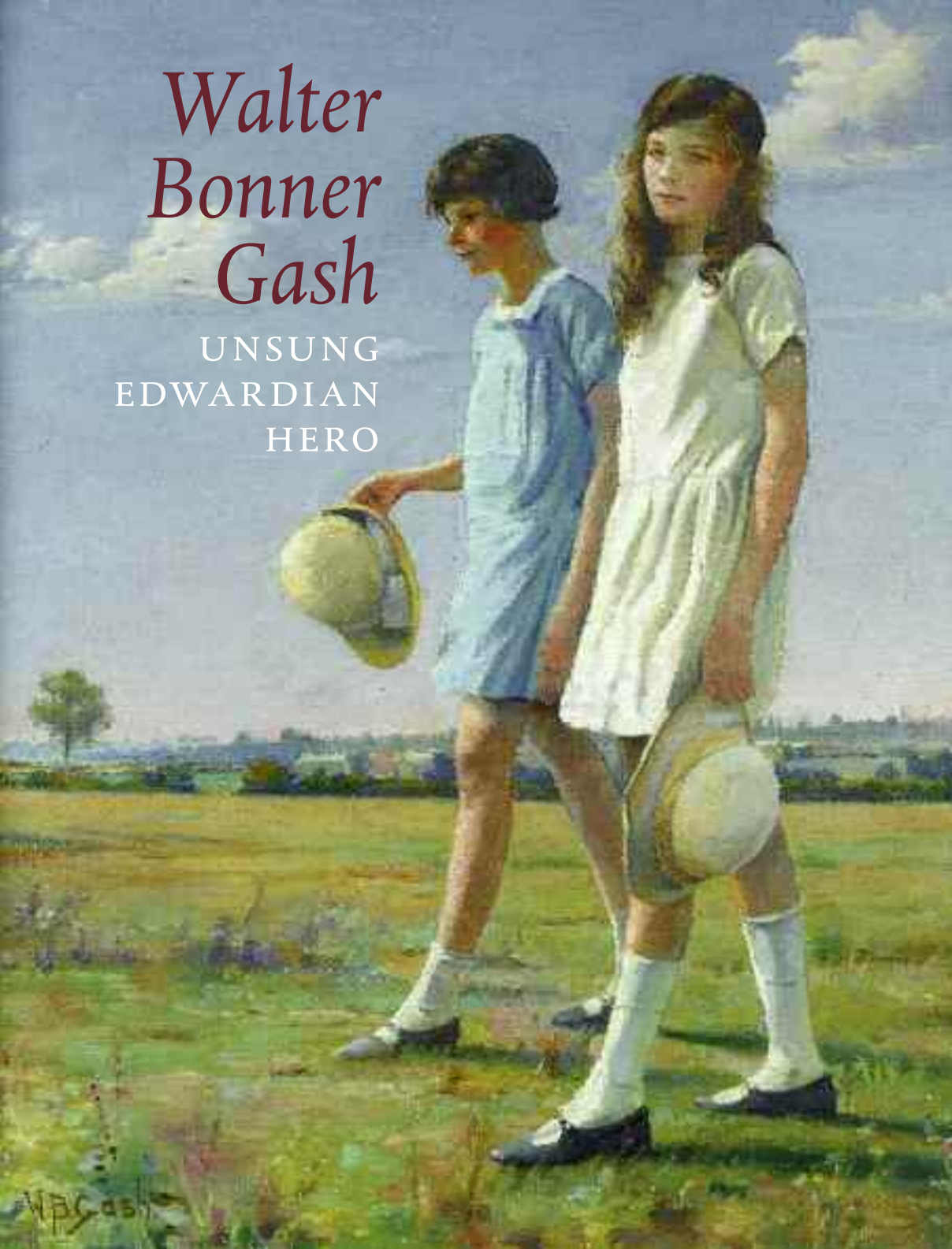


Walter Bonner Gash

UN Sung
EDWARDIAN
HERO





Walter Bonner Gash (1869–1928)





Walter Bonner Gash

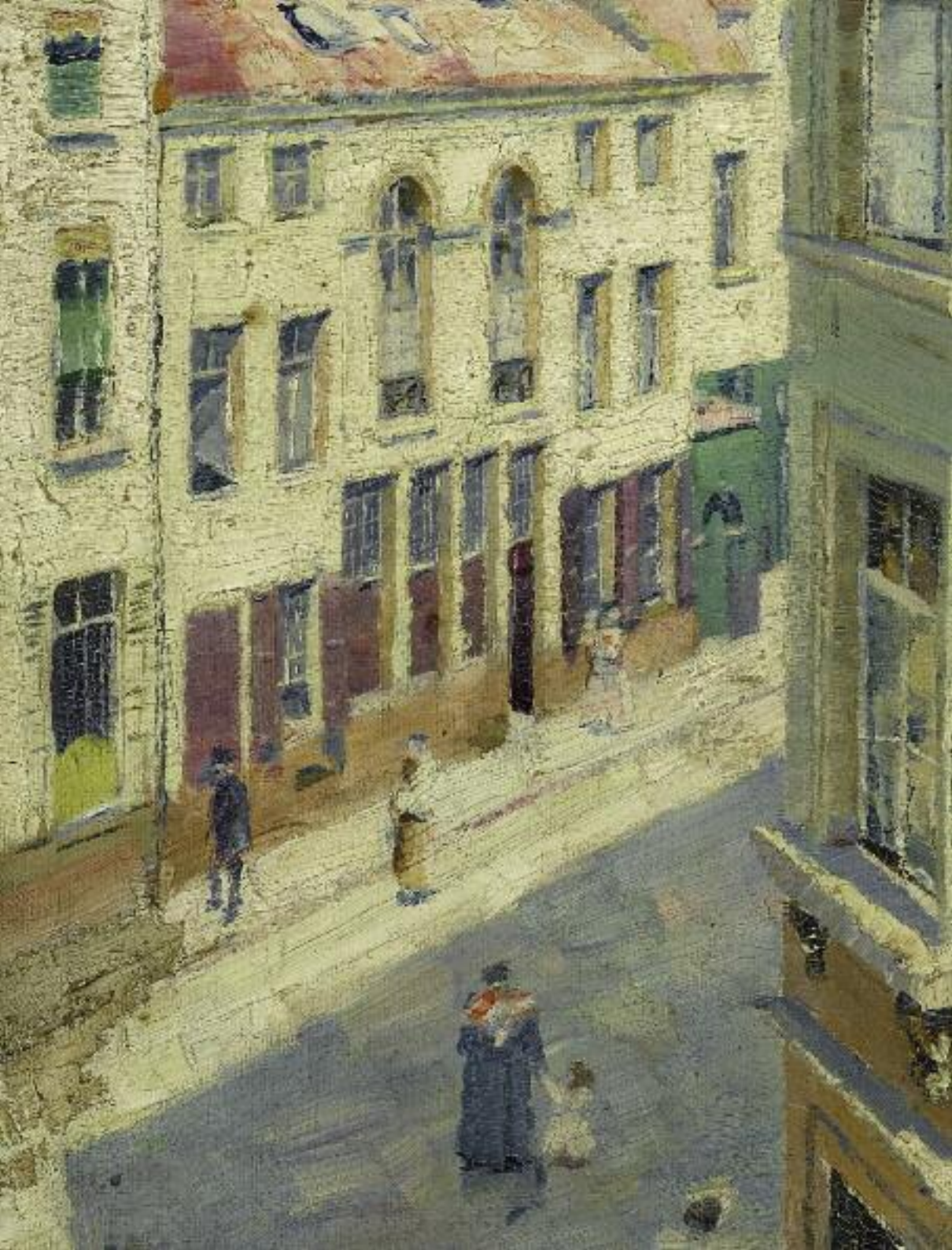
UNSUNG EDWARDIAN HERO

*Manor House Museum and Alfred East Art Gallery,
Kettering Borough Council*

19 February – 2 April 2011

MOORE-GWYN FINE ART

LISS FINE ART



FOREWORD

Cat. 5 (detail)

This is the first exhibition of Kettering-based artist Walter Bonner Gash since his death, some 83 years ago. To find an entire studio dating from the last decade of the nineteenth century through to the first three decades of the twentieth century intact and treasured by his daughter – but unseen and unappreciated by the public at large – comes as a revelation. Walter Bonner Gash was born in 1869, his daughter Margaret in 1915. To have been able to consult Margaret at every stage in compiling this catalogue has totally heightened the dynamic of this project. It has also made it possible to recreate the salient points of his life, from his diverse training in Lincoln and Antwerp in the 1890s through to his position as a central figure in the artistic community of early twentieth century Kettering.

While Gash's œuvre is full of the period charm that might be expected from the decades that bridge either side of the Edwardian era, his pictures consistently offer something more substantial. His genre paintings bring to mind those of Charles Spencelayh but they display a less predictable and less laboured narrative. As a landscape painter he painted *en plein air* with relish; he excelled in the medium of pastel. According to his daughter, portraiture was the genre he enjoyed most. His portraits are consistently striking, moving impressively from conversation pieces, such as his elegant and engaging family group of c. 1919, to the tradition of Swagger portraits (such as cat. 21) which recall those of Gainsborough, Lawrence and Sargent.

For an artist who died before he was 60 it is striking that his most memorable images are amongst his last. *The Inseparables*, for instance, demonstrates the kind of facility and originality that puts him comfortably on a stage with many of the better known international artists of his period. Indeed, his best work can be viewed as a potent last flowering of the landscape, portrait and genre tradition exemplified by artists such as Sir George Clausen, Stanhope Forbes and Mark Fisher.

It is hoped that *Walter Bonner Gash: Unsung Edwardian Hero* will firmly re-establish Gash's reputation and demonstrate that his talent stands comparison with those of the better known Kettering artists Thomas Cooper Gotch and Sir Alfred East. We are delighted that the Manor House Museum and Alfred East Art Gallery so enthusiastically agreed to host this long overdue reassessment of Gash's œuvre.

Harry Moore-Gwyn and Paul Liss



INTRODUCTION



The Corn Exchange, Kettering

Anyone who has seen Walter Bonner Gash's paintings will be surprised that he is not better known in the world of art history.

His paintings are fresh, intimate and beautiful. He showed talent from an early age, followed his dream despite a lack of encouragement from his family, and worked in Kettering, a town which produced a number of well-known artists at the turn of the last century. Yet, in spite of this, his oeuvre is only now being critically reappraised. Visitors to the Alfred East Art Gallery in Kettering have long known of his art and he is one of the most popular artists in the collection, alongside Thomas Cooper Gotch, Albert Chevalier Tayler and, of course, Sir Alfred East.

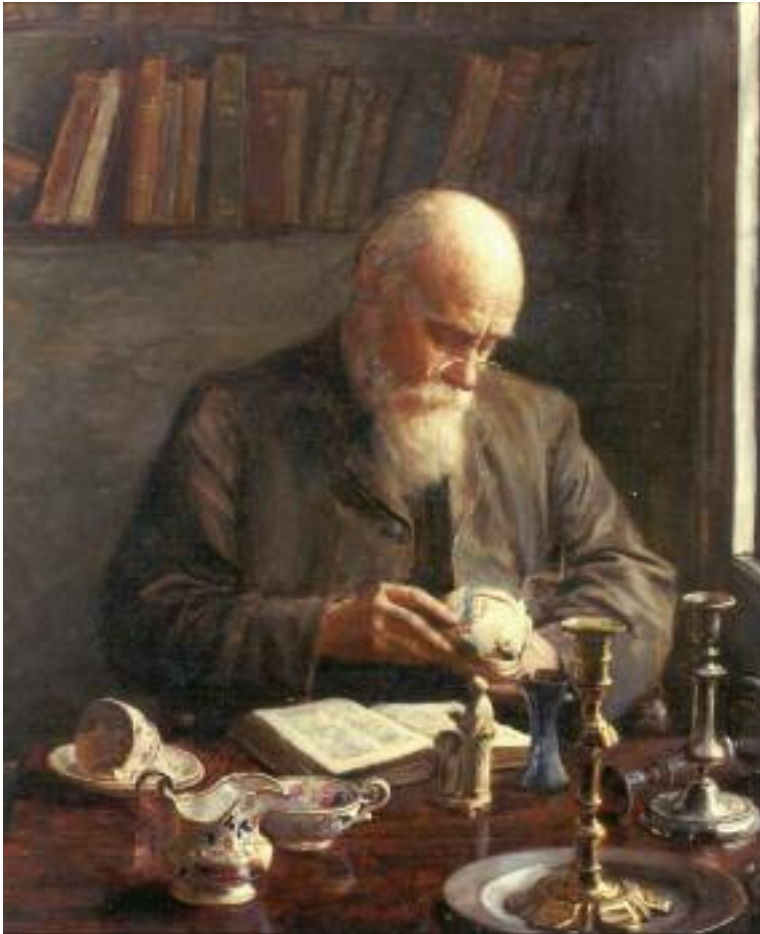
Gash was not a native of Kettering but moved there in the late 1890s. He was born in Lincoln in 1869. His family moved to Nottingham where he was educated and, after leaving school, he designed lace for Nottingham's lace trade. However he returned to Lincoln to become a student of the School of Art where he won many prizes and medals. He furthered his studies at the Ecole des Beaux Arts in Antwerp. On returning to England he became an Assistant Art Master at Lincoln Art School for a short while until he moved to Kettering.

His long-term stay in Kettering was unplanned as it appears that he was on his way to London when he stopped at a friend's house and, during his stay, decided to remain in Kettering. He soon became an instructor in art in Wellingborough and then Kettering Technical Colleges. He was later appointed Art Master at the old Grammar School in 1907, remaining in Kettering until his death in 1928.

He had a studio in the Victoria Hall on Gold Street from the late 1890s, before he married, subsequently in the Corn Exchange. He taught to earn a living. He is recorded as having been an outstanding teacher, always encouraging his students to develop and retain their own personalities. He was one of the first members of Kettering and District Art Society

Self portrait, c. 1916–17, pastel,
collection of the artist's
daughter

The Connoisseur, c. 1907, oil,
Kettering Borough Council on
behalf of the public



(K.D.A.S), a new and influential institution furthering the practice and appreciation of art in Kettering.

Gash was a popular and well known inhabitant of Kettering and it was his work, *The Connoisseur* which was the first to be presented to the town as the nucleus of an art collection during the campaign for an art gallery to be built. The painting was bought in 1905 and hung in Kettering Free Library until Kettering Urban District Council finally built the gallery in 1913. It is one of his best pieces.

This exhibition shows the variety of media Gash used in his lifetime and his continual stylistic development. His work shows the influence of continental art unlike the Anglocentric style which had dominated the nineteenth

century. He was one of a growing band of artists pushing forward the boundaries of art and his work might seem to reveal the influence of some of the qualities of the Pre-Raphaelites. Many of Gash's paintings use the same clear, luminescent palette of the Pre-Raphaelites, but his work has looser brushstrokes and does not aim for the minute detail of which the Brotherhood was so proud.

Some Impressionist influence is also obvious in many of Gash's works and it is hard to remember that, while today Impressionism is a recognised genre, there was controversy when it first began and the art establishment did not immediately see its appeal or significance. Although Gash was aware of new trends in art and adopted impressionist techniques it cannot be said that he pushed the boundaries of that genre. It is also interesting to see how Gash responds to real life around him, for example, noting how nineteenth century clothes give way to twentieth century styles as his life progressed. These later works seem surprisingly modern compared to his Victorian or Edwardian pictures yet his life was almost exactly divided between the Victorian era and the first part of the twentieth century. This new exhibition of his work demonstrates the spectrum of his techniques and the progress of his life.

Gash would have been aware of different techniques and schools of thought. His painting *Washing Up*, for example, is reminiscent of Dutch masters with light shining through a window onto a young woman working. In a Vermeer she would be holding a jug while in Gash's picture his model is washing up at a sink. Light coming from one source, such as a window, inspired many of his paintings.

It is a puzzle as to why he was not better known outside Kettering during his lifetime; he won many prizes during his studies at Lincoln and Antwerp's art schools; he received praise from Sir George Clausen; we know he exhibited at the Royal Academy and the Paris Salon and his connections with Kettering's famous artists must have given him an introduction to the wider London art world. The answers may be found in his family circumstances, which required him to remain as an art master in Kettering, and the fact that he never established a studio in London, which would have put him at the centre of Britain's artistic sphere.

Financial means are inevitably useful to an artist struggling to achieve recognition. The popular view of nineteenth-century writers and painters was of struggling artists working in squalid garrets giving heroic proportions to the production of art. While Gash was not starving in a garret he did not have the benefits of money or family background which other Kettering artists had.

His friend and fellow artist Gotch's family enjoyed some prosperity; Gotch's father ran a bank and his uncle managed a boot and shoe factory. The bank failed in 1857, when Gotch was three years old, but the factory was reinstated and the Gotch family had managed to rebuild their wealth by 1863. Once it was apparent that he was unlikely to follow the example of either of his uncles by becoming a minister in the Baptist church or running the shoe business, Gotch was sent as a student to Heatherley's Academy in London.

The Inseparables, c. 1926, oil,
collection of the artist's
daughter

Gotch was an engaging and popular young man who showed little talent or dedication at the beginning of his career. He was supported by his family thereby being 'cushioned by the awareness of a family safety-net, which does not encourage inspiration.'[†] Gotch followed, and then left, the Newlyn School of artists in Cornwall. He was well received by the art critics of the day and had a number of paintings accepted by the Royal Academy. Like Gash, he was forgotten by twentieth century critics until attempts to re-instate his reputation began in the 1990s.

Another native artist John Trivett Nettleship, second son of a solicitor, was sent to study at Oxford and Durham before returning to join his father's firm. He excelled in painting animals, in particular lions and bears. He even travelled to India in the 1890s to pursue his talent. His animal scenes have been considered better than Landseer's. Such paintings are not so popular nowadays but such was his popularity at his death in 1902 that George Frampton designed a tablet that was erected in Kettering parish church to Nettleship's memory. Of the 60 persons present at the unveiling ceremony, East, Gotch and Gash are included in the list of artists, relatives and town dignitaries.

Sir Alfred East, like Gash, had humble origins. East's father worked for the boot and shoe trade rising to become a foreman. It was East's brother Charles, twenty years his senior, who established a shoe factory in the 1840s, the decade in which East was born. East himself was a 'clicker' (the skilled job of cutting the skins for the upper part of the shoe) before he joined the sales side of the firm. He moved to Glasgow in the 1870s, where he attended evening classes at the Government Art School. He entered into partnership of the family firm when his brother died in 1875 leaving him in 1880 financially much better off. By 1882 East was a student at the Académie Julian in Paris and two years later he moved to London. This was a courageous step as his work as a landscape painter was not originally well received. He was supported through the bad times by the Royal Academy president Frederic Leighton. By his death in 1913 East was one of the best known landscape painters of his day. He had travelled around Europe, to Japan, and to America. He had become President of the Royal Society of British Artists in 1906.

[†] Patrick Bruce Hepburn,
*Thomas Cooper Gotch: The
Making of the Artist*, 1994



H.C. Christy



If we are comparing Gash to the other Kettering artists of the late nineteenth and early twentieth centuries (and there were more, including W.T. Wright, George Harrison and C. Dudley Brown who are well-known in Kettering but are not so well-known further afield) we must look at the similarities and the differences in their work and lives. Why did some succeed more than others when the level of skill displayed is quite similar? The short biographies included in this essay show that all four artists had to work before they could go their chosen way. Gash was relatively lucky in that he managed to save enough while he was young, unlike East who was almost forty before he could seriously attend art classes and travel abroad to learn. Gash however

Cat. 13

came to Kettering and remained there while the other three were born in Kettering and left to continue their work.

Gash never set up a studio in London nor holidayed in Cornwall. Family commitments would have kept him in Kettering as in 1911 he married a Miss Miles and they had two children, Norman and Margaret. Were there no invites to join the Newlyn group during the long summer holidays? Did he long to go to London? East had support from Leighton but was there no-one to act for Gash in the same way, to bolster him when he despaired of selling a painting? Perhaps he was contented to stay in Kettering and no longer wished to continue on to London as he had originally planned.

Until further research is done there must necessarily be an element of conjecture about Gash's life choices. Travel raised the profile of East; his trip to Japan gave him an edge on other artists. Gotch went to Australia using his family connections and his work is to be found in several Australian galleries. Did Gash's lack of travel lessen his chances of being noticed?

There is a wealth of information about Kettering-born artists such as Sir Alfred East, T.C. Gotch and Nettleship, but the life of Walter Bonner Gash remains sketchy. There are some similarities in the lives and works of the Kettering artists. One of the similarities with all the Kettering artists is that while they were forward-looking in their day, to modern eyes their art is seen as traditional and safe. Kettering artists were never the key instigators of a new method. Their portraits and landscapes are still popular and will always have a place on domestic walls (although Nettleship's animals are less fashionable at present).

Their skill and talent has been overlooked during the second half of the twentieth century and while East, Gotch and Nettleship are represented widely in Britain's galleries, and further afield, it is now Gash's turn to travel and reach a wider audience. His best works will clearly be seen to stand alongside better known artists of his age.

Clare Bowyer

MANOR HOUSE MUSEUM AND ALFRED EAST ART GALLERY,
KETTERING BOROUGH COUNCIL



EARLY WORK

Gash showed a precocious talent for art at an early age, eventually beginning his formal training as a painter in the early 1890s at Lincoln School of Art. Lincoln, one of the finest institutions of its type in Central England, put its students through a highly rigorous training, requiring them to conform to an extremely high standard in the execution of life studies, still lifes and graphic work, which to this day remains one of Lincoln's strongest disciplines. Gash proved an exceptional student winning both the Gold Medal and Silver Medals. Sir George Clausen, when asked to judge student work at Lincoln singled out Gash's work, particularly his study of an antique figure, for particular praise. Like his fellow Kettering artist, Thomas Cooper Gotch, Gash chose to continue his studies at the Royal Academy of Fine Arts in Antwerp. Through these contrasting elements in his education, Gash began to develop a highly distinctive and individual mature style influenced by elements from both the British and Continental traditions.





CAT. 1

Design for a camera advertisement

Gouache, 24 by 19 ins (61 by 48 cm)

From his time at Lincoln, Gash proved to be a highly adept graphic artist. Yet it was probably in Antwerp, in a country that was responsible for the most important and innovative contributions to Art Nouveau, that he developed the flamboyant and bold style seen in this group of designs. Although limited records exist of his work as a commercial artist he was known to have executed posters and frontispieces for events in his home town in Kettering, as well as the emblem for the town's art society.

CAT. 2

Design probably intended for a poster advertising tea

Ink and gouache, 17 by 25 ins (43 by 63.5 cm)

CAT. 3 (ILLUSTRATED ON THE BACK PAGE)

'Interrupted Meditation', a design for a Bovril poster

Gouache with ink, 15 by 25½ ins (38 by 65 cm)



CAT. 4

Market day, Antwerp

Watercolour, 13 by 10¼ ins (33 by 26 cm)

This watercolour study is probably related to Gash's oil painting of market day in Antwerp (cat. 6) and also dateable to his time as a student there in the mid 1890s.

CAT. 5

View from a high window, Antwerp

Signed and dated l.r.: *W.B. Gash / 96*

Oil on canvas, 18 by 15 ins (46 by 38 cm)

CAT. 6 (FOLLOWS)

Crowds on a wet day

Signed l.l.: *W.B. Gash*

Oil on canvas, 18 by 24 ins (45.5 by 61 cm)

As well as his exposure to Art Nouveau, his time in Antwerp would have also brought Gash into direct contact with painting of this region. Works like the present picture have their roots not only in nineteenth century European painting, but also in Dutch and Flemish genre painters of the seventeenth century.





W.E. GASH





CAT. 7

Ladies taking tea

Ink and gouache, 4¾ by 8 ins (12 by 20 cm)

From around 1900 Gash developed a strongly graphic style of watercolour painting that at times resembles the effect of a woodblock print. As well as the training in graphic art that Gash had received at Lincoln, these works also show the influence of the woodblock prints of Sir William Nicholson, many of which had been executed in the mid to late 1890s and were widely published by Heinemann in the following years.

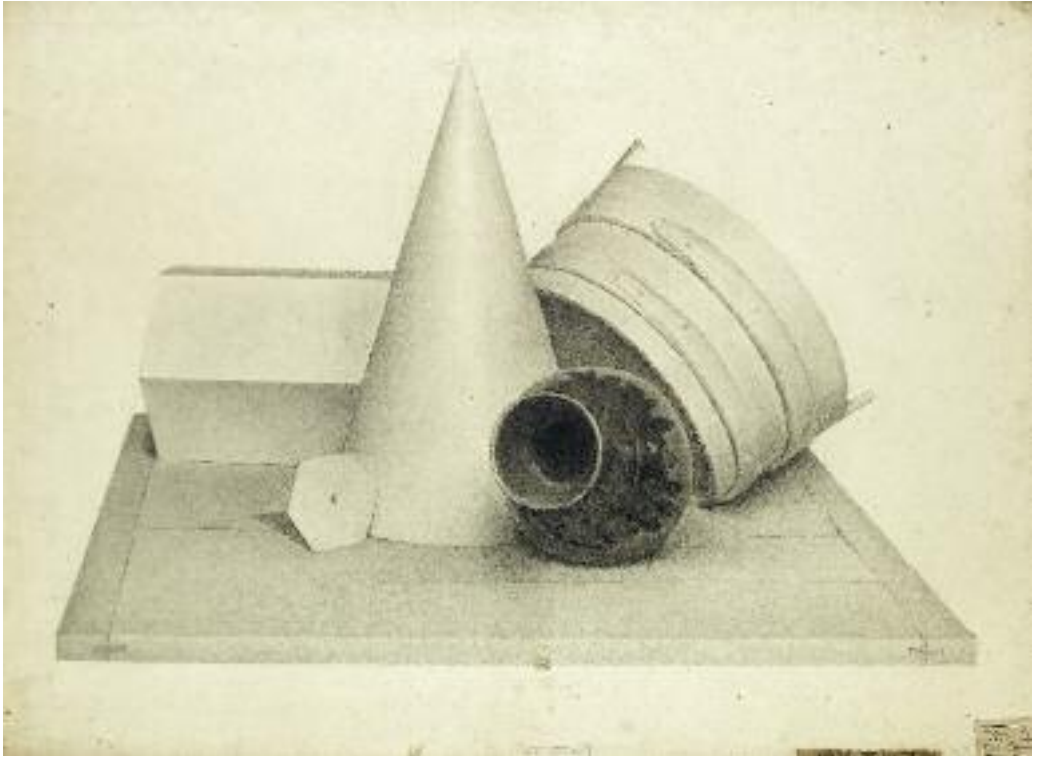
CAT. 8

Portrait of Will Wright

Signed in plate l.r.: W.B. Gash / 1903

Hand-coloured woodcut, 7 by 5¼ ins (18 by 13.5 cm)





CAT. 9

Still life with geometric models and a vase

Soft pencil, 19 by 29 ins (48 by 73.5 cm)

This is one of a number of works Gash entered for his Art Master's Certificate.

'Evidently during his early years in Kettering he realised that it would be an advantage to add to his qualifications 'The Art Master's Certificate' and so he enlisted as an external student. There are a few examples of drawings that he presented for the examinations still in my possession, as for example, solution to a perspective problem, a black chalk portrait of a man, and studies of a foot, a hand, etc.' Margaret Gash (MG)

CAT. 10

Drawing of fruit from plaster cast in relief

Soft pencil, 17 by 11½ ins (43 by 29 cm)





CAT. 11

Drawing of plums from cast in relief

Black chalk, 17 by 11½ ins (43 by 29 cm)

CAT. 12

'The Dying Captive', from a plaster cast after Michelangelo

Pencil, 28 by 12 ins (71 by 30.5 cm)

The present work is a further entry for the Art Master's Certificate. It is based on a plaster cast of one of Michelangelo's greatest sculptures, *The Dying Captive*, now in the Louvre, Paris.





SCENES FROM DOMESTIC LIFE

Many of Gash's works are beautifully composed and intimate depictions of the artist's own family. Such works bear witness not only to Gash's ability as a portrait painter, but also present him as a skilled painter of domestic and genre scenes. Many of these paintings rank amongst the very finest of their date. Following his move to Stamford Road, Kettering in 1912 he became a major figure in the art community there, serving on the executive body of the Kettering Art Society for many years. In 1913 Gash's great work 'The Connoisseur' was presented by the town of Kettering as one of the major paintings in what was to become the collection of the Alfred East Art Gallery. Gash's work also received recognition far further afield and had by the end of his life been exhibited at the Nottingham Castle Museum, the Walker Art Gallery in Liverpool and the Royal Academy in London. In the mid 1920s Gash also had a number of pictures accepted for exhibition at the Paris Salon, a true testament to the international appeal of his work.





CAT. 13

A family portrait

Signed l.r.: W.B.Gash

Oil on canvas, 33 by 33 ins (58 by 58 cm)

The present work was painted in 1919 and shows Gash's wife with their two young children Margaret and Norman. It probably ranks as Gash's greatest and most touching group portrait.

'My mother, who is placed in the centre behind a table, is looking down at an illustrated book which she appears to be showing to me. I am on the left, standing on a chair, which is hardly visible. Norman is on the right and looking straight out of the picture as though he has seen something of particular interest to him. On the table is a bunch of roses which I remember clearly, especially the little yellow one. These were given to us by Mr Essam, the music master at the Grammar School, and he also taught Norman the piano.' MG



CAT. 14

The New Book

Signed l.r.: *W.B. Gash*

Oil on canvas, 30¼ by 25 ins (76.7 by 63.4 cm)

Exhibited: Castle Museum and Art Gallery, Nottingham, 1913

The present picture is one of Gash's first major works painted at his home at 145 Stamford Road, Kettering. It was probably completed in c.1912 soon after moving there the year before. The sitters are Gash's young wife and her sister. Gash was clearly aware of the success of the composition himself, executing another version of the work in watercolour (cat. 16) and painting a variation of the same subject *A piece of Music*, in which the composition is reversed, the standing figure shown holding a violin looking over the shoulder of the seated figure who holds a piece of music.

The painting proved one of the most widely admired works in the exhibition at the Castle Museum in Nottingham in 1913: 'the beauty of it lies in the simplicity of the subject. The easy graceful pose of the figure and ... the toning of the white dresses with the light streaming through the curtained window.' *The Nottingham Daily Express*, 10th May, 1913









CAT. 15

Nap or The Card Game

Signed l.l.: W.B. Gash

Oil on canvas, 25 by 30 ins (63.5 by 76.5 cm)

Dating from c. 1923–24, Gash is known to have referred to the present painting as *Nap*, a shortened form of the well-known card game Napoleon.

'This picture was sent to an exhibition in Coventry and, when it was due back, it did not arrive. In spite of extensive enquiries over the next two or three months, it could not be found. Then to my father's great relief, it was found. It had been put, in the most unlikely of places, for it was amongst the 'empties' in Nottingham station goods yard. Luckily it was unharmed.' MG

CAT. 16

The New Book

Watercolour, 20 by 14 ins (51 by 35.5 cm)

This is a watercolour version of what is probably Gash's greatest Edwardian domestic scene (cat. 14).





CAT. 17

Portrait of a young girl

Pastel, 10 by 8 ins (25.5 by 20 cm)

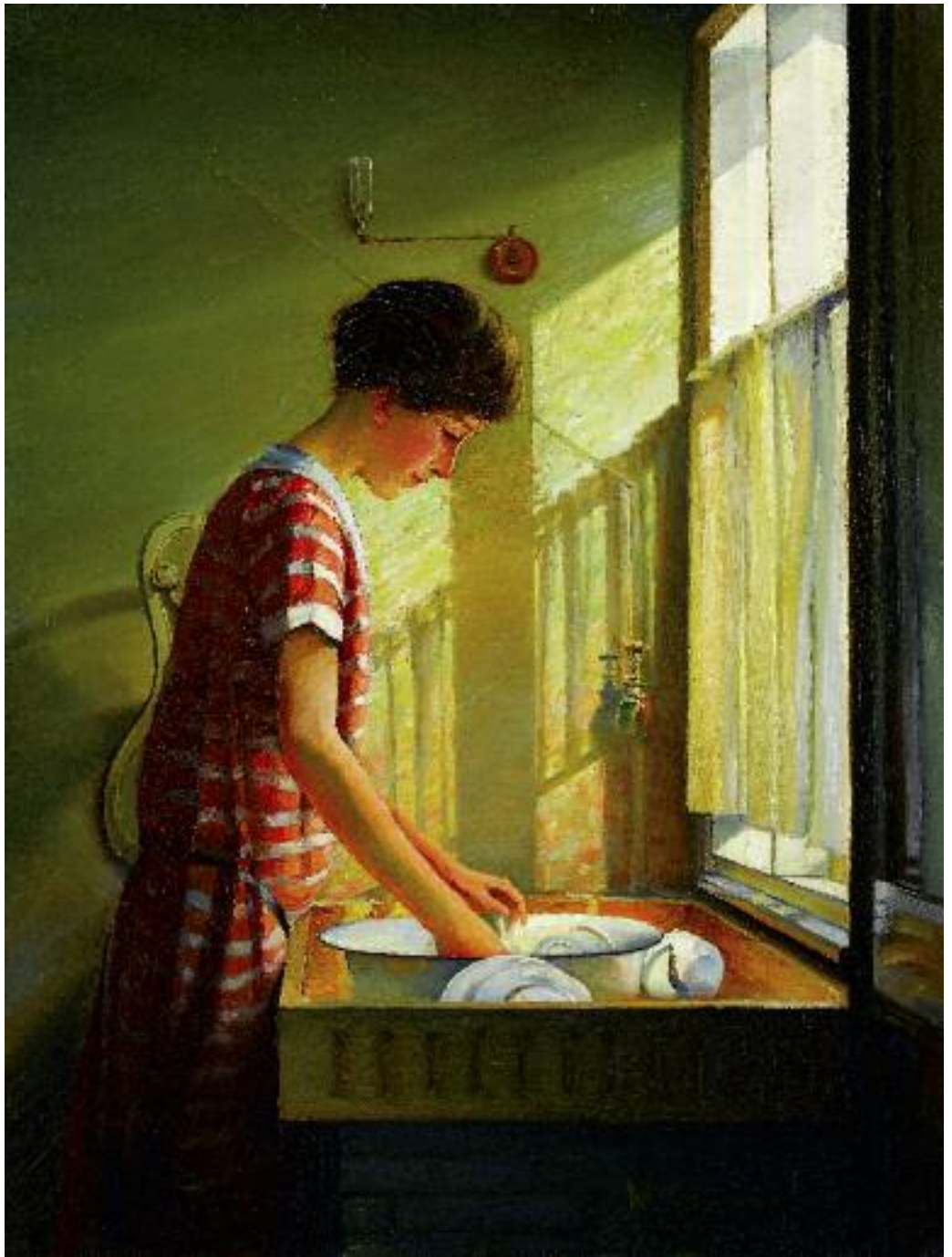
CAT. 18

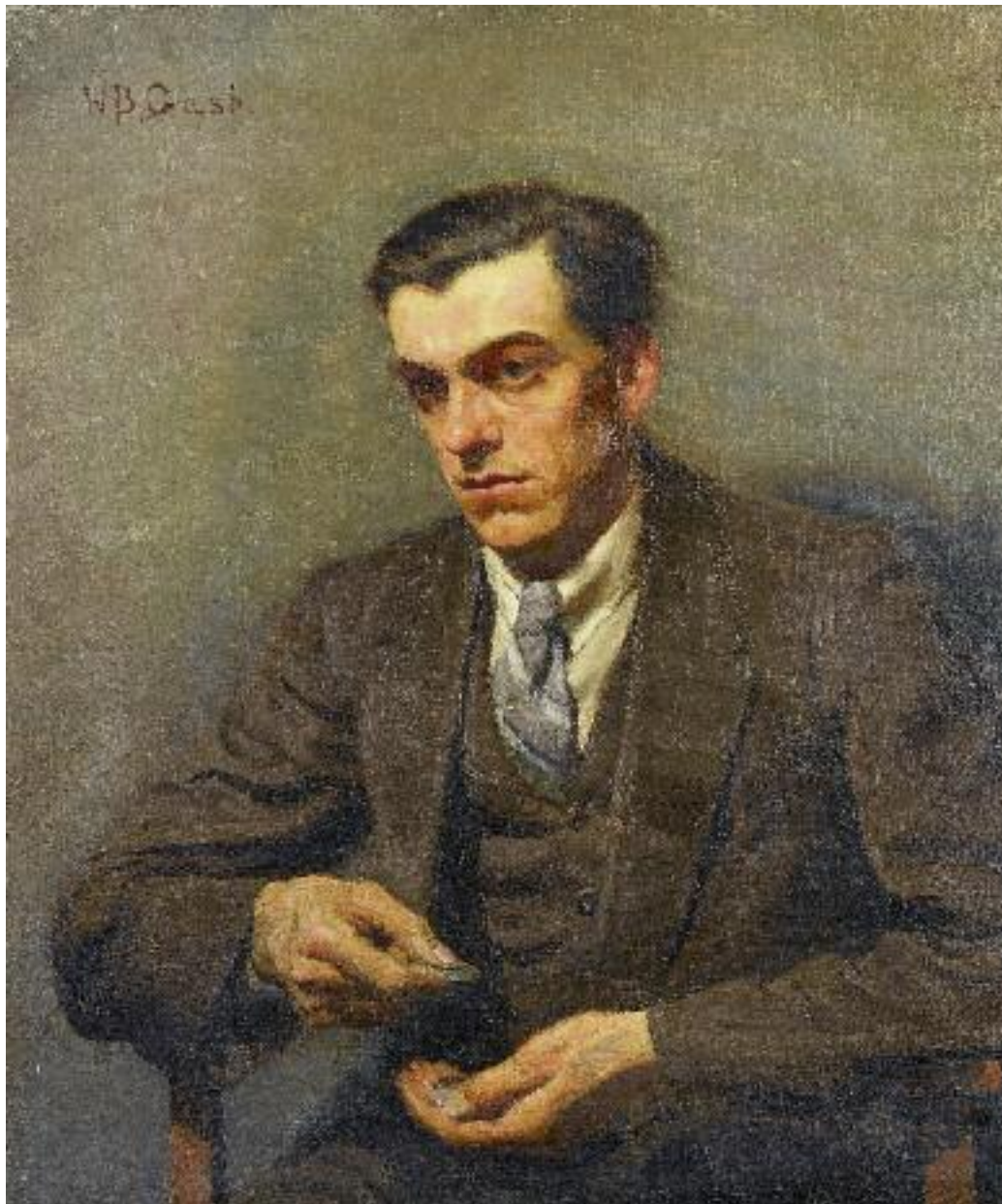
Portrait of the artist's daughter by an Oriental screen

Signed u.l.: W.B. Gash

Oil on canvas, 30½ by 25 ins (77.5 by 63.5 cm)







CAT. 19 (PREVIOUS PAGES, LEFT)

Washing Up

Signed l.r.: *W.B. Gash*

Oil on canvas, 24 by 18 ins (61 by 45.5 cm)

This charming snapshot of family life is typical of the domestic scenes painted in and around the Gash family home in Stamford Road, Kettering. As with many such subjects, the model is Gash's daughter Margaret, dating the work to c.1924–25.

CAT. 20 (PREVIOUS PAGES, RIGHT)

The Dole

Signed u.l.: *W.B. Gash*

Oil on canvas, 30 by 25 ins (76 by 63.5 cm)

'With his interest in portraiture and, if there were no commissions on hand, my father would find a model for practice. One such portrait is of a young man who is holding a few coins, and his expression is of deep concern. This reflects the hardship that followed the First World War, mainly through mass unemployment ... (the dole) was a very small weekly allowance to stave off abject poverty ... I feel that my father, in painting this portrait, has, with some experience of deprivation himself, felt deeply for the man.' MG

CAT. 21

The artist's daughter walking the vicar's dog

Signed l.l.: *W.B. Gash*

Oil on canvas, 24 by 18 ins (61 by 46 cm)

Gash's touching and intimate depictions of his own children, mostly painted towards the end of his life, are amongst his most engaging works and foremost amongst them is this outstanding portrait of his daughter Margaret. The painting was executed in c.1924 and shows Margaret Gash, then a schoolgirl, walking the vicar's dog in the fields near Kettering. The painting's quality rests not merely on the informal intimacy of the subject, but on the strength of composition with Margaret and the dog set in an open landscape against the dramatic backdrop of billowing clouds, perfectly capturing the sense of the windswept day.





CAT. 22

Study for the artist's daughter walking the vicar's dog

Oil on board, 9¾ by 7 ins (24.5 by 18 cm)

CAT. 23

Study for the artist's daughter walking the vicar's dog

Oil on board, 14 by 10½ ins (35.5 by 26.5 cm)

One of two known preliminary studies for Gash's portrait of his daughter in the fields (cat. 21). It is possible that these sketches were executed on-the-spot and show the artist's working process in respect of the painting's development, the figure of the dog being added at a later stage in the composition process.





CAT. 24

Portrait of the artist's son in the fields at Warkton near Kettering

Signed l.l.: W.B. Gash

Oil, 30 by 25 ins (76 by 63.5 cm)

This was painted in about 1925, probably just after the comparable work showing his daughter walking a dog (cat. 21). It depicts his young son Norman, who was eleven or twelve at the time, in his uniform as if taking a walk back home from school. This picture is painted in the fields with Warkton Church and the surrounding woodland in the background.

'Norman is standing and facing towards the spectator and he is a dominant feature in nearby fields. One's eye is taken back to the elm avenues, once so characteristic of the district, with a peep of the church between the trees and, on the left, a hint of the village seen through a heat mist. So we get the impression of a lovely summer day, with a pleasant breeze suggested by the white clouds and Norman's waving tie.' MG



1893
J. B. Gush



CAT. 25

Study for 'Children playing in the fields at sunset'

Signed l.l.: W.B. Gash

Oil on canvas board, 12¾ by 9 ins (32.5 by 23 cm)

A study for cat. 26.

CAT. 26

Children playing in the fields at sunset

Signed l.r.: W.B. Gash

Oil on canvas, 25 by 30 ins (63.5 by 76 cm)

The present work and its smaller oil study show young school children walking in the countryside near Kettering and are thought to date from c. 1918–1920. Like the landscape *Warkton Meadows* (cat. 31) of some ten years later, the painting's evocation of the sunset lends the work a mysterious quality, which transports it from the otherwise everyday nature of the subject.





CAT. 27

The artist's daughter in the artist's garden at Kettering

Oil on canvas, 46 by 37 ins (116 by 94 cm)

CAT. 28

Children by a May blossom tree

Signed l.r.: W.B. Gash

Pastel, 11½ by 13 ins (29 by 33 cm)

CAT. 29

Children leaving School

Signed and dated l.l.: W.B. Gash/1906

Gouache, 12 by 21½ ins (30.5 by 54.5 cm)

'A lively scene showing his interest in the individual character of each child and is painted in gouache on toned paper. The children are coming out of St Mary's School in Fuller Street, Kettering.' MG





CAT. 30

Half-length figure study of a lady in a wide-brimmed hat

Oil on canvas board, 11½ by 9½ ins (29 by 24 cm)



CAT. 31

In the Warkton Meadows

Signed l.l.: W.B. Gash

Oil on canvas, 23 by 27 ins (58.5 by 68.5 cm)

Exhibited: Paris Salon, 1926; London, Royal Academy, 1928, no.645

Shortly before Gash's untimely death in 1928, his work attained new originality and strength of composition, culminating in two exhibits at the Paris Salon: the present work in 1926 and *The Inseparables* in 1927. Both show the artist's family and the countryside near Kettering, *Warkton Meadows* transforming an everyday scene into a mystical twilight landscape depicting children at play.

'My father seems to have pondered on using sketches he had made initially for the portrait for an imaginary pastoral scene, with the landscape playing an important part. The result was an oil painting called In the Meadows, where a line of young girls is the focus point in the foreground. I appear again as a much younger child, even wearing a bonnet. Mother is in the background with Norman who, in reality, is older than me.' MG







CAT. 32

Study for 'The Inseparables'

Oil on board, 8½ by 5 ins (21.5 by 12.5 cm)

CAT. 33

Study for 'The Inseparables'

Oil on board, 10 by 7 ins (25.5 by 18 cm)

Gash's double portrait 'The Inseparables' was his last major work. It depicts Margaret Gash with her school friend Vera and was exhibited at the Paris Salon in 1927. As with his comparable early painting of Margaret walking a dog (cat. 21), it is likely that Gash developed the work through spontaneous oil sketches, a fact that is confirmed by Margaret Gash's own memories of the picture:

'Vera is wearing the blue dress. My white dress was undoubtedly the one we had for "speech days" and the panama hat my school summer one with the hat band removed. I remember clearly how we went to a familiar field near the village of Warkton on a lovely summer morning to pose, and father made a quick oil sketch.' MG





CAT. 34

The artist's mother enjoying a cup of tea

Signed l.l.: W.B. Gash

Gouache and ink, 13¾ by 9¾ ins (35 by 24.5 cm)

'Grandma Gash used to visit us when we were very young. She died when I was five. I have vague recollections of her coming to stay when she was ninety and had, so I was told, travelled down from Nottingham by train. My brother and I were called in from the garden to meet her. To us, this very old lady, dressed entirely in black and with strings of black beads round her neck and a watch that fitted into a pocket, filled us with awe. We stood close to each other and even though, I am sure, she gave us a warm welcome, we were glad to escape to the garden again.' M G

CAT. 35

The artist's mother sewing by a window

Signed l.l.: W.B. Gash

Watercolour, 18 by 12 ins (46 by 30.5 cm)





THE GREAT OUTDOORS

Following his graduation from Antwerp in c. 1895, Gash had returned to Lincoln School of Art as an assistant art master. The work he painted here and in nearby Northamptonshire for the next three decades reveal him to be an outstanding practitioner not only in oil, but also in watercolour and pastel. This was in addition to his already evident skills as a draughtsman and etcher. This exceptional versatility is seen most strikingly in his numerous beautiful and spontaneous landscapes, many of which show the countryside he loved near Kettering and Nottingham. Such works place Gash in a great Edwardian tradition of landscape painting, responding to the advances in Continental European painting and stressing the need to paint from nature in the open air rather than from the comfort of the studio. The best known names in this tradition included such painters as Kettering's own Sir Alfred East, Sir John Arnesby Brown and Mark Fisher. Gash would have been well-aware of these artists from their many exhibits at the Royal Academy throughout these years and at his best can be shown to be very much their equal. Another particular influence was Sir George Clausen, with whom Gash shared an interest in the fast moving nature of cloudscapes and the changeability of the British weather. Like Clausen, Gash also displayed a brilliant facility with pastel.



CAT. 36

Children fishing on a river, probably the Trent near Nottingham

Signed l.r.: W.B. Gash

Watercolour, 9½ by 13½ ins (24 by 34.5 cm)

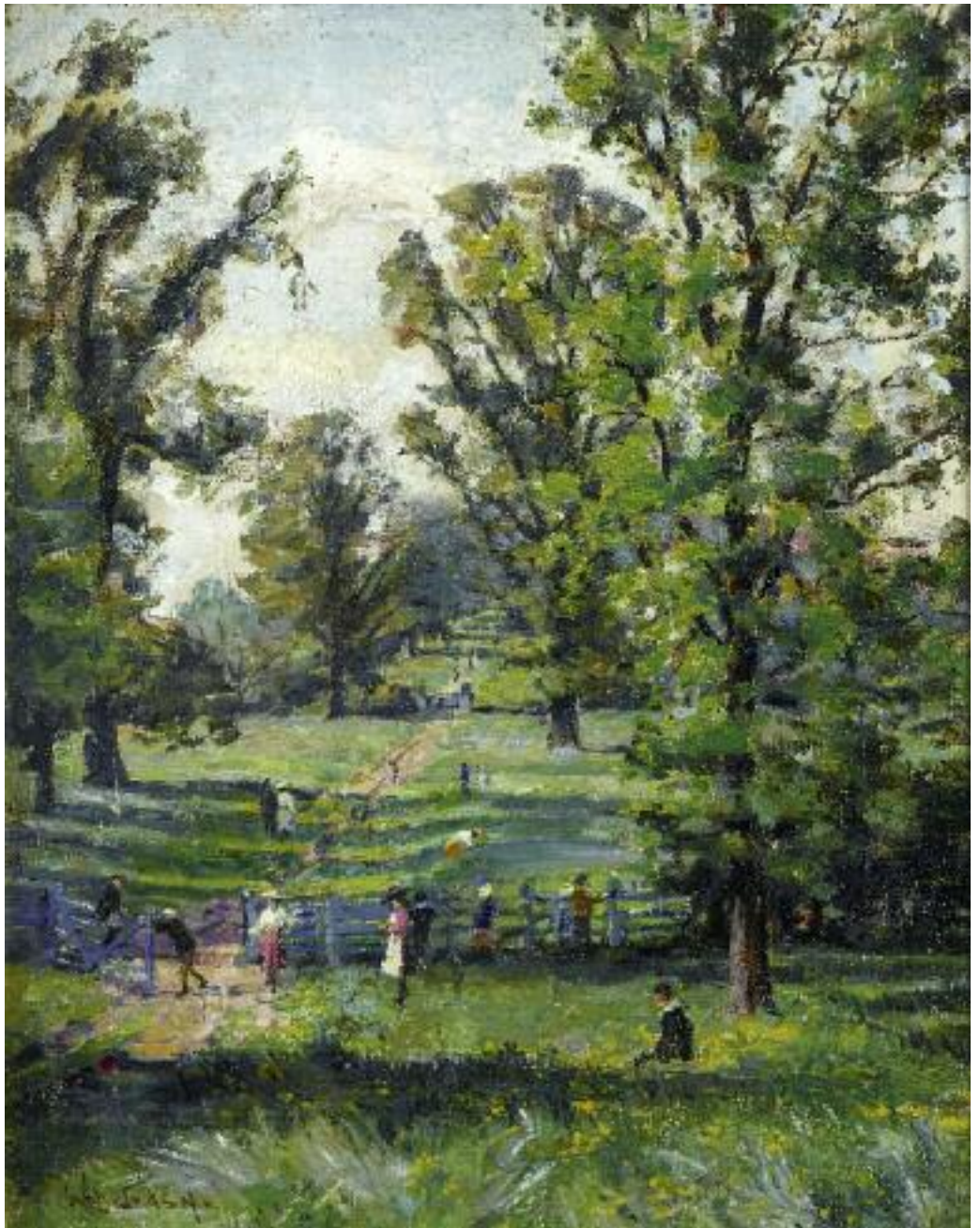
CAT. 37

Avenues of elm trees on the Boughton Estate

Signed l.l.: W.B. Gash

Oil on canvas, 15 by 12 ins (38 by 30.5 cm)

This landscape shows the bustle of families walking near Boughton House, just outside Kettering. Boughton, an impressive mainly seventeenth century house deeply influenced by Versailles, is one of the homes of the Dukes of Buccleuch and is best known for its outstanding collection of French furniture and tapestries. It was also known (as it is still today) for its beautiful avenues of trees.





CAT. 38

Scene in a farmyard

Signed l.r.: W.B. Gash

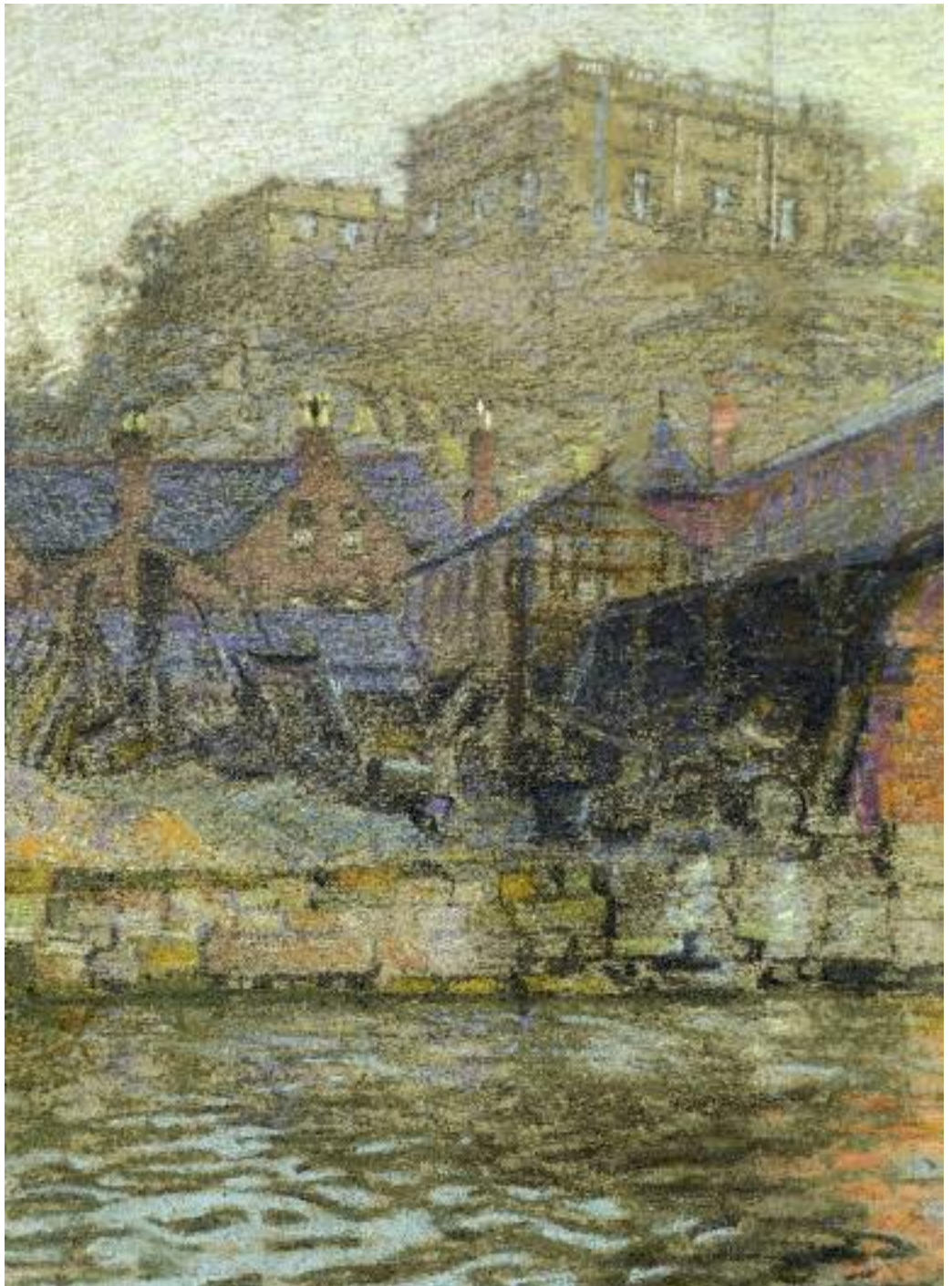
Watercolour, 12 by 16¾ ins (30.5 by 42.5 cm)

CAT. 39

A view of Nottingham Castle from the canal

Signed l.l.: W.B. Gash

Pastel, 12½ by 9½ ins (32 by 24 cm)





CAT. 40

An oak tree on the edge of a field

Signed l.r.: W.B. Gash

Watercolour, 5¾ by 8½ ins (14.5 by 21.5 cm)

CAT. 41

Cattle grazing in a bright sunlit field

Signed l.l.: W.B. Gash

Pastel, 6¾ by 9 ins (17 by 23cm)

CAT. 42

Summer landscape with a farmhouse beyond

Signed l.l.: W.B. Gash

Pastel, 8¾ by 11¾ ins (22 by 30 cm)





CAT. 43

Summer landscape with a child resting on a gate

Pastel, 10 by 12 ins (25 by 30.5 cm)

CAT. 44

Wooded landscape

Signed l.r.: W.B. Gash

Pastel, 7 by 9¼ ins (18 by 23.5 cm)

CAT. 45

Landscape with cottages viewed from across a meadow

Signed l.l.: W.B. Gash

Pastel, 10 by 14 ins (25.5 by 35.5 cm)





CAT. 46

Dappled sunlight through the trees

Pastel, 8¼ by 10¼ ins (21 by 26 cm)

CAT. 47

A young girl skipping in a glade

Pastel, 9¼ by 13½ ins (23.5 by 34.5 cm)

CAT. 48

Landscape with cirrus clouds

Watercolour, 4¾ by 8½ ins (12 by 21.5 cm)





CAT. 49

Sunset across the fields

Signed l.r.: *W.B. Gash*

Watercolour, 6½ by 9 ins (16.5 by 23 cm)

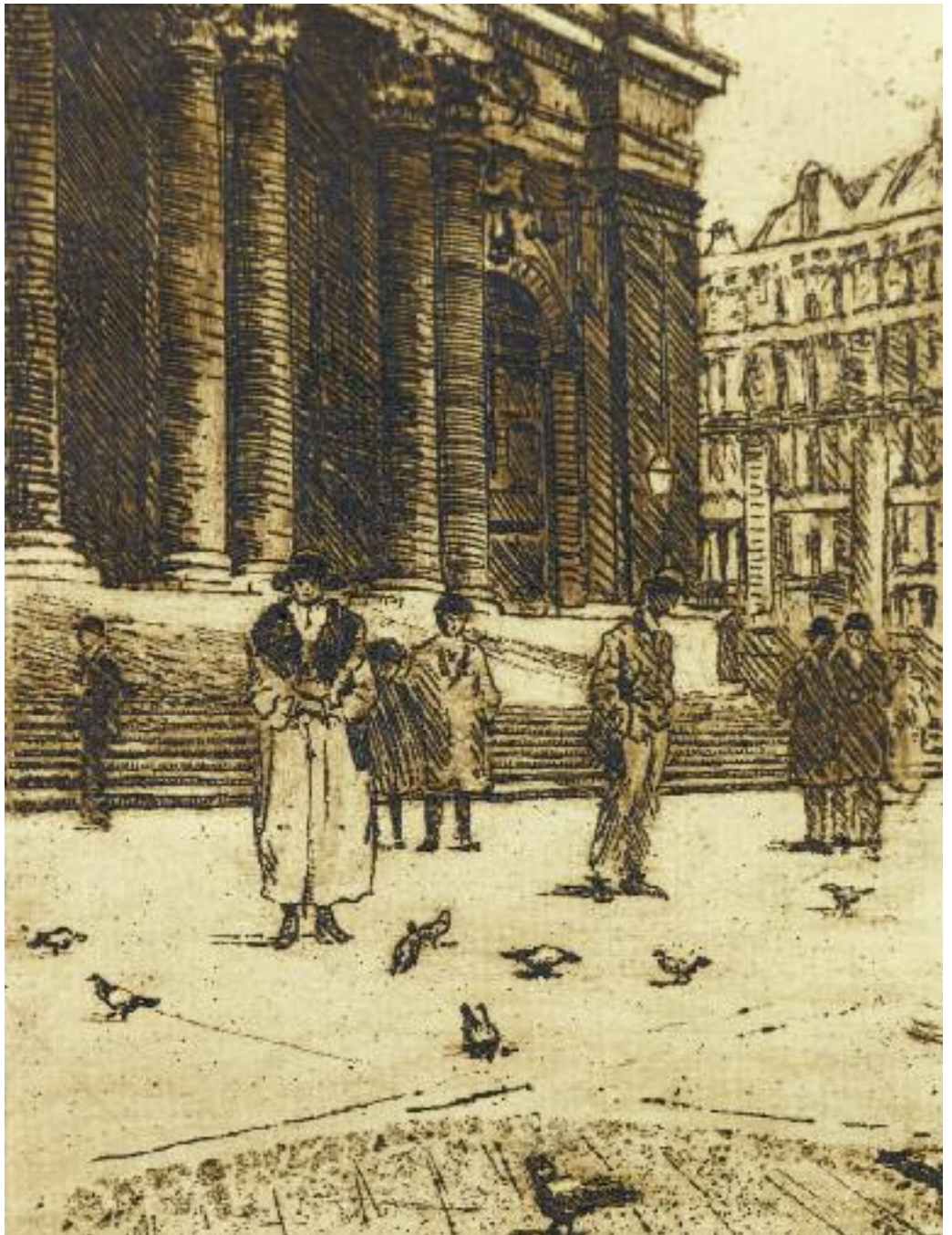
CAT. 50

Feeding pigeons outside St Paul's Cathedral

Signed in pencil l.r.: *W.B. Gash* and inscribed *St Paul's*

Etching, 5¾ by 4 ins (14.5 by 10 cm)

'I can just remember seeing my father preparing the copper plate for an etching and a dish of acid into which it was to be immersed on the kitchen table! Not surprisingly there were strict instructions to my brother and me not to go near.' MG





CAT. 51

*Sunset with a view of Kettering looking towards
Mr Timpson's shoe factory*

Signed l.r.: *W.B. Gash*

Oil on canvas, 10 by 13½ ins (25.5 by 34.5 cm)

The great shoe retailers Timpson's held its main bases in Manchester and, largely due to the fact that its founder William Timpson came from nearby Rothwell, in Kettering. The Kettering factory was opened in 1922, two years before the present work was painted. Timpson's became a major local employer producing some 20,000 pairs of shoes a year there; William Timpson's funeral in Kettering in 1929 was marked by the closure of local businesses in the town in respect of his contribution.



CAT. 52

A distant prospect of Nottingham Castle at sunset

Signed l.r.: W.B. Gash

Oil on canvas, 8 by 10 ins (20 by 25,5 cm)

The subject of the city of Nottingham, with its prominent castle, regularly attracted Gash as a painter. From his time as a student to the end of his life he maintained strong links with the place, exhibiting regularly at the city's Castle Museum in its group shows, which attracted many of the finest painters working in the Midlands at the time. Several of his best known works, including *The New Book*, received their first showing there and he also served on the selection committee for the exhibitions for many years.



CAT. 53

A barge by the tow-path, probably on the Trent near Nottingham

Signed l.r.: W.B. Gash

Watercolour, 10 by 14 ins (25.5 by 35.5 cm)

CAT. 54

Haystack, huts with a field in the foreground

Watercolour, 18 by 10½ ins (46 by 27 cm)

CAT. 55

Landscape with elm trees

Watercolour, 5½ by 8½ ins (14 by 21.5 cm)

The avenues in this picture are typical of those in the countryside outside Kettering, particularly those on the Duke of Buccleuch's estate at Boughton. The work probably dates from the early 1920s.





CAT. 56

Watercress Harry

Woodcut with watercolour, 15 by 9 ins (38 by 23 cm)

CAT. 57

Watercress Harry

Signed and dated: *W.B. Gash 1903* and further signed in pencil: *W.B. Gash*

Woodcut with watercolour, 15 by 9 ins (38 by 23 cm)

Gash was always interested in using unusual and interesting looking models for his portraits and genre subjects and 'Watercress Harry' was perhaps the most unusual of them all.

'Watercress Harry was a tramp well known in Kettering, who earned a little money by selling watercress. My father, evidently, was attracted by his appearance and asked him to his studio to pose. Sadly, Harry died in the workhouse.' MG



1914



REMINISCENCES OF MY FATHER

Margaret Gash

It is not easy to write about the personality of your father when you have only known him through childhood. I was thirteen when he died so, naturally, the happy times when we did things together come first to mind. I clearly remember sitting on his knee while he read to me, and when we went for walks in the country and gathered wild flowers, particularly at buttercup time. There were occasional times when we went out for days and one such day was very special for we all went to the Great British Empire Exposition at Wembley in 1924. Every country of the Empire was represented and the larger ones had a pavilion of their own. There was also an art exhibition and my father was asked to exhibit in that. There were also the occasions when I was with him and watched him painting – usually this was preceded with a warning from mother to be careful not to touch the easel. I have no doubt that my father loved his home and family, otherwise they would not have been the subject of many of his pictures.

The early part of my father's life is not possible to record with certainty as there are few details available. He was born in Lincoln on 2 February 1869, the youngest of four children. The family, it seems, had lived in Lincoln for some years but by 1871 they had moved to the village of Nettleham, a few miles away and it was here that his father became a market gardener. It is probable that he joined another branch of the family who were already well established in that occupation. For my father, I think, it was a happy time as in later life he often returned there to paint.

When he was about eleven years old, the family moved to Nottingham and so it was there that his education continued. Certificates of Art examinations from this time indicate that his gift for Art was clear to see. He also spoke

often of his time in the church choir and his enjoyment of singing and being sent to other churches to sing solo parts.

On leaving school there was no money available in the family for him to take a training and so he found work in a lace factory. There is a design for a lace cravat, no doubt done at this time, which I have now passed on to the Nottingham Museum of Textiles and Costume. The work at the lace factory evidently enabled him to earn enough money to make a start in developing his gift for art. He therefore joined the Lincoln School of Art and I remember him saying that he walked to Lincoln from Nottingham. From then onwards he greatly benefited from the training and in due course won prizes. Some prizes mentioned in Lincoln newspaper cuttings, 1894:

1st prize and gold medal for still life group

1st prize for antique figure (£1)

3rd prize for shading from cast (10 shillings)

2nd prize for still life group (15 shillings)

National prize for examination in shading from models.

The standard of drawing required by students in order to pass the final examinations was high, especially in life drawing and perspective. It was therefore necessary that a strict practice was followed over several years. Such a training was invaluable as a basis for the later portraiture and figure subjects that my father so much enjoyed.

At the end of his student days in Lincoln he was advised to further his studies at the Ecole des Beaux Arts in Antwerp.

Return to England

On his return he seems to have taken up an appointment as an assistant master at the Lincoln School of Art but this cannot have been for long as he was teaching in Kettering by 1897, and a local newspaper records him as instructor in Art at the Kettering and Wellingborough Technical Colleges. It also mentions that with a few students he started an Art Magazine as an experiment to show what was being done towards the development of Art in the county. It also says, 'Mr Gash contributed to the first number (price 5/-), called *Au Revoir*, a pleasing etching in colour and printed by a special process of his own.'

Probably his first picture to be hung in the Royal Academy (1897) was called *The New Woman*. This, according to the local newspaper, is of an old local character represented in the painting as a crusty bachelor looking out of the window of a building in the town, probably the Victoria Hall Chambers where Gash had a studio, and comparing the woman of his day passing by to the woman of his youth and to the former's disadvantage.



Gash (second from left, front row) with fellow art students in Antwerp, c. 1894

Another early work which was accepted and hung in the 1898 Summer Exhibition was a large oil painting called *The Flower Seller*. This was a year when 12,000 pictures were rejected and just 2,000 hung. A picture could be accepted if good enough but not hung because of the limited space available.

I recall being told that, when my father was planning to leave Nottingham in the late 1890s, his intention was to go to London. However, he decided to break his journey and stay briefly with a friend in Kettering. With no firm arrangements for living in London, he seems to have been persuaded to stay while he clarified his plans. He soon found work teaching and from then onwards Kettering became his home.

Soon after taking a studio at the Victoria Hall Chambers, he had a one-man show of his work (recorded in the *The Evening Telegraph*, December 1902).

On one of his early journeys between Nottingham and Kettering (52 miles), my father told me that he rode a penny farthing bicycle, a challenge indeed, especially as the bike had no brakes and the road was hilly.

During the last few years of the 19th century in Kettering there seemed to be a remarkable burst of interest in art. This was due mainly to two very gifted painters, Alfred East (later knighted) and Thomas Cooper Gotch, who were



born in the town. Both were, at that time, reaching the peak of their careers. My father, who had settled in the town in the late 1890s, shared fully in its artistic activities. One important event was the foundation of an Art Society, open to professionals and amateurs alike, and an exhibition was held annually.

A few years later Kettering was fortunate in receiving a generous gift from the Carnegie Trust which enabled the town to build a new Public Library. Soon after the opening, it was suggested to the town council, I think by Alfred East, that they should consider starting a permanent collection of pictures, with some by local artists and some by artists with a national reputation, and, until a gallery could be built, space should be given for the display within the new library. As a starting point, my father was commissioned to paint a portrait of a well-known local character, Benjamin (Benny) Percival, an antique dealer. The picture is called *The Connoisseur*. The local newspaper tells of the occasion when it was presented and hung. Alfred East then offered some of his paintings and Thomas Cooper Gotch too, at a later date.

Father's work varied considerably as he gained experience in a wider variety of subject matter. Portraiture always interested him and he was pleased when commissions for them came along. Subjects involving one or two figures and sometimes a group also occur such as *Sorting Plums for Market*, exhibited at the Royal Academy and undoubtedly painted on a visit to Nettleham.

Gash (far left, front row)
with fellow art students in
Antwerp, c.1894



Comments in newspapers on exhibitions where my father had shown pictures frequently mention subjects which he had chosen especially for their light. Some examples are: *Light of the Lanterns* – a scene with two girls, the evening sun is just setting and the light of the lanterns is beginning to tell in the twilight – and landscapes, *Sun on the Thames*, *Misty Morning*, and *Early Morning in Lincoln*, with the towers of the cathedral catching the first sunlight. His interest in light, whether for figure subjects or landscapes, remained a central feature of his work as his later paintings also show.

In due course, my father moved his studio to the Cornmarket Hall, which was by the Market Place, and it is just visible (left hand side) in a watercolour painting *Market Scene* now owned by the Alfred East Gallery and in a small etching of a similar scene.

Teaching continued to occupy much of his time and in 1907 he became Art Master at the Old Grammar School (now demolished) in Gold Street. He stayed there until it was closed and pupils were moved to a new County Grammar and combined High School which was built in 1913. He continued to teach there, part-time, mainly with the boys, until he died.

From time to time he returned to Nettleham near Lincoln and stayed with his relatives. His early years living there, and going to the village school, seemed to make a deep impression on him for it was a place where he loved to return for painting. Pictures that, I think, were undoubtedly belonging to such visits are *Sorting Plums for Market*, *Gathering Roses* and *Shelling Peas*. When my parents became more fully acquainted, my mother was taken to Nettleham, initially it



May blossom – trees along the Ise Brook, Kettering, oil, c. 1919–22, collection of the artist's daughter

was to recuperate from an illness. I remember her speaking of her delight in wandering amongst the flowers and fruit trees in the garden.

In Kettering it was not long before my mother became the subject of a portrait – a drawing in red chalk on toned paper – dated 1909. Another portrait of mother and this time, an oil painting, shows her in profile. A small portrait in oils of my grandmother (my mother's mother) belongs to this period and must have been painted shortly before her death. Perhaps because of her illness and her death my parents' decision to marry was delayed, or so it seems, until January 1911 and then it was a very quiet affair in Nottingham.

From then onwards their home was in Kettering at 145 Stamford Road. The house was in a fairly recently built row of houses on the edge of the town. It looked out on to a pleasant grass verge with sycamore trees and across the road to fields, haystacks and farm buildings. I remember a lovely poppy field. My father soon painted the view from a front window and that oil painting, and two others, is now owned by the Alfred East Gallery in Kettering. By this time my father was nearly 42 and, after many years in lodgings, having a wife and home of his own must have brought him enormous pleasure. This, I think, is evident in his choice of subjects for pictures for, in the next few years, there are several involving family members inside the home.

My brother, Norman Bonner, was born in November 1913. In May 1915 I was an addition to the family and during the following years paintings seemed to centre frequently on the family.

The artist's daughter holding a Teddy bear, oil, c. 1917, collection of the artist's daughter





The artist's daughter on the beach at Hunstanton, pastel, 1924, collection of the artist's daughter

Miniatures

As far as I know, miniature painting was new to my father. Apart from one other of an old man which could have been a trial run, I only know of the four family ones.

The experience of painting miniatures with their extreme fineness of detail (and on the surface of ivory with watercolour mixed with gum arabic) must have been a formidable challenge for a painter used to free flowing watercolour or the heavier techniques of oil paint. I am amazed how successfully he

The artist's wife, oil, c. 1910–12,
collection of the artist's
daughter



adapted. The ones of Norman and me, it seems, were exhibited at the Paris Salon in 1921 and 1922 and the others at the Royal Academy.

Still inspired by the home environment, he looked to our small garden in the summer, when hollyhocks grew in wild profusion. There was no need to nurture them with great care, as they sprang up between the paving stones. In the painting that followed, the hollyhocks were used as a background to the figure of a child standing in front.

Even though I was older, perhaps seven, I have no clear recollections of posing but probably, by now, I had accepted that everyone was expected to pose for their father from time to time. The scene shows an early evening light coming from the left, and this plays, with varying brightness and clarity, over the area of hollyhocks. Quite clearly this movement of light

was of special interest to my father when planning the picture. The fact that there are two small preparatory oil studies suggests that he wanted to be ready for the challenge of the final and quite large composition.

Teaching continued to occupy much of my father's time (sadly too much), and some of it was at the new County Grammar and High School. (One building, but half for boys and the other half for girls and never the twain should meet except when plays were produced.) This sort of teaching he did not, I think, enjoy nearly as much as his adult classes. He always kept Thursdays so that he could, whenever possible, get on with his painting. Saturday afternoons were often taken up with adult classes and in the summer with outdoor sketching groups.

A private student who used to come to the house on Friday evenings was called Dudley Brown, and I don't remember a time when he didn't come. In 1956 he wrote a pamphlet in celebration of the Golden Jubilee of the Kettering and District Arts Society and in it he says, 'An event of great importance to the Society occurred in 1907, when WB Gash, a young professional artist, who had settled in the town, joined the committee. He had a profound knowledge of art in many forms and almost everyone will agree that he, more than anyone else, widened the artistic horizon and raised the standard of the exhibitions. Many local artists remember him and his teaching with pleasure and gratitude.'

When plays were produced at school, my father was called upon to paint scenery. Sometimes it was a large canvas hung over the back wall of the stage, and I have an oil painting which is a study for such a canvas in preparation for 'A Midsummer Night's Dream'. I was then nine and in my first year at the High School and was given the part of Mustard Seed. A yellow dress was made for me but because I was skinny, they had to make one of less flimsy material to make me look fatter.

I am ashamed to admit that I was not always a co-operative model. An occasion which I remember clearly was when my school friend, Vera, and I were having fun standing on our hands against a wall in the garden and mother called me in with a message from father that he needed me to pose for a picture. What strange phases one goes through.

All through my father's career in art, landscape painting played quite an important part, both in oils and watercolours. It gave him the opportunity to develop his interest in light in its many variations of weather and time of day. After his marriage, in consequence of a more settled life with home and family, his landscapes were mainly of the district around Kettering. Sketching



Gash (seated far left) with his outdoor sketching class, near Kettering.

classes continued and he either walked or cycled to an appropriate place.

It is interesting to see, as time went on, how his use of watercolour gradually changed from a less free form, a style previously favoured by the Royal Academy, to a fresher more fluent use of the paint, stressing its lovely transparent quality and spontaneous brushwork. Sometimes he would develop a sketch later and on a larger scale, as, for instance, in *Haystacks* and *Thatched Cottages*.

My father's last major painting was called *The Inseparables* and it is of my school friend Vera and me, walking in a meadow. The finished picture was exhibited at the Paris Salon. Not entirely satisfied with it, my father painted a larger version but, whether or not it was an improvement, I have never been able to decide. That version is now in the possession of Vera's eldest son. I used to like to go and sit with my father when he was working and I recall, on one occasion, I watched him painting the sunlight on my left arm in this picture.



CHRONOLOGY

- 1869 Walter Bonner Gash born in Lincoln on 2 February.
- c. 1871 Family moved to Nettleham, a village a few miles from Lincoln where relatives were already engaged in market gardening and then Gash's father probably joined them.
- c. 1880 The family moved to Nottingham.
- 1881 Certificate granted to Gash for Geometry of the first grade at the annual examination of children in Elementary Day Schools. Also, in the same year, Model Drawing (first grade) and Freehand Drawing (excellent).
- 1885–86 After school Gash worked in a lace factory.
- 1886 Certificate for Freehand & Model Drawing, Science & Art Department, London
- 1888 Certificate for Geometrical Drawing
- c. 1890 Lincoln School of Art
- 1894 Some prizes from Lincoln School of Art:
1st prize for drawing from the Antique Figure
1st prize and gold medal for still-life (clock)
National prize for shading examination in shading from the model
- September 1894 Gash went to Ecole des Beaux Art at Antwerp on the advice of his tutors.
- c. 1895–96 Assistant master at Lincoln School of Art
- 1896 *The New Woman* exhibited at the Royal Academy.
- c. 1897 Moved to Kettering and became instructor in Art at Kettering and Wellingborough Technical College.
- 1898 *The Flower Seller* exhibited at the Royal Academy.
- 1902 Exhibition (one man show) at his studio at the Victoria Library, Kettering.
Studied for 'The Art Master's certificate.'
- 1904 *Sorting Plums for Market* exhibited at the Royal Academy.
- 1905 Gash's work *The Connoisseur* acquired to form what was to become the beginning of the Alfred East Art Gallery collection.
- 1906 *Children leaving School* painted.
Moved studio to Cornmarket Hall
Foundation of Kettering and District Art Society. Emblem designed for it by Gash, who was a founder member.
- 1907 Became art master at the old Grammar School.

- c. 1909 Frequent returns to Nettleham for painting - landscapes and figure studies of relatives who were market gardeners. Example: *Sorting Plums for Market*.
- 1910 Early oil painting of the 'Avenues', Kettering, on the Duke of Buccleugh's Estate.
- 1911 Gash marries quietly in Nottingham. The couple went to live at 145 Stamford Road, Kettering.
- c. 1911–12 *The New Book* painted at Gash's new home in Kettering.
- 1913 The old Grammar School closed and was replaced by a new County Grammar School. Gash moved to teach art there..
Gash's first child, a son, Norman Bonner Gash, was born 28 November.
Hence forward Gash's subjects for his paintings centred mainly on his family, the surrounding landscapes and occasional portrait commissions.
He always kept Thursdays free for painting and the school holidays were also a valuable time.
- c. 1913 Gash appointed examiner for the East Midlands Education Department and a member of the Royal Drawing Society.
- 1915 Gash's second child, a daughter, Margaret Mary Gash, was born 20 May.
- 1917–18 Gash turned to painting miniatures. The first one of an old man (unknown to Margaret Gash) was probably a trial before Gash embarked on producing miniatures of his family.
Master Norman Gash
Portrait of a Child (Margaret Gash)
Portrait of a Lady (Gash's wife)
Self-portrait (Gash)
The artist's daughter holding a Teddy bear on page 86
Child Reading a Book (oil painting of Margaret Gash)
- 1918-19 A *family group* (Gash's wife looking at a book with children, Norman and Margaret).
- c. 1919 *Grandma Sewing*
- 1921 Miniature of Master Norman Gash exhibited at the Paris Salon.
Miniature of *Portrait of a Lady* (Gash's wife) exhibited at the Royal Academy.
- 1922 Miniature of *Portrait of a Child* (Margaret Gash) exhibited at the Paris Salon.
- c. 1923 *The artist's daughter in the artist's garden at Kettering* (Margaret Gash)
Nap or *The Card Players*
Commissioned portraits included one of Mr Wickstead.
- 1925 *Portrait of the artist's son in the fields at Warkton near Kettering* and *The artist's daughter walking the vicar's dog* both painted.

- c.1925–26 *In the Meadows*
- c.1926 Photograph of W.B. Gash taking a sketching class.
- 1926 *Sunset looking towards Kettering with Timpson's factory in the distance*
The Inseparables
Washing Up
In the Meadows exhibited at the Paris Salon.
- 1927 *The Inseparables* exhibited at the Paris Salon.
- 1928 *In the Meadows* exhibited at the Royal Academy.
 Gash dies on 3 September.

Exhibits at the Royal Academy, London

- 1896 (no. 1239) – *The New Woman*
 1898 (no. 539) – *The Flower Seller*
 1904 (no. 136) – *Sorting Plums for Market*
 1918 (no. 1019) – *Portrait of a child*
 1919 (no. 1009) – *Master Norman Gash*
 1920 (no. 774) – *A Peaceful Morning*
 1921 (no. 707) – *Portrait of a Lady*
 1928 (no. 645) – *In the Warkton Meadows*

Acknowledgments

This exhibition could not have been made possible without the remarkable enthusiasm, vision and support from Margaret Gash, whose memories and carefully organised records of her father's life have allowed an unusually personal insight into Walter Bonner Gash's life and work. Margaret's godson, Jason Pennells, has also been a vital contributor to the success of the project, providing intelligent input and an acute attention to detail throughout. We are also grateful to numerous other members of Margaret's family and friends, in particular to Elizabeth Bulkeley, Lesley Morgan and Penny Sumerfield.

We are extremely grateful to Clare Bowyer and Danielle Evans from the Alfred East Gallery and Manor House Museum for their invaluable contribution to the show and allowing us the opportunity to hold the exhibition at the Alfred East Gallery, in the town which was Gash's home for the greater part of his life.



Cat. 3

Exhibitions

8–12 February 2011, Gallery 27, 27 Cork Street, London W1S 4NG

19 February - 2 April 2011, Manor House Museum and Alfred East Art Gallery,
Kettering Borough Council
Sheep Street, Kettering, Northants NN16 0AN,

Kettering
Borough Council

MOORE-GWYN FINE ART

Harry Moore-Gwyn

harry@mooregwynfineart.co.uk

Telephone 020 7937 2131, mobile 07765 966 256

7 Phillimore Terrace, Allen Street, London W8 6BJ

Viewing by appointment

LISS FINE ART LIMITED

Paul Liss and Sacha Llewellyn

paul@lissfineart.com or sacha@lissfineart.com

Telephone 020 7380 1131, mobile 07973 613374

13 Penryn Street, London NW1 1RL (London office)

Viewing by appointment

ISBN 978-0-9567139-1-9