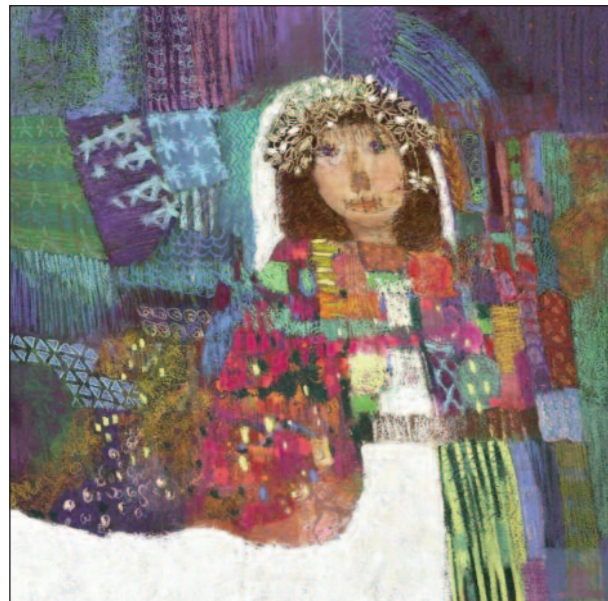


New member for 2020



As this issue's President's Letter highlights, no new members are to be proposed at the next Pastel Society AGM. This means that Halla Shafey, who was not only awarded second prize in the Pastel Society's Catalogue Award at the 2020 Annual Exhibition, but was also the only new member elected at the subsequent February AGM, will be in lonely territory for another twelve months.



Girl Bride: PS Catalogue Award 2nd prize

Halla (pictured left) is an international multiple award winning pastel artist well known in Egypt and the United States for her experimental use of soft pastels in contemporary and expressionist abstractions, moving away from soft pastels as a medium of classical representation. Influenced by her love of the natural world, her paintings are based on her observations of the greater universe, her dreams and meditations. Many of her paintings also reflect humanitarian and developmental issues of concern to her, including women's and children's rights.



The Displaced

A seasoned provider of online workshops, Halla has kindly volunteered to run one for the Society in the lead-up to the 2021 Annual Exhibition. It promises to be an interesting, constructive and enjoyable few hours of virtual escape for Members and Friends.

In Halla's own words, "the purpose of this workshop is to demonstrate and explore alternative practices and exciting ways of creating more bold, expressive and abstract art that taps on imagination and visual memories. Artists will hopefully take with them a renewed confidence and excitement to approach art-making differently, experiment and become empowered to take more risks and become freer in their expression."

newsletter 40

November 2020

website: www.thepastelsociety.org.uk

sponsored by Derwent

THE PASTEL SOCIETY



White Table With Melon, Jan Munro PS

Don't forget to visit our website at www.thepastelsociety.org.uk

Printed by Petaprint, 16 College Street, Petersfield GU31 4AD Tel 01730 262450

Featured Artist Jan Munro, PS



Homage to St Ives (left) and Little Orange Jar (right)

Exploring Jan Munro's paintings is a bit of a visual treat, where the ordinary becomes extraordinary because of the way she approaches her subjects. It's a highly individual style she has evolved over time – one which draws the viewer in.

Her initial interest in drawing was fostered by her father, Rod Munro, who is also an artist. Now 90, he paints in watercolours and oils but when Jan was younger he worked as a travelling medical salesman and was away from home a lot.

"He taught us a bit about drawing, which he was passionate about," says Jan. "But he did give me my first tubes of paint and some brushes when I was older and said: 'have a go'."

As she recalls, art did not play a major part in her formative years. Her mother has kept a few bits, but Jan was keener on the diagrams in biology.

"I have to admit that I wanted to be a doctor, but I didn't get the grades at A Level," she says. Interest in this area is hardly surprising, given her father's job and the fact that her school focused on the sciences. She shifted her focus slightly after school, studying instead for a nursing diploma at Middlesex Hospital in 1976.



Jan stayed in nursing until she was 24, when she went to study human biology at Loughborough University. "I didn't feel a need to draw bodies, but we did cut a few up," she says. It also proved a good way to learn anatomy.

Three years later she returned to nursing, working as a staff nurse at the Royal Free Hospital in Hampstead, first in surgery and then as ward sister, before going on to do some district nursing.

"I stopped work when I had my daughter," Jan says. "My interest – and my start – in art only came when she turned two. And that's when – at the age of 32 – my dad gave me the paints." She then did some leisure courses while her daughter was in the creche.

There followed a thirteen-year break to raise her children before she did a 'back to nursing' course, with some City and Guilds art courses on the side. It wasn't long until she sold paintings at local art society shows and decided she wanted to hone her knowledge.

Growing disenchanted with nursing, her art tutor suggested she might try teaching art instead and gave her an 'in' at the local college. She first taught

Innovation

The originality in the materials and technology of Caran d'Ache creations is due to the efforts of two integrated R&D departments, one devoted to colours and the other to writing. The results can be seen in numerous patented inventions such as Fixpencil and Neocolor that revolutionised writing and drawing. The company brings together traditional craftsmanship and advanced technology, an essential recipe for high-quality manufacturing.

Pastels

The brand launched Neocolor 1 water resistant wax pastels in 1952, which are available in 40 colours. Neocolor 11 water soluble wax pastels followed, with the range extended to 84 colours. Neopastel extra-fine oil pastels launched in 1985 and are available in 96 shades.

In 2012, Pastel pencils and Pastel cubes were introduced. Like the pencils, the cubes come in 84 vibrant and lightfast colours using completely natural binders to give them a powdery texture and great covering-power. They are particularly useful for blocking in large areas of colour or for creating vibrant backgrounds, as they can be used flat against the paper.

Colours

Powerful, long-lasting, pure and shimmering, Caran d'Ache masters pigments to create colours that bring the most beautiful inspiration to the blank page. Its prism of 300 shades is a dazzling feat of alchemy and requires total control of all the stages of development and production.

The only limitation is imagination

From aubergine to royal blue, from flamboyant carmine to ruby red, the symphony of colours flourishes with different materials – pencil leads, fibre tips, pastels, gouaches, inks – offering both brilliance and excellent light fastness. Since 1915, Caran d'Ache has inspired and enabled successive generations to enjoy unlimited creative freedom.

Sustainable development and social responsibility

Since 1915, Caran d'Ache has put the quality of its products and respect for environment and people at the heart of its activities.

The true quality of Caran d'Ache products shows in sustainable development at each stage of production, as well as in the company's culture.

All the pencils are certified FSC or PEFC, guaranteeing that their wood comes from protected forests. The company has also led the way in developing a water-based varnish for pencils that



Prismo: first water-soluble colour pencil on market

drastically reduces the use of solvents. Using the benefits of nature while ensuring its survival, drawing inspiration from technology while preserving its manual skills – these are the commitments of a company that is firmly in favour of protecting our environment.



Pastel Pencils: vibrant and lightfast colours



Evolution of Caran d'Ache

Caran d'Ache is probably one of the best known art brands around (and, incidentally, was one of the Pastel Society's first sponsors). Born as the 'Fabrique Genevoise de Crayons' in 1915, it adopted its present name in 1924 when Arnold Schweitzer took over. It was a tribute to the French cartoonist Emmanuel Poiré who signed his drawings 'Caran d'Ache', a French adaptation of 'karandash' the Russian word for pencil.

Ever since, Caran d'Ache has carefully preserved the art of handwriting, the symbols that have connected people from the dawn of civilisation. With a priceless heritage of expertise, it designs and produces innovative products in its workshops. They are all entirely produced in Geneva, Switzerland, in the great tradition of Swiss manufacturing.

Right from the start, Caran d'Ache explored the wide range of colour and writing tools for different forms of expression such as pencils, pastels and fibre tipped pens, as well as writing instruments that act as an extension of the hand.

The desire was to create, transmitting harmony of a line, a draft or a sketch, experimenting with a technique or revealing a subtle nuance. It is one of the only companies in the world to offer such a large and comprehensive palette of products for design and writing.



The early days: an employee at work

With their elegant design, original choice of materials, strong pigments and technical excellence, Caran d'Ache products are an invitation to discover and explore. They symbolise the spirit of a manufacturer focused on innovation and driven by craftsmen who are committed to excellence.

The company's long history of inventions and developments is testimony to the great creative freedom that energises the workshops. It has always been a family company and a complete manufacturing facility. In its workshops, craftsmen with specialist skills work alongside machines at the cutting-edge of technology. The company is committed to preserving and developing its 105 years of expertise.

Tradition meets innovation

Throughout its history, the Maison Caran d'Ache has always managed to evolve in a way which is both coherent with and respectful of its roots. Having initially specialised in graphite and colour pencils, the workshops in Geneva gradually diversified to incorporate an increasingly wide product range, all inspired by unique expertise. A true ambassador of Swiss quality, Caran d'Ache has succeeded in developing at an international level and now has a presence in more than 90 countries.

The brand also has a strong commitment to social, artistic, and sporting initiatives, shown through the support given to young talent and various cultural institutions. The support made available to young artists and designers, to education in less favoured countries, and to several museums and cultural or scientific institutions speaks volumes for the values of Caran d'Ache, as does the involvement in the 'Cartooning for Peace' initiative.

Loyalty

Caran d'Ache has an unmistakable family character and recognises that its people are its most important assets. Its shared ethical values, its lasting partnerships and its close links to the nearby environment all illustrate the notion of loyalty that has been fundamental to its development.

a watercolour class once a week, then a pastel course at a local art shop, developing her painting alongside her teaching.

"It took a long time before I called myself an artist," she says, "but as I sold more work it became a profession."

Her preferred medium at the start was watercolour, before moving on to pastels, and she cites such influences Turner, Singer Sargent, John Blockley, Michael Morgan, Shirley Trevena, Mary Fedden, Moira Huntly, Tony Allain, Joan Eardley and Kurt Jackson.

Her passion is for colour, texture, style and design. She views pastels as an extension of her hand, drawn to their immediacy and the fact that they don't have to dry. "They're luscious and full of colour," she says, tending to use mainly Unison.

As her confidence grew, so did the speed with which she worked. Instead of a still life taking a full day to set up, now she just spreads a few bits randomly on a surface with some patterned fabrics or paper before composing a design in her sketchbook.

She enjoys featuring objects linked to the place she is painting. So the green and blue pot featured in *White Tulip in St Ives* also came from there. Pots and jugs are a constant. "I can find one in a charity shop or a pottery and it has to come home and be in a painting," she says. "I get excited by its colour, shape or character." Sometimes she is given flowers, and these may cause her to catch her breath and start the ball rolling.

Over the years her way of working has changed. She may paint in silence or with Vivaldi, Joni Mitchell, Cold Play, Pink Floyd, The Clash, Chopin, or folk music playing in the background. "I want the still life to be flatter," she says, "less about describing the light but more about designing the spaces and shapes. I change the sizes, shapes, colours to get the right balance. I ad lib more. The sketches are smaller, more like thumbnails."

She rarely use inks as a base layer for still life and if she does, it will tend to be a painting of buildings.

This gives her a looser way to start drawing. The challenge now, she feels, is to abstract more and put the elements into a design that is not necessarily representational. She also wants to paint landscapes in a similar style to her still lifes.

Jan still enjoys teaching, finding it challenging and also making her examine her own work, while learning new methods, new materials. "I only teach adults," she says, "and we have fun. It is also very rewarding to see people engrossed in something, achieving their aim. I don't think my work would have developed so much without all the planning and research that I have done for teaching.

Which brings us back neatly to the beginning of Jan's story, to the desire to help people. But now she's more likely to feature them in a painting than cut them up with a scalpel.



Jan at work in her studio

The President's Letter

Where do you start? 2020 has proved to be a year of two halves. The 2020 Annual exhibition at the Mall Galleries last February was, when we added all the figures up, our most successful exhibition yet. What with all the weekend storms (remember them?), it was a marvellous surprise to see sales still soar to achieve our best ever total: £57,630! We had the wonderful Paul Martin opening the show with his enthusiasm bouncing off the walls; demonstrations, talks and a packed Art Event Evening. All in all, a happy show.

Then lockdown hit, workshops at Heatherleys were cancelled and it felt to me as though a big dark cloud descended. That said, I also know from ringing around that for some, lockdown became a time of enormous creativity. It was wonderful to hear that.

I am so sad to report that we have lost two leading members of the Pastel Society since lockdown: Ken Paine PS Hon (retired) PVPPSF and Bob Last PS, past Vice President and Council member. They will both be sorely missed, although some solace can be found in looking at the beautiful work they have left behind.

Turning now to 2021, the Annual Exhibition at the Mall Galleries will be held, both physically and virtually, from 27th January to the 13th February. All talks and demonstrations will be held virtually, and we are hoping to be able to make workshops available online as well. 2021 will be the sixth year that Derwent have sponsored the exhibition. We are extremely grateful for their continued and proactive support in these challenging times.

Normally after the Annual Show we hold an AGM and consider new applications. This involves members looking at submitted work on the walls and portfolios. This seems unlikely in light of the current situation and the AGM will probably need to be convened virtually. Because this will mean the important physical contact with submissions will be lost (to the great detriment of the judging process) the committee has alas decided not to accept new members' applications in 2021. I'm sure we all share the sense of disappointment that any potential new members will feel upon hearing this news. Spurred on by this, however, the Society has now put in place a mentoring scheme to endeavour to help applicant and candidate submissions over

the coming years so that we can provide them with an insight into what the Society is looking for in new members, other than their wonderful talents.

The Pastel Society's 122nd Annual Exhibition 2021

At the Mall Galleries: Wednesday 27th January – Saturday 13th February 2021

Receiving Day: Saturday 16 January and Sunday 17 January, 10am to 5pm

Exhibition open: Wednesday 27 January, 11am to 5pm (7pm on Thursdays)

Exhibition closes: Saturday 13 February, 5pm

Collection of unsold work: Thursday 18 February & Friday 19 February, 10am to 5pm

Members will receive a 'member's pack' from Mall Galleries via e-mail and will be asked to submit their works online via the gallery's Open Exhibition Submission System (OESS) between Monday 5 October and Friday 4 December, 12 noon.

Officers and Council Members

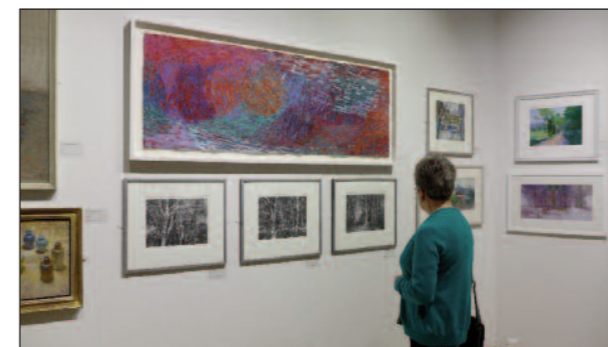
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Membership Secretary	Sheila Goodman
Publicity Secretary	Melodie Cook
Friends Secretary	Norma Stephenson, Felicity House
Education Secretary	Richard Rees
Exhibitions Secretary	Peter Vincent 

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Editorial Contributions

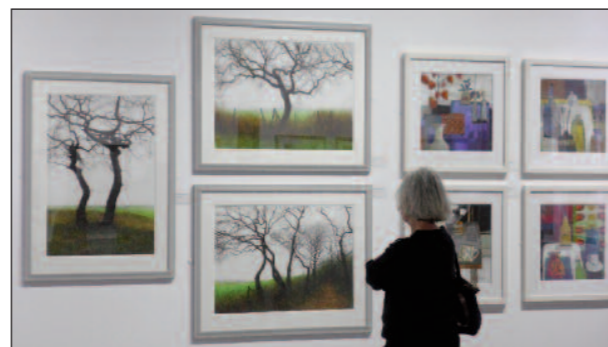
This newsletter aims to reflect the news and views of its members, and so if you are planning any workshops or exhibitions, please get in touch and I will endeavour to feature your input in a forthcoming issue. Likewise, if you have an article that is bursting to be written, please forward it to me. My email is Louella.miles@writers4management.com and I will acknowledge receipt and get back to you as soon as I can.

...no more cramped walls and room to breathe



From the top clockwise: The late Bob Last PS and his daughter Jo Last PS; Jill Jeffrey PS; Mark Cazalet (invited artist) top image and Susan Dakakni PS (three images below); John Deston, Alistair Redgrift, Paul Martin and Jeannette Hayes PPS.

Three galleries made all the difference...



From the top clockwise: Melodie Cook PS and her gorgeous models; Felicity House PS (left) in conversation; David Brammell PS (three tree images, left) and Jan Munro PS (four still lifes, right); Brian Dunce PS and The Baroness.

Award winners 2020

We were delighted when Paul Martin, the British antiques dealer and professional drummer and author, best known for being the presenter of various BBC television antiques programmes such as *Flog It!*, *Trust Me*, *I'm a Dealer* and *Paul Martin's Handmade Revolution*, agreed to present the prizes at this year's Awards ceremony. "Quality always sells" is his byline, and he put his money where his mouth is and bought Anna Pinkster's painting, which then went on to win the Anthony J. Lester Art Critic Award. We were blown away by his enthusiasm.

It took place at the Private View held at Mall Galleries on Tuesday 4 February in front of a packed Main Gallery. This year's Awards are as follows:

Derwent Sponsor's Award:
Matthew Draper PS



Streak Crepuscular Rays (Series No 9), Matthew Draper

Caran D'Ache Award:
Tony Allain, PS ARSMA

Artists & Illustrators Award:
Margaret Larlham

Buzzacott Award:
Lyn Gray

Royal Talens/Rembrandt Award:
Fiona Carvell

Faber-Castell Award:
Dominique Houard

Henri Roche Award:
Mark Cazalet

Frank Herring & Sons Award:
Lyn Gray

Annie Longley Award:
Frances Cuthill

Anthony J. Lester Art Critic Award:
Anna Pinkster

The Pastel Society Young Artist Award:
Kitty Glavin

The Pastel Society Catalogue Award: First Prize
Susie Prangnell



Escapade, Susie Prangnell

The Pastel Society Catalogue Award: Second Prize:
Halla Shafey

Schmincke Award:
Daniel Munday

The Artist Magazine:
Katrina Wallis-King

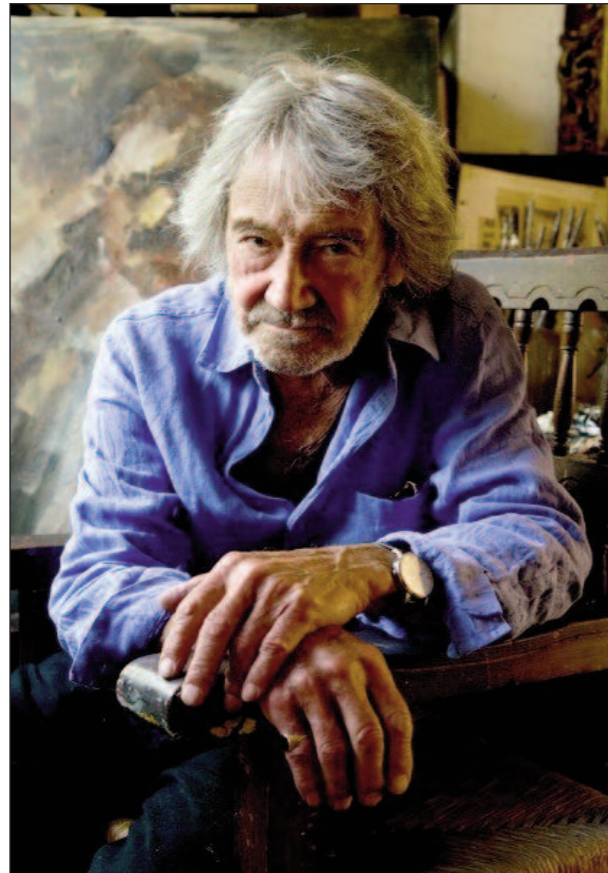
Unison Member Award:
Jill Jeffrey PS

Unison Non-Member Award:
Alison Berrett

Unison Young Artist Award:
Toni Frostick

Obituaries

KEN PAINE PS Hon (retired) PVPPSF - 1926 - 2020 Portrait Painter



A Maverick who neither courted nor curried favour with 'The Establishment'

Being brought up in Lambeth in the 30s by a father in the film business; being an avid cinema goer, watching the black and white drama portrayed – all viewed through the eyes of an unapologetic romantic – was Ken's springboard to a life of painting faces. His then colourful passage of travel and experience only added to his understanding of the faces around him. Faces he felt compelled to put down on canvas.

A natural artist

His formal education was unexceptional except for his obvious talent for art. His art master had to beg the headmaster not to cane the unruly boy on his hands, as he felt Ken was that rare and wonderful thing – a natural artist.

The war meant the end of school, such as it was, and the young Ken flirted with a number of jobs. He went hop picking in Kent. There was a spell at Twickenham Art College, which failed to tame his style. *(Not understanding the need to draw precisely from the antiques when he could represent a face or body so emotionally with just a few shapes, Ken and the College parted company relatively quickly.)*

He was an apprentice commercial artist for Caplins Advertising Agency in London. He worked for the *Huddersfield Daily Examiner* in Fleet Street. He was a coalman and a painter/decorator. He didn't stick at any of these for very long and was called up in November 1944.

He went into the infantry of the Queen's Royal Regiment. He freely admitted that he wasn't a very good soldier – having not previously been introduced to the concept of discipline. He spent most of his army years in Northern Ireland.

Thirst for adventure

In 1948, much to the chagrin of his father, who wanted him to find work in the film business, he joined the Merchant Navy as a Fireman/Stoker and signed on to his first ship at Ravens Point, London Docks in 1949. The army had taken him away from his family and the Merchant Navy took him away from England. He travelled the world and his thirst for adventure was fuelled by the sights and sounds he experienced.

In 1957 he took his young family to California to start a new life. He obtained a GI loan and a green card. He again floated from one job to another, before finding an outlet for his art as a quick sketch artist in Knotts Berry Farm, Buena Park.

Although he returned to England after a couple of years, he found himself drawn back to the US again and again. To California and New York. He experienced hunger and periods of loneliness but found friendship within the art community and was offered wall space on the corner of Colombo/Broadway. His work was exhibited frequently in the West Coast galleries.

I don't usually attend previews, preferring to enjoy exhibitions on quieter days. It was, however, a very special occasion and my last-minute dash to the Mall Galleries was well worth the change of plan.

When considering the skill and achievement of the other artists, to receive these prizes is a tremendous honour and has given me great encouragement.

The Buzzacott Award is a financial one of £750 which goes a long way to covering the ever increasing cost of materials and framing and the Frank Herring Award is a multi-use easel which has proved indispensable when avoiding my tiny cold studio and working in my warm bedroom during the autumn.

I would recommend anyone working in pastels to enter work for the competition – there is nothing like an exhibition with a deadline to focus your mind and to provide motivation, which in these times of Covid 19 is much needed.

Good luck to everyone!

Lyn Gray



Lyn and Paul Martin



Waiting



Robina

Two times a winner



Jane

A quick look at the Awards list on page 5 will reveal that one artist – Lyn Gray – was awarded two prizes, walking off with both the Buzzacott and the Frank Herring and Sons Awards for her portrait of ‘Jane’. In this article she gives us an insight into her career to date.

The act of making has always been a vital part of my life. To create a drawing, painting, greetings card, birthday cake or even a garden can be very exciting and each form brings its own reward. I am fortunate to have been involved in creative work over the years but I do believe creativity can be applied to most aspects of life.

After three years studying Theatre Design at Nottingham School of Art I gained a designing and teaching post at the Central School of Speech and Drama. As my family grew a freelance career in illustration provided a more flexible way of life and for many years I worked on publications mainly involved with child education..

Fascinating focus

Since leaving art school I have regularly attended life drawing classes at my local adult community college supplemented by the occasional painting course at the Slade and the Prince’s Drawing School. The observing, drawing and painting of the human form and in particular the head provide an endlessly fascinating focus.

Conte crayons have been my usual medium. I enjoy the variety of line that they can give and conte combines well with charcoal and soft pastels.



Penny making marmalade

Friends from life class told me about the Mall Galleries call for submissions. I saw the current Pastel Society Exhibition and was struck by the variety and vibrancy of the work. In 2011 I submitted a piece of work and have entered the competition most years since.

I was absolutely thrilled in February this year when I received a phone call to tell me that my submission ‘Jane’ had been awarded two prizes: The Buzzacott Award and the Frank Herring and Sons Award.



Basil

His first marriage failed, as did his second and he suffered a period of depression/ME that led to him losing the central vision in one eye.

From this eclectic life, a body of work has evolved that brings to life the very essence of his sitters. His portraits are not always pretty but they are impossible to ignore. He felt it his mission to capture a generation. He never shied away from the harsh reality he saw in the faces he painted and this honesty shines through and is often affecting for the viewers of his work.

Ken was made a member of the Pastel Society in 1982; a member and Master Pastellist of the Society des Pastellistes de France in 1987 and Vice President of that society in 1990.



The Decision



The City Dweller

He has exhibited regularly at the Mall Galleries, with the Royal Portrait Society; the Royal Institute of Painters in Oil, the Royal Institute of Painters in Watercolour and the Ing Discerning Eye (invited artist). A film was made of Ken for Sky Arts, in which he was shown teaching, talking and ultimately painting a portrait of the actor, Joss Ackland. There are two publications: *Ken Paine – his life and work* by Michael Simonow and Ken Paine – *Nowhere to Hide* by Penelope Lee.

His personality was playful, flirtatious and joyful. As was once quoted in a French magazine after a demonstration at the International Salon in Lille, **“when he releases you, a friend is missing”**. Ken passed away peacefully on 9th June after a long illness, at home with his third wife, Penny.

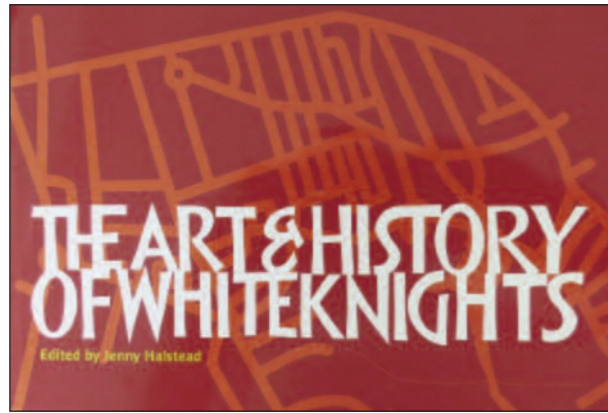


BOB LAST PS MSIAD 1932 - 2020

It is with great sadness that we write about our wonderful longstanding Member, Council Member, past Vice President and friend Bob Last, who died peacefully on Wednesday 21 October after becoming ill earlier this year. He will be missed in so many ways, not just for his outstanding work, but also for his generosity and kindness. Bob was truly a lovely man and a gentleman.

Bob was always prepared to try something new and, when he did, the result was always perfection. Nothing less would have been good enough for Bob. We intend to celebrate his life by commissioning a longer version of this obituary, which will feature in the next newsletter

Art in lockdown



Whiteknights book cover

Whiteknights Studio Trail (WST)

Lockdown emptied our diaries, giving us a slower pace of life but not necessarily a more creative one, with teaching, open studios and exhibitions all cancelled.

I have organised the Whiteknights Studio Trail for 15 years in the area of Reading where we live and have exhibited in my own studio since the beginning. It was started in 2000 with two friends, when we planned a walking trail of venues which includes a museum, school spaces, church halls, and the University Fine Art Degree show, as well as working studios and houses.

Designed to be held on a single weekend in June, it has become a very successful event, welcoming nearly 1,000 visitors over the two days. Our area surrounds the University of Reading campus and this year should have been a special 20th anniversary. So it was very sad, but inevitable, that I had to make the decision in March to cancel the event, just as we were at proof stage with our brochure which lists the artists, the newly selected exhibitors and all the venues.

We had already planned to have a joint publication with Two Rivers Press for this special year and decided to go ahead with this for June: a book about our area of Whiteknights, with historians contributing to the history and heritage of the Whiteknights Park estate as well as the surrounding district.

I invited 28 artists to respond in their own way and in their own medium to places with which they felt

connected, together with a personal statement. The media included painting, photography, print-making, textiles, jewellery, stained glass and ceramics, which made an eclectic mix and an exciting positive distraction from what we are all having to cope with.

Jenny Halstead



L'Orgue Mystique 51, Tom Walker

'Glimpses' at Star Brewery Gallery

I currently have an online exhibition on the Star Brewery Gallery Website. This is a Lewes gallery, about to be re-opened just before the virus struck. When it does open, my (and others) exhibitions will become actual.

There are 20 images chronologically arranged from 1980 to the present – with one or two exceptions all pastels. The actual show will comprise many more than 20. There is also an interview in which I talk about each picture in the sequence, plus background information – but it is long: almost an hour. www.starbrewerygallery.com/tom-walker

Also, last November, my son Sam and I made a silent video comprising all the pastel work I created inspired by the organ music of the French composer, Charles Tournemire 1870-1939 – about 300 images in total. It was a 12-year project culminating in a full exhibition in the crypt of St Paul's Cathedral. The video also shows photos, old and more recent, of Quessant, where Tournemire spent time every year composing in a tiny, converted windmill.

Tom Walker

Oils and Pastels

Liz Balkwill has been producing a wide range of works since lockdown, many of which appear on the Pastel Society's website. Below is one with which we might all sympathise.



NHS Portrait, Liz Balkwill

Time for reflection

The Lockdown has meant that I have not been able to travel to the studio, but my concentration for larger studio ongoing projects is not there right now anyway. This is a deeply unsettling and troubling time and I have found myself engaged in a great deal of reflection and thought about priorities.

I have been taking full advantage of the daily outdoor exercise time to walk from my house into the tremendous landscapes nearby. I take a sketchbook with me every day and have been making rapid drawings on the move.

This sort of drawing does not allow time for detail or corrections, but it does have a spontaneous uncluttered approach. It has felt right to be doing this sort of work rather than to carry on as though

nothing has changed. To try and capture the image in an instant seems relevant at a time when the transience and precariousness of life is so strongly reiterated.

I have been reminded of how important it is to know and value what is right in front of us, the here and now. Drawing is where I gather ideas and material.

Martin Goold



Sketchbook One, Martin Goold

Keep calm and carry on

The lockdown has meant a general slowdown, but not for Peter Vincent who has been under orders to exercise by drawing (mostly) and gardening. His latest drawing celebrates the wartime survival of two fathers: his own, and his wife Jean's. Jean's dad's ship was blown in half, his bit not sinking, while Peter's dad was saved by a whistle hanging over his heart. It stopped inflicting further damage when he was badly shot up.

Peter Vincent



War, Peter Vincent