



Leeds Fine Artists Inspired by Temple Newsam

Leeds Fine
Artists

Inspired by
Temple
Newsam

LEEDS

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For further information about Leeds Fine Artists, to view members' galleries, and to contact the organisation or its members, please visit the website:

leedsfineartists.co.uk

Front cover: Tim Pearce

Back cover: Sharron Astbury-Petit, Sarah Sharpe, Roger Gardner, Mark Murphy (top left to bottom right)

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Leeds Fine Artists

Since its founding in 1874 Leeds Fine Artists has played an important part in the cultural life of the city and the Yorkshire region, and we are delighted to have this opportunity to show work in the spectacular setting of Temple Newsam House, which is one of the historic jewels of Leeds.

The industrialisation of Britain in the nineteenth century greatly affected Leeds, and a middle class of professionals grew up to service the expanding industrial base. This new class had the leisure to pursue cultural interests, and in 1874 the Leeds Fine Art Club was founded. The Club soon became a major player in the intellectual life of the city. Its meetings and discussions, known as *conversazioni*, together with annual exhibitions, were extremely popular. A dedicated group of members kept the Club running during the First World War, until the final *conversazione* was held in 1921 at Leeds City Art Gallery. The artistic activities were maintained both in the interwar years and during the Second World War, but the peace brought with it social changes that resulted in a more outward looking and professional approach.

In the course of its 150-year history Leeds Fine Artists has been associated with various artists of renown, some of whom were also prominent social reformers. Ina Kitson Clarke (1864-1954) studied at the Slade School of Fine Art and was President of Leeds Fine Art Club for 40 years. Her role as a campaigner for women's rights was recognised with the award of an honorary doctorate by the University of Leeds in 1928. Beatrice Kitson (1876-1965) was the first woman to be Lord Mayor of Leeds, while her companion Ethel May Mallinson (1878-1970) was LFA secretary from 1908 to 1948, and a feminist and social campaigner. Ernest Leopold Sichel (1862-1941) was a portrait and still-life painter who was born in Bradford of German Jewish descent, while Willy Turr (or Turr; 1915-1991)

was born in Stettin, Germany, and became Head of Fine Art at Leeds College of Art, producing mostly abstract work. Eric Taylor (1909-1999) was Principal of the Leeds College of Art, particularly renowned for his murals and for the paintings he produced when he was among the British troops that liberated the Bergen-Belsen concentration camp.

While some artists evoked the Yorkshire landscape, like Owen Bowen (1873-1967), a member of the Staithes Group, others travelled widely: Frank Dean (1865-1947) was born in Headingley, studied at the Slade and in Paris, and painted scenes from North Africa, the Middle East, and India. A blue plaque on Leeds City Art Gallery commemorates Robert Hawthorne Kitson (1873-1947): as a gay man he left Britain to live in Sicily, where his villa was much frequented by artistic friends including Frank Brangwyn and Wilhelm von Gloeden, the latter noted for his homoerotic photography. Kitson's house in Taormina, the Casa Cuseni, is now a museum.

Perhaps the most famous artist in the ranks of the LFA is Jacob Kramer (1892-1962). He was born in Ukraine, but spent much of his working life in Leeds, where he became part of a group centred around the modern art collector, Sir Michael Sadler, Vice-Chancellor of the University. Kramer is particularly renowned for his depictions of Jewish life.

In 2010 the term 'Club' was dropped from the title as a reflection of the wider remit of the organisation. Members live throughout Yorkshire, with some further afield from Kent to Scotland, and the LFA continues to attract artists of the highest ability across a variety of media—painting, drawing, printmaking, ceramics, sculpture, and textiles.

Paul Hammond
Chair of Leeds Fine Artists

Temple Newsam

Temple Newsam, with its nearly 1000 years of recorded history, is one of the sites that come under the umbrella of Leeds Museums and Galleries – one of the country's biggest local-authority run museum services. From being the home of Knights Templars in the 12th century to being owned by Henry VIII in the 16th century; from the famous Capability Brown designed gardens of the 18th century to being a convalescent hospital for recovering officers during WWI, Temple Newsam has a rich and illustrious history.

When the Corporation of Leeds bought Temple Newsam in 1922, the contents of the house were sold and when it opened to the public in 1923 as a museum it was as an empty shell of a building. During WWII, Temple Newsam was transformed into Leeds's Art Gallery when it was moved from the centre of Leeds out to the green leafy suburbs of east Leeds. And so followed years of some of the pre-eminent contemporary artist of the day like Barbara Hepworth, Henry Moore, Graham Sutherland and Francis Bacon, to name a few, who showed their works at Temple Newsam.

What followed, after the Art Gallery moved back to the centre of Leeds, would be the making of Temple Newsam, the most defining era in its institutional history as a public museum. After its decades long reinstitution, Temple Newsam is now home to one of the outstanding collections of Fine and Decorative Arts in the world, recognised thus nationally and internationally by the Arts Council England's Designation Scheme.

This rich palimpsest of history, culture and, in some instances, the sheer beauty that is woven into the very fabric of Temple Newsam is what has formed the stimuli for the members of Leeds Fine Artists to produce a range of contemporary works that has been

brought together in this artistic intervention, aptly titled 'Inspired by Temple Newsam' held at Temple Newsam in 2025. These 15 outstanding contemporary works evoke nostalgia, glamour, contemplation as well as a unique artistic perspective in the interpretation of all that Temple Newsam stands for.

- Rathi Tamilselvan, Assistant Community Curator, Temple Newsam.

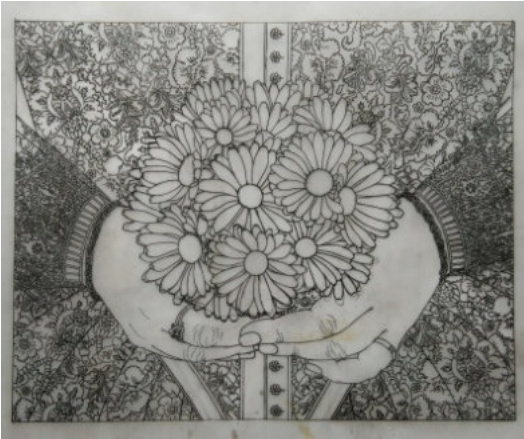
We are delighted to be working with Leeds Fine Artists for this exhibition. Temple Newsam is an incredibly beautiful and inspiring place, and I have been very impressed with the range of works produced in response to the site. It is wonderful to see other people's interpretation of the collections, interiors and stories. I am sure that our visitors will enjoy the variety of works throughout the house.

- Maya Harrison, Principal Keeper, Temple Newsam.

Sharron Astbury-Petit

The Love Token

The Flemish 'Portrait of a Man' by Cornelis Ketel (1597) has long been a personal favourite, and in responding to it I was transported back into the headily atmospheric world of Golden Age Amsterdam.



I have always felt the portrait to be telling a story, and though we no longer know either who this young man was, or why it was painted, 'The Love Token' unravels a romantic tale from its clues.

The girl in the painting wears a rich jacquard dress inspired by antique wallpaper discovered at Temple Newsam. She also carries a posy of Calendula flowers (popular at that time in Flemish folklore, cookery and medicine), with a butterfly and ladybird settled amongst its blooms (symbolic then of the fleetingness of youth). The painting's inscription says: "Gather flowers while you can".



There is also a flower missing from her posy....





Dawn Broughton

The Grey Room

The day we visited Temple Newsam was wet and dark despite it being in the morning and the middle of May. The grey outside seemed to me to be reflected throughout the house and after much deliberation I chose atmosphere over content. The grey room stood out because it seemed even darker than the other rooms, but it seemed starker, less opulent and the staircase seemed out of character and too small for the room. I was intrigued.





Pete Donnelly

The Moirai

The Moirai appear in ancient Greek mythology as a personification of destiny represented by three sisters: Clotho (the spinner), Lachesis (the allotter), and Atropos (the inevitable and a metaphor for death).

In my interpretation of this trio, the figures are linked with a miniature chain (representing both the thread of life and the eternal responsibility which binds them together).





Roger Gardner

The Kitchen; Coffee Mug

'The Kitchen' is a work that is inspired by the opportunity of showing at Temple Newsam. The 60s wallpaper design is from an earlier painting in response to the idea of painting sometimes being described as 'mere wallpaper'.

The bird is borrowed from a Fernand Leger painting. A curtain, some grapes and a fruit bowl are there to emphasise space as against the flatness of the wallpaper.

Temple Newsam has wallpaper that has been modified by the addition of cut out bird images and this has inspired the set of images in my painting.

'Coffee Mug' is an old white plate that has been sanded, primed and then painted in oil paint and then varnished to look like an ordinary plate.

Temple Newsam has a large collection of decorative plates and ceramics.

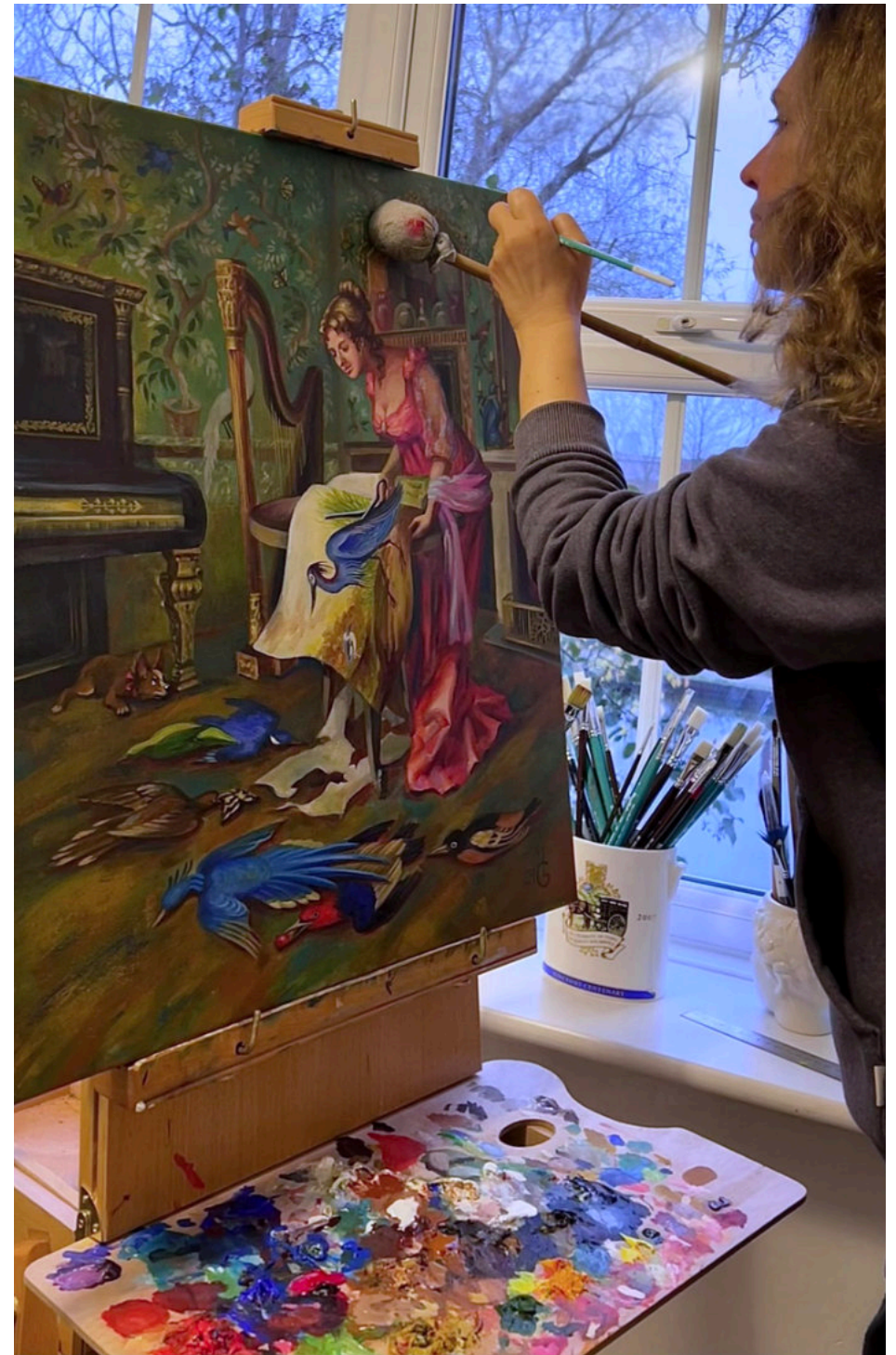
The family would have used fine china for tea and coffee which were very expensive items. My response is an everyday red mug of coffee on a gingham cloth as opposed to a more delicate cup and saucer.

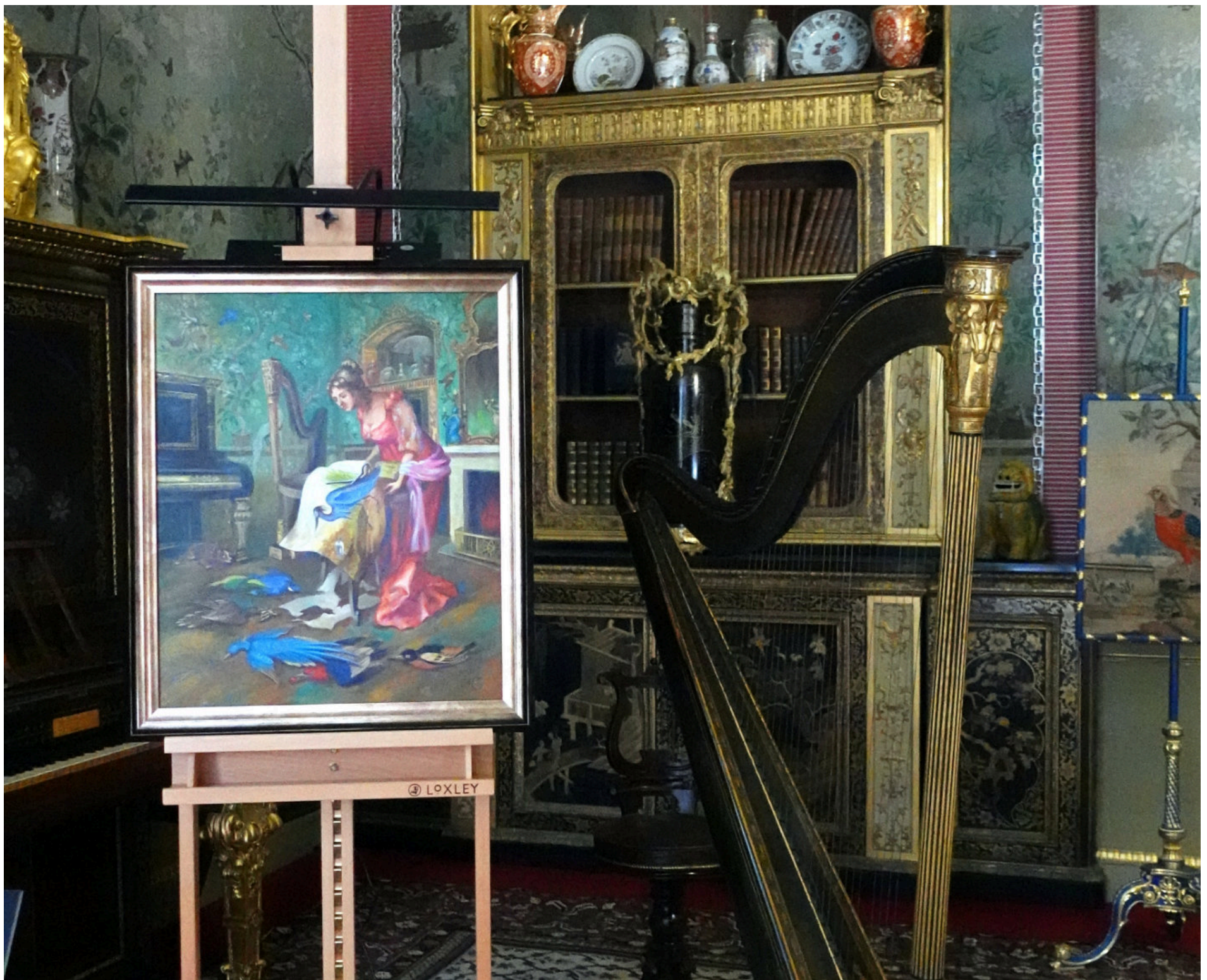




Margarita Godgelf

My work is inspired by Lady Isabella Ingram's creative act of decorating Chinese wallpaper gifted by the future King George IV with birds cut from Audubon's "The Birds of America".





Keith Harris

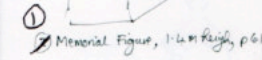
I grew up in Rothwell and remember visiting Temple Newsam park during the early 1960s, including walking there with my sisters and friends.

The very large figure sculptures were fascinating. Back then, I'd never heard of Henry Moore.

These sculptures and the park's rhododendrons in full bloom were the inspiration for my painting



1(b) oil pencil sketch

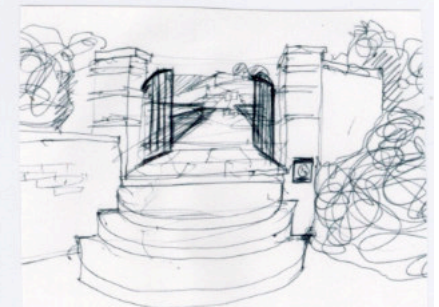
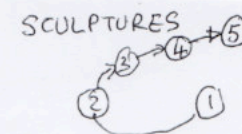
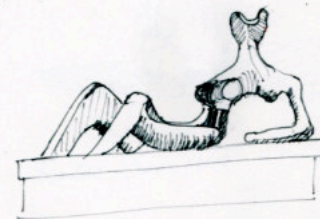


③ Two-Piece Reclining Figure, 1960



Memorial Figure in Oil Pencil
④ "casting a quizzical look"?

⑤ Reclining Figures, Festival 1951, 1965, 2.3m high
* Exhibited TN in 1951 *



Walled Garden entrance



Ann McCall

The Rise and Run of Temple Newsam

My inspiration for this is taken from the magnificent grand staircase at Temple Newsam. It is a most spectacular, overly ornate, exuberant staircase. It is so overwhelmingly rich in colour, texture and pattern, that it can be difficult for the eye to settle to see the detail.

In my work I present a collection of snapshots from different angles and viewpoints, aiming to capture a sense of the place. The painting invites visitors to linger longer and look closer at the many architectural, decorative and sculptural details which adorn this area of the house.

It is created as a triptych so that when partially opened, it recreates the shape and space that the staircase occupies, thus enveloping the viewer.



THE RISE AND RUN
OF TEMPLE NEWSAM
ANN MCCALL

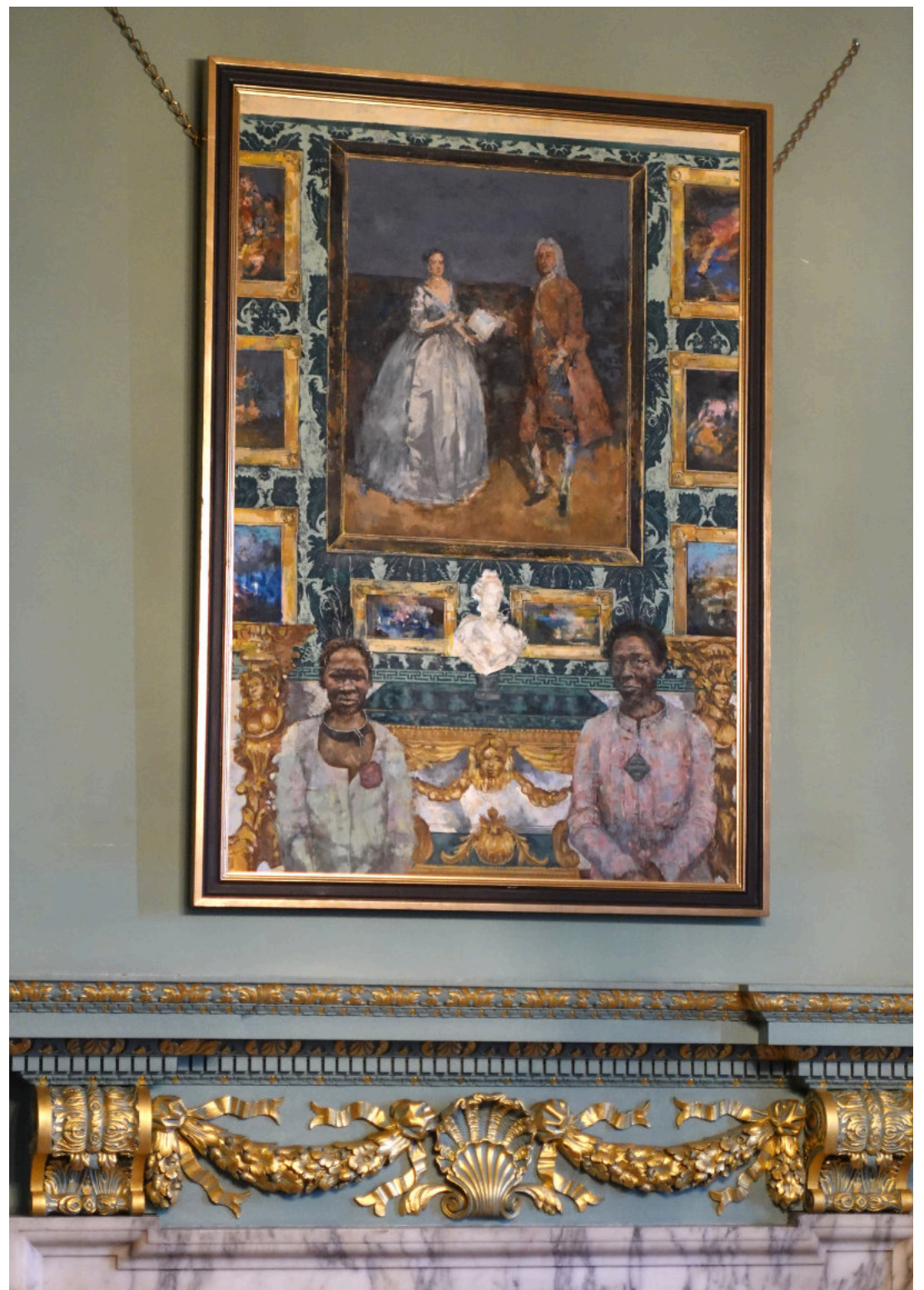
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highlight, copyright © M&P

Temple Newsam, the first of the three houses of the Newsam family, was built in 1680 by the first Lord of the house, Sir John Newsam. The house was built in the style of a castle, with a central tower and four corner towers. The house was built on a hill, and the central tower was the highest point. The house was built in the style of a castle, with a central tower and four corner towers. The house was built on a hill, and the central tower was the highest point. The house was built in the style of a castle, with a central tower and four corner towers. The house was built on a hill, and the central tower was the highest point.



Mark Murphy

The contribution of our colonial history to Britain's material and cultural wealth is evidenced in our stately homes and art collections. Our growing recognition of this wealth creation and its effect on generations of exploited people throughout the world, compels us to reflect on our social, economic and cultural heritage.





Lenka Pavuk

Reflection of the Past

"Reflection of the Past" is a circular wall art inspired by Temple Newsam's opulent history and interiors. Featuring a golden, intricately crafted frame with a reflective epoxy resin centre, the piece invites viewers to see their own reflection, connecting them to the past and the legacy of the house's craftsmanship.





Tim Pearce

Flight

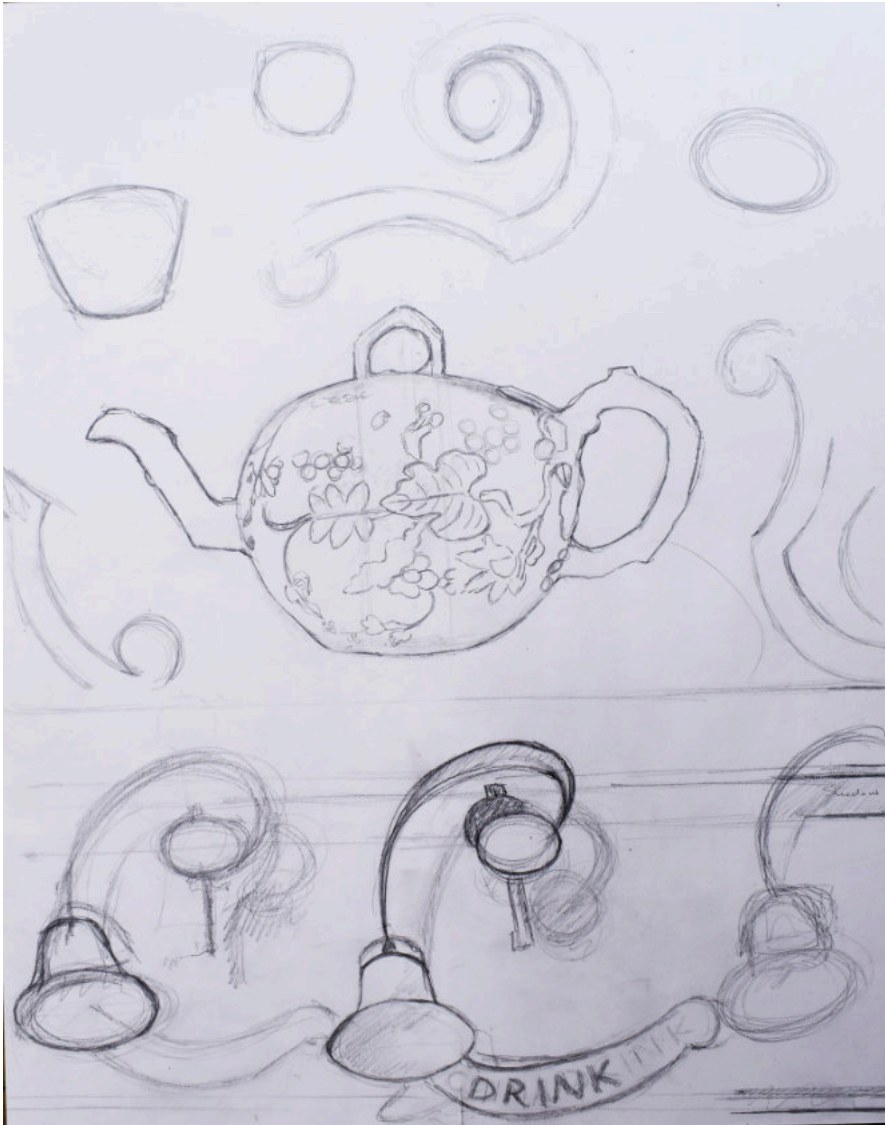
This is not simply a picture of a remarkable staircase but rather a painted response to the artist's feelings as one ascends through the different levels of anticipation, expectation and imagination. Like a stage set, not only has it been moved in from a previous location, but its larger than life carved end-posts (newels) quite menacingly seem to come alive and dominate the audience's gaze! Such a piece of theatre which exists as a feature to explore in its own right (independently of its utilitarian function) cannot properly be represented from one viewpoint. This therefore explains the kaleidoscopic treatment of a subject enriched further by the addition of a more authentic Jacobean ceiling borrowed from another room in the House.





Martin Pearson

Patterns and small objects are common aspects of my painting, so at Temple Newsam I sought inspiration in these. The sheer range and volume of decorative surfaces was staggering, so I had to select those I chose to work with. Unusual, quirky teapots really caught my eye, and I chose two to celebrate.





Annie Roche

After WW1, the decorative arts and objects at Temple Newsam were sold, leaving an empty house. Leeds museums have since rebuilt this wonderful collection. I am inspired by this circular history. Firstly I painted the objects, then erased them, leaving just a trace. I then repainted, allowing windows through to previous layers, suggesting how the heritage was lost and found.





Please look but
don't touch.

Sarah Sharpe

A series of 16 contemporary icons of unknown people who walked through the doors of Temple Newsam, who aren't immortalised in oil. Fleetingly caught, in water-based media, their stories often untold, unknown and unheard. Faces of the unknown, who shaped history and allowed Temple Newman to live.





For further information or to contact artists visit:

www.leedfineartists.co.uk



