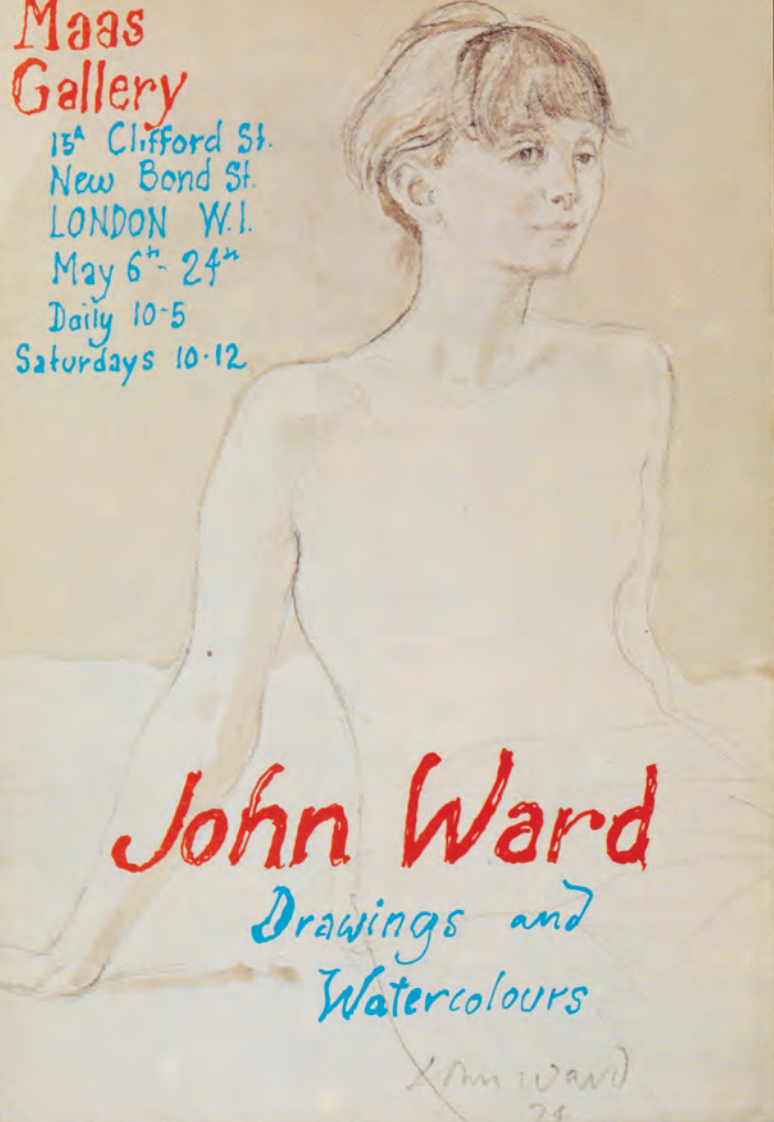


**JOHN WARD**  
and the East Kent School

John Ward

# Maas Gallery

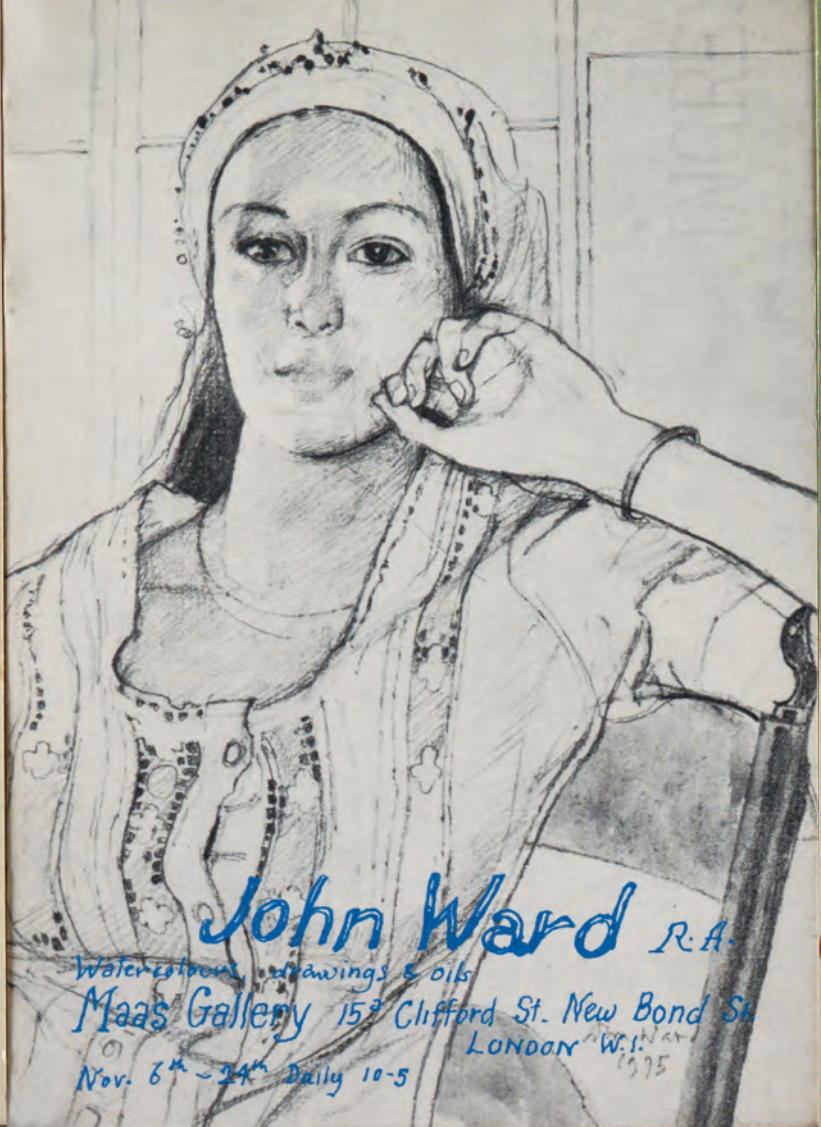
15<sup>A</sup> Clifford St.  
New Bond St.  
LONDON W.1.  
May 6<sup>th</sup> - 24<sup>th</sup>  
Daily 10-5  
Saturdays 10-12



## John Ward

Drawings and  
Watercolours

John Ward  
79



## John Ward R.A.

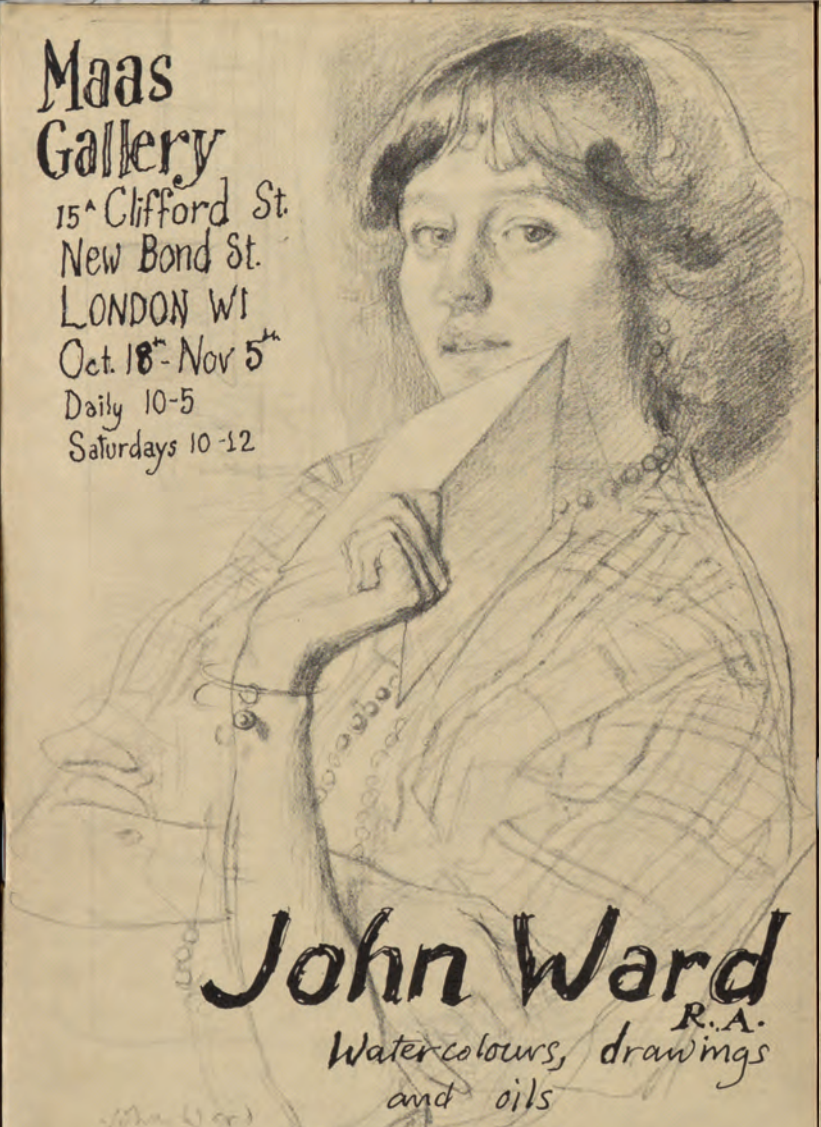
Watercolours, drawings & oils  
Maas Gallery 15<sup>A</sup> Clifford St. New Bond St.  
LONDON W.1.  
Nov. 6<sup>th</sup> - 24<sup>th</sup> Daily 10-5



# Alphonse

by John and  
George Ward  
EXHIBITION  
of the drawings  
for the book  
(published by Chatto and  
Windus) together with  
other book illustrations  
by John Ward R.A.

Maas  
Gallery  
15<sup>A</sup> Clifford St.  
New Bond St.  
LONDON W1  
October 2<sup>nd</sup> - 7<sup>th</sup> 1972  
Daily 10-5  
Saturday 10-12



# Maas Gallery

15<sup>A</sup> Clifford St.  
New Bond St.  
LONDON W1  
Oct. 18<sup>th</sup> - Nov 5<sup>th</sup>  
Daily 10-5  
Saturdays 10-12

## John Ward

R.A.  
Watercolours, drawings  
and oils

# JOHN WARD

## and the East Kent School

Exhibition

7–24 November 2017

**The Maas Gallery**

15a Clifford Street London W1S 4JZ

Tel: 020 7734 2302

[mail@maasgallery.com](mailto:mail@maasgallery.com) [www.maasgallery.com](http://www.maasgallery.com)

Full cataloguing is in the online version of this catalogue

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## JOHN WARD AND THE EAST KENT SCHOOL

Ten years ago, John Ward and I planned an exhibition of his recent work at the Maas Gallery - but he died before we could do it. Instead, this year, the hundredth anniversary of his birth, here is a celebratory exhibition of pictures spanning most of his life, set amongst the work of some of his friends, two in particular. It is his sixteenth exhibition with us.

John met my father when he saw one of his own pictures in the Maas Gallery's window in the early '60s, and, flattered, introduced himself. It was the start of a long friendship. However, it was another dealer, Sir Jack Baer, who first put John Ward, his contemporary, Jehan (pronounced 'John') Daly, and his younger protégé, John Sergeant together in one sell-out exhibition at Hazlitt's in 1994. The three artists - Daly, his quiet drawings so careful, so poised, so admired by Ward, who was in turn so looked up to by Sergeant - complemented one another, but it was John's strength of character and clear thinking that bound them, for he was a natural leader. He was admired, not only for his obvious skill and his learning (he was not afraid to study artists before him), but also for being *right* about art, at a time when they thought art was going wrong. After the Wards moved to Kent, his wife Alison ironically dubbed the little group of artists around them 'The East Kent School' (at the instigation of Ken Reddie of the Canterbury Museum and Art Gallery, who adopted John Ward for Kent). These close friends, painters of intelligence and skill, shared a healthy mistrust for what they felt was the wrong turn contemporary art was taking, particularly in the schools. They were not militant, but the qualities these artists embodied were at odds with the prevailing current in the art world, in which John Ward, after a highly successful career, had become a public figure; his resignation from the Royal Academy (which he loved, and of which he was once a Trustee) in 1997, in disgust over the *Sensation* exhibition of the Saatchi Collection of 'Young British Artists', was a widely reported quixotic act of defiance. Ward said of the YBAs, 'they've been invited to Burlington House and what have they done? I'll tell you. They've taken advantage of us and written "bum" on our walls, and they call it art'. Norman Rosenthal, the Academy's Exhibition Secretary, declared on television that he doubted whether posterity would regard Ward's art kindly: 'What's the point of painting a picture unless it's going to change the world?' He later apologised, but the damage was done, and Ward had been unfairly cast as a reactionary.

The truth was that Ward had been unhappy with the governance of the Royal Academy for some years and *Sensation* was only the last straw. He knew that the RA had been set up by artists, for artists, but he saw that they had lost control of their own institution, at a time when the RA was in crisis (in 1994, it was £3m in the red, and the Bursar had been sent to prison for embezzlement). The central problem, as Ward saw it, was that successive Presidents had passed the running of the Royal Academy to the Secretaries. Ward had wanted to make a stand since 1996 when an ex-Chief Executive of ITN, David Gordon - who was perceived to have had little sympathy with art or artists - was appointed Secretary. Despite repeated requests by successive PRAs, he never rejoined the Academy. He wanted an apology, but never received one.

Time has vindicated John Ward. Even twenty years ago it was obvious that *Sensation* was less about art than it was about money and advertising; the funding for its Brooklyn stint came from Saatchi, Christie's and a few art dealers. Ultimately, the Director of the National Gallery of Australia, which was to be the final venue cancelled saying it was 'too close to the market'. Not many of the YBAs could draw or paint, and most don't aspire to - when Damien Hirst staged an exhibition of his paintings at the Wallace Collection in 2009 *The Guardian* commented that 'he may have done them on his own, but these doomy, gloomy paintings look positively amateurish'.

In marked contrast then, we present this exhibition of pictures by a small group of artists who understood their world through marks in paint, pencil and ink, and loved their art as if it were their life-blood.

Rupert Maas

## JOHN WARD 1917–2007

Ward was born in Hereford in 1917, the son of an antiques dealer and the youngest of seven children, and brought up in a street leading to the cathedral. After failing to win a place at the local grammar school he studied at the Hereford School of Arts and Crafts from 1932 to 1936, then won a scholarship to the Royal College of Art in 1936, where he won the Drawing Prize. His teachers included Barnett Freedman, Percy Horton, Charles Mahoney and Alan Sorrell, all of whom were lasting influences. There, he met Jehan Daly, who left with Ward in 1939 to join the Royal Engineers; having done architectural drawing at the RCA, Ward was tasked with designing and constructing pillboxes along the Kent coast, some of which were later listed, to his delight. At the end of the war, Ward met his wife Alison Williams at a YMCA in Ghent, when he was stationed in Belgium. They married in 1950, and eventually had four sons and twin daughters. Back at the RCA he won the Travelling Scholarship for 1947. A great chance was landing a four-year illustration contract with *Vogue* (the editor, John Parsons, was a Herefordian) from 1948 to 1952. Ward loved his time at *Vogue*, revelling in the jaunts with editors and fashion editors, the excitement of the deadline and the unexpected subjects - debutantes, corsets, jewellery, actors and actresses, the visits to Paris, what he called 'the style and the nonsense of it all'. The fashion photographer Norman Parkinson taught him how to handle models - 'Make a fuss of them. You've got to know who they are, what they smoke and whom they're in love with', useful advice with sitters from all walks of life for the rest of Ward's career. Artistically, the graphic style he learnt by necessity - the quick, spontaneous drawing in pencil or pen and ink and watercolour - brought out his natural talent and produced some of his best and most distinctive work. He found commercial work on the Shell guides to Herefordshire and North Yorkshire, and for Guinness. He was a Fellow of the Society of Industrial Artists, something he was quite proud of. He also worked as an illustrator, notably for Laurie Lee's *Cider with Rosie* and HE Bates's autobiography.

From 1946 to 1950 he had been living with Jehan Daly at Kempson Road in Fulham, until his marriage when he and Alison moved to Glebe Place in Chelsea.

In 1954, tiring of London, Ward and his wife moved to Folkestone where he had been stationed during the war and where his sister had lived; then they bought Bilting Court near Ashford, a substantial lath and plaster 14th-century house, which he filled with all manner of antiques, objets d'art and junk. By now sufficient commissions were coming in to pay for his growing family, including advertisements for BP and Shell, a calendar for Whitbread's brewery, and a mural for the remote village church of Challock in Kent. Portraiture was bread-and-butter work, and amongst the many sitters were Joyce Grenfell (Ward also illustrated two of her books), Sir Michael Adeane, the Queen's private secretary, Sir Roger Bannister, Lord Denning, Norman Parkinson and Sir Arthur Norrington, then president of Trinity College, Oxford. There are also group portraits for the Society of Dilettanti, Annabel's club, and the National Portrait Gallery, which commissioned a group portrait of the Cabinet Secretaries and a painting of the Princess Royal. Aside from portraits, Ward drew landscapes and cityscapes, frequently in watercolour, of Italy. He once described the things he loved painting as 'a pretty girl, a cafe, still life'. Principled, clubbable, rather courtly and a prolific letter writer, Ward was something of an Edwardian figure. Throughout his career, he stuck to the central artistic belief he had learnt at art school in Hereford: the necessity of good draughtsmanship.

Ward was known as the artist from whom the Prince of Wales received his first professional lessons in painting. When the Prince was on a visit to Italy in 1985 Ward joined him in Venice, and the two men spent happy hours together sketching the city and talking about method. While critics noted an immediate and marked improvement in the Prince's work, Ward remarked that while 'most amateur painters just want to splash about ... he [the Prince] wants to master the ABC of the business'. In many ways Ward was both the obvious and the ideal choice for the assignment: he had a passion for Italy and for architectural watercolour, and his connections with the Royal Family went back to 1962, when the Queen had invited him to Balmoral to sketch scenes of family life, shooting parties, picnics and favourite parts of the castle. Later, as a guest at the Prince of

Wales's wedding to Lady Diana Spencer at St Paul's Cathedral in 1981, Ward sat in the choir with pad and pencil and made notes for a painting of the ceremony, and he subsequently recorded the christenings of the Princes William and Harry. With his ebullience, his self-confidence and his deep conviction that painting is an inspiring activity for amateur and professional alike, Ward made a fine artistic mentor for the Prince.

Ward was elected ARA in 1956 and RA in 1966, but resigned in 1997. He was also a member of the Royal Watercolour Society, the Royal Society of Portrait Painters and the New English Art Club. He was appointed CBE in 1985 (he said: 'I love medals and

orders and dingle-dangles and I shall certainly wear mine all the time'). He served on the Executive Committee of the National Art Collections Fund from 1976 to 1987. He received an Honorary Degree from Kent University in 1982. He served as a Trustee of the RA from 1985 to 1993. Tate Britain bought a large painting of his two young sons dressed in newspaper costumes and the National Portrait Gallery has over 20 drawings and paintings by him.

Ward exhibited too prolifically to list, not least with the Maas Gallery, but he was proud to have participated in 1994 in *Three Contemporary Masters: John Sergeant, Jehan Daly, John Ward RA* at Hazlitt's.



## 1 John Ward

### *Self-Portrait with Model*

Pencil; signed.

12¼ x 18¼ inches







2 **John Ward**

*Fiona*

Oil on canvas.  
48 x 28 inches

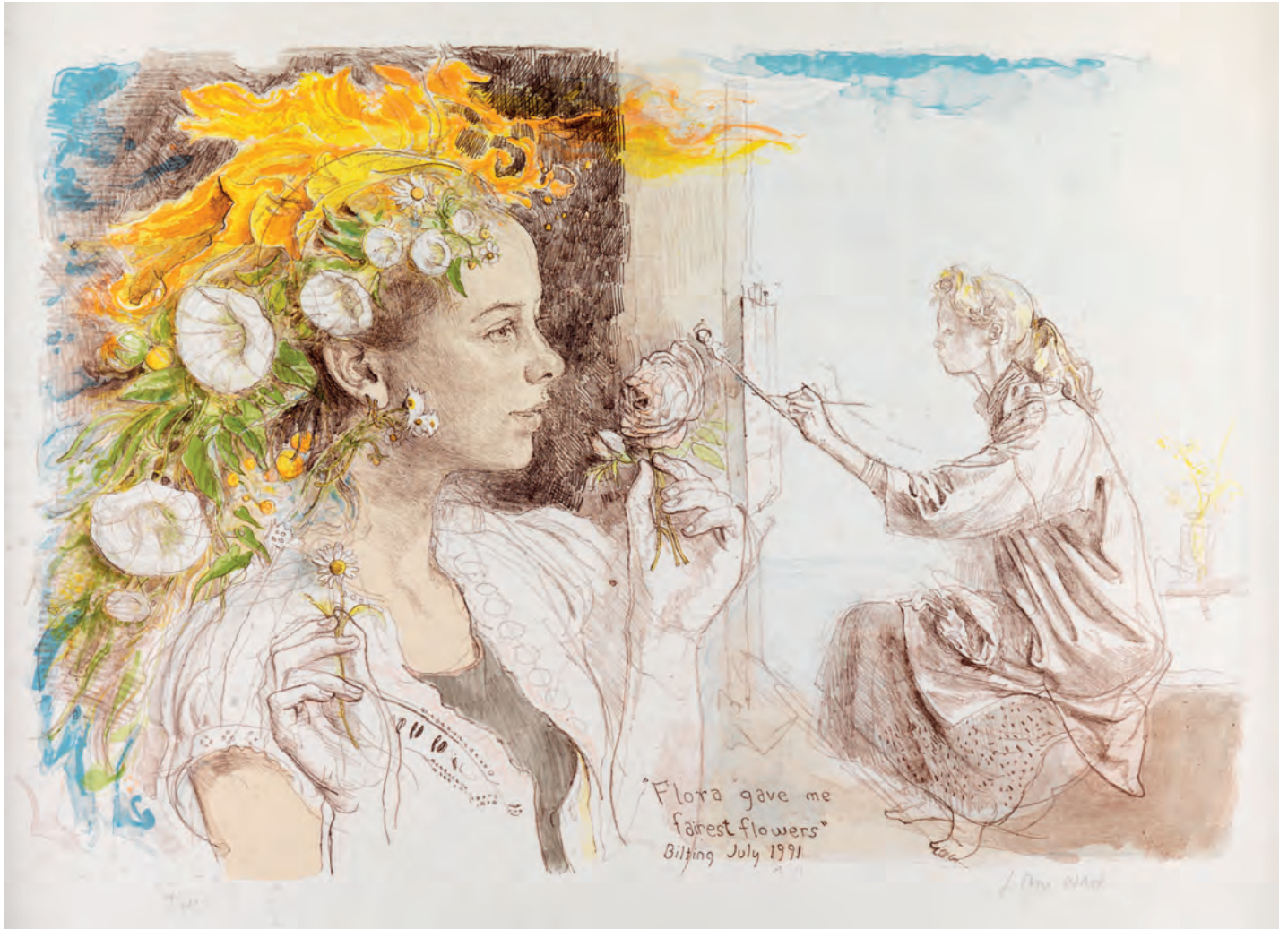
‘It has always seemed sensible to vary the model’s pose halfway through the day. This version of *Fiona* was painted in the afternoons, the Turkish Gown in the mornings. When I came to finish the head the model stood beside me so that I could see details with the greatest clarity.

‘This model was stolen from a friend who is an amateur painter. Jehan Daly discovered him trying to paint this beautiful girl and was so impressed by her that he persuaded the artist to bring her along to me. Since she was not working then I managed to employ her for some months’.

3 **John Ward**

*View from the Terrace, Barga*

Watercolour; signed and dated 1976.  
13½ x 18¾ inches



4 **John Ward**

*Flora*

Lithograph. From an edition of 200, published in 1991.  
19¾ x 29 inches



5 **John Ward**

*Still Life with Lemon*

Oil on canvas; signed and dated 65.  
10 x 14 inches



6 **John Ward**

*Il Campo, Siena*

Watercolour and pencil; signed and dated 82.  
12¾ x 21¾ inches

‘For three weeks I sat with the pigeons - anxiously with those perched above, on the best of terms with those who pecked around my feet. The stall and cart were regular sitters, the canopy of the stall changing slightly, but ever good in shape. The dip and curve of the Campo in simple contrast to the splendour of the Palazzo. The rooftops a constant mixture of every cubist shape, which the light played upon, highlighting and enlarging and then diminishing the shapes. The figures pounced upon and sketched at speed, and the lovely litter of stall produce joining the disorder of humanity. One of those drawings that grew, and was wonderful to do’.

7 **John Ward**

*Stephanie in Profile*

Oil on canvas; signed and dated '79.  
29½ x 24½ inches

This painting of Ward's model Stephanie was the first instance of the artist including himself in a composition. ‘The girdle’, he wrote, ‘came from Rome, an extravagant length of beautiful ribbon in those glorious Italian national colours’.

Ward met Stephanie ‘when she was a student at Canterbury College of Art. She came into the print room where I was trying to make an etching and I was immediately struck by her looks, and with a little persuasion she came and sat for me. I don't think she was ever particularly interested in what I did, but she found sitting easy, and the more I painted her the more wonderful a subject she became’.





8 **John Ward**  
*Head of a Girl*

Pencil and watercolour; signed and dated 1973.  
11¼ x 12¾ inches

9 **John Ward**  
*Self-Portrait*

Oil on paper laid on board.  
15 x 13 inches

The artist's son William notes that all of John Ward's self-portraits appear to show him left-handed, reversed by the mirror. This one belonged to John Sergeant.





10 **John Ward**

*Celia and Charlotte at the Window, Bilting*

Watercolour and pencil; signed and dated October 1971.  
12½ x 18½ inches

The girls are John Ward's twin daughters, Celia and Charlotte, at a window of their house in Kent. His son Toby recalls, 'Dad preferred to use cool colours to represent shade rather than low tones or dark colours; hence, there is rarely any rich black or dark brown in his watercolours. This kept the picture light and there was little to detract from the line that almost always led the watercolour'.

11 **John Ward**

*Flowers in a Vase*

Watercolour; signed and dated 1970.  
14 x 10 inches







12 **John Ward**

*Isabel*

Oil on canvas; signed.  
11½ x 17¼ inches

The model was the artist Isabel Riviere, who married the novelist William Riviere, whom she met at John Ward's house at Bilting.

13 **John Ward**

*Convolvulus for Kew*

Watercolour, pastel and pencil; signed, inscribed, and dated  
Aug-Sept 1998; titled and inscribed verso.  
12½ x 9½ inches



John Ward  
Gittins  
Aug-Sept 1998





14 **John Ward**

*Ann*

Oil on canvas; inscribed 'To Bill & Adeline from A[lison] & J[ohn] 1958-9!'  
23¼ x 19¼ inches

Bill Gaskell was the artist's agent at the advertising agency J. Walter Thompson in the late '50s, and secured Ward work for Shell, Guinness, and for the murals at the church in Challock in 1956. Ann was their daughter.

15 **John Ward**

*Flowers*

Watercolour; signed and dated 30 March '03.  
19 x 25 inches



16 **John Ward**

*Girl with Viola*

Oil on canvas.  
12 x 16 inches

An early work that once belonged to John Sergeant, probably exhibited at the NEAC in 1951. Ward loved music and in 1962 Ward helped his friend and neighbour the counter-tenor Alfred Deller set up Stour Music Festival.

17 **John Ward**

*The Artist's Hands*

Watercolour and pencil; signed and dated 1998.  
12½ x 9¼ inches

'Hands, drawn and painted, are a marvellous subject, and in a group portrait can be used to give animation and movement. Their complexity, folds and tensions are like exercises on the violin, a lovely feat of dexterity. My practice of drawing hands was useful in the early days when I earned my living by commercial art. With lipsticks, flowers or a book, a drawn hand often served better than the photograph'.









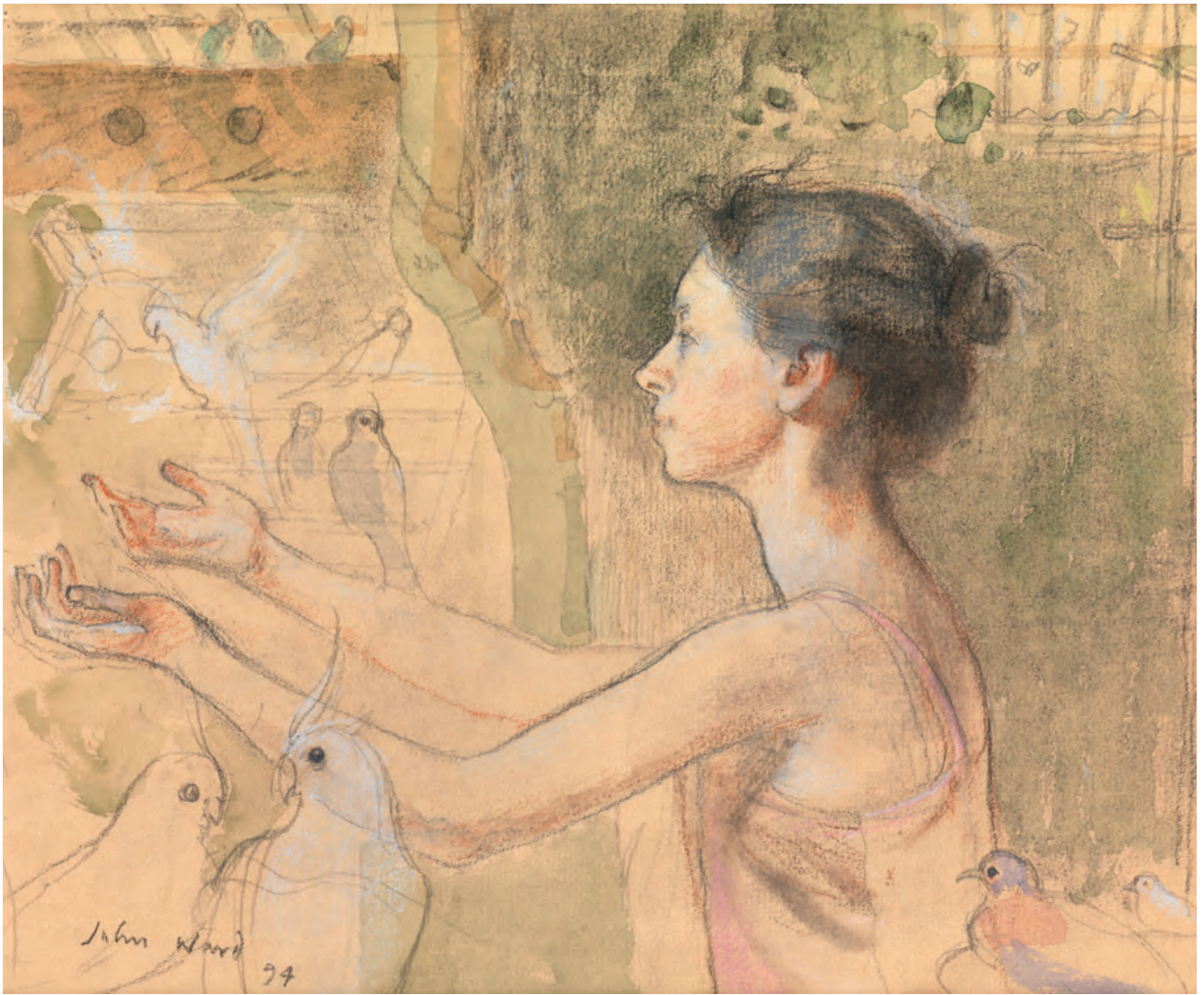
18 **John Ward**

*Gillian on a Sofa*

Pastel; signed and dated '94.  
27 x 36 inches

This model was known to the Ward family as 'Gillian Mk 2' because she had the same name as Gillian Andrae, an earlier model. She also sat for *The Sisters* (RA, 1993).





19 **John Ward**  
*In the Audience*

Coloured chalks; signed and dated 1948.  
13¾ x 8½ inches

20 **John Ward**  
*Girl with Doves*

Watercolour and pencil; signed and dated 94.  
9 x 10½ inches



21 **John Ward**

*A Young Woman*

Pencil and pastel; signed and dated 79.

13¾ x 15 inches



22 **John Ward**

*Postcard and Paintbox*

Pastel; signed and dated 94.  
7¾ x 5¾ inches

In the background is a postcard of his painting *Jane at Florian's*, 1985.

'Now and then I return to drawing directly in pen and ink; this was a moment when that confidence returned and I happily scrawled away. Wonderful still life is always appearing at my elbow, and often I wonder whether I should forget about the lovely girl who sits and who has caused the array of clutter...'

23 **John Ward**

*Postcard and Flower*

Watercolour, pencil and crayon; signed and dated 1995;  
inscribed verso.  
8¼ x 6 inches





24 **John Ward**

*Girl and Her Dog*

Watercolour and pencil; signed and dated Sept 1974.  
18½ x 12¼ inches

25 **John Ward**

*Self-Portrait on National Service*

Pencil, pen and ink; signed and inscribed 'Amersham June 1942'; further inscribed verso.  
10½ x 15¼ inches

Drawn on the eve of the Normandy Landings, June 6th, 1942, knowing he was about to go into action with his regiment, the Royal Engineers, as part of the 3rd Division, landing on Sword Beach.

On the 19th October, 1939, John Ward, with Jehan Daly, joined up with the Royal Engineers. They spent much of the War designing and building pill boxes in Kent.



26 **John Ward**  
*Girl with Teacup*

Pencil with wash; signed and dated 1970.  
10 x 13½ inches

27 **John Ward**  
*Lucy*

Watercolour and pencil; signed, titled and dated 1964.  
14¾ x 10 inches





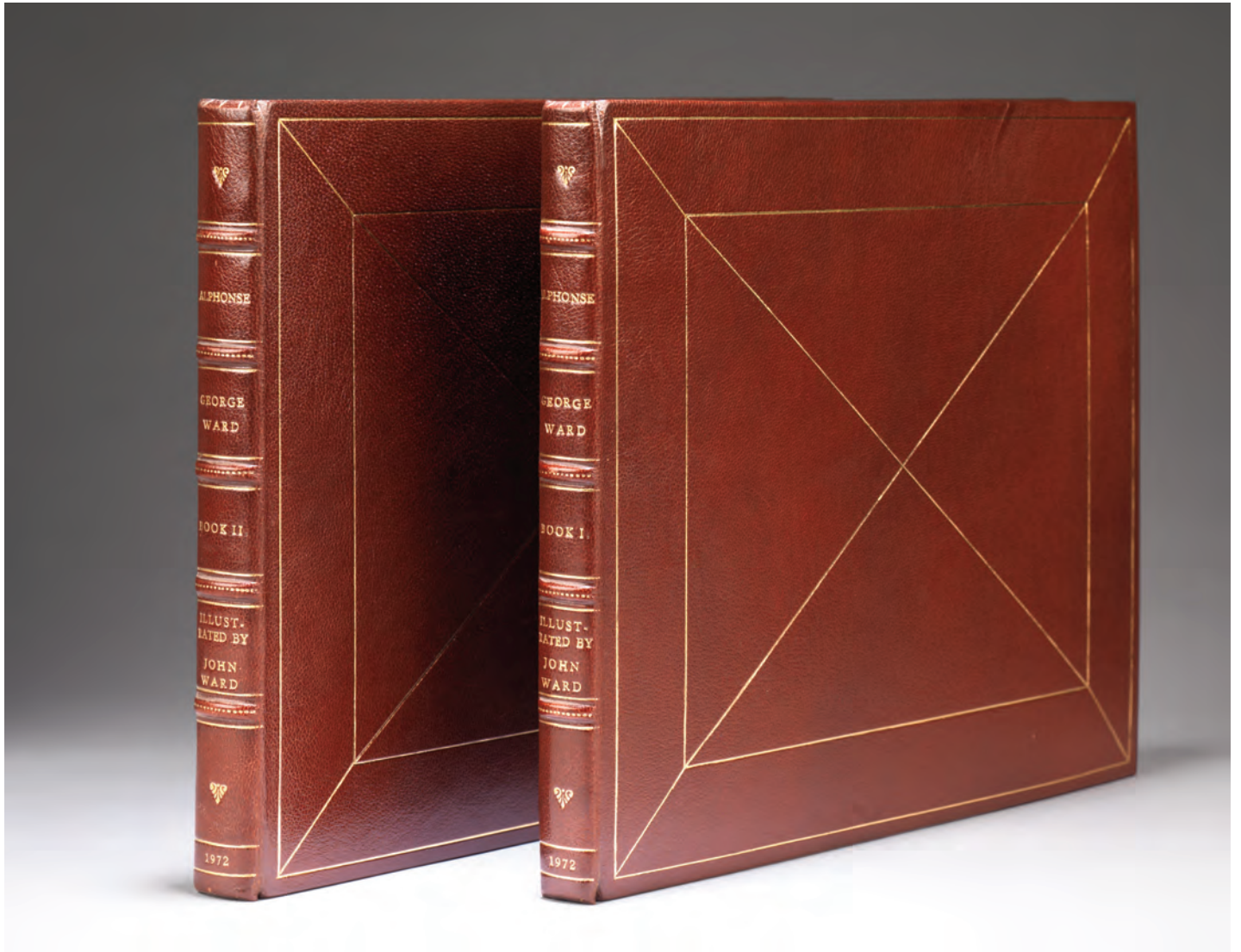


## 28 George and John Ward

### *Alphonse - the complete original illustrations*

Watercolours by John Ward, and text by his son George, edited by CS Lewis, finally published by Chatto and Windus in 1972. Specially bound with proof reproductions, the catalogue of the exhibition at the Maas Gallery and photographs of the installation, with a newspaper clipping, in two volumes in brown calf, housed in a slip case.

In his *Who's Who* entry John Ward listed 'book illustration' as his recreation. This project was taken over after two pages by his young son George whilst he was suspended from school. The principal character, Alphonse, is a travelling magician who has a mysterious black box given to his great-grandfather by the Emperor of Siam. His magic tricks pull crowds from every corner of the village, and the plot deals with the capture of a pair of burglars. There are similarities between Alphonse's wife, Sarah, and John's wife Alison, and between Jack and George's brother, also called Jack. It also amused John to include the names of his friends in or above shop windows in one of the village scenes. While working on the illustrations, John Ward saw William Blake's drawings to the *Poems by Mr. Gray* which were an important rediscovery in the early 1970s. George remembered his



father returning home from an exhibition at the Tate Gallery and tearing up the illustrations he had prepared for the book, only to begin again from scratch, and it is Blake's use of colour which exerted the strongest influence over the illustrations to *Alphonse*. His book illustrations had previously been in soft and muted tones, if they were coloured at all. The *Alphonse* illustrations have a richness and luminosity inspired by Blake which does much to enhance the soft, gentle charm of the text. John would probably have done the entire book in colour, but in the '70s colour printing costs were prohibitively high, and each alternate page therefore has an illustration which is in sepia tone. His favoured technique was to cut up portions of the text and arrange them on a blank page; he then drew the scene around the text. Sometimes he added his own lettering, and more often than not he allowed

the colour or the illustration to spill slightly across the text, so that hardly an area on the page was left blank. By this stage he knew the publishers at Chatto and Windus very well and they gave him almost complete free reign to do as he pleased. There was very little promotion behind the book, but despite that it was well received. *The Times Literary Supplement* of November 1972 spoke of 'a pleasant and romantic picture of the small Herefordshire village in which the story is set'.



29 **John Sergeant**

*Resting Model*

Oil on canvas.  
24 x 20 inches

## JOHN SERGEANT 1937–201

Although Sergeant was born in London, he and his family moved to Kent after being bombed out in the war. He was educated at Faversham and then Canterbury College of Art from 1948 to 1957. A little too young to be technically a member of the East Kent School, meeting John Ward in 1958 was a formative experience for him. At his encouragement he entered the Royal Academy Schools in 1959, winning the Drawing Prize in his final year in 1962. He married Carolyn that year and until 1969 he taught part-time at the Canterbury College of Art and the Dover and Folkstone Art Schools and worked to various commissions, including book jacket design, at which he excelled, and occasionally assisting John Ward. In 1981, inspired by the *Interiors* exhibition at Hazlitt, Gooden & Fox, he concentrated for two years on making a series of room-portraits at Castle Coole, Stowell Park and Deene Park. Deciding on a major change in routine, he moved to Wales in 1983, working in his new favourite medium of charcoal estompé on Ingres paper that Peyton Skipwith, his obituarist in *The Independent*, compared to those of Seurat: 'some of his simplest drawings ... have the statuesque dignity of the French master. He would use charcoal in much the same way as a sculptor uses

clay, teasing out the modulation of his subject, working from rich black to the very palest shades of greys, just leaving small areas of untouched paper for the highlights; or, if using a dark paper, these might be enhanced by the application of a little Chinese white ... he loved chiaroscuro and relied almost entirely on the tint of his carefully chosen Ingres papers to illumine and enrich the subtlety of his lustrous black charcoal drawings. He regarded colour as an intrusive and unnecessary distraction, though he did allow himself the occasional indulgence when the subject, such as a stylish pair of 1940s red shoes, or the eyelet on a luggage-tag, dictated'.

He held one-man exhibitions at the Maas Gallery in 1986 and 1988. In 1989 he was asked by the Prince of Wales to contribute drawings to his book *Visions of Britain*. In 1991 he accompanied the Prince of Wales on an official visit to Prague, and later that year held an exhibition of his pictures from the trip, his third with Maas. In 1994, he participated in *Three Contemporary Masters: John Sergeant, Jehan Daly, John Ward RA* at Hazlitt's. His last solo exhibition in London was at Colnaghi's in March 2006.





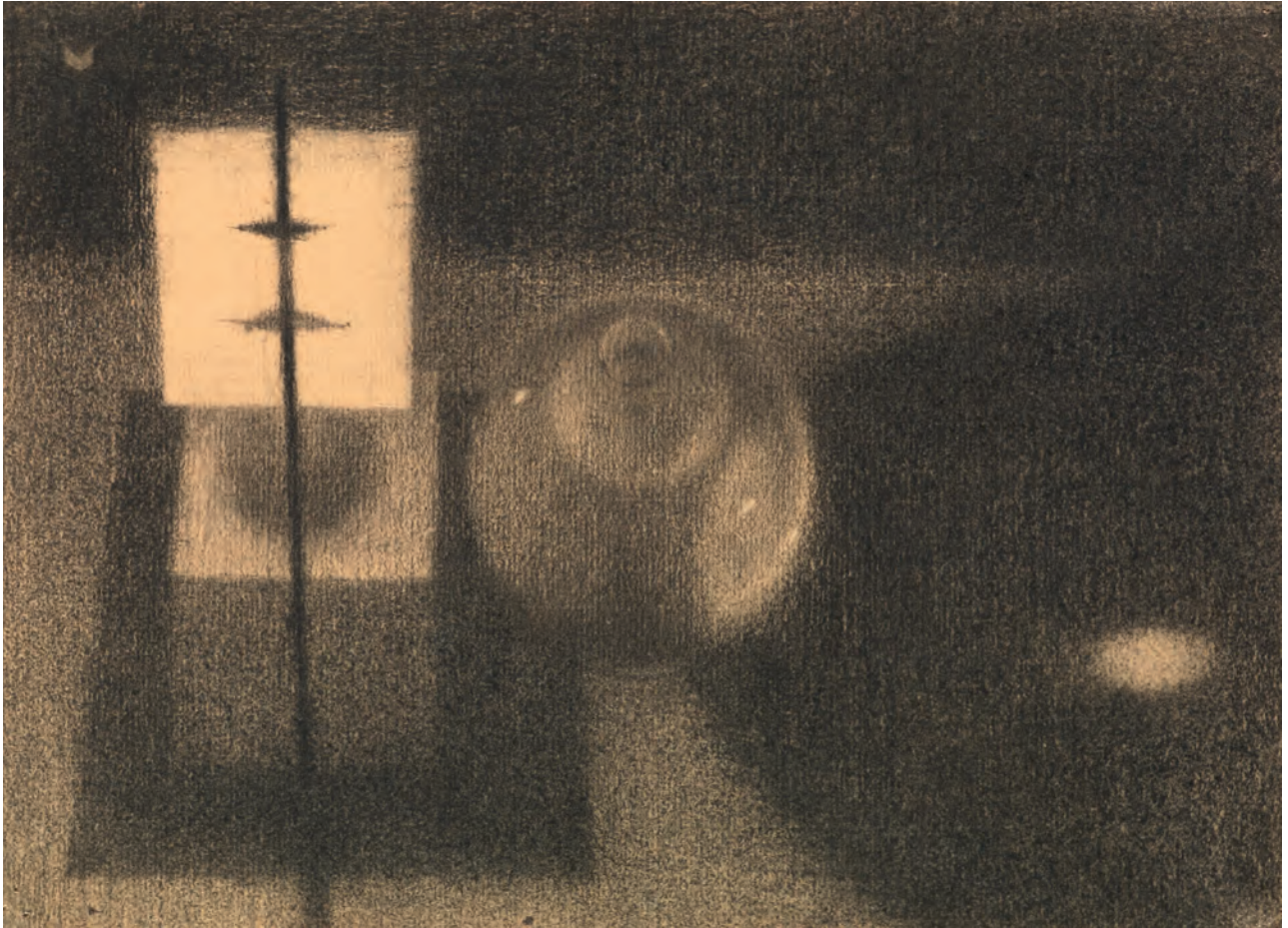
30 **John Sergeant**  
*The Artist's Studio*

Oil on canvas; signed.  
30 x 40 inches

Painted at 8 Church Street, Wye,  
Ashford in Kent, where John and  
Carolyn were living between the  
years 1977 and 1983.







31 **John Sergeant**

*The Paint Box*

Oil on board; signed with Sergeant's stripes motif and labelled.

10 x 8 inches

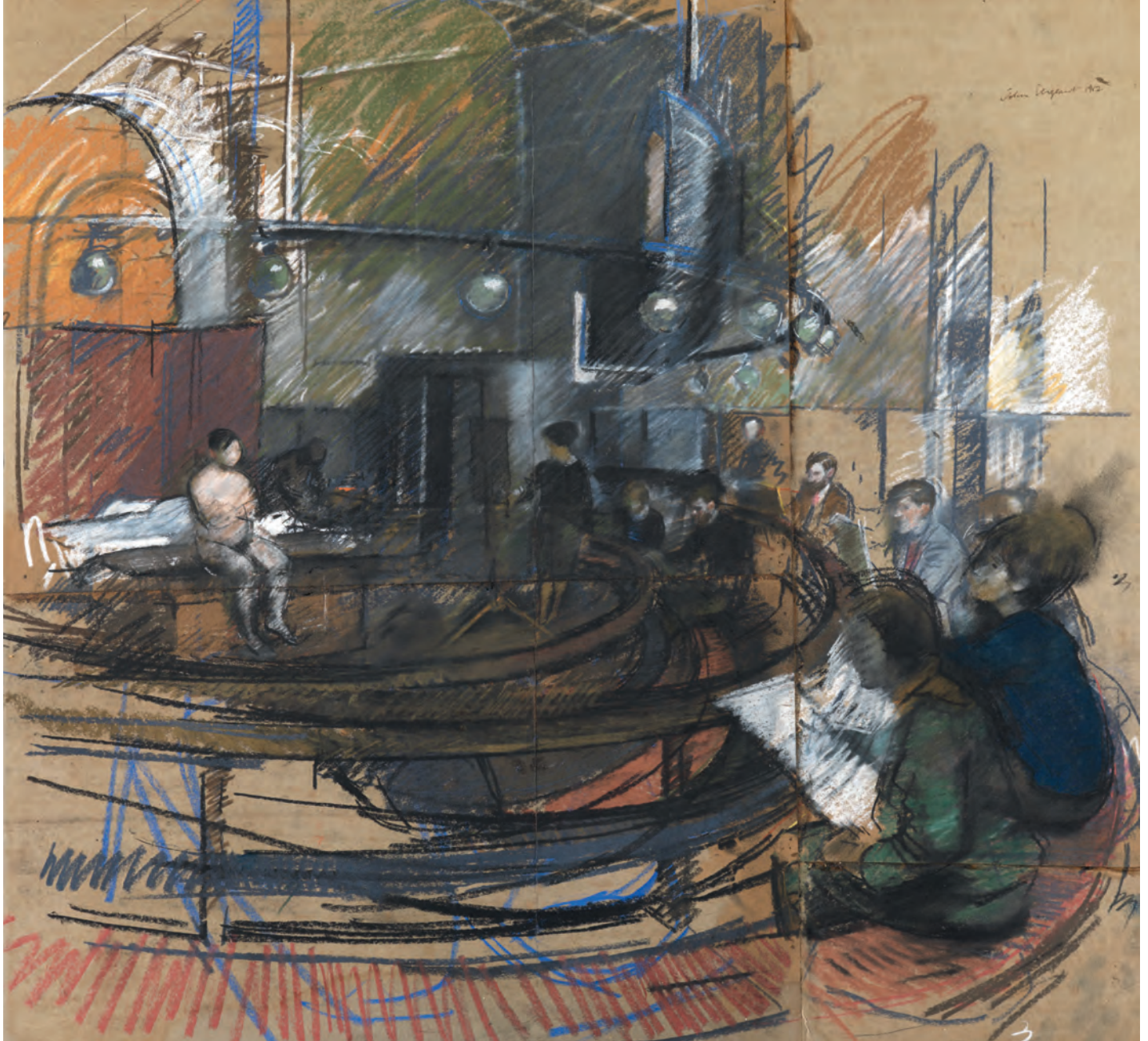
32 **John Sergeant**

*Untitled*

Charcoal on buff paper; signed with Sergeant's stripes motif and labelled.

9¼ x 12½ inches

In later years, Sergeant made monochrome drawings on carefully chosen papers, which, as Celia Ward points out, 'gave greater focus to and concentration on the drawing'. These intense drawings are reminiscent of Seurat.



33 **John Sergeant**

*The Drawing School at the Royal Academy*

Coloured chalks and crayon; signed and dated 1982; inscribed and titled verso.  
27 x 28 inches

34 **John Sergeant**

*Self-Portrait*

Oil on paper laid on board.  
15 x 11 inches

The artist's obituarist, Peyton Skipwith of the Fine Art Society, remarked in *The Independent*, 'He studied his own face with the same dispassionate rigour he applied to inanimate objects, and, through these, future generations will have the pleasure of knowing this gentle, eccentric, quizzical character'.





35 **John Sergeant**

*Village Girl*

Watercolour; signed and dated 1985.  
9¾ x 15½ inches



36 **John Sergeant**

*Fishes 1*

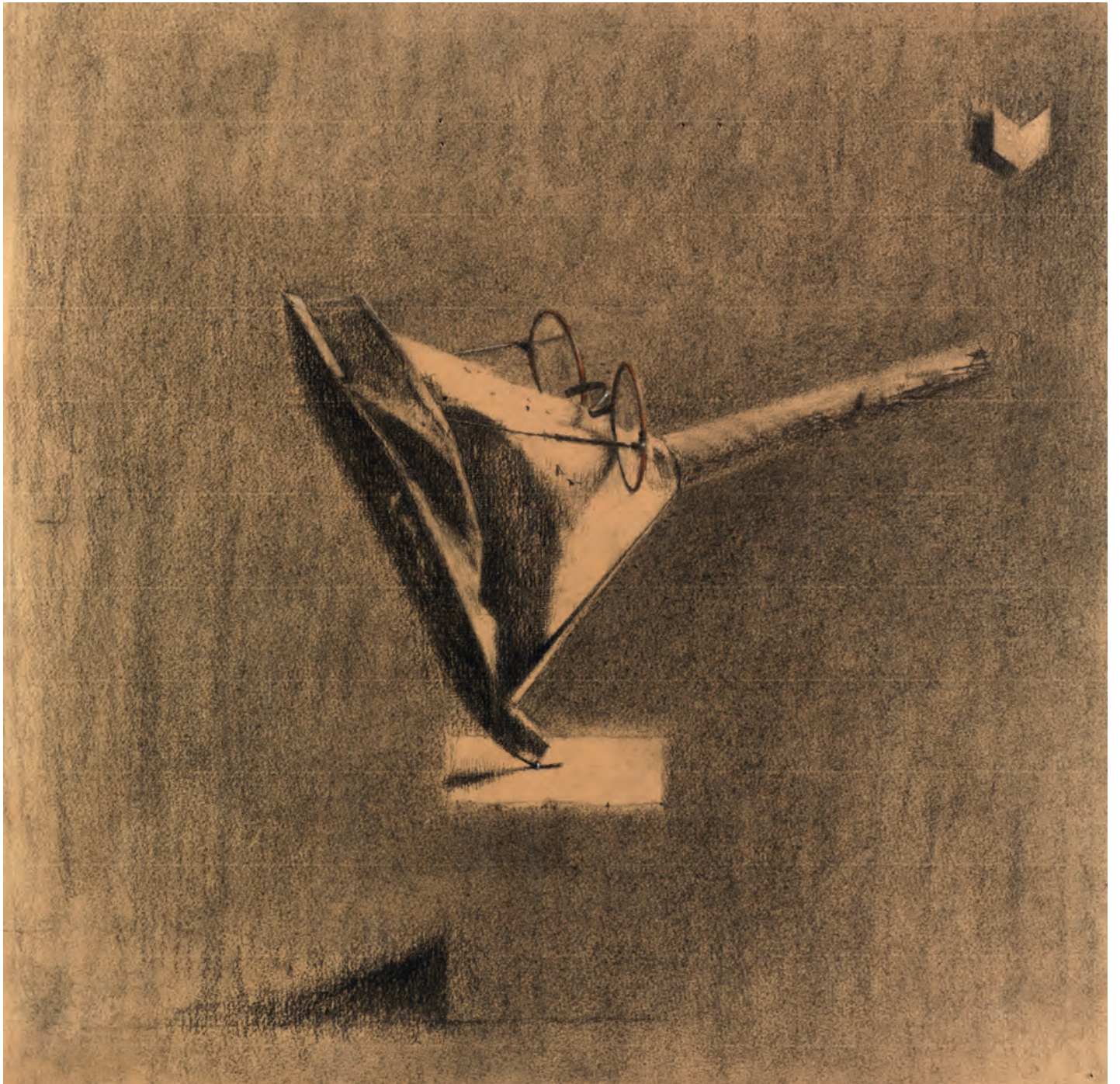
Watercolour with bodycolour, pen and ink.  
5¾ x 8½ inches

This picture was reproduced on the cover of the catalogue for the artist's 1992 exhibition at the Maas Gallery.

37 **John Sergeant**

*Head of a Girl*

Pencil; signed.  
9 x 7 inches





38 **John Sergeant**

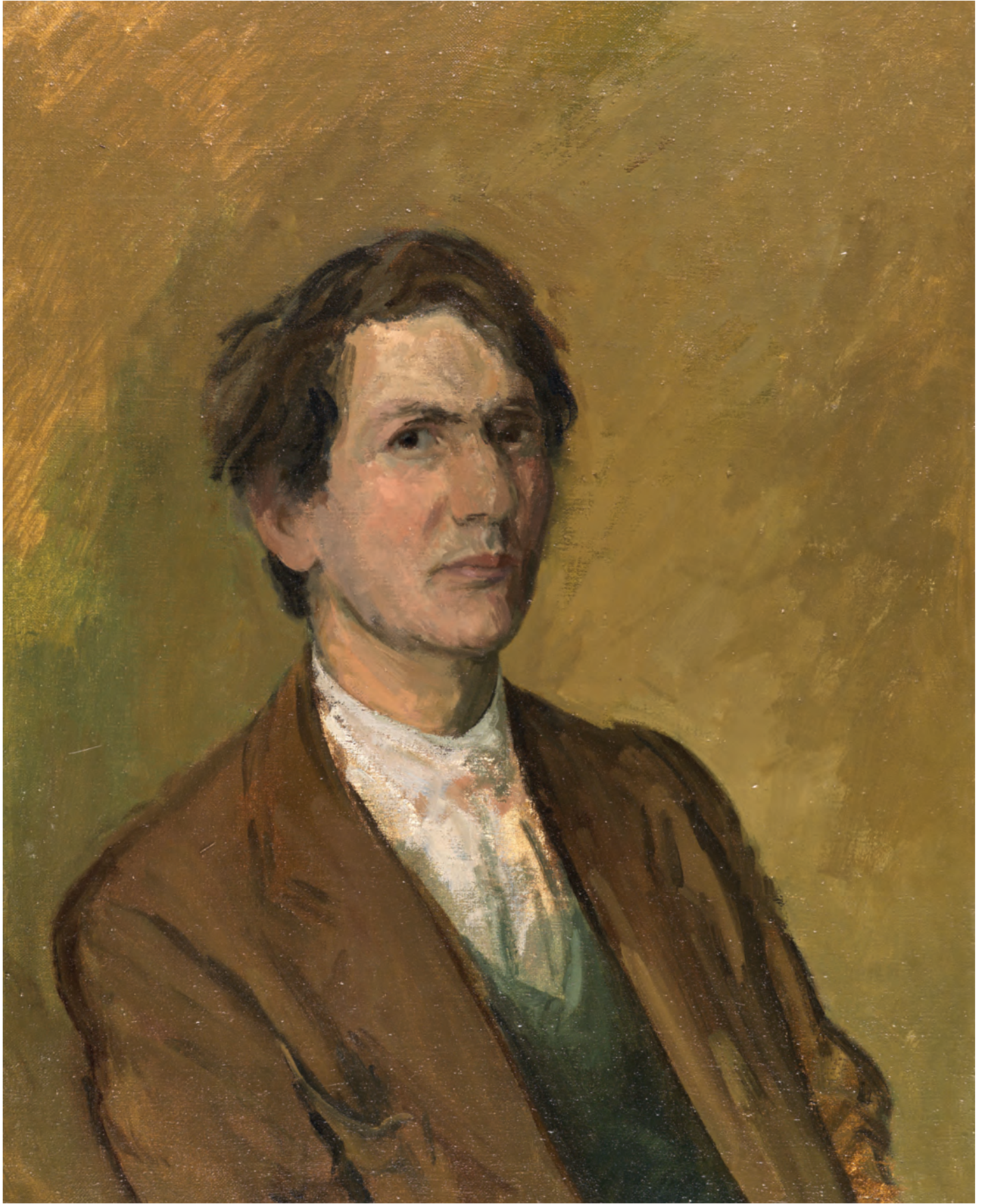
*Poor Man's Sculpture*

Charcoal on buff paper; signed with Sergeant's stripes motif.  
12½ x 12½ inches

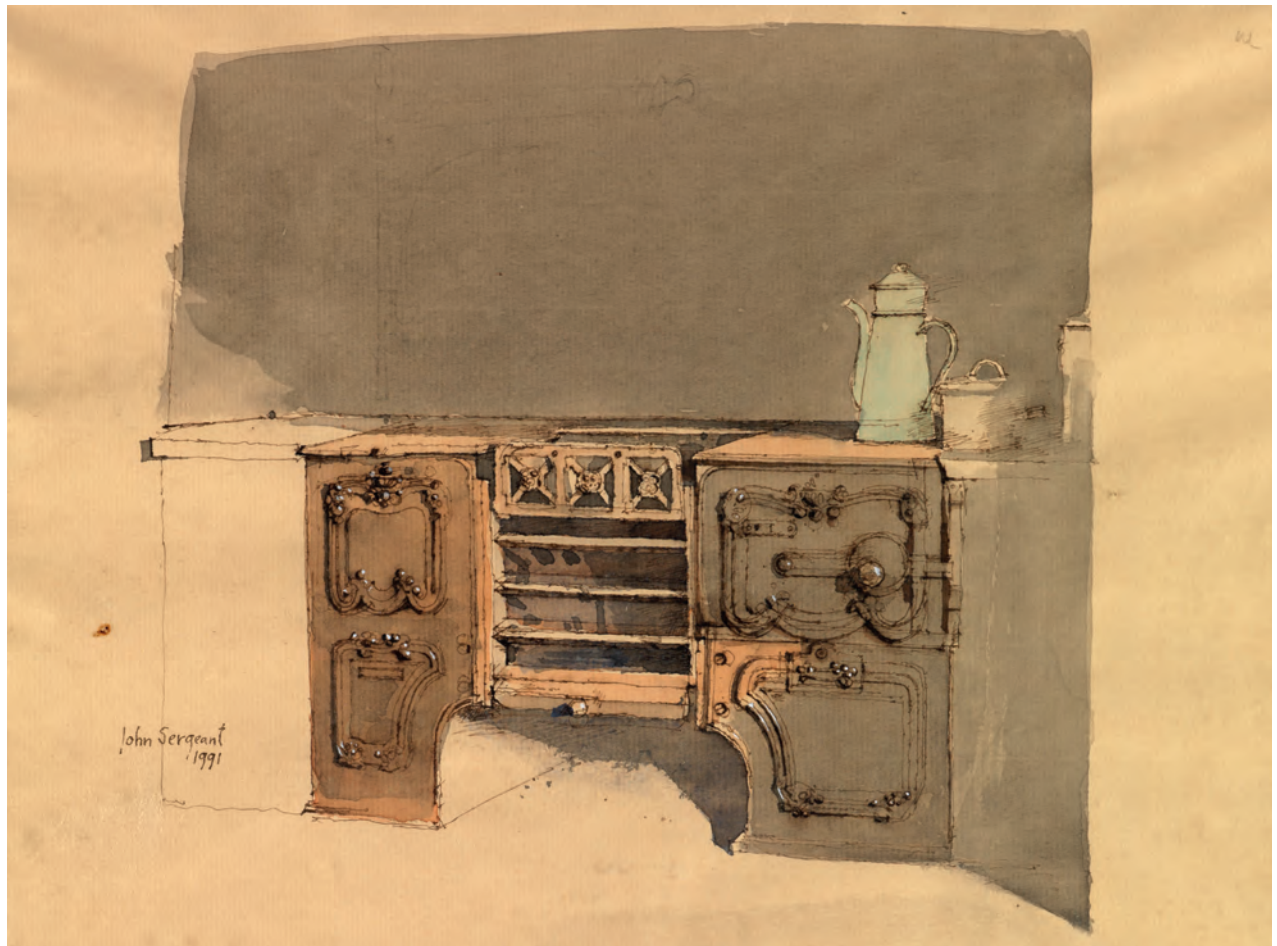
39 **John Sergeant**

*Mushrooms II*

Pen and ink with brown wash; signed with Sergeant's stripes motif and dated 1990.  
11¼ x 15 inches





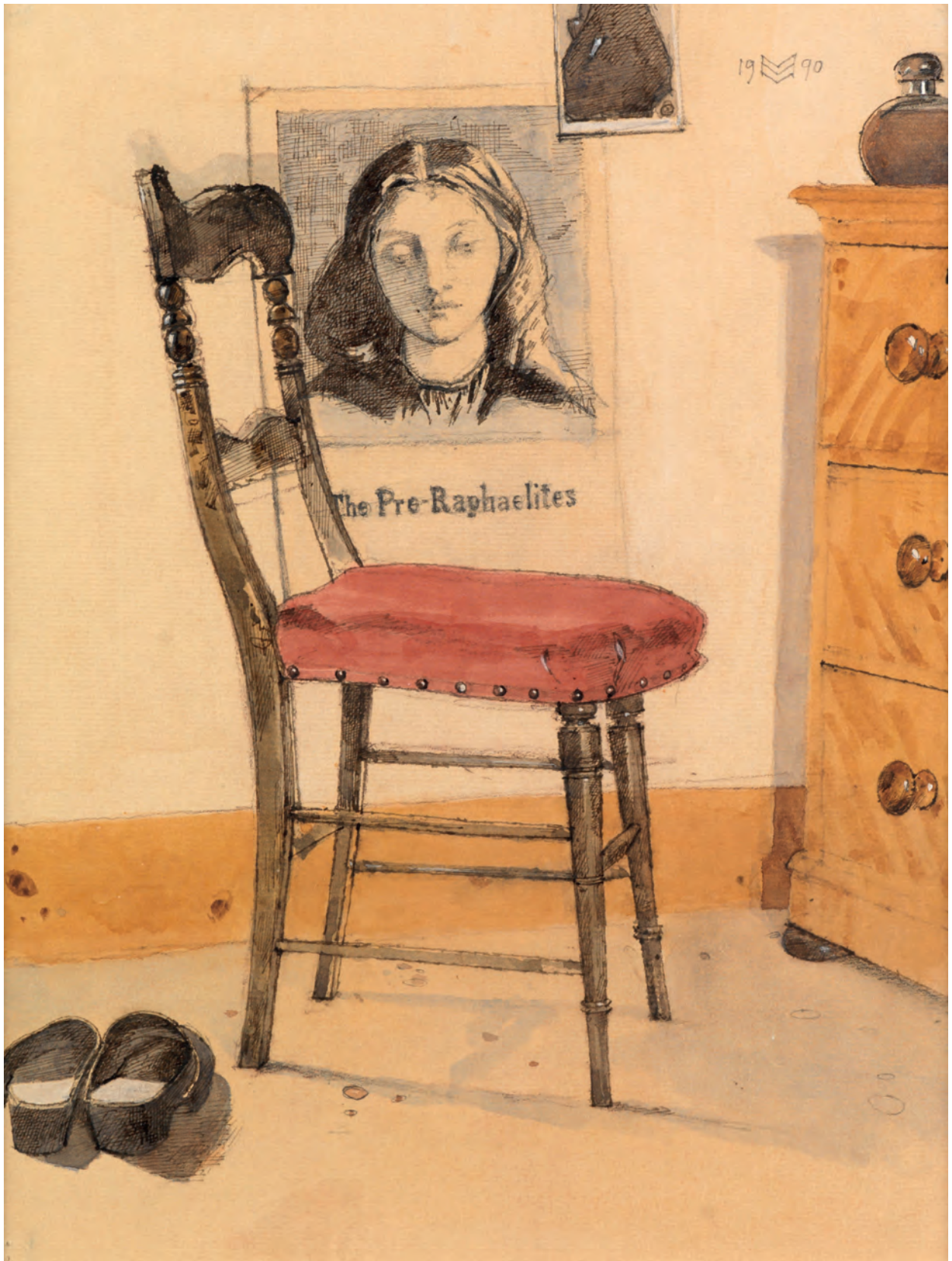


40 **John Sergeant**  
*Self-Portrait*

Oil on canvas.  
30 x 24 inches

41 **John Sergeant**  
*Kitchen Range*

Watercolour; signed and dated 1991.  
9 x 12¼ inches





42 **John Sergeant**  
*The Pre-Raphaelites*

Pen, ink and watercolour; signed with Sergeant's stripes motif and dated 1990.  
12¼ x 9¼ inches

43 **John Sergeant**  
*Broken Crockery*

Watercolour; signed with Sergeant's stripes motif and dated 1994.  
9¼ x 11½ inches

Like his 18th-century predecessors, drawing was for Sergeant not only an act of creation, but a quest for information. In the catalogue for his exhibition at Colnaghi's in March 2006 he described himself as a 'serious serial draughtsman who explores, scrutinizes the same subject back, front, sideways, this way and that. It is all part of trying to understand'. He was acutely aware that the patterns he created out of the bizarre objects that filled his studio – ranging from broken crockery, a set of jockey's colours and bits of fishing tackle to fairground horses – the viewer would have to be able to reinterpret back into reality.

## JEHAN DALY 1918–2001

Daly was an extraordinarily gifted draughtsman, the envy and inspiration of what has become known as the East Kent School. John Ward recollected, 'he worked for thirty years oblivious of fashion and undisturbed by the fluctuations of acclaim, but this was his protection, enabling him to produce a body of work quite unlike anything else produced in this country'. He worked with a concentration which 'recalls Gwen John's lonely preoccupation of pursuing only what she thought was right'.

Daly was the son of a French mother and an Irish father, the painter William Edward Daly (1879-1961). He joined the Royal College of Art in 1937 where he met John Ward and studied under Gilbert Spencer, who, as John Ward remembered, 'had no influence on Jehan. Spencer recognised that they were both oddities, and they got on because of that'. Daly's taste ranged from the early Italians through to the then unfashionable Edward Burne-Jones and he and Ward shared a passion for the drawings of Ingres. Ward remarked, 'No one ever really influenced Jehan and his remarkable work didn't change. I have early drawings made in France that are very mature that amaze me. He never did student things. Even at that stage, his work could go on the wall anywhere.... They need looking at very hard. With a stub of pencil he would sit and look, and look, and look, then make a couple of marks. There was not much there, but what was there was enormously telling, coming from a tremendous perception'. John Sergeant wrote of the way his understated pictures worked: 'At first, I didn't recognise his strange, sensitive, quiet and small pictures as drawing. It gave me an enormous shock. John [Ward] explained them to me, because I was still too crude in my taste to see how remarkable and rare they were'.

Daly left the RCA to join the Royal Engineers (with John Ward) in 1939. He was reputedly a terrible soldier, but a fine shot. He returned to the RCA in 1946. He shared a flat in Fulham on Kempson Road with John Ward until the latter's marriage in 1950, then lived there alone for 25 years. He was offered the house for £2,000, but the thought of owning it alarmed him, so he continued to rent until new owners tried to remove him. The case to answer, that he had been carrying on a business in domestic

premises, came before a judge. To the prosecution's amazement, distinguished admirers Evelyn Joll of Agnew's, John Ward and Humphrey Brooke, the Royal Academy Secretary, all gave evidence for the defence. The judge found for Daly, saying that his drawing was no more an infringement than a lawyer taking home his briefs.

Whilst in London he taught at Wimbledon and St Martin's, sold the odd picture and illustrated for a magazine called *Housewife*. John Ward encouraged him to exhibit at the Royal Academy in 1949 and 1950. He was successful in mixed shows at Wildenstein's and was given small solo exhibitions at Agnew's.

Eventually, a tribunal raised the rent too high and he moved to Hastingleigh, Kent, to dig with Phyllis Graham, niece of the painter Sir William Nicholson. He continued teaching part-time, but eventually incapacitating diabetes was diagnosed. A final refuge was provided by the former businessman Colin George, who had a spare lodge at Adisham, near Canterbury. George made this freely available plus a small pension, in return for the pictures that Daly slowly and painstakingly produced. Unwelcome events conspired to make Daly more reclusive. A bicycle he had been lent was stolen, he was burgled and furniture and a toy train he was drawing were taken, and all the while arthritis decreased his mobility, which was hard for a man who had been a gifted sportsman, a passionate cricketer and rugby player.

In 1984 he showed at the Royal Museum, Canterbury and in 1993 and 1997 he had one-man exhibitions at the Martyn Gregory Gallery. In 1994 he participated in *Three Contemporary Masters: John Sergeant, Jehan Daly, John Ward RA* at Hazlitt's. In a catalogue, John Sergeant wrote that over the years Daly 'by the example of his drawings and his integrity, quite unknowingly became my conscience'.

Daly favoured a brand of coloured pencil called CarbOthello, marketed as 'chalk-pastel', that can be sharpened easily and are described as having a 'wonderfully dry and dusty stroke'.



44 **Jehan Daly**

*The Artist's Studio*

Oil on canvas.  
20 x 15 inches



45 **Jehan Daly**

*Mrs Mac*

Chalk and charcoal.  
8 x 10¼ inches

Mrs Mac was the cleaning lady in the digs Daly and Ward shared in Kempson Road, Walham Green in London. She was content to sit instead of clean.

46 **Jehan Daly**

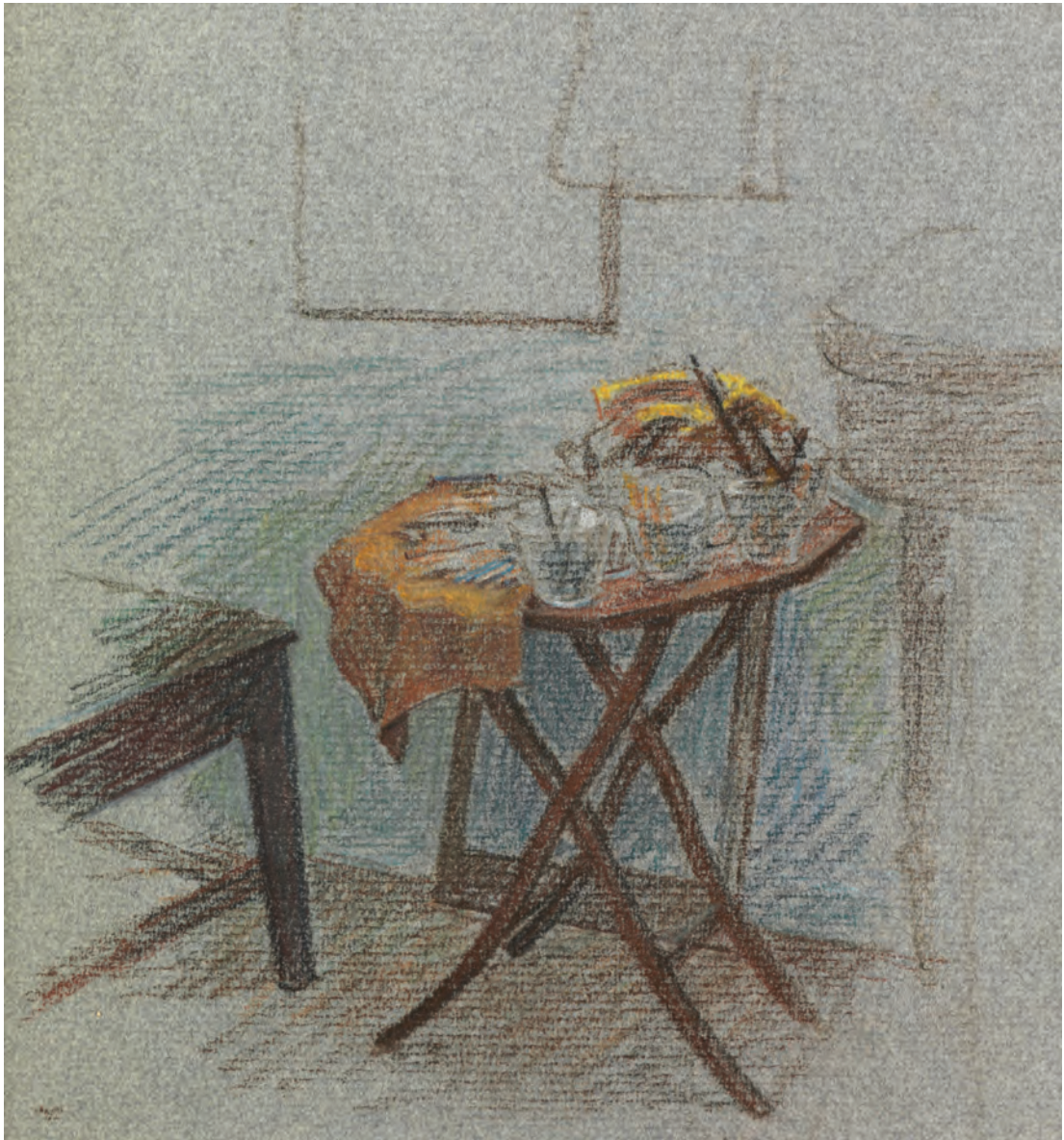
*Painting Things on a Table*

Chalk/pastel.  
7¼ x 6¾ inches

47 **Jehan Daly**

*Chairs and Portfolio*

Chalk/pastel.  
5¾ x 8¼ inches

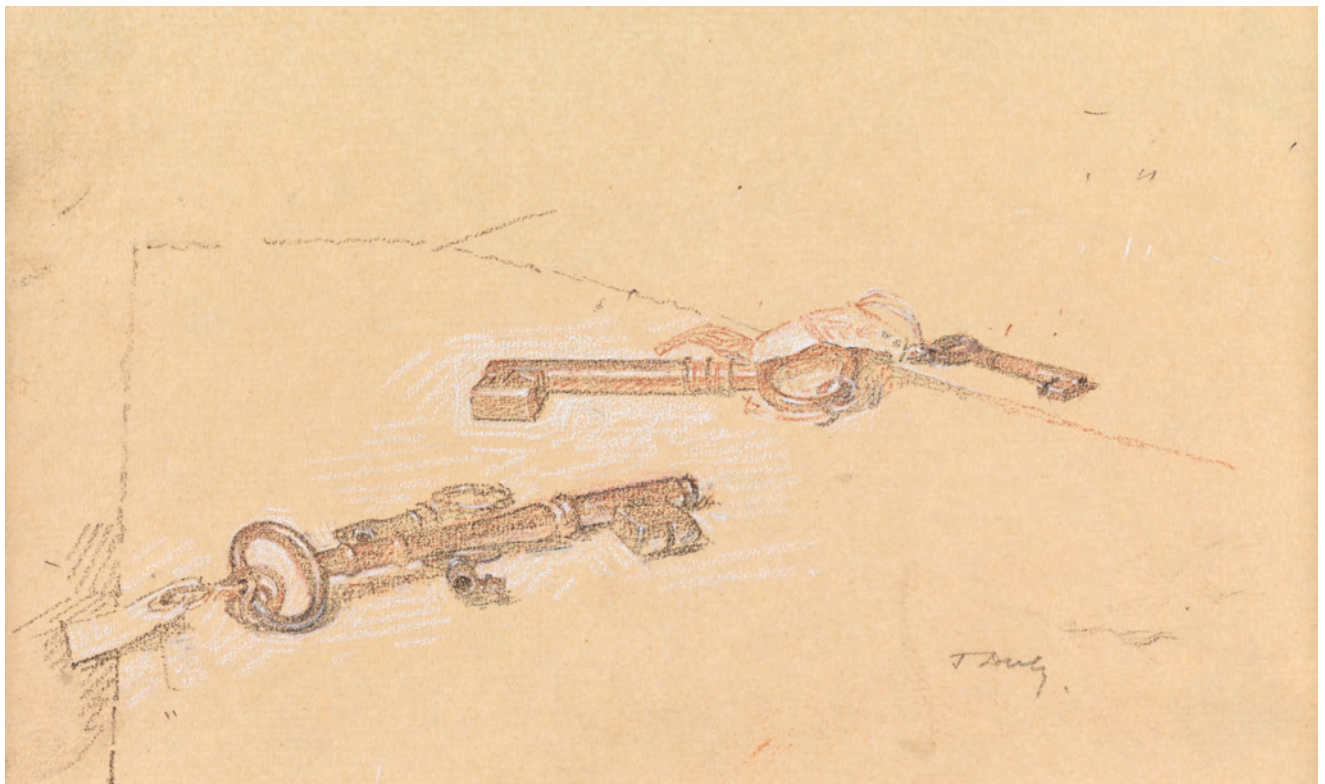




48 **Jehan Daly**

Teacup

Chalk/pastel; signed.  
5½ x 7¾ inches



49 **Jehan Daly**

Keys

Chalk/pastel; signed.  
5½ x 9½ inches





50 **Jehan Daly**

*'A Waif of a Girl called Janet'*

Charcoal, crayon and chalks.  
13 x 10½ inches

John Ward recalled (quoted in the exhibition catalogue *John Ward - A Celebration*, Canterbury Museums and Art Galleries, 2007) that in 1948 a frequent model was 'a waif of a child called Janet', who 'would come every

afternoon after school, sometimes in her school slip, sometimes in a knitted silk dress which hung heavily against her bony frame. She had wit and stamina and was wonderful to draw'.





51 **Jehan Daly**

*Two Chairs*

Chalk/pastel; signed and dated 88.  
8 x 11 inches

53 **Jehan Daly**

*A Seated Girl*

Chalks; signed and dated 70.  
9½ x 10 inches

52 **Jehan Daly**

*Three Chairs*

Chalk/pastel; signed.  
8½ x 11¾ inches





54 **Jehan Daly**  
*Joan Nicholson*

Oil on canvas; signed and titled verso.  
19½ x 15½ inches

Joan Nicholson was a designer and embroiderer, who made the wall hanging for the Queen's bedroom on the Royal Yacht *Britannia*. Her husband, the designer and painter Robert Nicholson, was at the RCA with Daly and Ward.

55 **Jehan Daly**  
*The Shy Girl*

Chalks; signed and dated 73.  
14 x 10 inches



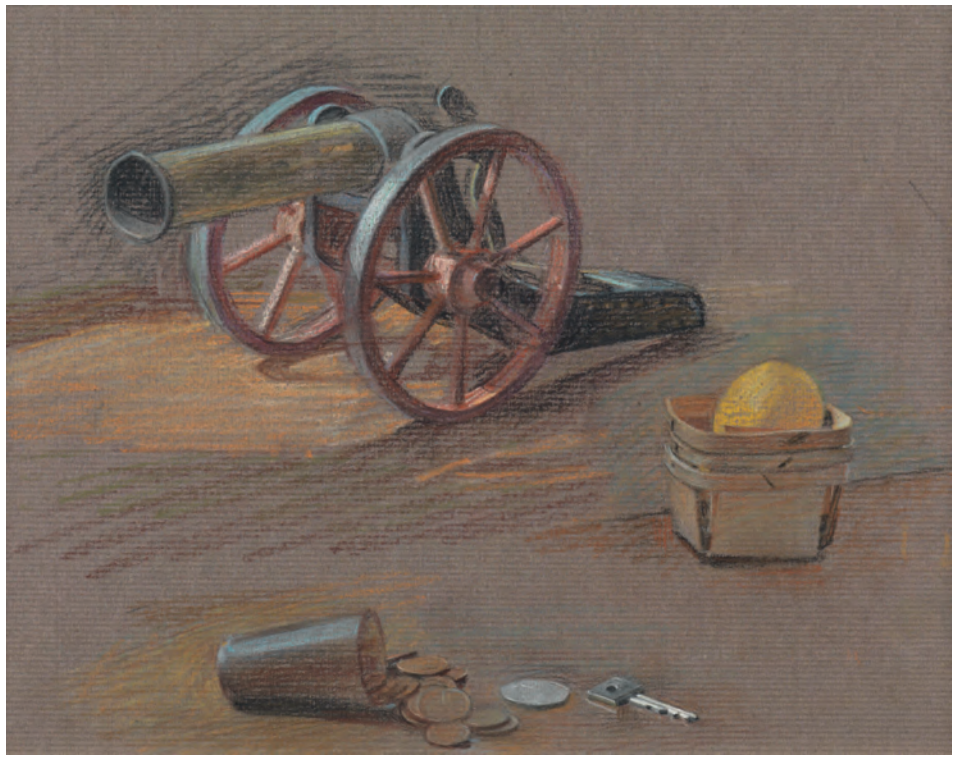
56 **Jehan Daly**

*Girl with Looking Glass*

Oil on canvas; signed and titled verso in Gordon Davies's hand.  
10 x 13 inches

57 **Jehan Daly**  
*Toy Cannon*

Chalk/pastel.  
7 x 8¾ inches



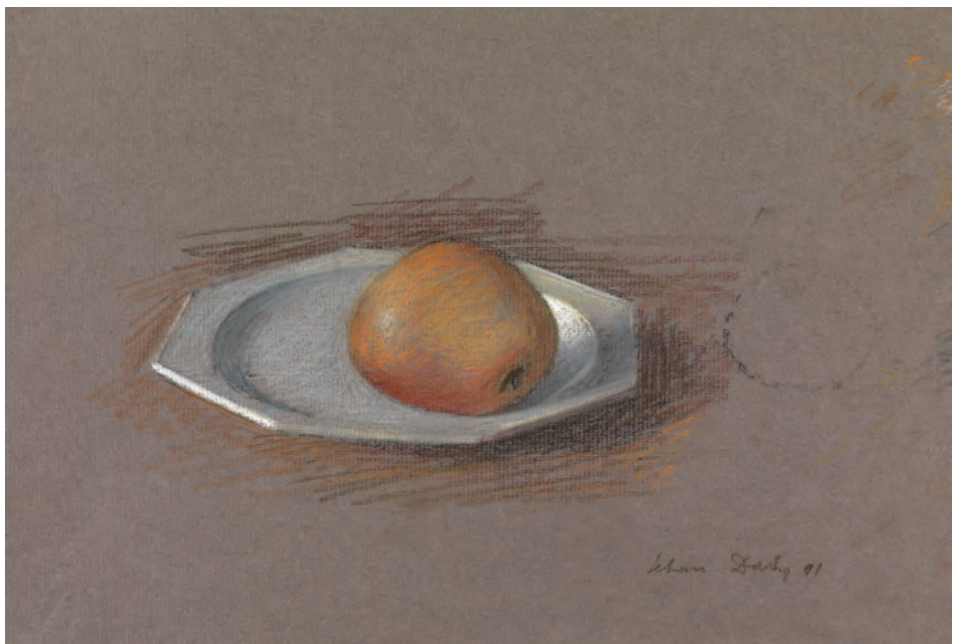
58 **Jehan Daly**  
*Loose Change and Things*

Chalk/pastel.  
5¾ x 9½ inches



59 **Jehan Daly**  
*Apple on a Plate*

Chalk/pastel; signed and dated 91.  
9 x 12 inches



## TOBY WARD b 1965

Toby Ward, the son of John Ward, has been artist-in-residence at St Martin-in-the-Fields, the Mercers' Company and the *Athenaeum* and has travelled as a recording artist with the Prince of Wales. After serving for six years in the army, Ward studied at City and Guilds of London Art School, where he won the Richard Ford Travel Award to study in Madrid. In 1995 he spent a month working with the United Nations Peacekeeping force in central Bosnia, making a record in drawings of the life and work of the soldiers. During the '90s he made a series of drawings in two volumes for the National Trust recording the conservation of Chastleton House in the Cotswolds. This led to a commission to make drawings and watercolours of the Royal Opera House, Covent Garden, before and during its redevelopment in the late '90s. The Ritz Hotel commissioned a series of paintings of all aspects of life at the hotel from the kitchens to the gymnasium, which now decorate the lifts in the hotel, and he has worked at St Martin-in-the-Fields, Lincoln Cathedral, covered the restoration work at Westminster Abbey and is booked to cover

the work to be done at the Palace of Westminster. Ward has also made drawings of well known visitors to the UK, including President Clinton's visit to Oxford University in 2001 and Archbishop Desmond Tutu preaching in London.

Since leaving art school Toby has constantly painted and drawn portraits. Among a number of significant commissions have been portraits of the Duke of Edinburgh, Lord Rothermere and Sir Sidney Kentridge. In 2005 he painted the portraits of two soldiers in southern Iraq for the Royal Welch Fusiliers.

Alongside Toby's commissioned paintings there is a body of exhibition work in which he uses many of the same skills for drawing and painting people and places, but in a less naturalistic manner. These are pictures that tell a story or describe a scene that has interested or amused him. These works have been shown in popular exhibitions at the Arndean Gallery, the Catto Gallery and Avery Contemporary Art.

### 60 Toby Ward

#### *Still Life with Peonies*

Oil on canvas; signed.  
19½ x 13¾ inches

'I often paint peonies and the glass contains sweet white wine, my mother's favourite', Toby Ward tells us.







61 **Toby Ward**

*Thurible in the Sacristy, Lincoln Cathedral*

Chalk; signed.  
18¾ x 12½ inches

'I made this drawing in Lincoln Cathedral during my residency there', Toby Ward tells us. 'I was fascinated by the thurible, a wonderful object that I had only seen before in films. In the background is the Precentor's chasuble ready for him to put on prior to a service. The hanging chain was a particular challenge'.

## CELIA WARD b 1957

Celia Ward, despite being the daughter of John Ward, initially had no intention of becoming an artist. At school her ambition was to be a botanist, but she was advised to give up botany because she had 'no drawing ability at all'. She recalls that paradoxically 'the Headmistress strongly recommended that if I stay at school I should take to art', there being apparently no connection between art and drawing. Early doubts about her academic ability proved unfounded when she went up to University College, London. Whilst reading History, she found time to attend the Royal Academy Schools for a year as a Guest Student, and graduated in 1980.

Her work, delicate, gentle and imaginative, was immediately popular, and in 1981 she had a picture accepted for the Royal Academy Summer Exhibition, which led to commissions for portraits of families,

houses and gardens, and some book jackets for Collins. In 1985 she had a joint exhibition at the Maas Gallery with Jehan Daly, and one-man shows with Maas in 1987, 1989 and 1994, and thereafter with Sally Hunter Fine Art, Brian Sinfield Gallery and Abbott and Holder. From 2002 she lived in Romania, where she exhibited with the British Council and the Romanian Cultural Institute, while also setting up an Art Centre in Bucharest. In 2005 she moved back to East London where she founded and ran a participatory textile project, East London Textile Arts. She continued to show her watercolours, often alongside textiles, at Prick Your Finger, Bethnal Green, The Art Workers Guild, and the Bookartbookshop in Shoreditch. She has work in the Ashmolean, the Faringdon Collection, the Luxembourg National Collection, with Balliol College and with the Prince of Wales.



### 62 Celia Ward

#### *The Back Bedroom*

Watercolour; signed and dated 1987.  
12½ x 20 inches

The artist's bedroom in her house in Norfolk. She prefers the medium of watercolour, 'its immediacy and portability, the simplicity of its materials'.

## GERALD MARCUS NORDEN 1912–2000

Norden's still lifes are deliberate, carefully composed and flat textured, with crockery, cutlery, glassware, musical instruments, and fruit set against plain backdrops in the Dutch manner. His trompe l'oeil table tops are clean and convincing. Norden trained at the Thanet School of Art and the Royal College of Art, gaining his Diploma in 1937, the year that the younger men Ward and Daly joined, then going on to teach at the Sidney Cooper School of Art in Canterbury between 1938 and 1947. He was Principal of both the Maidstone College of Art and the School of Art in Folkestone, where he lived and worked. A year after exhibiting his first picture at the Royal Academy (*A Kentish Woodland*), he published a *Practical Guide to Perspective* in 1953. He was close friends with Gordon Davies and John Ward and would often assist Ward with perspective; his picture of *John Ward Working* was shown at the RA in 1962, while Ward's portrait of Norden was exhibited there in 1981.



### 63 Gerald Norden

#### *A Bowl of Cherries*

Oil on board; signed and dated 96; labelled.  
4½ x 4¼ inches

Ward's friend Gerry Norden was head of the Folkestone School of Art but they knew each other from the RCA before the Wards moved to Folkestone in 1952.

### 64 Allan Gwynne-Jones 1892–1982

#### *Poppies and Marguerites*

Oil on canvas; labelled.  
19 x 15½ inches

Gwynne-Jones taught most of the East Kent School at the Royal College of Art. John Ward in particular admired him greatly and remained close to him. After Sergeant had his first exhibition at the Maas Gallery, instead of cashing the cheque for his share in the proceedings, he asked us to make an offer on a painting by Gwynne-Jones that Agnew's were selling - and so the deal was done, and Sergeant was paid for years of hard work only with a picture by one of his heroes.





65 **Carolyn Sergeant**

*Spring Flowers and Leaves*

Oil on board; initialled and dated '02.  
16 x 24 inches



**ALISON MARGARET CAROLYN SERGEANT,**  
*née Cann, b 1937*

Cann studied at Wimbledon School of Art from 1955 to 1959 and at the Royal Academy Schools from 1959 to 1962, where she was a Silver Medallist and met and married her fellow student, John Sergeant. She had one-man shows in London at Waterman's, and has been a regular exhibitor at the Royal Academy since 1963. In 1992 she held a solo exhibition at the Brian Sinfield Gallery in Burford and in London her pictures have been included in mixed exhibitions at the Leicester Galleries and Browse and Darby and in numerous galleries in the provinces. Later she had a string of successful shows with Hazlitt's, the Fine Art Society and Colnaghi's.

**66 Carolyn Sergeant**

*Wild Flowers*

Oil on board; initialled and dated 2000.  
 5 x 5 inches



## GORDON DAVIES 1926–2007

Davies was another Kent man. He had an extraordinary breadth of gifts, able to turn his hand to any facet of the creative visual arts. He was a most distinguished designer (for Sanderson's wallpapers), a painter (frequently exhibiting at the RA and elsewhere), muralist, illustrator (for Profile Publications), cartoonist (for *The Eagle*), with sidelines as a ceramicist (with Rye Pottery) and as an author (he published *Painting in Acrylics* in 1991), who kept a studio in Sevenoaks until 1967, when he moved to Ashford in Kent. He and his friends Ward and Norden travelled often to Italy, where Davies would paint scenes of the local surroundings, which he exhibited regularly at the RA until 1989. His work can be found at the University of Bristol, Canterbury City Museum and Wolfson College, Cambridge, among other institutions. Celia Ward tells us, 'He was a very unusual man, the most light-hearted of the group, and one of the funniest people that I have ever met, yet immensely knowledgeable about the decorative arts, with a great capacity for friendship'.

### 67 Gordon Davies

#### *Chrysanthemums*

Oil on canvas; signed.  
30 x 25¼ inches

This picture, exhibited in 1954, was the first work that Gordon Davies submitted to the Royal Academy.





## JOHN DOYLE b 1928

Doyle was not technically a member of the East Kent School, but a younger artist, like John Sergeant, for whom early contact with John Ward was a transformative experience. In Doyle's own words, 'John Ward, a life long friend took me to Venice, stuck me in front of the Santa Maria della Salute at 5 o'clock in the morning and said:

"Paint that."

"How the hell do I start?"

"Oh, at the top and work downwards."

And he was gone. Surprisingly I did just that; I put three pictures in the Academy on my return and they all sold on private view day - I could do it! And so I became a painter - I was under thirty. I have always been in dear John's debt, for light, sunshine, beauty and loveliness have been my companion for nearly all my life. I did the usual thing, a show here a show there. A dear friend commissioned me to paint Canterbury Cathedral for an Archbishop to give to a Pope, I forget which one. I put up for the Royal Watercolour Society - they accepted me and nearly eighteen years later they elected me President.





68 **John Doyle**

*Piazza San Marco, Venice*

Watercolour; signed and dated 1974.  
12 x 17¼ inches

## PAUL JAMES LOGAN WYETH 1920–1983

Paul Wyeth, who was born and lived in London, attended the Willesden Schools of Art and the Royal College of Arts, where he met Ward and Daly. He exhibited at the Royal Society of Portrait Painters, the RA, RSA, and the Paris Salon, and he painted murals for the York Assembly Rooms. In 1953, he was commissioned to paint Sir Winston Churchill's portrait, upon his appointment to the Order of the Garter; that same year, Wyeth also painted John Ward and Jehan Daly. In the meantime, Wyeth taught at the Hammersmith School of Art, and had several books published, including *How to Paint in Oils* (1953) and *How to Paint in Water-Colour* (1958).

### 69 Paul Wyeth

*Lady in Blue*

Oil on canvas; signed and dated 70.  
34 x 27½ inches



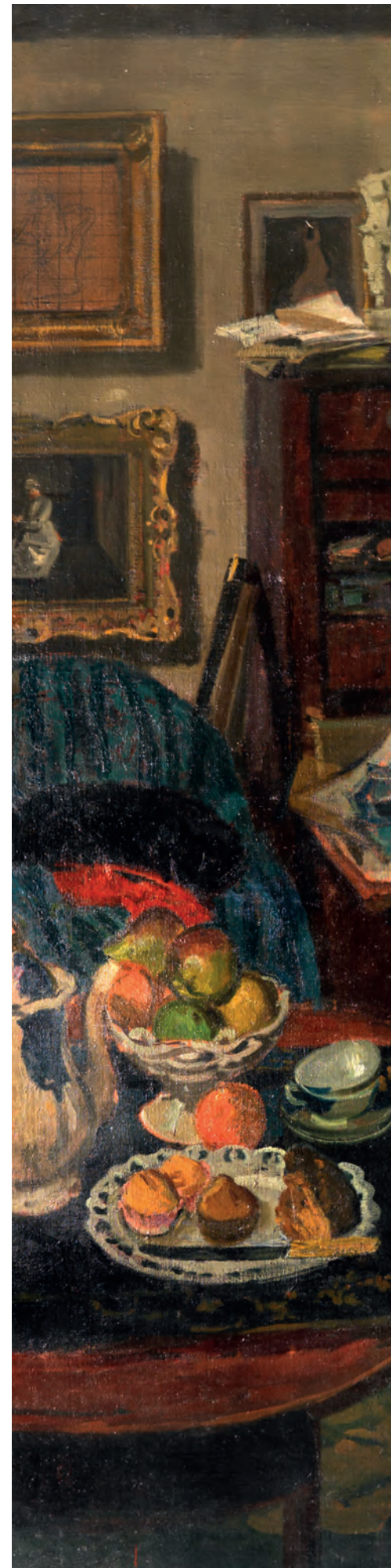
70 **Paul Wyeth**

*Conversation at John Ward's*

Oil on canvas; signed and dated 53-54; signed, titled, and inscribed verso.

77 x 78 inches

In the Chelsea studio on Glebe Place, where John Ward had moved in 1950, Jehan Daly stands in the foreground wearing a colourful waistcoat, and John Ward is seated in the chair reading. William, John Ward's son, has suggested that the figure in the background on the telephone is Edwin la Dell, Tom Horrabin or Anthony Devas. William has also suggested that the painting on the easel was probably a Charles Mahoney, who taught John Ward at the RCA. The desk, sofa, easel and some of the paintings in the picture (but not the Mahoney), even the coffee pot, survive in the studio at Bilting where John Ward finally settled. Ward moved into Glebe Place just after he got married, before it was fashionable to live in Chelsea, and it seemed to be a gathering point for many of their friends from the RCA. Some very beautiful girls - models whom Ward had met illustrating for *Vogue* magazine - passed through and sat. The painter of this picture, Paul Wyeth, had been a fellow student of Ward's at the RCA.









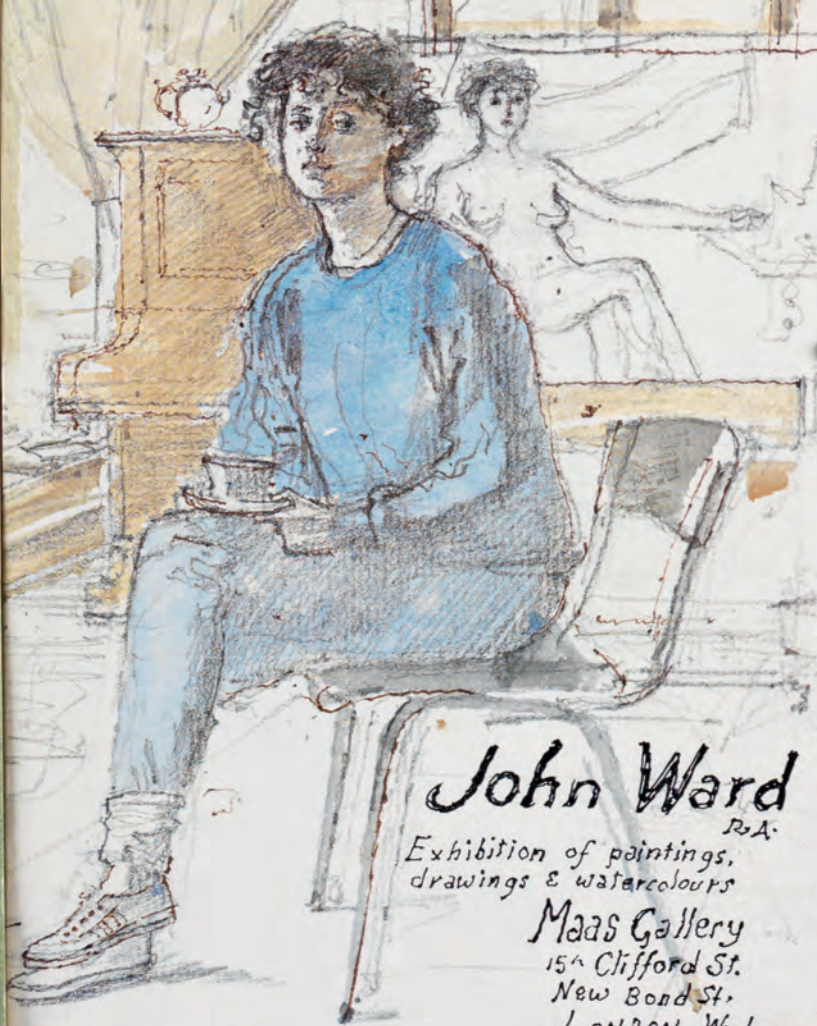
# Maas Gallery

15<sup>A</sup> Clifford St.  
New Bond St.  
LONDON W1  
March 12<sup>th</sup>-30<sup>th</sup>  
Daily 10-5  
Saturdays 10-12



**John Ward**  
Drawings &  
Watercolours

*John Ward  
1977*



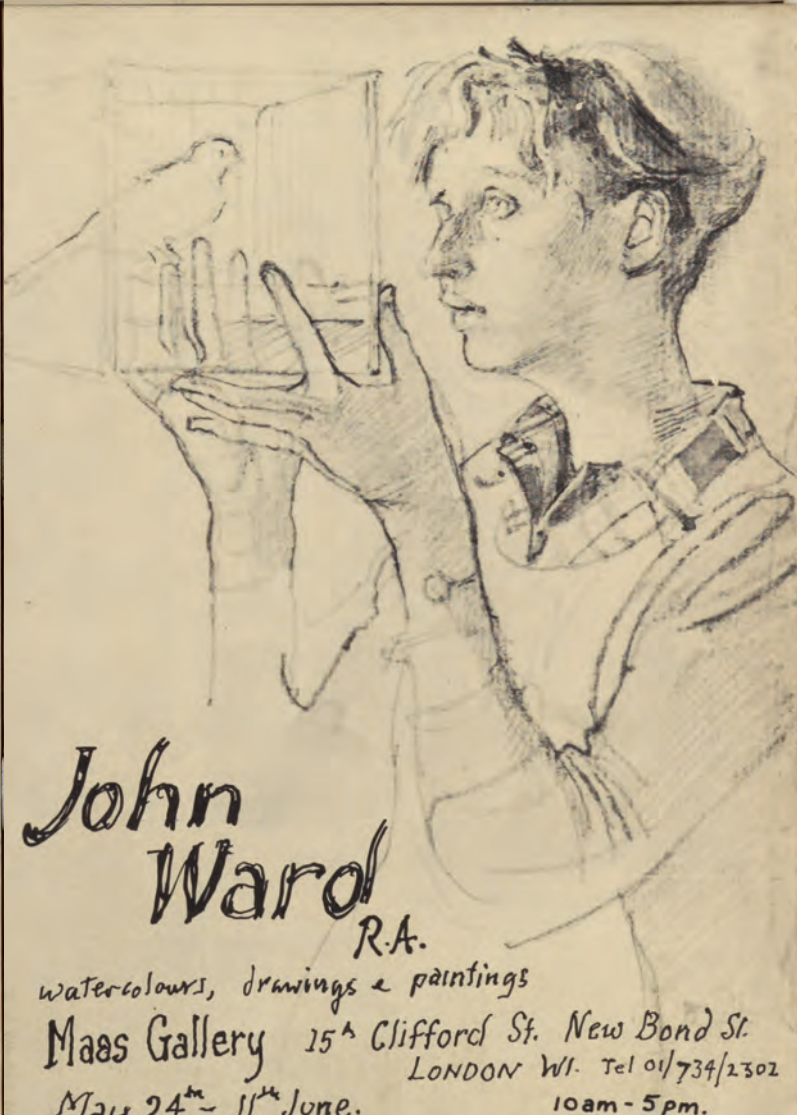
**John Ward**

*R.A.*  
Exhibition of paintings,  
drawings & watercolours

**Maas Gallery**

15<sup>A</sup> Clifford St.  
New Bond St.  
LONDON W. 1.  
Tel 01/734/2302

8<sup>th</sup> - 25<sup>th</sup> Nov 1983  
10am - 5pm. Mon-Fri.



**John Ward**

*R.A.*

watercolours, drawings & paintings

**Maas Gallery** 15<sup>A</sup> Clifford St. New Bond St.  
LONDON W1. Tel 01/734/2302

May 24<sup>th</sup> - 11<sup>th</sup> June.

10am - 5pm.





The Maas Gallery