Detailed study of Klee’s theories of forming and his use of many other disciplines to inform them.</td>
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<tr>
<td></td>
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<td>• wonderfully poetic picture analyses</td>
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<td></td>
<td>• description of Klee’s working methods</td>
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<td>• biographical details</td>
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<td></td>
<td></td>
<td>• his discussion of musical and graphic notation step by step development of ideas particularly his theories of angles in relation to colour, line and shape</td>
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<td></td>
<td>1912 –(1966 ed.)</td>
<td><em>Concerning the Spiritual in Art</em></td>
<td>Germany – (Weimar and Dessau)</td>
<td>Explanation of his theory of painting and aesthetics.</td>
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<td>• particularly his musical references</td>
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<td>• the psychology, language and form of colour.</td>
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<td>• his discussion of theory</td>
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<td>• his dark humour</td>
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<td>• description of incidents and state of mind</td>
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<td>• surreal views of objects and situations</td>
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<td>• writing style</td>
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<td>• photographs</td>
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<td>• unusual anecdotes with extraordinary interpretations</td>
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<td>• descriptions of methods of making images and sculpture</td>
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<tr>
<td>Year</td>
<td>Title</td>
<td>Location</td>
<td>Details</td>
<td>Features</td>
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</tbody>
</table>
| 1970 | *Dali by Dali*            | Spain – Cadaques Port Lligatt | Selection of images, parts of images and minimal texts by Dali on his own work | • his choice of details from his own images  
• nature of comments accompanying them |
| 1962 | *Stanley Spencer: A Biography* | England | A biographic account of Spencer through his own writings by a writer who knew him quite well | • style of writing and interpreting Spencer’s own writings  
• insights into Spencer’s life and work by one who knew him  
• attempts to answer awkward questions concerning Spencer’s behaviour |
| 1947 | *Stanley Spencer: Penguin Modern Painters* | England | Short biographic profile accompanied by a number of plates of Spencer’s work | • explanation of the difference between an illustrator and a narrative painter  
• discussion of Spencer’s landscape as opposed to imaginative compositions |
Indeed commercial applications were regarded as the business of others and something not to be stressed, perhaps for fear of some form of aesthetic contamination. Certainly during the first two years at the school it would not be an exaggeration to relate that, if one wished to eat alone in the college refectory, this could quite easily be effected by simply including in a conversation the words “…in the Industry, of course, they do it like…”.

Although this attitude began to change radically against the background of violent student unrest, which became so much a hallmark of the time (the late 1960s and early 1970s), Camberwell continued to take its crafts very seriously. The general attitude amongst the staff was that, whatever the form of art one engaged in and regardless of the level of a student’s innate creative abilities, the craft could always be taught and learnt. The sincere belief was that, on the one hand, great talent would shine through regardless and, in fact, be enhanced by the acquisition of sound craftsmanship and, on the other, even dull work would look all the better for being well crafted. This approach applied equally to all disciplines within the school (painting, sculpture, printmaking, lettering etc.) and the value accorded a student’s performance (certainly in the formative years) was as much based on his or her understanding and application of the craft as it was upon originality or relative creative ability.

From the large number of eminent artists who constituted the staff at Camberwell, those whose own work and teaching had at that time, and in some cases continues to have, a significant influence (in one form or another) were Euan Uglow (1932-2000), Jerry Hunt (b.1937 - ), and Mario Dubsky (1939-85), particularly in the areas of painting and
drawing. Significant in the related fields of calligraphy, illumination and lettering were Donald Jackson (b.1938- ) “ Scribe to Her Majesty’s Crown Office…” (Wilson, 1994:156) and Ieun Rees (b.1944-) who had previously been both a student of and studio assistant to Donald Jackson (b.1938-). The significance of this observation is that, though their work (Rees “…is both calligrapher and letter cutter…” (Wilson, 1994:112-169)) and ages are markedly different; the instruction was remarkable in terms of its coherence, continuity and breadth.

Both Jackson and Rees, alone and in concert, had the remarkable ability to convince most students who came under their collective influence that there was nothing more important than the work in which they were engaged. They lived and breathed what they did, and both are now recognized internationally as two of the most outstanding figures in their field. In terms of approach and craftsmanship, their combined influences lie at the foundation of the artist’s own work over three decades later. Two other members of staff whose entire beings were apparently consumed by their work were the painters Euan Uglow and Mario Dubsky. The influences of Uglow and Dubsky, like those of Jackson and Rees, have been both profound and enduring. The more significant of the two in terms of clearly definable influences was (and has continued to be) that of Euan Uglow. He was, along with others, the progeny of Sir William Coldstream (1908-87) and a torchbearer for the second generation of (post) Euston Road School (1937-39) teachings.

The significance of Coldstream’s presence at Camberwell (and later at the Slade) and the enduring impression he left on many of his students is a matter of historical fact. Indeed, they themselves subsequently taught on the staff at both Schools (and, in the
case of particular individuals, were involved in the artist’s own instruction); thus it would seem to be an appropriate place to provide some account of Coldstream’s attitudes and methods. Briefly stated, Coldstream’s ideas were founded upon his reservations regarding the general evolution and direction of avant-garde art as he understood it at the time. Moreover he was extremely apprehensive about his own position and future as a painter. His apprehension was twofold as, in the first place, he could see no evidence of any serious investigation being undertaken in representational painting (e.g., surrealism) or, indeed, a way forward and, in the second, he had, in spite of a few unsuccessful attempts, little faith in and even less of a desire to participate in the unfolding developments of abstraction. Furthermore he could see little evidence of any social consciousness displayed in either approach.

It appears that Coldstream eventually came to the conclusion (having stopped painting to make documentary films for two and a half years (1934-37)) that what was important to him above all else (apart from his absolute commitment to representation) was, “… what do we really see?” (Laughton, 1986:3) and how can what is seen be translated into two dimensions? In the process of attempting to answer these questions he developed a procedure for mapping and recording what he called visual facts, through the development of a system of relative measurement. The point of his system was that the verity of the image during the process of its fabrication could be continually checked and rechecked against the subject. Writing retrospectively, the American artist and Slade School lecturer Ron Bowen (1992), in his discussion of the processes of mapping and measurement, remarks that
...[the] application of measurement can release the most surprising observations of placement, shape and scale, but it is at root ... a rigorous activity. Those who adopt the strict limits of the procedure, do so to find a method for isolating questions of visual paradox and, in its arrested image, a connection to permanence. For them, method has become subject.

(Bowen, 1992: 56).

Indeed it is the idea of visual paradox and related issues which, though variously treated, became the cardinal preoccupation not only of Coldstream and his colleagues Claude Rogers (1907-79), Clive Bell (1910-43) and, for a time, Victor Pasmore (1910-98), but also his progeny e.g., Euan Uglow, Patrick George (b.1923-), and Laurence Gowing (b.1918-) to mention but a few. Interesting though it may be, the history of the Euston Road School and its founders nevertheless, extends beyond the scope of the present study. However the reader is directed to the detailed and carefully researched account to be found in the art historian Bruce Laughton’s (1986) important and scholarly survey, wherein he examines the school, its founders, its revival at Camberwell in 1945, and the relocation of Coldstream in 1949 as Director of Painting to The Slade School of Fine Art (University College, London). An epilogue is also included introducing the next generation of artists (including Uglow and others) who continued somewhat in the Euston Road tradition (see Plate 1.7.1). In his epilogue, for example, Laughton (1986) in describing Euan Uglow’s career, submits that he represented
…an extreme example of the next generation… who pursued the enquiry ‘what do we really see?’ to new frontiers and to different conclusions about what he wanted in his own art.

(Laughton, 1986:3).

With regard to issues of mapping and measurement and their practical applications in relation to the issues of representation, a fuller account will be provided in 4.2.1.

Although Mario Dubsky’s (Plate 1.7.2) influence was also profound, particularly within the discipline of drawing, his background and approach were quite different from those initiated by Coldstream et al. Nevertheless elements of a rigorous approach to representation and working from life, already well established at Camberwell, played a significant role in the development of his own practice. Having gradually moved away from a phase of abstraction by the mid 1960s, Dubsky had returned once more to a form of representation, which gave way to an almost exclusive focus on the human figure, in particular the male, and to a lesser extent on the female nude. In the artist’s statement in the catalogue for his exhibition entitled Tom Pilgrim’s Progress Among the Consequences of Christianity and Other Drawings, Dubsky (1981) observed that

The maker of art is human, hopefully, and his/her audience is equally so. The attempt to bring art back into some sort of meaningful discourse would need to
Plate 1.7.1  Euan Uglow, *Zoe* (1987-93), oil on canvas laid on panel, 35 x 45cm.

Plate 1.7.2  Mario Dubsky, *The Last Disciple* (1977-78), pencil on paper, 57 x 79cm.
address itself, primarily to the human figure – still the principal actor on the cosmic stage – without whom allied formal props gather dust as fashions fade.

(Lucie-Smith, 1981:14).

Dubsky’s public demonstration of a visual dialectic, vis à vis his mythologizing and homo-erotic approach to the nude (particularly the male)(see Plate 1.7.2), in opposition to the almost exclusively abstract trends of modernism, caught the attention of many of us at Camberwell. The energy and dramatic power of his work was recognized on both sides of the Atlantic as being both unique and technically brilliant.

Other artists whose work and ideas were influential at the time, although not necessarily directly associated with Camberwell, included the compositional arrangements and sophisticated drawing style of R. B. Kitaj (b.1932-), David Hockney’s (b.1937-) whimsical drawings, etchings for Six Fairytales from The Brothers Grimm (1969), and double portraits, particularly those of Don Bachardy and Christopher Isherwood (1968) and Mr. and Mrs. Clarke and Percy (the cat) (1970-71); as well as Richard Hamilton’s (b.1922-) work with its influences from Paul Klee (1879-1940) and Marcel Duchamp (1887-1968). Hamilton’s copy (1965-66) of Duchamp’s Large Glass (1915-23) now exhibited in the Tate Modern, and constructed in 1965-66 (with additions), was of singular interest both as homage and meticulous reconstruction. The artist was also deeply interested in the large-scale comic-book genre of images created by Roy Lichtenstein (b.1923-), the black and white works of Patrick Caulfield (b.1936-), the
paintings and prints of Peter Blake (b.1932-) and the paintings, drawings and Artist’s Books of Tom Phillips (b.1937-). Phillips was in fact an ex-Camberwell student whose work and ideas have continued to provide examples of thought-provoking creative endeavour and artistic inspiration.

In the field of abstraction, the so called pin striped paintings of Frank Stella (b.1935-), the banded works of Kenneth Noland (b.1923-), and the monochromatic, shaped colour-field canvases of Elsworth Kelly (b.1923-) were all great sources of visual and conceptual sustenance. Of all the post-painterly abstractionists, however, Bridget Riley (b.1931-) cast the longest shadow in terms of significant influence. Nevertheless, it should be mentioned that Camberwell (due to its bias toward particular species of creative objectivity) was not fertile ground for any form of art remotely associated with Surrealist or neo-surrealist tendencies (also popular at the time), which were regarded with a considerable degree of suspicion. The issues attending Surrealism and neo-surrealism will be discussed in greater depth in 2.2.

During this period a variety of literary influences became an increasingly important adjunct to the artist’s creative activity, though their direct relationship to his creative work is difficult to ascertain. Nevertheless, in spite of the fact that much of it appeared to be unrelated, it is somehow still perceived as an essential pursuit whilst also providing an alternative backdrop to his visual practice. Although considerably more literary and written works were read, in addition to the titles which appear in Table 1.7.4, much of the latter included autobiographical, visionary, theoretical and biographical writings by
and about a large number of artists. It was also during this time that the artist undertook a more serious study of music, which became a significant part of his creative activity. Apart from broadening his classical repertoire together with the development of an earlier though brief classical guitar training, he also became more deeply involved with the haunting melodies and hypnotic driving rhythms of *Country Blues* and *Ragtime* guitar music. Of particular interest in this regard were the unusual and idiosyncratic playing styles of the great twelve stringed guitar virtuoso, Huddie Leadbeater (1889-1949), of Blind Lemon Jefferson (1897-1930), Son House (1902-79) (arguably one of the finest of the *bottle-neck* players of the 1920s and 30s), Mance Lipscombe (1895-1976), Robert Johnson (1911-38), *Mississippi* Fred McDowell (1905-72) and John Lee Hooker (1918-2001), the last of the great *Blues* players who died in 2001 at the age of 83. Apart from the music and sound of the instrument, the artist’s passion for playing the guitar also derives from the fact that it engages the use of both hands in unison, whereas the activities of painting and drawing generally do not.

Aesthetically and structurally however, the direct influence of music on the artist’s visual work did not occur until much later in the mid 1980s. Nevertheless it was not until the early 1990s that he had any real comprehension of the manner in which musical ideas and structures could be translated into visual arrangements and compositions. This was largely due to studying and later working with the contemporary English composer Professor Edward Cowie (Southampton University), then director of the Australian Arts Fusion Centre (1990-95), which commenced in 1991. A more detailed discussion of the relationship between musical form and the artist’s own work, particularly its influence
on structural, chromatic and tonal organization is undertaken in 4.3.1.1. The purpose of this chapter has been to introduce the study from the perspectives of its major themes, its central aims and organization and to take stock of the artist’s earlier influences. The chapter, which follows, however, considers those aspects of the artist’s journey which involved his translation from one continent to another, and the inevitable experience of dislocation, which occurred. Moreover it explores the resultant impact of such dislocation on the artist’s practice and assays the manner in which it was addressed.