

A photograph of a light blue ceramic vase filled with large, vibrant red and orange flowers. The vase sits on a dark blue surface, possibly a table. In the background, white horizontal blinds are visible, letting in soft light. The overall composition is a still life, likely intended as a book cover.

EILEEN G. GREEN

A Life of Artistic Pursuits

David R. Green

About

This is a short electronic book about the art of Eileen G. Green (born 1924) from Cambridge, England, UK.

The book presents some of the many pieces of her extensive collection of artwork, including examples of her pottery, sculptures, oil paintings, watercolours, charcoal and pastel sketches, enamels on copper, mixed media, acrylics, collage, postcards, and book covers.

Each chapter presents some of the different artwork she has produced over the past fifty years.

Additional information and examples can be found on the following websites.

David R. Green



Eileen Gertrude Green - born 1924

EILEEN GERTRUDE GREEN

1. About

Eileen Gertrude Green was born in Wallasey, Cheshire on October 22nd 1924.

After short spells in Manchester and London, she moved to Cambridge in 1953, and later to Haslingfield, Cambridge. The family home was built in 1956 in Haslingfield where she has resided ever since.

At the beginning of the Second World War she trained at Manchester University and went to work as an Inspector in the Aeronautical Inspection Directorate (AID) working on the Distant Reading Compass for the Spitfire aircraft.

Shortly after getting married in 1953 to Joseph Alfred Green - also from Wallasey in Cheshire, she went to live in Wimbolden in London. After a short period of time they moved to Cambridge.

In Cambridge she worked at W.G. Pye the Radio manufacturer as a buyer.

The family moved to Haslingfield in 1953 and settled in a rented house known as Rose Lynne in Church Street, owned by the Barnard family.



Figure 1.1 - The artist at a young age

Figure 1.2 - The artist at work in the late 1980s

Influences

INFLUENCES

1. Art Teachers

2. Artists

Much of Eileen's early influences were her teachers. However, a profound interest in art in general also led to extensive reading and many visits over the years to art galleries and museums in Cambridge, London, and Cornwall.

Although her appreciation of art is wide ranging, from the Old Masters and landscape painters to contemporary and abstract artists, her focus soon veered more and more towards abstract art and sculpture. Favourite artists included: Henry Moore, Dali, Francis Bacon, Pablo Picasso, Joan Miro, Graham Sutherland, John Piper, Giacometti, Joan Eardley, Jackson Pollack, Ben and Winifred Nicholson, Richard Diebenkorn, and David Hockney etc. as well as many others.

Whilst she was undoubtedly influenced by all these people over the years she gradually also developed her own style over which became quite distinctive.

Pottery and Woodwork

POTTERY & WOODWORK

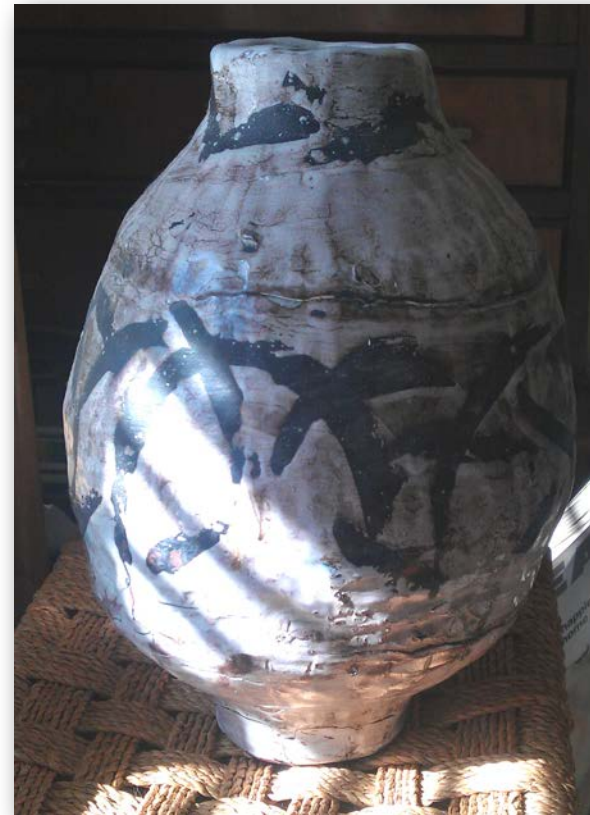
1. Pottery

2. Sculptures

3. Woodwork

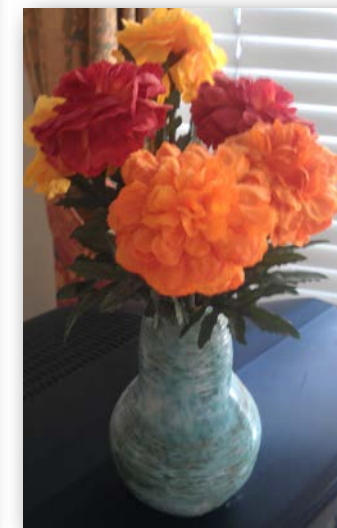
In the 1960s Eileen Green started her career in art taking both pottery and woodwork evening classes at Comberton Village College in Comberton, a small village about 5 miles from Haslingfield, near Cambridge.

Once a week she spent the evening learning how to make various pieces of furniture and throwing numerous pots.



Pottery was a popular evening class for many people in the 1960s and my Mother spent many an evening creating all sorts of pottery pieces ranging from small dishes and ash trays to small vases, and eventually much larger pieces.

Figure 2



Despite one or two pieces getting broken or chipped over the years, there are quite a number that still remain intact. Most are free form examples, usually glazed, and typically using colours that were popular at the time e.g. greens, greys, grey-blues, and browns (Figures 1 to 2).

One particular example, which is probably the nicest and largest piece made is a pot, which for many years contained decorative grasses. This particular piece also found its way to an exhibition at the annual Royal Agricultural Show one year and was

Figure 3



2. Sculptures

Figure 5



A couple of nice examples are those of a head (bust) and a cat (Figures 4 to 5). The cost of getting these cast in bronze was generally

greatly admired by the Queen Mother.



Figure 4

prohibitive at the time which is why they remained as clay.

Figure 6



3. Woodwork

Whilst not many of her pieces of furniture now remain, a few still do, and over the years some of these have been modified slightly or have made their way into storage. Most of the pieces of furniture were on quite a grand scale. While most school pupils at the time spent time making small wooden objects e.g. a plaque or a pencil box, occasionally graduating to a small wooden stool, evening classes

generally led on to book cases, small cupboards, bookcases, small occasional tables, and in Eileen's case a rather large sideboard which found use in the dining room for many years. Some pieces of furniture were made of solid wood, whilst others used a combination of solid wood and plywood, and others early examples of chipboard with a veneer. Most wood was either polished or varnished. One or two of the items eventually got painted, usually in white gloss paint which was fashionable at the time. Although the sideboard eventually disappeared, the bookcase found its way into the loft for the storage of books, along with a cupboard that was originally designed for storage of crockery in the kitchen. Perhaps the nicest piece of furniture that has endured longest was a small round occasional table that has remained in the living room. Over the years it has

been cleaned, sanded and refinished in a stainproof Ronseal lacquer (Figure 7).

Oil Paintings

OIL PAINTINGS

1. Portraits

2. Still Life

3. Landscapes

Having started with woodwork and pottery evening classes, Eileen eventually graduated to painting classes, also held at Comberton Village College.

Although she enjoyed the woodworking and pottery, allowing her to further develop her flair for artistic pursuits, her real love was for art in the form of paintings.

For many years most Saturdays and Sundays were spent visiting art galleries and Museums in Cambridge, as well as places we went on family holidays, and usually included annual visits to the Royal Academy (RA) summer exhibition in London as well as the Tate Gallery.

As a child I visited many art galleries and exhibitions at the weekends with my Mother and had the opportunity to view many famous artistic works, as well as that of up and coming artists. We also frequently got invited to special viewings of art at exhibitions. For example, I remember going to the Fitzwilliam Museum to see the Turner watercolours. Later we visited places like Kettles Yard in Cambridge and the Tate Modern in St. Ives, Cornwall. Much more recently regular invites were received from Wysing Arts near Bourn in Cambridge.

Along with all the visits Eileen also collected many postcards of the art we saw - a collection that we still have, and to which I have frequently added right up until the present - usually when I have found new artists that I thought would interest my

Mother. In addition, we collected many art catalogues and books about her favourite artists, and for many years - for almost every birthday and Christmas present - I gave my Mother books on different artists - a large collection we still have. At the time, Heffers of Cambridge - perhaps the best bookshop I have ever come across - had opened a new shop with an excellent art section. Back then books - usually with a large number of colour plates or illustrations - were relatively cheap - and were easily affordable on my pocket money.

Over the years this collection mirrored my Mother's changing interests in art and paintings, and interest that started with oil painting, but over time moved on to watercolours, crayons, chalks, charcoal and pastels, acrylics, collage, and mixed media.

Much of this development also closely followed the evening classes and tutors she had over the years, who introduced her to new artists, new media and styles. In the early days she started with oil paintings (Figure 8), painting still life and landscapes, and later watercolours and acrylics. Her influences were people such as Nelson Rands a tutor at Comberton Village College, Mr. Farmer, and later a professional landscape painter Stanley G. Anderson and retired shop keeper who had taken up oil painting professionally who offered weekend classes in his gardens at Berryclose Studios on a Sunday in Gransdens. Much of her work from that time - the 1960s and 1970s was still life and landscapes

in oils on canvas, all of which was very traditional - old master style painting (Figures 9).

When my Mother began taking classes at the University of the Third Age in Cambridge, she was tutored by a number of professional painters, including Joan Day of Granchester (<http://www.joanday.com>), Paula Patterson (an American artist) (<http://www.varchive.org.uk/var/paula/index.html>), and Renos Lowizou (<http://renosloizou.com>) amongst others. Each had a different style of their own although similarities between them are evident.





Charcoal and Pastel Sketches

CHARCOAL AND PASTEL SKETCHES

1. Charcoal Sketches

2. Pastel Sketches

Through the influence of various tutors and classes my Mother was introduced to other mediums in art, namely charcoal and pastels. Being able to draw well is very important for the development of an artist and as my Mother moved onto classes offered by other artists, for example, later in the 1970s and 1980s as part of the University of the Third Age, my Mother began to carry a sketch pad with her wherever she went, including holidays. Not only did she draw still life and landscapes in classes but she also began to do more and more indoor and outdoor sketching and there are art pads full of sketches including still life, indoor and outdoor scenes, portraits of people and our pets including dogs and cats. Many of these were later scaled up to paintings, mostly using - by then - watercolours and acrylics.

1. Charcoal Sketches

2. Pastel Sketches

3. Ink and Wash





Enamels on Copper

ENAMELS ON COPPER

1. PLAQUES AND COASTERS



designing
graphics for

Whilst on holiday in Cornwall we got to know the family - The Stonehams - who lived just outside Mylor in Cornwall at Devichoy's Parc. Together with her daughter Mrs. Stoneham had set up a small business called Cornish Cobblers which made bespoke handmade shoes. Other leather work included small hand and evening bags. They also made small enamel buttons. My mother soon became

very interested in the process of enameling on copper and not long after my Mother purchased a small enameling kiln and a period of time was spent on



enamels, which ranged from small earrings and broaches of glass enamel on copper, to larger items such as small wall plaques and coasters. Some of these were sold, but we still have a small collection of this work at home (Figures XX).

Watercolours

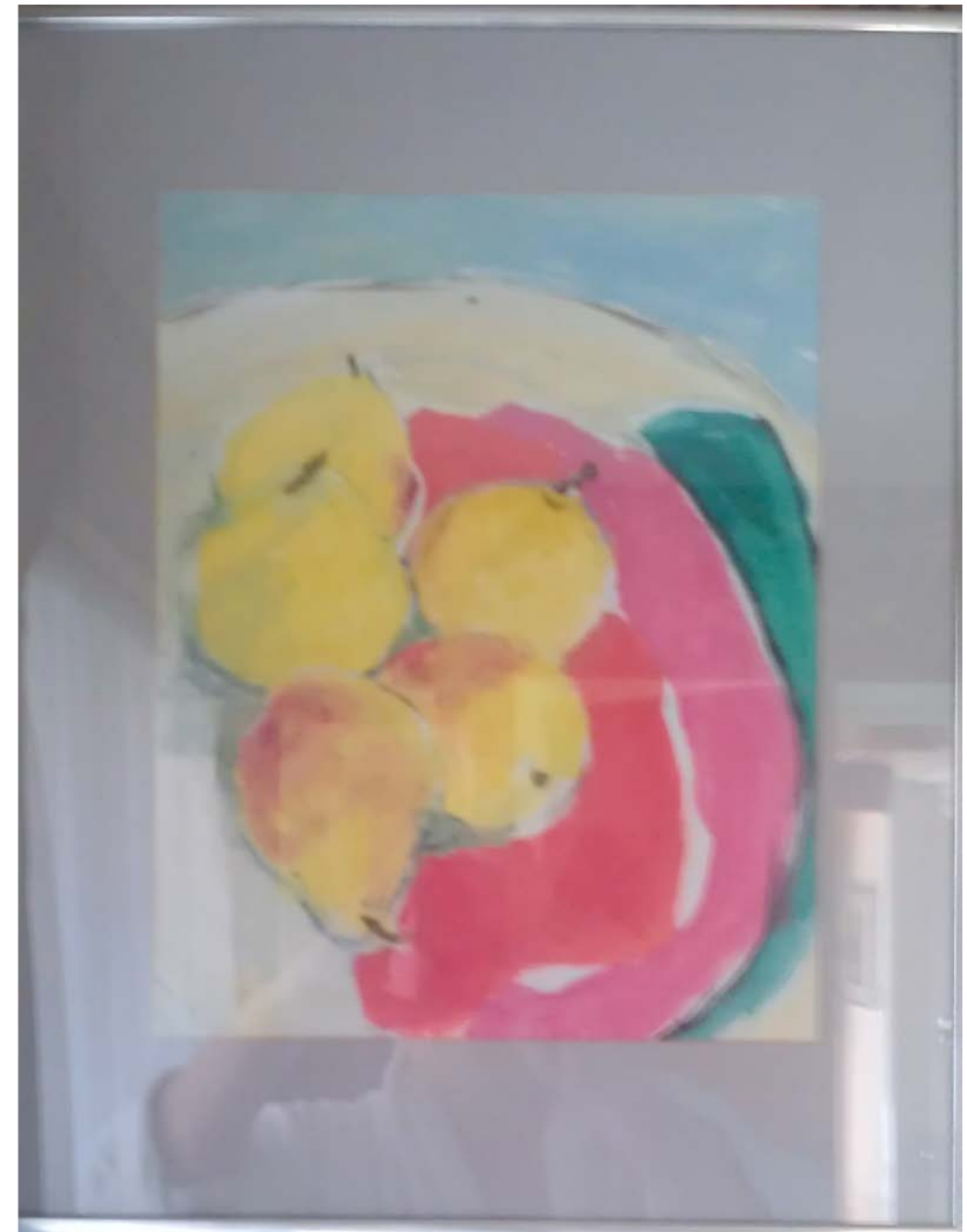
WATERCOLOURS

1. Watercolours

Many of my Mother's artistic works in later years were watercolours.



Some examples are shown below.



Section 8

Pewter & Plaster

PEWTER & PLASTER

1. Some Examples

Another artistic interest lay with fashioning artistic creations in other media, in this case pewter foil, and secondly plaster.



Postcards

POSTCARDS

Several of my Mother's paintings and sketches were turned into postcards. Low- cost reproduction of my Mother's paintings became a possibility with companies such as Vistaprint.

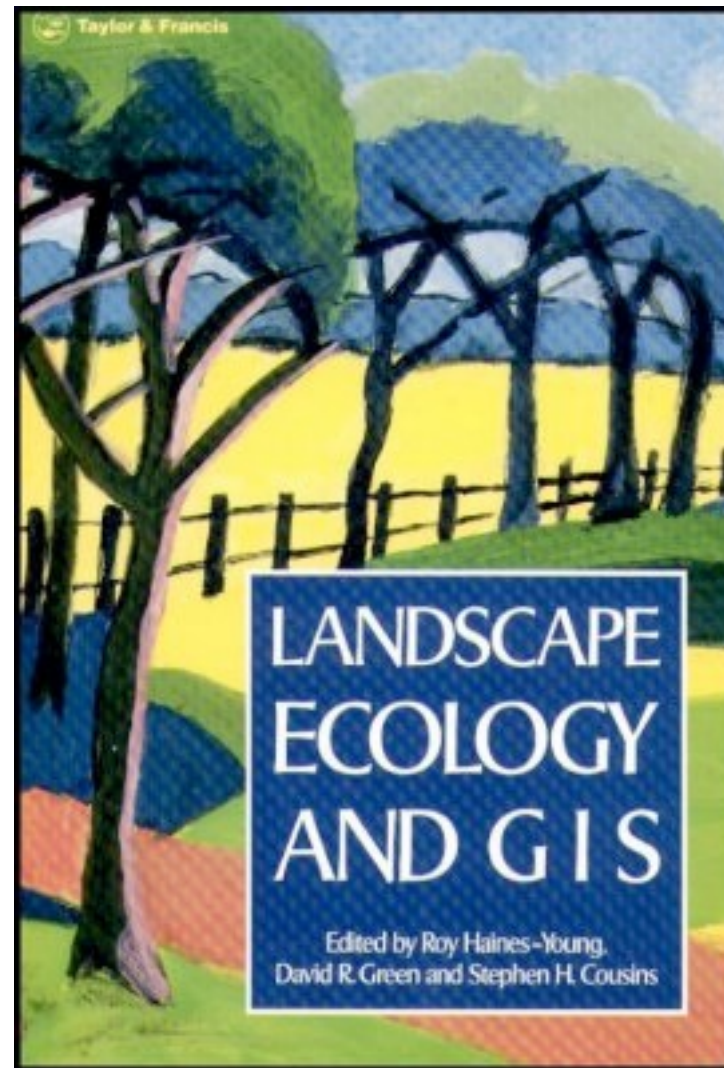
The artwork was photographed with the aid of a standard digital camera, and uploaded to a computer to be edited prior to using the online tools provided by Vistaprint to create postcards. The results are shown in Figures 9.1- 9.2.



Book Covers

BOOK COVERS

1. Landscape Ecology and GIS - Taylor and Francis



Although little of my Mother's work was graphic design, I encouraged Taylor and Francis to update their book cover designs when it came to publishing one of my books: Landscape Ecology and GIS (Geographical Information Systems) Edited by Roy Haines-Young, David R. Green, and Steven Cousins, and published by Taylor and Francis in 1993.

The cover originated with my Mother's painting, which was mildly transformed by a graphic designer at Taylor and Francis into the cover jacket of both the hardcopy and softcopy editions of the textbook (Figure 10.1).

Exhibitions

EXHIBITIONS

1. Exhibitions

My Mother's work was exhibited on a regular basis, mostly in Cambridge. The earliest exhibitions were at the Royal Agricultural Show, where one pot in particular was admired by the Queen Mother. Later paintings were exhibited in various exhibitions as part of the art classes, and in particular as an annual exhibition of the work produced by the University of the Third Age art classes. Many of these were held in the Lion Yard in Cambridge. Many of my Mother's paintings were sold at these exhibitions.

Epilogue

EPILOGUE

My Mother continued to draw and paint for many years - as well as to partake in annual exhibitions - and still continuing to go to classes held in Cambridge - up until about 5 years ago - around 2007.

Now 88 years old, she no longer draws and paints.

However, we still have a vast legacy of her artwork at home, mostly unframed work, and many art pads full of sketches and drawings.

David R. Green

Kingswells, Aberdeen, Scotland, UK

Untitled

