

Roger Farnworth

&

The North Cornwall



Roger and the North Cornwall 7

Roger was proud to be a member of the North Cornwall 7, a group of painters who came together in the early 1990s to exhibit together. I remember going to two of their exhibitions, one in Wadebridge and another in Camelford. Many more shows were held in Cornwall and in Germany. Roger also had solo exhibitions, including in London. I was living there at the time and turned up, very proud, to the private view. It was astonishing to step off the busy street to see Roger's landscapes and flowers - a kaleidoscope of much loved, deeply observed scenes so distant from home.



Gorse on Moor

Roger greatly admired Henry Israel, another member of the North Cornwall Seven, whose classes he attended for several years during the late 1970s and into the 1980s. I remember, when I

was about 18, joining a class one sunny day with Roger. It must have been late spring, since we painted camellias perhaps taken from the gardens in the Rookery. I found it hard to get the colours and depth right, and recall Henry examining the painting very seriously, not shedding words of praise but offering a few measured thoughts. In the end I was quite pleased with the picture. I associate that day with feeling very young among a group of old friends, a wild kind of garden, a sunny sky, and cups of tea being offered all round.

All this was to help me with my A level art. In my mock exams I had got an E, and suddenly Roger swung into action. He enrolled me on some drawing classes, where to my intense delight I learnt at last to shade. Much more was to come. Roger talked to

me earnestly about 'really looking', about realizing that colours were warm or cool and the feelings these colour temperatures evoke, the importance of not having a rigid outline around an object since that is not what we see, noticing that shadows are never black but rich-hued. There is a painting he once did of a snowy day, a great violet-blue greeny mound, a glorious bright blue shadow edged in yellowy-green slashed across the centre of the picture, hawthorns blustered by the snow, the sky a coldness.

That A level year, 1982, Roger posed for me at Respryn pretending to fish. He seemed very solemn that day, a curious intentness, thinking far away as the light sparkled and the water surged heavily. In those distant days Roger talked often about the importance of being able to make mistakes, and that anyone who wanted to be a good painter would have to 'make 10,000 mistakes'. I even remember the place where Roger first made this - to me at the time astounding, remark. We were parked at Five Ways on the moor beyond Mount, gazing over the landscape. I don't remember commenting on what Roger said, but I do remember stowing this and other precious thoughts away carefully, consciously, to think about them later.



Nude at Window

I managed to get an A in art, but that does not matter save as a tribute to Roger's dedication to helping me. Far beyond this, the lessons Roger taught me all those years ago have become part of me. Accepting the necessity and importance of mistakes, and learning from them – not just in art but in everything. Looking, really looking. Each and every day I try to look, to be always aware of the sky and the cool and the warm, the vibrancy of shadow, the way everything changes moment to moment and is never the same, the low notes of the blackbird tumbling suddenly into a darkening day. Like Roger I often form a circle with my finger and thumb, framing to see something wonderful more clearly.

This book is a reproduction of a book created by the North Cornwall 7. Stewart Lowdon,

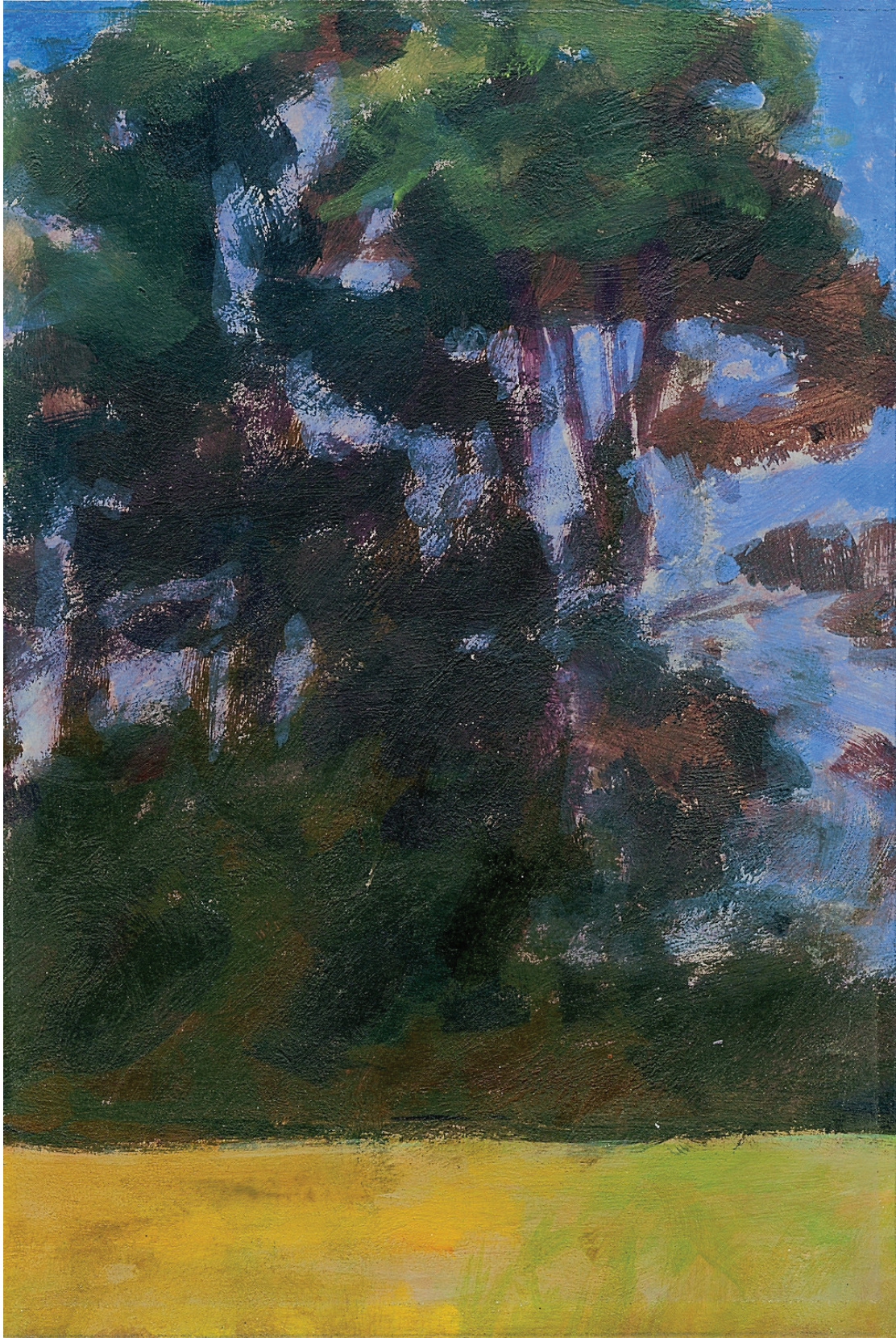
another of the North Cornwall 7, sent copies of the original pages which I have compiled. The original colours of Roger's paintings do not come out well in the original book and so I include my copies of the same pictures here in the hope of more closely approximating what Roger wanted us to see.

The book covers an important time in Roger's life. He delighted in being a member of the North Cornwall 7. He loved Henry Israel, in a deep way, and greatly respected Caeria, Henry's wife. He counted Stewart and his son Neill among important friends and cared for them both deeply. I do not know how close he was to the other members of the group. He may have been very close. Rosalind Eastman, one member, wrote to me recently. She said, 'I have three important memories of Roger. One is going with him to the train station after the 25th celebration of Footsbarn in France. Listening to him talking about the colour relationships in what we were looking at that morning, and how it had a spiritual - for want of a better word - effect on him. Then, years after an exhibition we held in Falmouth, he remembered some drawings and paintings of mine which related to my father's illness and hospital visits with my mother. He talked to me about them and this moved me very much. Finally, Chris and I had an exhibition together at North Cornwall Gallery two years ago. Roger talked to me at our private view, comparing my way of painting water to that of Kurt Jackson's, and pinpointing difference. Roger had insight.' Stewart adds, 'Roger and I discussed the last duet of die Fledermaus, with its crossing voices, as being akin to adjacent colour hues in painting, and therefore slightly discordant and, in terms of sensation, hair-raising.'

Another book will be just about Roger. His paintings. His thoughts on painting, in his own words. This book is part of remembering and treasuring Roger's wonderful seeing of the world. So much more is to come.

Cathy Rozel Farnworth

November 2013



Trees

Roger simply called this picture 'Trees', perhaps because this single word, this idea, meant so much to him. For me, this painting deeply evokes the Rookery trees Roger loved so much, viewed from the field.



23 8 63

Before painting, to know what is the happening in the colour, the event, the situation, then use the style, gentle, flashy, soft of that encounter.

Roger, 23^d August 1993.





The North Cornwall Seven at the opening of their 1994 Wadebridge Exhibition.

**The members of the group have lived and worked in
Cornwall for many years.**

**Though starting from different points, their individual aims and
priorities have converged sufficiently for them to form a
coherent exhibiting group.**

**Their broad, common ground is a desire to communicate their
responses to visual experiences gained in a common locality.**

**The strength of the group lies in how utterly
personal and diverse these responses have been.**



Sections of North Cornwall Seven's first group exhibition, which took place in the former railway good's shed in Wadebridge in 1994.





■ Henry Israel studied at South West Essex and Chelsea Schools of Art in the 1950's.

With his wife Caeria he moved to Cornwall in 1962 and found work in Adult Education. They lived, and raised four children, on a smallholding near Camelford. The time and energy needed for this way of life meant that painting was done only in spasmodic bursts.

For many years he experimented with abstraction, with textures and reliefs.

Figurative elements have recently become stronger in his painting, underpinned by the compositional power derived from his abstract work.

Henry Israel joined the Camel Arts Society in 1964 and had two solo exhibitions in the Society's Gallery in Wadebridge.

Through his teaching and his exhibitions he has had a strong influence on many artists in Cornwall.

He moved to Tintagel in 1989 to continue his work as a painter, photographer and teacher.

Exhibitions include:

North Cornwall Museum, Camelford. Lambray's. Fisher Gallery, Wadebridge, Upper Chapel Gallery, Truro, and in Germany with North Cornwall Seven.

Solo Exhibitions:

Camel Art Society Gallery, Wadebridge



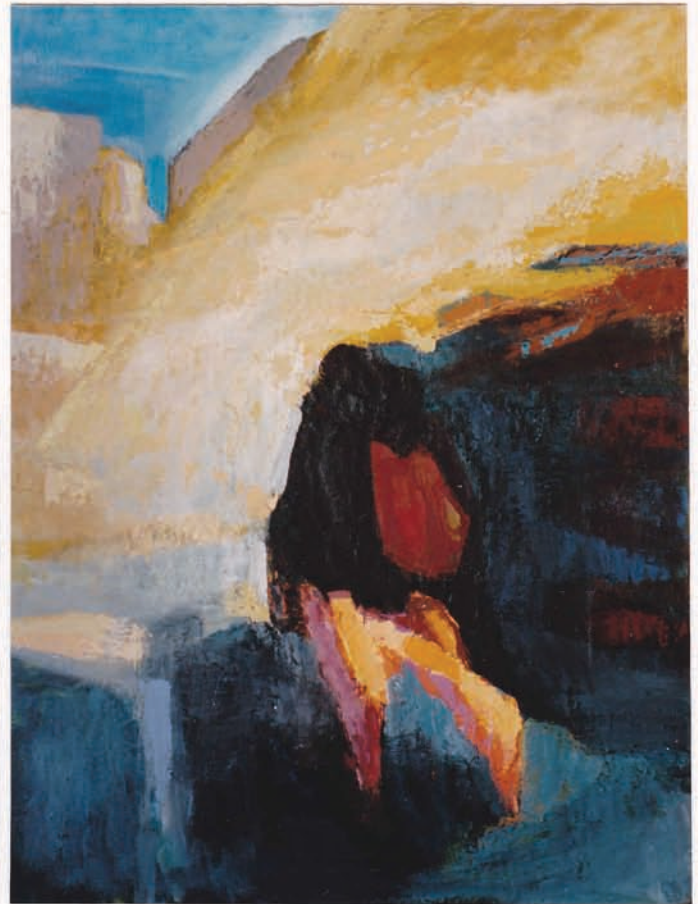
HENRY ISRAEL

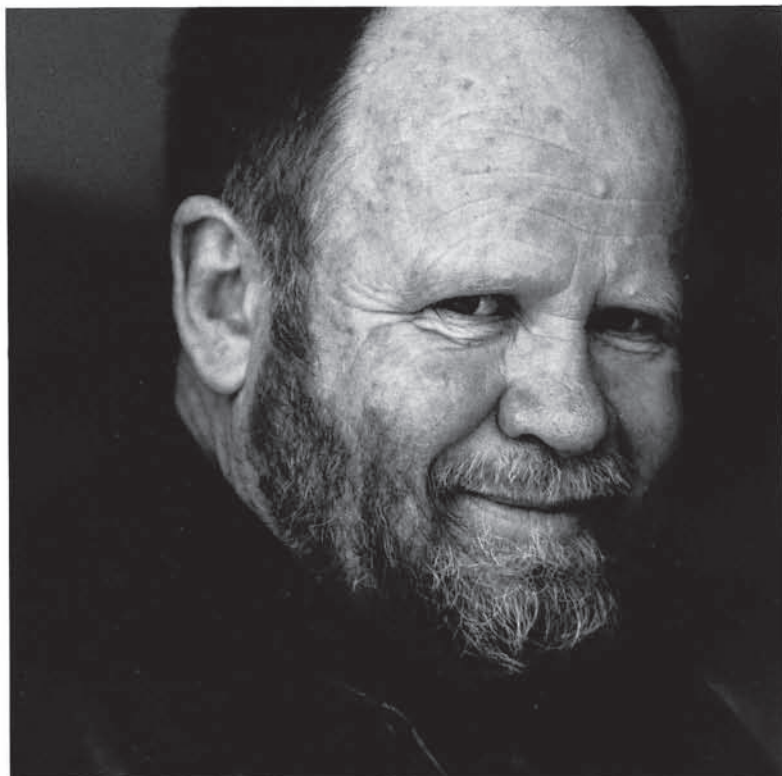
Church. *Oil, 122x110 cms*

Head of a girl. *Oil, 70x60 cms*

Old painter. *Oil, 107x123 cms*

Hikers. *Oil, 170 x 122 cms*





■ Roger Farnworth read *The Philosophy of Perception* at Bristol University and an intensification of these studies led him spontaneously into painting. He worked initially under the tuition of Henry Israel and gradually developed a very personal, expressive approach and a harmonious colour sense. His current interest centres more and more on the way in which combinations of colours, which are not always evident to a more casual observer, emerge through prolonged study and contemplation. Sensing the warm and cool colours which so animate his life paintings is a challenge he particularly enjoys.

Exhibitions include:

Penwith Gallery, St. Ives. Salthouse Gallery, St. Ives. Heifer Gallery, Highbury, London. National Society of Painters, Covent Garden. Penlee House Museum, Penzance. Fisher Gallery, Wadebridge. Wadebridge, Truro and Germany with North Cornwall Seven

Solo Exhibitions:

Plymouth Theatre Royal, St. Austell Centre



Trees. *Acrylic, 40x27cms*



Nude against window. *Acrylic, 31x23cms*

ROGER FARNWORTH

Contre jour. *Acrylic, 27x22cms*



Gorse on moor. *Acrylic, 30x25cms*





■ Rosalind Eastman studied Fine Art at Reading University from 1964-69, where Ray Atkins and John Wonnacot were influential as teachers in the figurative tradition.

In 1969 she moved to Cornwall with Chris Thomas on a David Murray Landscape Painting Award, from the Royal Academy. Since then she has combined painting with bringing up three children, designing and painting sets for the Fooksbarn Travelling Theatre Company and teaching. Over a twelve year period she has spent the summers drawing portraits in the street in Boscastle.

With the family almost grown up, her involvement with painting is becoming more engaged.

Brought up a city-dweller, her work has developed as a direct response to the very basic rural life that she now lives in Cornwall.

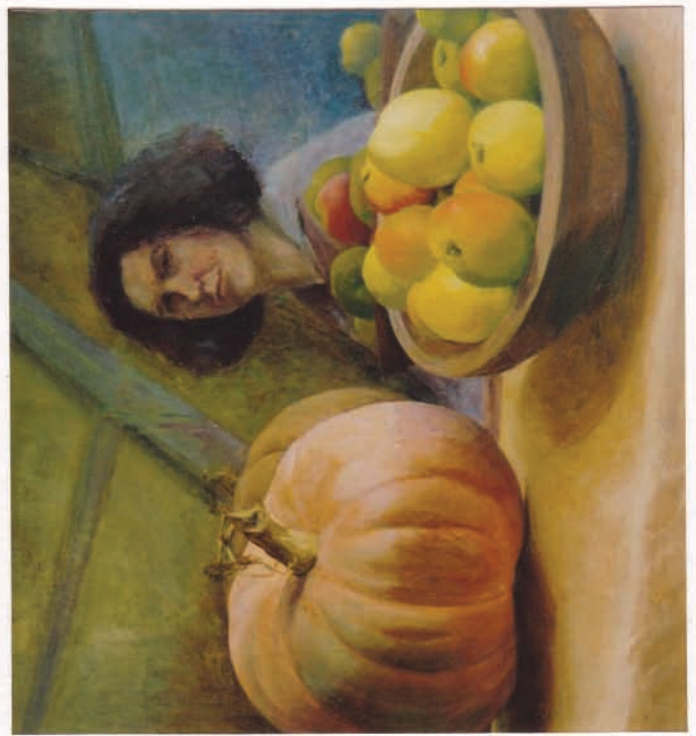
Exhibitions include:

- 1974 North Cornwall Museum and Art Gallery
- 1985 Dunheved Gallery, Launceston
- 1989 North Cornwall Museum and Art Gallery
- 1994 Rainyday Gallery, Penzance

Mixed Shows:

- 1989-91 Trelissick Gallery, Fowey
- 1993-94 Saltram House, Plymouth
- 1993 Four Cornish Painters, Bridgwater Arts Centre
- 1993 White Lane Gallery, Plymouth
- 1994 Glastonbury Festival
- 1994 & 1995 with North Cornwall Seven in Wadebridge, Truro and Germany.

Rosalind Eastman, Rose Cottage, Trevalga, Boscastle, Cornwall. PL35 0DZ Tel: 01840 250670



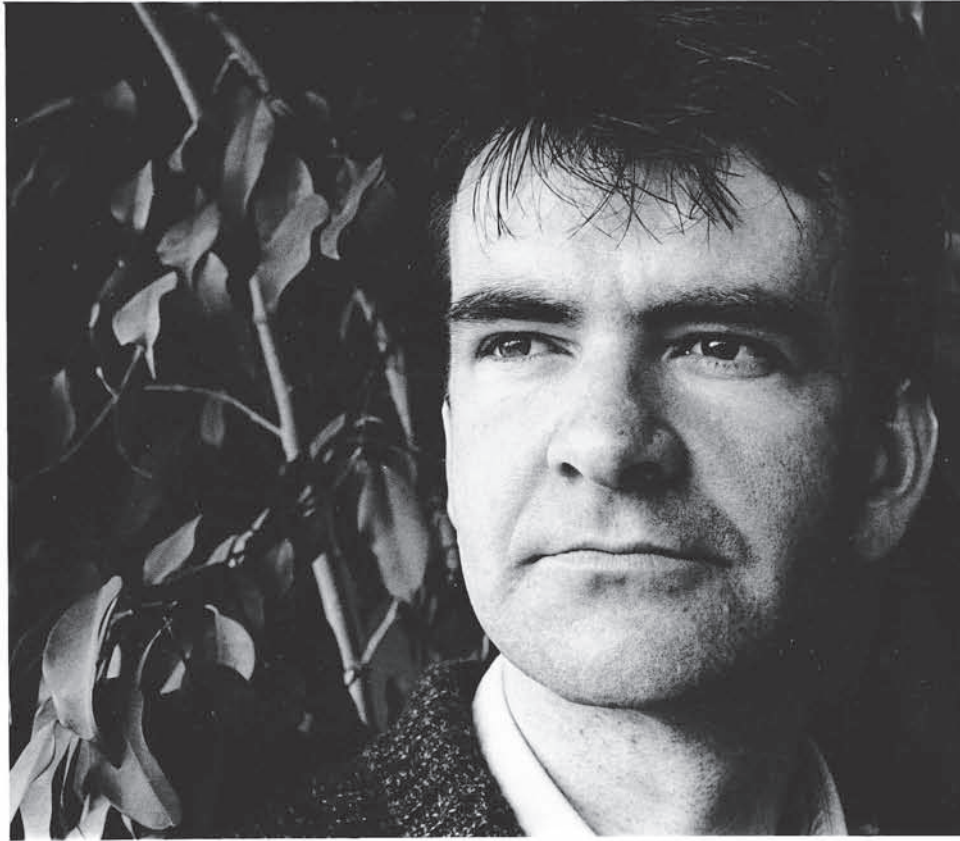
ROSALIND EASTMAN

Top left:
Creature from the sea, I.
Oil, 58 x 87 cms

Top right:
Head, pumpkin and skull.
Oil, 50 x 60 cms

Lower left:
Head, pumpkin and apples.
Oil, 81 x 86 cms

Lower right:
Creature from the sea, II.
Oil, 45 x 70 cms



■ Neill Lowdon studied privately under G. A. Butler, then at Falmouth and Orléans School of Art until he graduated in 1981.

He won a David Murray Award for Landscape Painting in 1981 (administered by The Royal Academy) and travelled to paint in Spain. More trips followed, to the Isles of Scilly, the Greek Islands, Portugal, Turkey and France.

He works in oils, watercolours and pastels, always directly from the subject. The integrity of his thinking and his sensitivity to visual rather than literal truths are manifest in his work.

This year he has been Artist in Residence in schools in Bodmin and Wadebridge.

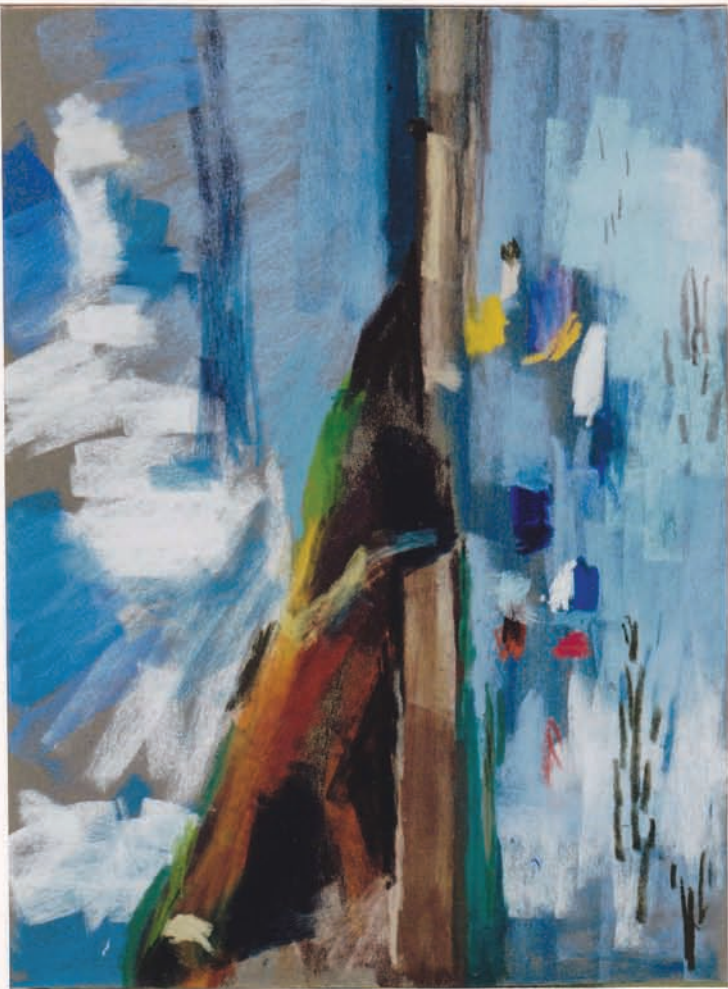
Exhibitions include:

The Hellenic Exhibition Centre, London. Truro, Fowey, St. Ives, Plymouth, Wadebridge, Heifer Gallery, Highbury, London. Wadebridge, Truro and Germany with North Cornwall Seven

Solo Exhibitions:

1985 Wadebridge

1994 Wadebridge



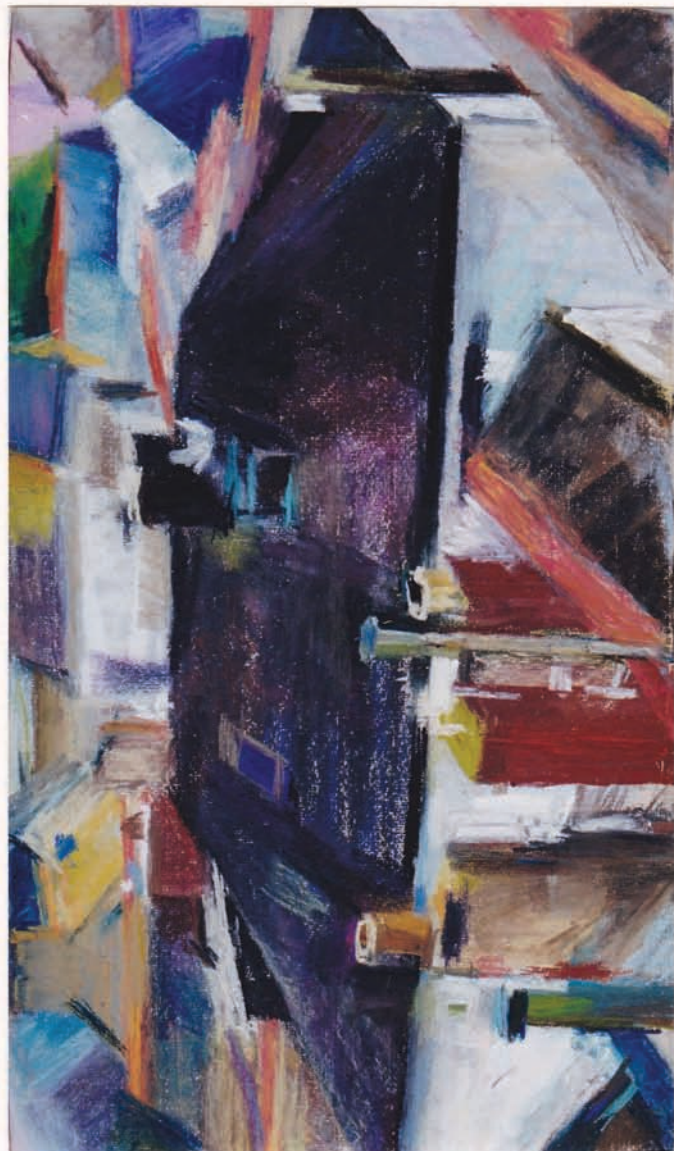
NEILL LOWDON

Top left:
 Rooftops, Port Isaac.
 Pastel, 26x46 cms

Top right:
 Harbour entrance,
 Port Isaac.
 Pastel, 26x37 cms

Lower left:
 Summer, Port Isaac.
 Oil, 24x30 cms

Lower right:
 Chrysanthemums.
 Oil, 61x61 cms





■ Caeria Strong studied at St. Martin's School of Art and the Royal College. She moved to Cornwall in 1962 with her husband, Henry Israel, and the first of their four children.

They bought a smallholding and set about making themselves nearly self-sufficient. The texture of this way of life - the pervasive mud and the need to get milk, bread and butter on to the table - became as important as drawing, which had become her main means of expression.

When their grown up family spread its wings, Henry and Caeria moved to nearby Tintagel - by good chance in the middle of one of the most magnificent coastlines in England - where she can now devote a major part of her time to painting.

Caeria Strong's work was shown in the first "Young Contemporaries" Exhibition, and subsequently she has taken part in many mixed shows, often with her husband, in Cornwall.



CAERIA STRONG

Top left: Swimmer.
Oil, 122 x 154 cms

Top right:
Summer: Gates
at Castle Goff.
Oil, 68 x 122 cms

Lower left:
Flock of pigeons
over coast.
Oil, 122 x 184 cms

Lower right:
Mother and child.
Oil, 86x71cms





■ **Chris Thomas studied Fine Art at Reading University in the 1960's under Ray Atkins and John Wonnacot.**

He moved to Cornwall on a David Murray Landscape Painting Award, from the Royal Academy, in 1969.

Having completed a post graduate training in Art Therapy at St. Alban's Art School in 1973, he has supported his painting over the last 25 years with part-time work in the field of mental health.

He paints intensely autobiographical pictures on a large scale - and is motivated less by a need to record exact appearances than by the need to exorcise feelings associated with them.

Exhibitions include:

The London Group, Sterts Centre, South West Open, Bridgwater Arts Centre, Plymouth White Lane Gallery, Saltram House, The Atrium Gallery, London. North Cornwall Museum and Art Gallery, Upper Chapel Gallery, Truro. Galerie im Gartenhaus, Germany and Wadebridge with the North Cornwall Seven

Solo Exhibitions:

1970 Reading University Library
1974 North Cornwall Museum and Art Gallery
1985 Falmouth School of Art
1986 Cheltenham College of Art (with Ray Atkins)
1992 The Fisher Gallery, Wadebridge

Chris Thomas, Trevalga, Boscastle, Cornwall PL35 0DZ. Tel: 01840 250670



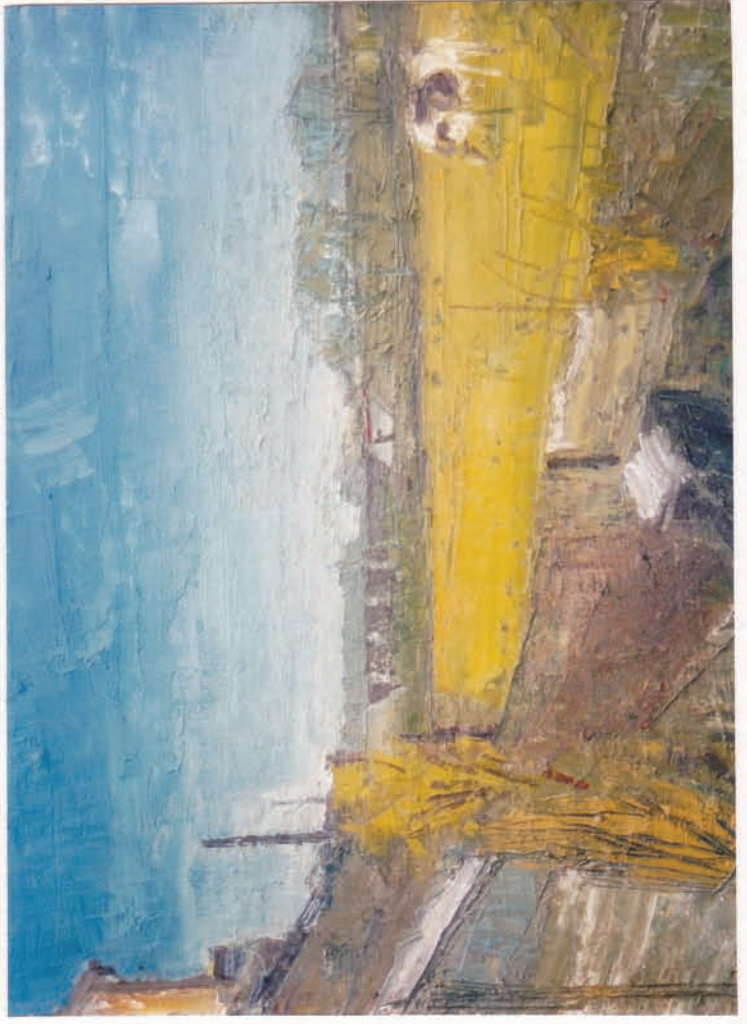
Sheep grazing above Trevalga. Oil, 61 x 91.5 cms



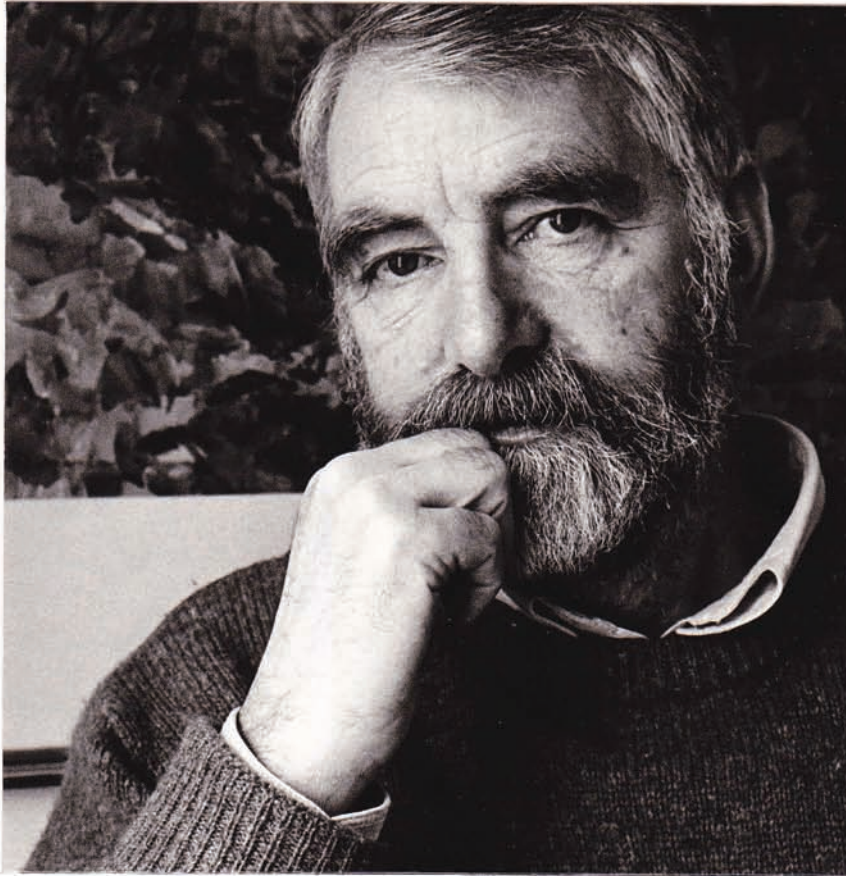
Above: United Downs. Oil, 91.5 x 312.5 cms

Lower left: The sycamores, Trevalga, February. Oil, 91.5 x 124 cms

Below: The sycamores, Trevalga, June. Oil, 75 x 107 cms



**CHRIS
THOMAS**



■ **Stewart Lowdon studied at Edinburgh College of Art in the 1950's when William Gillies was head of painting.**

He first came to Cornwall in 1957, as Art Master in Wadebridge School. He returned 18 years later to paint full time.

He paints landscapes - in Cornwall, Devon, Somerset, Greece and France - and interiors when the weather is inclement. Since 1980 he has used only watercolours, directly from the subject, in thin transparent layers, adjusting the composition of his pictures progressively while developing the warm and cool colour chords and linking overlaid hues which are his current obsession.

Exhibitions include:

The Lykion ton Ellinidon, Kensington. Hellenic Exhibition Centre, Kensington. Lanhydrock House, Trelissick Gallery, Cothele Gallery, Juliet Gould, Fowey, Gallery Tresco, The Mall Gallery, The Burford Gallery, The Society of Scottish Artists in Edinburgh. Wadebridge, Truro and Germany with North Cornwall Seven.

Solo Exhibitions

Westside Gallery, London, Heifer Gallery, Highbury, London. Stable Gallery, London. Chester Road Gallery, Middlesex.



Oaks in winter. *Watercolour*, 37x54cms

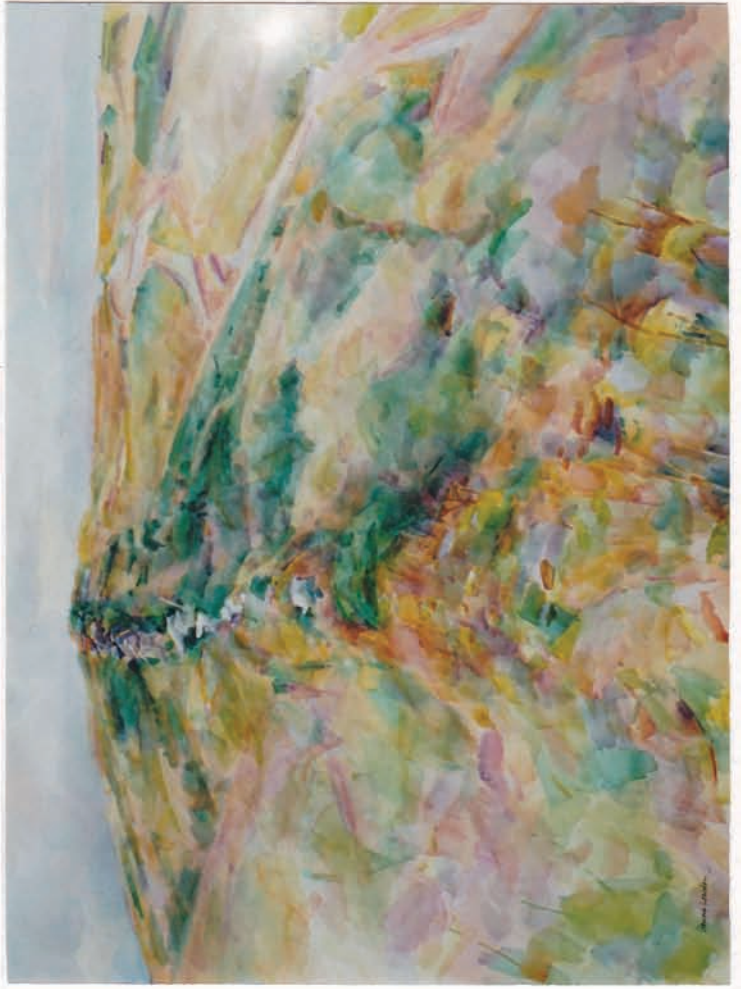
Wall and paths, Pentire. *Watercolour*, 56x75cms

STEWART LOWDON



Bridge with overhanging trees. *Watercolour*, 37x55cms

The white dresser. *Watercolour*, 37x54cms





Royal Cornwall Museum in Truro, April, 1995



Ausstellungen 1995

Hedwig Bollhagen

Keramik

7. Mai bis 28. Mai 1995

Renate Knorr

Applikationen

2. Juni bis 18. Juni 1995

Mary Rich - Janet Harker

Keramik - Patchwork

25. Juni bis 16. Juli 1995

North Cornwall Seven

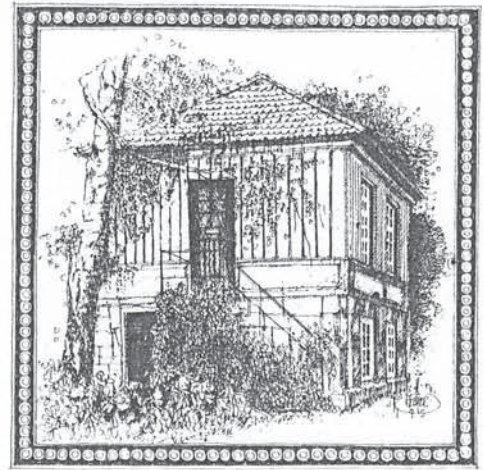
Malerei

10. September bis 3. Oktober 1995

Dieter Zirkel

Malerei

8. Oktober bis 2. November 1995



GALERIE IM
GARTENHAUS
SCHLOSS RHEDA

Freundeskreis zur Förderung der Schönen Künste e.V.
Schloß Rheda, Steinweg, 33378 Rheda-Wiedenbrück

FREUNDKREIS ZUR FÖRDERUNG DER SCHÖNEN KÜNSTE E.V.

North Cornwall Seven

Malerei

Eröffnung am 10. September 1995, 10 bis 18 Uhr

Ausstellungsdauer: 10. September bis 3. Oktober 1995

Öffnungszeiten: 15 bis 18 Uhr

Samstag, Sonntag, Feiertag: 11 bis 18 Uhr

Vor zwei Jahren schlossen sich die cornischen Künstler

Henry Israel
Caeria Strong
Christopher Thomas
Rosalind Eastman
Stewart Lowdon
Neill Lowdon
Roger Farnworth

zu der Künstlergruppe „North Cornwall Seven“ zusammen.

Ihre Bilder sind gegenständlich in Aquarell, Öl und Pastell.



Chris Thomas

Rosalind Eastman



Henry Israel

Caeria Strong



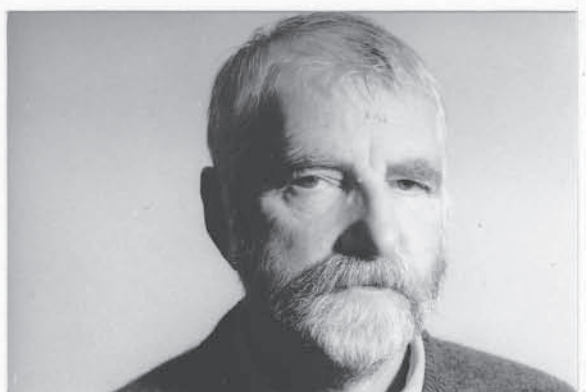
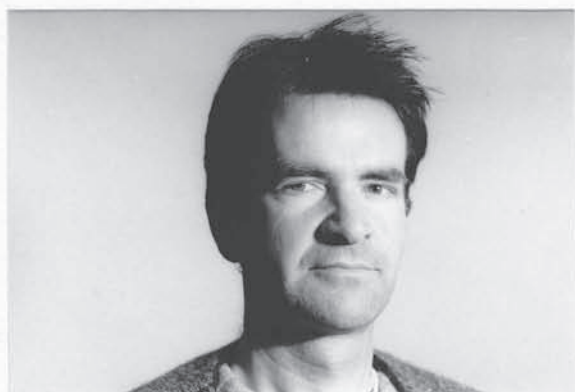
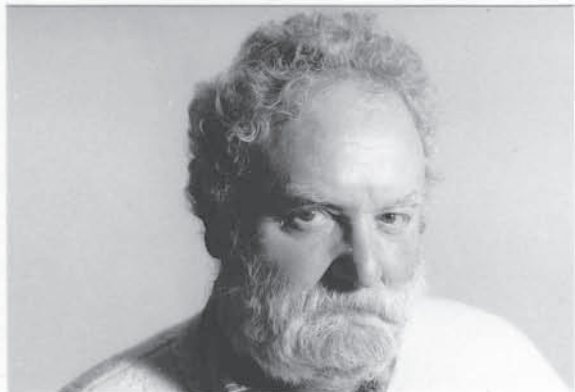
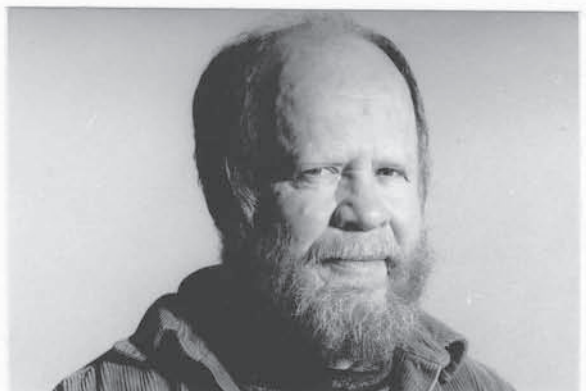
Neill Lowdon

Stewart Lowdon



Roger Farnworth





The North Cornwall

