

LIFE THROUGH THE EYES OF  
EAST ANGLIAN ARTISTS

# **LIFE THROUGH THE EYES OF EAST ANGLIAN ARTISTS**

Museum of East Anglian Life, Stowmarket, Suffolk.

**April 2016 – March 2017**

## **AN EXHIBITION OF EAST ANGLIAN PAINTINGS AND DRAWINGS FROM THE DAY COLLECTION**

The Day Collection was founded by Harold Day in the late 1950s with the shared enthusiasm of his mother, Ethel M. Day, née Ingamells, suggesting Dutch descent. Ethel was the daughter of a Lincolnshire farmer from near Boston. Although Harold trained and qualified as an engineer and teacher, he left London in the 1950s to start a smallholding in Essex. Specialising in Landrace pig breeding and growing fruit for Tiptree at Witham and Britvic in Chelmsford, it was at this time whilst attending livestock markets in Norwich and Ipswich that the artists of the area were first noticed. It was not long before he was avidly collecting their works, probably the ideal time as all but the top names were largely overlooked. It is amusing to note from his old account books a good picture was often the same price as a good pig!

Harold was pleased to discover works by Claude, Gainsborough and other Old Masters which he had authenticated. With his wife Sheila's support, The Day Collection was formed, primarily of the Norwich School and Ipswich Artists. Considerable research was undertaken, culminating in the writing and publication of the "East Anglian Painters" series of books from 1965. The volume recording the Suffolk Artists in 1967 was the first to be published which gathered together the county's gifted sons, ranging from Gainsborough through to George Rope, who died in 1929.

The volumes covering the Norwich School were well received and recorded many more artists than the previous standard work on the School, by W.F. Dickes, published in 1905. In 1975 "Constable Drawings" was written and published, the first book to examine in detail the Master's works on paper, and was illustrated with a selection from Harold Day's collection of Constable material. These drawings had been researched and acquired over the previous decades. At one time the Collection represented the largest privately owned group of Constable drawings.

By the 1990s The Collection was condensed as Harold Day spent more time in Australia, where he maintained an interest in East Anglian works and still acquired the odd picture which caught his eye. Several were published in his later books written in Australia. Since his death in 2010, his son John has taken over the administration of the Collection, which is still evolving. John has an interest in the Suffolk Artists, particularly T. Churchyard and G.T. Rope, and is at present researching John Crome and the Norwich School artists.

The current exhibition, made possible by the enthusiasm of the staff at the Museum of East Anglian Life, offers an ideal opportunity to study the Artists' observations on the lives of county folk, alongside many of the objects depicted in their pictures. It is hoped the displays will interest the younger generation and encourage them to reflect on the idea that life today need not be based solely on consumerism but that creativity and hands-on activities are an exciting option.

John Day, April 2016

With thanks to:

Lisa Harris & The Staff at the Museum of East Anglian Life, Stowmarket: [www.eastanglianlife.org.uk](http://www.eastanglianlife.org.uk)

The Day Collection at the East Anglian Traditional Art Centre: [www.eatac.co.uk](http://www.eatac.co.uk)

Neil Lanham - audio recordings: [www.oraltraditions.co.uk](http://www.oraltraditions.co.uk)

Parker Media Services – catalogue production: [www.bpmotorspirit.co.uk](http://www.bpmotorspirit.co.uk)

Many of the books written by Harold Day are still in print and listed in the back of this catalogue, which are available from the Museum of East Anglian Life or [www.eatac.co.uk](http://www.eatac.co.uk)



# **CATALOGUE OF PAINTINGS IN THE EXHIBITION**

**Key:** EAP=East Anglian Painters: N&S=Norwich School and Suffolk School  
Art: EAAJ=East Anglian Art Jottings: All written by Harold Day.



**THOMAS SMYTHE**

**1825 – 1906**

**1. Winter. Timber Drag Stopped in a Village.**

Oil. 20" x 30". Pair with No. 3

EAP Vol.1 p.197

Tom Smythe excelled at painting winter scenes, his rendering of the snow textures and dark skies make his works very realistic. Often they were combined with a rather balmier subject to make a 'Summer' and 'Winter' pair.



**EDWARD ROBERT SMYTHE**

**1810 – 1899**

**2. Suffolk Cottage Scene with Children and Pony.**

Oil. 36" x 28".

Thomas Gainsborough was renowned for depicting picturesque cottages and their occupants, and the later East Anglian artists carried on the vogue throughout the 19th century. It offers an insight into the way of life of simple county folk, who often never left their area of birth until the First World War recruitment programmes and technology changed the traditional way of life for ever.



**THOMAS SMYTHE**

**1825 – 1906**

**3. Summer. The Ford with Timber Drag.**

Oil. 20" x 30". Pair with No. 1

EAP Vol.1 p.197

John Constable was also an influence on the later Suffolk artists. Here we have a subject which can be seen to owe a debt to The Hay Wain in its composition. Thomas Smythe had a gift for a balanced and interesting layout of the masses in a painting, as well as good detail observation. His later works are rather stiffly painted but can still have charm.



**JOHN DUVAL**

**1816 – 1892**

**4. Watching the Sheep, Man with his Dog.**

Oil. 8" x 12". Oval. Pair with no. 6.

N&S p.105

This old fellow seems not to have the look of a shepherd; he may be an elderly farmworker looking after the sheep.





**JOHN DUVALL**

**1816 – 1892**

**5. Lambing Time.** (Probably on Rushmere Heath.)

Oil. 10" x 14".

N&S p.93

Sheep formed the most numerous of the 'Suffolk Trinity' the others being Red Poll cattle and Suffolk Punch horses. This illustrates Duvall's technique of giving sheep an individual character and a well painted coat.



**JOHN DUVALL**

**1816 – 1892**

**6. Donkeys.**

Oil. 8" x 12". Oval. Pair with No. 4.

N&S p.105

It is worth pointing out that the inclusion of oval or circular works in a display of paintings gives the eye a pleasant change and prevents a row of square corners distracting from the natural flow of a picture's subject. They have been painted since the earliest days of art, the Dutch 17th century specialising in a variety of shapes.



**JOHN DUVALL**

**1816 – 1892**

**7. Girl at a Stile.**

Watercolour. 12" x 9".

This type of painting is often dismissed as a Victorian 'sentimental picture' but they can reveal social history and habits. It is conjecture why the lass has a pair of scissors attached to her dress but it is true needlework was undertaken in the open air, probably for the stronger light levels.



**JOHN DUVALL**

**1816 – 1892**

**8. Shepherd Boy Daydreaming**

Oil. 18" x 24".

Harold Day Collection, acquired in the 1970s This oil is one of the first pictures that I can recall being put away for The Day Family Collection, it was purchased at Arnott and Calvers auction, Woodbridge, in the early 70s, for the sum of £320. Although it remained unrestored for many years the quality was evident and the colours revealed when it was recently cleaned makes it an exceptional work by John Duvall.





**JOHN DUVAL**

**1816 – 1892**

**9. Sheep with Dog, Distant Rider and Shepherd.**

Oil. 18" x 26".

A story can be built using the clues with which the artist has presented us. Unlike exhibit 5, which is in strong sunshine, the weather on the day depicted is less predictable, with sun from the other side but heavy cloud formations building up. The dog has been placed by the shepherd to watch the sheep in the foreground, whilst he has gone off into the distance, where a rider on a pony is conversing with him. It could be construed that this figure is the farmer doing his rounds, and the shepherd points something out with his crook.



**GEORGE THOMAS ROPE**

**1845 – 1929**

**11. Shepherd's Cottage, Iken.**

Oil. 16" x 20".

The title gives the location, on The Sandlings near Snape. The local Ship Inn is said to be a corruption of Sheep. Here the shepherd can be spotted overseeing his flock which is spread out amongst the gorse. Also spread over the gorse is the washing from the cottage, out to dry and to be bleached by the sun. Rope was a great observer of nature and bonded with subjects such as this.



**ARTHUR JAMES STARK**

**1831 – 1902**

**10. Shepherd Wearing a Smock, Tending his Flock.**

Watercolour. 9" x 12".

Stark, in common with Duvall, painted many pictures featuring sheep. Here the sheep are accompanied by a shepherd in a traditional smock, holding a crook with the hooked end for catching and holding sheep.



**THOMAS SMYTHE**

**1825 – 1906**

**12. Punch and Judy Show**

Oil. 12" x 18"

Here, Thomas Smythe captures a moment in time and introduces a neat touch by featuring Mr. Punch in the tent but a latter day Mr. Punch chasing off the naughty boys with a stick. It is hard to imagine a visit to Smythe's studio to view a wide range of landscapes, animal paintings and figurative works such as this.





**THOMAS SMYTHE**

**1825 – 1906**

**14. Market Cart returning. Summer**

Oil. 16" Diameter.

N&S p.57/58



**THOMAS SMYTHE**

**1825 – 1906**

**15. Market Cart Loaded. Winter.**

Oil. 16" Diameter.

N&S p.57/58

Presented in their original gilded frames this pair show the important activity undertaken weekly by country folk who had a parcel of land for produce or a specialist product to sell. Taking goods to market is the definition of free trade, and here we can see how much life has changed from this example where a family trades with a few local contacts. This is in contrast with today's Ebay trader who reaches a world market with a click of the mouse.



**FREDERICK RUSSELL, IPSWICH.**

**1815 –1864**

**13. The Hurdy Gurdy Man.**

Pencil. 12" x 10".

Taken from a series of pencil drawings by Russell depicting the street characters of Ipswich.



**EDWARD ROBERT SMYTHE**

**1810 – 1899**

**16. An Artist at his Easel.**

Oil. 28" x 36".

EAAJ p.54

It is suggested that the Artist depicted is George Morland. The subject would certainly have appealed to Morland, but perhaps Edward Robert Smythe was not quite accurate with some of the props and clothing.





**GEORGE FROST**

1744 – 1821

**17. Cow with Bullocks.**

Watercolour. 9" x 11".

Note the workers in the barn unloading a hay cart. It is common to see East Anglian barns, as elsewhere, with one very high doorway to allow the loaded cart to drive in, and on the other side is a lower doorway for an empty one to leave.



**THOMAS SMYTHE**

1825 – 1906

**19. Building Haystacks.**

Oil. 12" x 16".

A picture of this type has to be studied if one is to understand the subject. Haystacks are built from hay, and it may be the men are starting the base of a new 'haystack', with hay off the cart. Behind them are apparently three 'corn' stacks which seem more established. These have been thatched in the traditional manner, and interestingly one is square cornered and the others are round. An old farm worker has stated the round ones took longer to thatch.



**GEORGE FROST**

1744 – 1821

**18. Cow with Bullocks.**

Watercolour. 8" x 10".

(Cabinet.)

The caption tells the full story:

*"Small Suffolk Cow and her Bullocks universally esteemed midst a wonderful Production of Nature being all the remarkably alike and all her produce since the year 1782. They belonged to Mr Tho. Gosnall at Bentley who sold them in 1787 for £105.15. Drawn after nature, G. Frost"*



**ARTHUR JAMES STARK**

1831 – 1902

**20. Harvesting with Hay Cart**

Oil. 14" x 23".

Note the pitch forks with steel pointed ends to drive into the ground. Refreshment was usually bought to the fields during harvest. Weak beer was normal fare.





**ARTHUR JAMES STARK** 1831 – 1902  
**21. Harvesting with Stooks.**  
 Watercolour. 8" x 12".

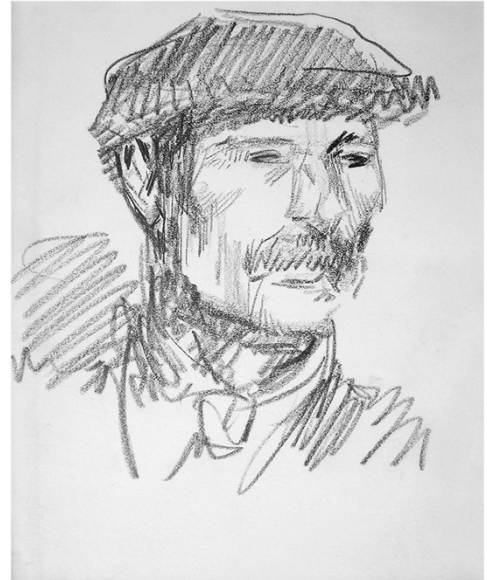


**ARTHUR JAMES STARK** 1831 – 1902  
**22. Cutting the Hay.**  
 Watercolour. 8" x 12".



**ARTHUR JAMES STARK** 1831 – 1902  
**23. Lunch Break Near Haystack.**  
 Watercolour. 8" x 12".

The Harvest was a popular theme for artists in the Victorian period. No doubt it was a pleasant time of the year with long warm days for painting. There is something very English about the scenes but the idyllic nature of the subject should not overshadow the fact it was very hard work with long days. Wages were better than for other seasons and the workers' leader, the Lord of the Harvest, obtained reasonable conditions with a good party when the harvest was gathered in.



**HARRY BECKER** 1865 – 1928  
**24. Man in Cap.**  
 Pencil. 8" x 7".  
 Inscribed: "141 Silver L(?)ey"



**ANNA AIRY** 1882 – 1964  
**25. Boy with Dead Rabbits.**  
 Watercolour. 16" x 20".

A professional artist from London, who settled in Suffolk in 1933, becoming a pillar of the artistic community and holding the long-term presidency of the Ipswich Art Club. This work illustrates her deft and confident touch, apparent in both her oil paintings and watercolours. It is a modern-day version of an old master drawing tackling a difficult subject regarding the draughtsmanship of the figure.





**HARRY BECKER**

**1865 – 1928**

**26. Harvesters**

Chalk. 8" x 8".

Becker recorded farm life and the farm worker with a remarkable gift, especially when working with the pencil. After studies on the Continent in 1913, he settled in Suffolk. This study of the man in the cap, squinting as if he is looking into a bright light, is so unconventionally treated it is difficult to understand how he conceived the work. 'Harvesters' again takes an effort on the part of the viewer to untangle the lines, but in time it is evident what the artist intended.



**EDWARD ROBERT SMYTHE**

**1810 – 1899**

**28. Two Ponies Awaiting the Fishing Boats.**

Oil. 18" x 24".

N&S p.28 (SimilarWork.)

This work links the works of earlier Georgian artists with those of the Victorian Age and manages to be refined, satisfyingly artistic, and attractive without reverting to Victorian fussiness in detail. At his best he is perhaps the leading artist of the period in Ipswich.



**EDWARD ROBERT SMYTHE**

**1810 – 1899**

**27. Yarmouth Jetty.**

Chalk. 14" x 20".

N&S p.87

E.R. Smythe was a gifted draughtsman when using chalks. Here he depicts a busy day on the beach, with Yarmouth Pier providing a backdrop. It is probably a Saturday or a holiday judging by the number of elegant people on the beach. Often pastels do not survive well but this is in fine condition.



**JOHN MOORE**

**1820 – 1902**

**29. Hauling in the Catch.**

Oil. 14". Oval.

EAP Vol.1, p.173

Remarkably, and very unusually, John Moore painted an equally large number of both landscapes and seascapes, as well as river and beach scenes. His marines were always admired at the Ipswich Fine Art Club Exhibitions amongst the considerable number of his exhibits from 1875 to 1901. This work shows his fluency with the brush and fine paint texture giving a translucent effect.





**ARTHUR JAMES STARK** 1831 – 1902

**30. Farmyard Scene with Four-Horse Carting Team.**

Oil. 26" x 36".

N&S p.54

Possibly Exhibited at the Royal Academy. 1858. Arthur James was the son of James Stark, one of the leading landscape painters of the Norwich School, who was a pupil of John Crome. Thus there is lineage to the founder of England's major Provincial School of Art, and A.J. would have grown up steeped in this tradition, enhanced by Royal Academy training. Refusing the offer of 'Animal Painter to Queen Victoria' he went on to be an individual painter, evolving from the high-quality, detailed author of a work such as this, right through to some very advanced impressionist techniques which anticipate twentieth century methods. Many artists undergo a transformation in style and technique, Turner, Gainsborough and to an extent Constable amongst them. This fine work was produced the year his father became too ill to paint which must have made him proud of his son.



**JAMES B. PULHAM**

1809

**31. Charlotte Skinner the Woodbridge Postwoman.**

Watercolour. 9" x 7".

James Pulham lived and worked in Woodbridge, and this watercolour depicts one of the town's characters.



**EDWARD ROBERT SMYTHE**

1810 – 1899

**32. Fisher Girls Awaiting the Fishing Boats'**

Oil. 12" x 10".



**THOMAS SMYTHE**

1825 – 1906

**33. A Suffolk Plough.**

Pencil. 6½" x 11".



**THOMAS SMYTHE**

1825 – 1906

**34. The Lunch Break**

Ink Print. 11½" x 15".



# TOPICS

This Exhibition brings together a group of pictures illustrating the lives of local people with the objects they used in everyday life. Many of the area's best-known painters of the nineteenth and early twentieth centuries are represented, with a special emphasis on the Suffolk Artists who exhibited at the Ipswich Fine Art Club, which was founded in 1874. The objects selected to compliment the paintings are from The Museum of East Anglian Life Permanent Collection, some of which have not been on display. Beginning with paintings illustrating 'Life in Suffolk', visitors of all ages will be encouraged to look at and understand the following topics:

- 'The Importance of the Wool Trade' - Sheep on the Heath.
- 'A Shepherd's Life' - Living Close to Nature.
- 'Entertainment' - The Travelling Punch and Judy Show.
- 'Transport' - The Market Cart in Summer and Winter.
- 'On the Farm' - Farmyards, Animals and the Harvest.
- 'The Coastal Economy' - Life on the Beach and at Sea.

## THE IMPORTANCE OF THE WOOL TRADE

By the end of the Middle Ages Suffolk was a major centre for wool production and cloth manufacture, resulting in key 'Wool Towns' being established. Lavenham was the most famous with many timber-framed buildings including the Guildhall, which dates to 1529. 150 years ago the Suffolk Sheep, together with Red Pol Cattle and the Suffolk Punch Horse, made up the 'Suffolk Trinity' which was the mainstay of the agricultural scene. The paintings of sheep in this exhibition date to this period, by which time the wool trade had declined but many sheep were still grazed in the county for their wool and meat production. Sheep were useful to farmers operating a rotational field system of farming, when crops and rest periods alternated to maximise output from the land. John Duvall, the painter of many works featuring sheep on view here, was born 200 hundred years ago in 1816. His son is probably the model for the work 'Shepherd Boy Daydreaming', wearing his buskins and boots. Similar items can be viewed in the cabinet.

## A SHEPHERD'S LIFE

There is a romantic air associated with those tending sheep, captured by famous artists including Claude, Watteau and Gainsborough. Although a shepherd and his sheep add a sylvan feature to a painting, the reality was very different. Extremely long hours, out in all weathers and leading a lonely life, meant that the shepherd had to be a dedicated man. The Suffolk shepherd hut gave shelter in the field during lambing time and a faithful dog or two were good companions. Recognised by his finely woven smock and floppy hat, a shepherd with a crook represents a proud and picturesque feature of Suffolk farming. A reliable shepherd, together with a good horseman, were essential for the successful running of a farm business and considered to be the top professions in the farming world. Shown here is a 'Shepherd's Cottage at Iken' which is located near Blaxhall, and it is just possible the author George Ewart Evans met this shepherd, who would by then have been very old.

## ENTERTAINMENT

Before the introduction of the music hall and the cinema, working class people in Suffolk would rarely have visited a theatre. Entertainment was brought to them in the form of travelling shows. Painters of the day captured the scenes, notably Constable in his sketch of the 'Fair at East Bergholt'. The Smythe Brothers of Ipswich featured dancing bears, hurdy-gurdy players and Punch and Judy shows in their works. Exotic animals and circuses toured the country, adding colour to the lives of workers, who often only had the local public house and village fair to provide entertainment. From mid-Victorian times the railway provided a means to visit the coast for days out, or even perhaps a few days holiday. Later in this Exhibition there is a painting depicting visitors to Great Yarmouth beach. By 1900 the popularity of seaside towns was at its peak, resulting in millions of 'Wish You Were Here' postcards being sent home, with a penny stamp. By the 1920s whole industries had built up to serve the holiday trade including the famous charabanc coach trips from inland towns and villages.



## TRANSPORT IN RURAL EAST ANGLIA

The Romans had a strong presence in East Anglia and chose their regional base as Colchester. Many Roman roads can still be traced; the A140 to Norwich is dead straight. In the countryside over the centuries tracks developed into metalled roads for carts and coaches, their routes often dictated by landowners who did not allow roads to cross their land. Coaching routes around the county resulted in the 'Coaching Inn' and many picturesque establishments can still be found. The coaching route from Ipswich to London took nine hours, Gainsborough and Constable would have been passengers. George Frost, an artist represented in this exhibition, was a manager of the Blue Coach Office in Ipswich before 1820. The country farmer would have used a horse for journeys and horse and cart for going to market. Produce was sold or exchanged for essentials, especially the larger items which would have been available only in the town shops. Smaller items were often bought from itinerant travellers visiting farms and cottages with their wares. Coaches were superseded by the railway which arrived in East Anglia in the mid-19<sup>th</sup> century. Although the road system has since been developed in the region, it is notable that Norfolk is still a county without a motorway.

## LIFE ON THE FARM

East Anglia's economy was dominated by agriculture until after the Second World War. The Industrial Revolution provided an opportunity in the mid-19<sup>th</sup> century to enable the manufacture of farm machinery, especially in Suffolk. Ploughs, steam engines and threshing machines made Suffolk famous all over the world. The paintings displayed here show glimpses of farm life, with an emphasis on harvest time, the most attractive season for artists. Many of the objects depicted in the pictures can be seen on display in the cabinets. The large size and number of Suffolk churches indicate how many people lived and worked in the countryside. Mechanisation and changes in farming practices from the mid-19<sup>th</sup> century onwards meant there was a steady flow of workers to the town industries, which, together with emigration to the Colonies, dramatically reduced the numbers employed in agriculture. Pictures of farming subjects provide pictorial documentation which can be tied to aural and written material enabling an accurate record to be formed of this significant part of English history.

## SUFFOLK'S COASTAL ECONOMY

The sea has provided a way of life for those who lived on the coast of East Anglia for centuries. The rich pickings from the fishing grounds and inshore waters resulted in many fishing communities growing up along the coast wherever there was easy access to the sea. In the 17<sup>th</sup> century the main ports and rivers were famous as shipbuilding centres, with sizeable vessels being constructed. By the 19<sup>th</sup> century the boats built were smaller but still included most of the beach-based fishing boats in the local fleets. The coast, especially the towns with piers, was popular for a recreational promenade as can be seen in the 'Yarmouth Beach' picture. The gentry would buy or send for fish from the beach. Further inland fish and shellfish would be carted or taken by pony, often as far away as Eye. Before the days of mobile communication, it was a question of waiting for the boats or fleet to come in, which would depend on how successful they had been and the weather. Meanwhile, those waiting ashore would have plenty of time for a good 'mardle', no doubt passing on the local and national news. Out to sea conditions could be very nasty, larger vessels were often in trouble with sandbanks and storms. The smaller craft would rely on the skipper's judgement and knowledge. The lifeboats saved many lives but often a high price was paid for making a living from the sea. mid-19<sup>th</sup>



## BRIEF BIOGRAPHIES

### **ANNA AIRY 1882 – 1964**

A Painter in oil, watercolour and pastel of portraits, figure subjects and still life, she was born at Greenwich on 6th June 1882. She studied art at the Slade School [1899 - 1903] under Professor Fred Brown, Wilson Steer, Henry Tonks and Sir W. Russell, R.A. and won the Slade Scholarship in 1902 and the Nettleship Prize three years running. Exhibitions at the Royal Academy from 1905 and at many other important Galleries at home and abroad. She married Geoffrey Buckingham Pocock, who was also a painter and they lived in Playford, near Ipswich for many years. Elected President of Ipswich Art Club in 1945, she was also an etcher and author.

### **HARRY BECKER 1865 – 1928**

Gifted sketcher in oil, watercolour and pencil and also an etcher and lithographer, he studied at Antwerp Academy and in Paris exhibiting at the leading London Galleries from 1885, mainly at the Royal Academy, the Royal Institute of Painters in Watercolours, and the Royal Society of British Artists. He lived in Suffolk and is represented in several public collections. Subjects usually are of farming related activities.

### **JOHN DUVALL 1816 – 1892**

An Ipswich painter of landscapes, sporting and rustic subjects, exhibited at the Royal Academy and the British Institute, but more often at the Society of British Artists in Suffolk Street. His style and subject matter are similar to the other Ipswich Painters, Edward Robert and Thomas Smythe. A versatile artist, Duvall drew in pencil and coloured chalks, and painted in watercolours as well as oils. He often incorporated his children as models. Specialised in painting sheep and the Suffolk Horse, recording many examples of the 'Suffolk Punch' breed.

### **GEORGE FROST 1744 – 1821**

Born in Suffolk, he is presumed to have lived here all his life. It is known he admired and collected works by Gainsborough, and there is evidence that he sketched with Constable. As a Clerk in the 'Blue Coach' Office in Ipswich he observed life on the town streets and recorded scenes in hundreds of pencil drawings and watercolours.

### **JOHN MOORE 1820 – 1902**

East Anglian painter of landscapes, coastal scenes and marines. Worked at first in Woodbridge, but moved to Ipswich about 1850. Became a member of the Ipswich Fine Art Club in 1875, and exhibited 332 works there. Painted in the style of Constable and Churchyard in an attractive, often impressionistic style. Died in Diss in 1902.

### **GEORGE THOMAS ROPE 1845 – 1929**

Born 11<sup>th</sup> February at Langham Grove Farm in Blaxhall. Son of George Rope senior, farmer, ship owner and merchant. Received tutorship from William J. Webb [London animal painter] and Thomas Smythe. Produced studies of working horses, farm animals, landscapes and wildlife, many in pencil, from his studio at Grove Farm.

### **EDWARD ROBERT SMYTHE 1810 – 1899**

Ipswich landscape painter. Son of a bank manager. Brother to Thomas Smythe. Lived in East Anglia; painted landscapes and coastal scenes, with figures and animals. Exhibited 1850 - 61 at the RA, BI and SS.

### **THOMAS SMYTHE 1825 – 1906**

Ipswich landscape painter. Son of a bank manager. Brother to Edward Robert Smythe. Like his brother painted landscapes and coastal scenes with animals and figures, but did not exhibit in London. Lived in Ipswich and painted in East Anglia and exhibited there; also painted good winter landscapes.

### **ARTHUR JAMES STARK 1831 – 1902**

Born in Norwich, son of famous Norwich School Artist James Stark. Studied art under his father and then Edmund Bristow, and at the Royal Academy Schools. Painted in Oils and Watercolour, mainly farming and country scenes in Norfolk and Surrey. Offered the post of Animal Painter to Queen Victoria, which he turned down.



**Full biographies of the artists can be found in the following publications by Harold Day:**

1965	‘The Life and Work of Joseph Stannard’	
1967	‘East Anglian Painters’ Volume I	The Suffolk School
1968	‘East Anglian Painters’ Volume II	The Norwich School Part 1
1969	‘East Anglian Painters’ Volume III	The Norwich School Part 2
1971	‘East Anglian Painters’ Volume I	Reprinted
1972/3	‘Day’s Diary’	Art, Travel, Comment
1975	‘Constable Drawings’ Volume IV	East Anglian Painters
1979	‘Norwich School Painters’	Combines East Anglian Painters Volumes II & III
2006	‘East Anglian Jottings’ Volume VI	East Anglian Painters
2008	‘Norwich and Suffolk School Art’ VII	East Anglian Painters

**The following titles are available from the East Anglian Traditional Art Centre.**

Email: [info@eatac.co.uk](mailto:info@eatac.co.uk)  
 Telephone: 07960 274 139

**‘Norwich School & Suffolk School Art’**

Volume 7 East Anglian Painters Series by H.A.E. Day ISBN1-876261-45-5 £14.50

**‘Norwich School of Painters’**

Volumes 2 & 3 East Anglian Painters Series by H.A.E. Day ISBN 0-902010-10-7 £19.50

**‘East Anglian Art Jottings’**

Volume 6 East Anglian Painters Series by H.A.E. Day ISBN 0-902010-12-3 £14.50

**‘Thomas Churchyard - The Oil Paintings’**

With 40 Colour Illustrations. Softback by John Day ISBN 0-902010-7-4 £ 7.50

**‘Old Sketchbooks & Albums’ by H.A.E. Day**

ISBN 0-9579365-0-8 £16.00

**‘The Secret Life of Paganini’ by H.A.E. Day**

ISBN 0-9579365-1-6 £16.00

**‘The Stannards of Bedfordshire’ by A. Lester**

ISBN 0-902010 115 £25.00

**The Artist’s Daughter:**

**A Fictionalised Memoir of Ellen Churchyard** by Sally Kibble £17.50 & £4.50 p&p

**The Search for Thomas Churchyard**

Soft Back by Robert Blake £10.95 & £2.05 p&p

**Woodbridge Catalogue: Robert Blake**

Churchyard Bicentenary August 1998 Soft-back £ 3.00 & £1.00 p&p

**‘A Twilight Landscape’**

The Hidden Art of George James Rowe of Woodbridge (1804 - 1883)  
 Soft-Back by Chloe Bennett £14.95 & £3.00 p&p

**‘Blaxhall’s Creative Past’** Snapshots of Village Life (George T. Rope biography)

Hard Back by the Blaxhall Archive Group £20.00 & £4.50 p&p



## John Day - Growing up with East Anglian Art

Life was exciting in my early childhood on a fledgling farm, pigs to ride, lots of fruit to pick, and eggs to collect and sell from our stall at the farm gate.

In the early days the pictures came and went, but I always admired them. Pictures soon took over from farming and resulted in a move to Eastbourne in the 1960s, where my father opened a gallery and publishing house. Leaving school in the early 1970s, I studied as a restorer before taking over the gallery in 1973. The book publishing became a successful business and it has been a pleasure handling so many fine paintings in the gallery over a career of forty years.

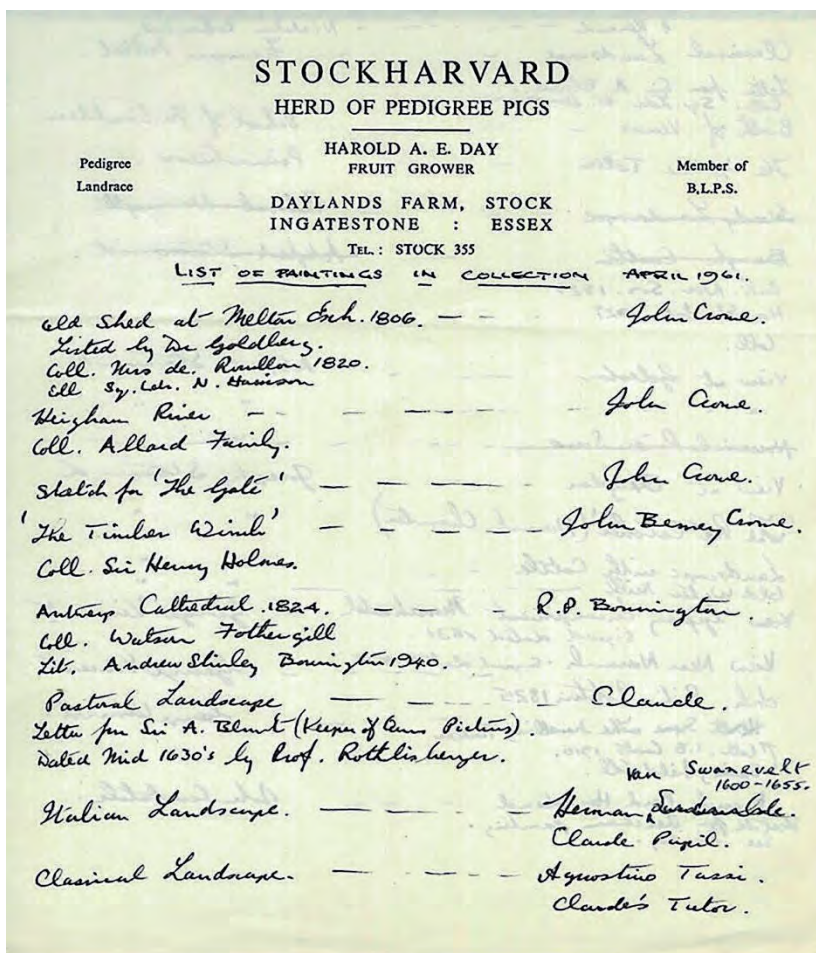
Since 2010 the research aspect has been predominant, coinciding with the passing of my father, Harold Day who had been a resident of Australia for many years. The task of preparing the Collection for display was recently undertaken, cleaning the works and finding period frames where required. This will culminate in the establishment of the East Anglian Traditional Art Centre, a project which has been under consideration for a decade. It will be based near Woodbridge and will participate in events over an exciting few years. It has already been a lender to Ipswich Museum's 'Aspire' Constable Exhibition as well as supplying the paintings for the current 'Life through the Eyes of East Anglian Artists' exhibition.

A major undertaking in the future will be the 2021 Bicentenary of the death of Norwich artist John Crome, who co-founded the Norwich Society of Artists. His influence can be found in the works of many of the later Norwich and Suffolk School painters.

I look forward to being part of the developing interest in Traditional East Anglian Art.

John Day

www.eatac.co.uk. 07960 274139





# MUSEUM OF EAST ANGLIAN LIFE

Museum of East Anglian Life,  
Abbot's Hall, Crowe Street, Stowmarket IP14 1DL

For details of workshops and events taking place to accompany the exhibition:  
[www.eastanglianlife.org.uk](http://www.eastanglianlife.org.uk)



©2016 ALL IMAGES IN THIS CATALOGUE ARE COURTESY OF

## THE DAY COLLECTION

AT THE

EAST ANGLIAN TRADITIONAL ART CENTRE

Inspiring Enthusiasm & Research

Wickham Market, Woodbridge, Suffolk. IP13 0QS. [www.eatac.co.uk](http://www.eatac.co.uk)