

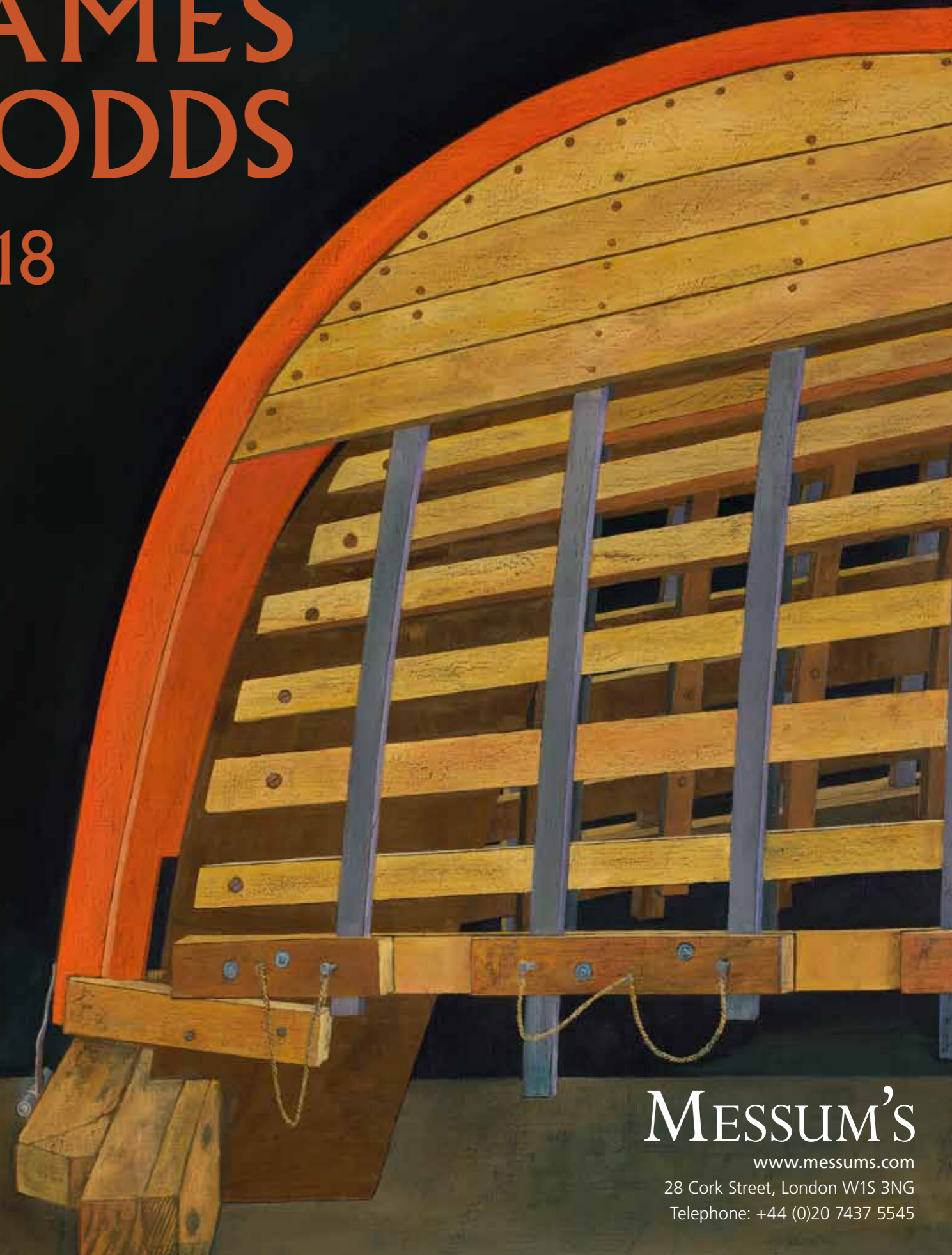
JAMES DODDS





JAMES DODDS

2018



MESSUM'S

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I. Priscilla

oil on linen 100 x 100 cms 39 3/8 x 39 3/8 ins



“An Essex Oyster smack that was rebuilt last year by the Pioneer Sailing Trust and launched by The Countess of Wessex.”

Foreword

I became intrigued by James Dodds some years ago when I first read ‘Tide Lines’, the book about his life and work by fellow east coast citizen, Ian Collins, the two of them born ‘in an elemental region that has far more sky and water than earth.’ I was a judge of the New Angles prize, in the middle of writing my own Suffolk novel, immersed in the poems, stories, and images of East Anglia, but this was the book that touched me most. The quiet drama of Dodds’ life, the romance of it, the search for a story that he needed to tell, the satisfying culmination of finding it. In the years since, I have often leafed through its pages, admiring the detail of the lino prints, the beauty of the Essex landscapes, and above all, the paintings of the boats. The boats are Dodds’ masterpieces – his models – each one as different as a human sitter. Glossy, dilapidated, sturdy, elegant, we see them whole, aged, clothed, in disarray, stripped to their skeletal construction. He shows us the insides of them, the colours, chosen, and those that have evolved. He shows us what he sees, and makes it possible for us to see it.

Now I find myself standing in his Wivenhoe studio. It is minutes from the house he shares with his wife Catherine and their two grown children, on the site of an abandoned ship yard. He tells me that where we are standing now is the exact spot where for centuries great ships were built, sailing out along the river Colne, and off around the world. The walls are hung with paintings for a new show. All boats, oil on linen, apart from one self portrait, and a series of small heads.

It’s thirty years since he last painted a portrait – and he found, when he returned to boats, he was looking at things differently. The colours were altered, his technique had changed.

These pictures, all made in the last seven months, ripple with vitality. They are luminous, restless, as if they might dart away to sea, and I find myself glancing towards the door where there is an actual boat that he and Catherine sometimes row along the river to find a place to have their lunch.

James Dodds tells me about the inspiration for each painting. A Friendship Sloop was found in Maine at the time of his last American show, another in Truro near to where his son is studying art – a faithful recreation of the 1854 Pilot Cutter, Vincent. There is an Essex Oyster smack that was rebuilt last year, and the Colchester smack, Shamrock he sailed as a boy. He likes to paint small, working boats, examine the way they have evolved, how they have been affected by sea conditions, adapted, improved upon. He is obsessed with their structure. He thinks of a Stubbs painting, a horse, suspended – Stubbs, apparently took apart a horse to see how it was made. But Dodds doesn’t need to take apart a boat, because he’s seen their insides, fitted them together, sailed and repaired them. He knows their history, can see the Viking influence of a boat from the Shetlands, the stout build and smooth hull of one from Hastings, how its shape is suited to the short seas of the English channel. He appreciates how the sharp, fine clinker hulls of the traditional East Coast are suited to the long Atlantic swells.

It seems inevitable that James Dodds should find his forte painting pictures of boats, but that was not always the case. For a long time he was searching around for the story he wanted to tell, big stories, world stories, and then in 2000 he was offered a solo show at a gallery in Colchester, and unable to decide what to produce, he was advised by his old friend and fellow artist, Helen Napper: Paint a boat.

He hesitated. A boat was too simple. Too easy. Who would want to buy it? But all the same he began. And there it was – The Blue Boat – a gleaming suspended miracle of craft and art, the red slither of its interior, a glimpse of safety.

The sea has always been a large part of James Dodds' life. He grew up in the coastal town of Brightlingsea, learned to sail early, found himself a weekend job as a trainee mate on a Baltic trader aged fourteen, sailing out of West Mersea and depending on the wind direction up and down the coast to explore a river course from North to South. During school holidays he sailed across to France and Holland, and when school was finished, with one O'level in art which he took early, he was apprenticed to a boat builder in Maldon for which he received £8 a week.

'With that first boat, it felt as if I was building it on the canvas. The two sides of me, the builder and the artist, one focused on art and colour, the other on practicalities. The artist was waiting to see how it would evolve, the builder was telling me – I had his voice in my head: "There are twelve planks..." He laughs. 'If I can stop thinking, the hard thing about painting is that it's easy.'

Outside his studio there is a commemorative plaque to the old shipyard. There is a lino print detailing how it used to be. He points out to me where each building once stood and how he has adapted it, including the parts he liked best, and as we talk, his square workman's hand trails fondly over the inscription: *Cooks Shipyard Site. Reproduced by kind permission of local artist James Dodds.* He nods towards his house to show how very local he is, and I think of a story in 'Tide Lines', of how, as a boy he was overheard telling a stranger that his father, the illustrator Andrew Dodds, was in fact a shipwright. He wanted his father to be like other fathers, he wanted him to be part of the community, so he could be too.

There are three working fishing boats docked against the quay of the old yard. The Lily Grace. The Twilight Star. 'That one,' he points to the Lady K, 'has been cockling in the Wash. They've claimed squatters rights,' he grins. 'That's good.' And we walk back across the newly developed dock, past the one remaining boat builders' shed, towards his home.

Esther Freud
Novelist

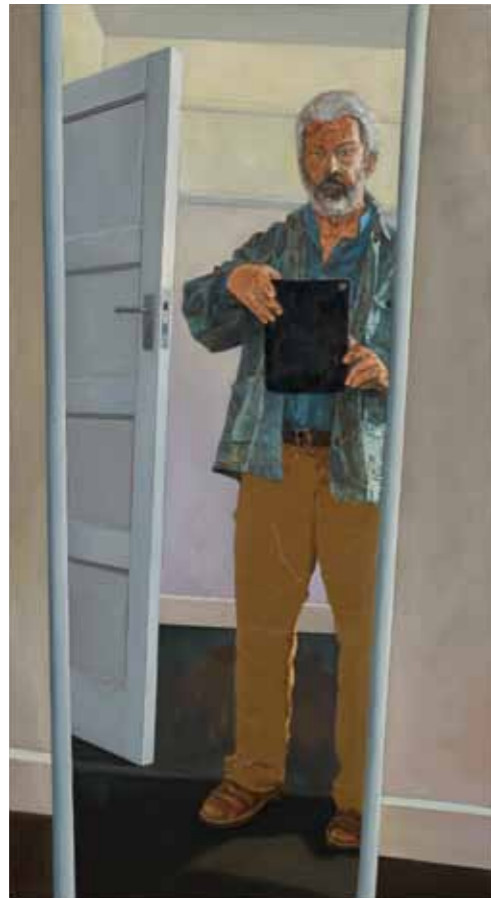
2. My Old Ship

oil on linen 150 x 120 cms 59 x 47¼ ins



“The Colchester Smack Shamrock I sailed as a boy.”

JAMES DODDS



3. Self portrait with ipad

oil on linen
168 x 91 cms 66 x 36 ins

There's a knotty kind of novel about the art world, where the plot hinges on decoding the hidden meaning of a painting – usually an undiscovered old master – identifying a series of crucial symbols, and then painstakingly uncovering their multi-layered references. Art is, for these academic sleuths, a journey

strewn with intended obstacles, an intellectual test, with certain, clear ends. Did you get all eight of them? Congratulations – you have the keys to the painting.

It is a form of intellectual satisfaction that plays a part in the weave of the art of many periods. Look at the array of pregnant imagery laid out for us to translate in Holbein's 'The Ambassadors' for example, let alone the game he plays with the stretched-out skull in that painting's foreground. Or see the clear use of narrative symbolism in Holman Hunt's 'The Shadow of Death', where the signs of crucifixion pepper the carpenter's workshop. These cryptic approaches to art, and the way we are asked to confront and solve conundrums, can have a magnetic appeal, not least because of the idea that there's a single set of correct answers to be uncovered at the end of it all.

How exhilarating it is, then, to be in a world where images do not seem to be presented as intended puzzles at all, and have a voluminous capacity to carry resonance and possibility, with numerous chances for us to swim in sweet intellectual waters. This is the realm of James Dodds, whose paintings of boats are offered to us with an open-hearted vision, one that is born out of an intense knowledge and dedication to boat-building itself, a vision which is remarkable for the quiet, expansive potency of its imagery.

So how do these paintings work, and just what is it that makes them so different from

4. The Last of a Harvey Yacht

oil on linen 110 x 110 cms 43¼ x 43¼ ins



“Thomas Harvey, followed by his son John Harvey, were famous for building fast racing schooners, in my home town. This is, to my knowledge, the last survivor from their Wivenhoe shipyard. The cutter Volante was built 1870 and my painting shows her being rebuilt by the Pioneer Sailing Trust.”



5. Red Shackle

oil on linen
60 x 45 cms 23¾ x 17¾ ins

those pictures beloved by our knotty art world novelists? The first point of attraction is one of intellectual maturity. The world of ideas suggested by James Dodds' paintings is not one of simple questions and answers: this life is not a crossword puzzle, a black and white vision. Dodds is a sophisticated thinker and is not championing any one interpretation of his work over another. Instead he is aware that the imagery and the way he paints awakens ideas in the viewer, creates suggestions and various roads that can be followed. Dodds himself is insistently not a dictator in this process – and doesn't have any pre-conceived answers up his sleeve – but he is nevertheless something of a magician in being able to conjure up such

fertile and poetic resonances from such a seemingly unadorned set of images.

The resonances and allusions that spring from Dodds' paintings of boats gain part of their idiosyncratic power from what is a peculiarly pared-down language – he presents his subject matter in such a direct, unencumbered way, the hulls floating against plain-coloured grounds – the very simplicity of the offering hinting at a wide-open range of possible associated ideas. (One is reminded of how the utter simplicity of Japanese ceramic art manages to suggest themes of vast scale and spirituality.)

With the artist's visible focus set so pointedly on his central subject matter, there is real restraint in the handling of that central focus – it is hardly flamboyant – and the quiet, fluent, technicality of his treatment tells us that Dodds the artist is also Dodds the boat builder, and is someone with a fascinating area of specialist knowledge to impart, to entwine in his work, and to draw on for ideas, narratives and images.

Dodds' own story has a texture and an importance, a relevance to the interpretation to these works that becomes an interesting point of consideration. He is insistently not the director of what we should think, not wanting to drive our interpretations along specific lines, and is therefore an artist in the shadows, whose persona is not too powerfully a part of his works. And yet his own journey, his two distinct bloodlines – those of artist and boat builder – are noticeable, unavoidable, strongly thematic in his art. Perhaps we can only treat this enigma as a fascinating element of Dodds' work.

6. Stern of a Crabber II

oil on linen 80 x 90 cms 31½ x 35¾ ins



“This is a boat I saw being restored for Rescue Wooden Boats in the Hewitt brothers' sheds at Stiffkey, Norfolk.”

There seems to have been something from an earlier century about the artist's teenage years, sailing as a mate on board the Baltic Trader *Solvig* at the age of 15, after which he took on a four-year apprenticeship at the Walter Cook & Son boatyard in Maldon, in his native Essex. And there is something from another age too about the iconic value of a boat, the resonance of the image of a boat as Dodds places it on a canvas, so that it gathers multiple ideas of various boat-using communities – river-using, fishing, sea-faring, from today and from many yesterdays, most powerfully when such craft were essential parts of community life.

It is through these kinds of associations that one can start, inescapably, to find the power of the imagery that lies within Dodds' work. At one level one is led towards ideas to do with the role of small craft, and their history, particularly on the East Anglian coast, where the artist has lived and worked. There is a volume of connections here, to do with specific narratives and craft. At another level one is drawn towards the possibility of encountering ideas associated with boats on a more symbolic or mythological plane – boats, for example, signifying the journey from the material to the spiritual world.

This is part of the breadth of ideas that can possibly be reached by Dodds, exactly because he is quite open with the potential interpretation of his imagery – he is not to be tied down, and does not intend to tie down the viewer. In fact, what you discern as you gather your thoughts when contemplating these works, is that you can begin to learn just

as much about yourself as you do about James Dodds in this process, as it is your selection of interpretations that become the focus of intrigue. Indeed, one finds these are thoroughly modern, thoroughly intelligent paintings, created in a very poised and beautiful way.

Individually these works tell individual stories, some historic, some personal, each leaning in to maritime and boating traditions, whether grand or local. *The Bounty's Boat* (no. 33) depicts a replica that was built of HMS *Bounty's* boat at Falmouth Maritime Museum. It was one of two replicas made, the second built by Mark Edwards at Richmond Bridge Boathouses (where in fact the Messum family once built boats) for the epic recreation of Captain Bligh and his crew's 4,000 mile journey in 1789.

On a far more intimate scale, *Danish Boat Stern* and *Danish Boat Bow* (nos 23 and 24) record a boat that caught the artist's eye at the side of the road after he had made a visit to the new maritime museum at Helsingør in Denmark. After seeing the masterly array of grand exhibits in that museum, it was this modest craft that was to lodge itself in Dodds' mind.

Perhaps most personally of all, the painting *My Old Ship* (no 2) recreates the Colchester Smack *Shamrock* that the artist sailed as a boy. It is a portrait of a boat viewed with particular intensity, using a palette knife to scrape and layer on paint, vigorous and familiar.

The technique that James Dodds has developed has, as one would imagine, been driven by a particular focus and technical fascination, and deeply supports the ideas

7. **Whelker, Stern**

oil on linen 100 x 100 cms 39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ ins



“A *Whelker* is a heavy-built crabber which lay at anchor in the small tidal harbours of the North Norfolk coast. This boat was restored by the Hewitt brothers in connection with a charity *Rescue Wooden Boats* dedicated to keeping the traditional fishing boats and lifeboats afloat.”

of creating a pared-down language in order to provide a powerful and open platform for imagery.

Following his apprenticeship as a shipwright, there had been rising opportunities for him to learn his new trade as an artist. He joined Colchester School of Art aged 19, then followed seven years at London art schools, first at Chelsea, then at the Royal College. Something of the combination of all these environments fed into his developing technical achievement, from Cook's boatyard to art school.

From their very ground up, Dodds' boat paintings display a particular idea of the artist's sense of care and honing. He prepares his canvases in an old-fashioned way, choosing a fine linen, and applying two layers of rabbit-skin glue as a conservation measure, then adding two layers of white lead paint (these days almost impossible to get hold of), over which he finally paints a covering layer of his own creation of burnt umber. This makes an initial dark ground from which to build upon, in addition the burnt umber has the effect of sucking the oil out of the paint, and so establishing a dried, slightly uneven look. The next stage is drawing the lines of the boat in white chalk on the burnt umber, ensuring accuracies of line with battens and chords, using techniques that originate as much from the shipyard as from art school. After this comes the colour – Dodds' steadfast palette

of reds, blues, yellows – each pigment applied, sanded, sponged off or scraped down with a curved Hudson's Bay skinning knife. It is through this layering and scraping that the artist develops the muted lustrous quality that is such a distinctive textural element of these paintings, and which underpins their subtle power.

The studio that the artist now uses looks directly out onto the quayside at Wivenhoe. It places him at the heart of a community he knows and has known well, in touch with the ancient boat building yards of the River Colne, a part of a meandering Essex coastline, of East Anglia and its boating and fishing communities, their specific narratives and vessels. It is an environment that provides constant fodder – though Dodds journeys internationally too – and his local maritime knowledge is encyclopedic. The works he creates are a gathering of deep and wide understandings.

The paintings themselves, of course, will happily shrug off all this analysis, and sit quite splendidly on their own – supremely well made, strikingly direct. Whatever it may or may not speak of or allude to, this boat is beautiful, and the artist has recorded it quite simply, carrying that beauty forthrightly to me. Perhaps in the end that is what needed to be decoded, the test that needed to be got right. These pictures are exquisite, unbarnacled objects in their own right.

Sandy Mallet

8. Yellow Transom

oil on linen 110 x 100 cms 43¼ x 39¾ ins



“This is the stern of my Winkle Brig “Breeze” built by Shaun White in Brightlingsea. I hauled her into my studio to model for me!”

9. "Yarmouth Lugger" Triptych

oil on linen 91.4 x 365.76 cms 36 x 144 ins
Each panel 3ft x 4ft.



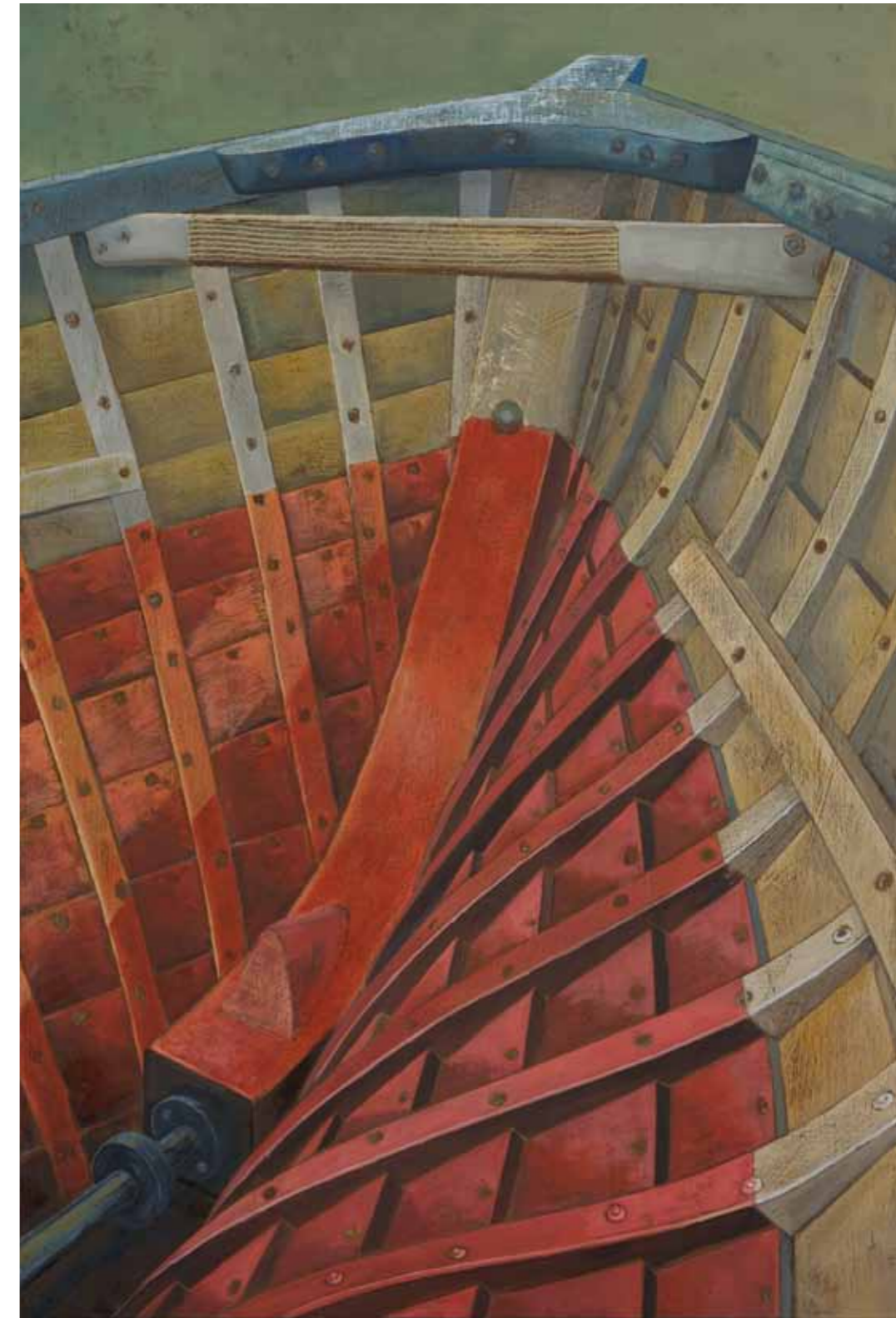
“ This is the 1859 drifter “Gipsy Queen” originally drawn up by Edgar J March in 1947 from a contemporary model. March recorded Britain’s traditional work boats when fishing under sail was fast disappearing. There is a time lapse film of me lofting out and painting this picture on YouTube ”

(see inside back cover for details)

10. Stern of a Crabber I

oil on linen 90 x 60 cms 35 $\frac{3}{8}$ x 23 $\frac{3}{8}$ ins

“Another North Norfolk beach boat. Beach boats are kept on the beach and launched through the waves as opposed to laying at anchor in a harbour.”



11. Danish Eel Drifter

carved shallow relief on oak wood panel 61 x 61 cms 24 x 24 ins



“I fell in love with this clinker built boat when I saw her at the Viking ship Museum in Roskilde, Denmark. She is a replica, built at Roskilde, of a boat drawn up by Christian Nielsen. She would be great to sail in the Thames Estuary and the tidal creeks of Essex. I think of her as a shallow water version with a centre board of the deep water pilot boats that worked from Hellsinor.”

12. Roskilde 19 ft. Eel Boat

oil on linen canvas 60 x 90 cms 23 $\frac{3}{8}$ x 35 $\frac{3}{8}$ ins

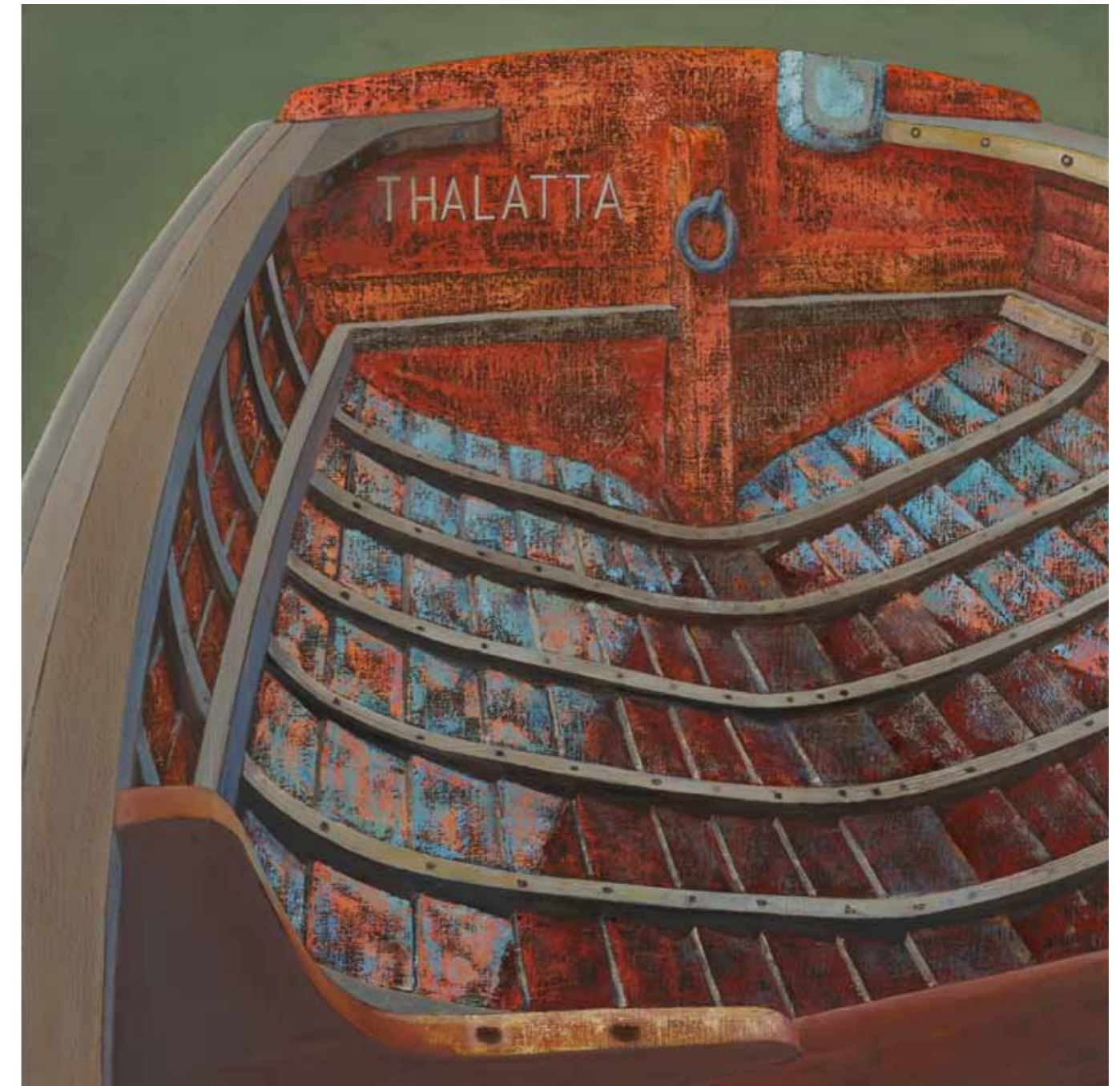


“This is a smaller open boat with an engine, all painted in red oxide paint. Another boat seen at the working museum in Roskilde where replica Viking boats are also built using only the Viking tools.”

13. "Thalatta" Barge Boat

oil on linen 90 x 90 cms 35³/₈ x 35³/₈ ins

“The tender/lifeboat for a Thames Sailing Barge Thalatta. The name is the Anglicised version of the Greek word, meaning “the sea”. The Barge and boat are owned by the East Coast Sail Trust.”



14. Stern of a Hastings Beach Boat

oil on linen canvas 76 x 102 cms 30 x 40 1/4 ins



“ These boats have an almost square midship section with an almost nut-like stern through which the rudder can be raised to prevent damage when beaching. ”

15. Bermuda Fitted Dinghy “Victory II” (stern detail)

oil on linen 90 x 90 cms 35 3/8 x 35 3/8 ins



“ One of a series of Bermuda fitted dinghies which I painted after a visit I made in 2016. Two of this series now hang in the galleries of Masterworks Museum of Bermuda Art. ”

16. Bow of the Bermuda Fitted Dinghy "HDC II"

oil on linen 90 x 100 cms 35 $\frac{3}{8}$ x 39 $\frac{3}{8}$ ins

“These extraordinary 14ft boats carried a 14 foot bowsprit and a 28ft mast and boom. They have to be exceptionally strongly built to take all the strain.”



17. **Yellow Beetle Cat, Bow**

oil on linen 76 x 152 cms 30 x 60 ins



“The Beetle Cat is a very simple little boat with one sail. This one is named ‘Scollop’ and was bought by Jackie Onassis and taken out to the Greek Islands for the Kennedy children to learn to sail in.”

18. **Bermuda Fitted Dinghy “Victory 1885”**

oil on linen 80 x 130 cms 31½ x 51½ ins

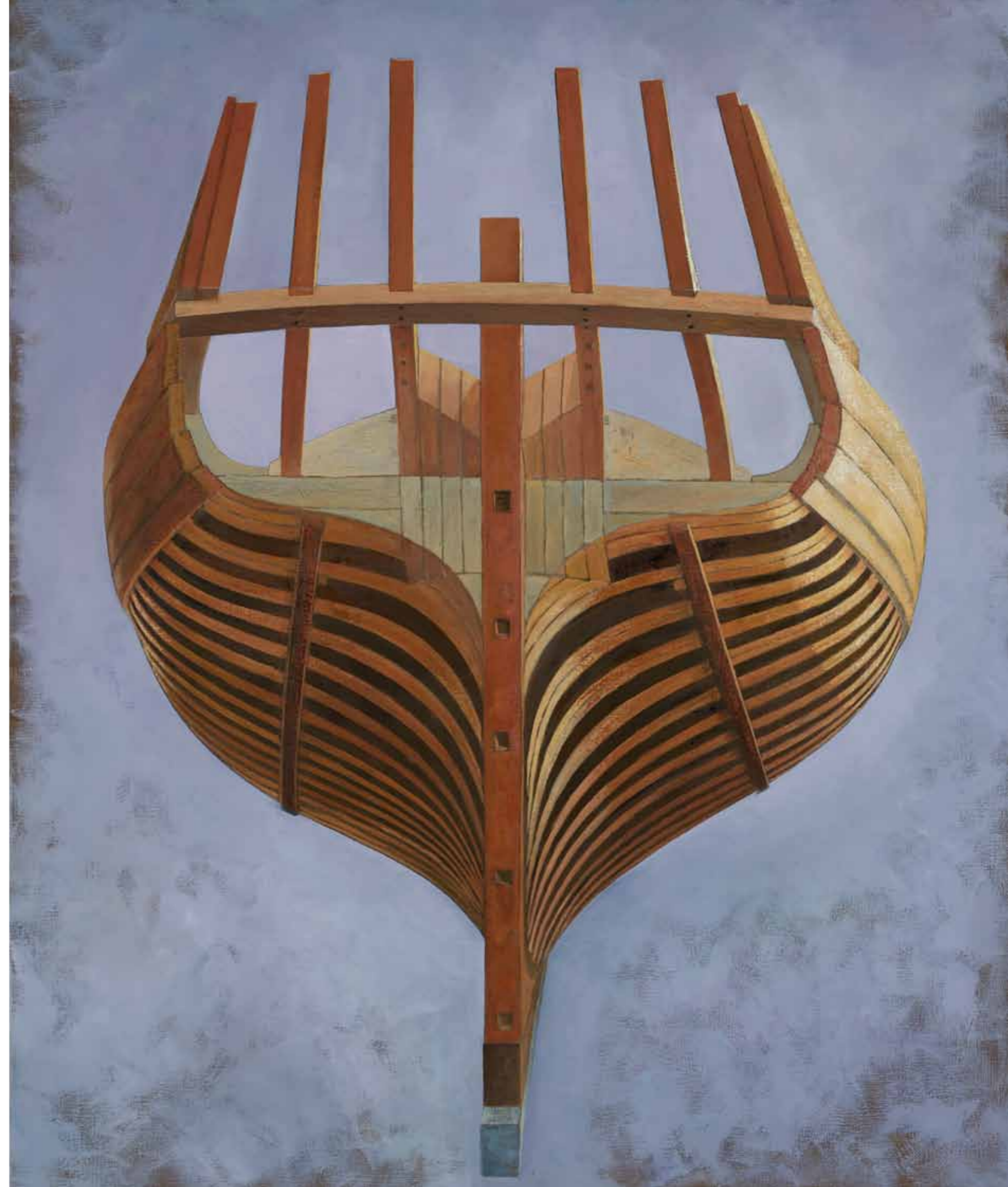


“The Victory is the oldest example of the extraordinary Bermuda Fitted Dinghy which is now housed in the Bermuda Maritime Museum in the Royal Dockyards. The story goes that the bored naval officers took a 14ft local fishing boat and fitted a four foot deep iron keel and crammed as much sail on as they could. With 70 sq yards of sail with six crew, they first raced her in 1882.”

19. "Pellew" Lute Stern

oil on linen 150 x 120 cms 59 x 47¼ ins

“The Pellew is a 68ft Falmouth pilot cutter being built by Luke Powell. I first met Luke in 2004 when he was building his fourth pilot cutter Hesper. The Pellew is a very exciting community project and will be Luke’s eighth and largest Pilot cutter. Luke is very much a traditional shipwright; he started his working life working on Thames barges, the same kind of work that I also started with. To anyone wishing to find out more about Luke Powell’s life and work, I would recommend his wonderful book ‘Working Sail’.”



20. Inside Stern View of the Pellew in Frame

oil on linen 95 x 200 cms 37 3/8 x 78 3/4 ins



“ This shows the complicated lute stern construction from inside. Pellew is a faithful recreation of a pilot cutter, the 68' Falmouth pilot cutter Vincent of 1852 and is being built at the moment in Truro in Cornwall in the new Rhoda Mary Heritage Ship Yard. ”

21. Varuna CK442

oil on linen 110 x 120 cms 43 1/4 x 47 1/4 ins



“ Varuna CK442 is a Colchester registered fishing smack rebuilt by my old friend David Patient. I first worked with David 44 years ago when an apprentice shipwright in Maldon! The Veruna is David's last job as he has just retired. ”

22. Gt Yarmouth, Shrimper

oil on linen 97 x 97 cms 38 x 38 ins

“ I have painted the ‘Jubilee’ several times. She is an exhibit in the Time and Tide Museum Gt Yarmouth. ”



23. Danish Boat Stern

oil on linen 95 x 95 cms 37 $\frac{3}{8}$ x 37 $\frac{3}{8}$ ins



24. Danish Boat Bow

oil on linen 95 x 95 cms 37 $\frac{3}{8}$ x 37 $\frac{3}{8}$ ins



“This boat caught my eye in Denmark at the side of the road on the way back from the wonderful new maritime museum at Hellsinor.”

25. **B.O.D. Bow**

oil on linen canvas 60 x 106 cms 23⁵/₈ x 41¹/₄ ins

“A Brightlingsea One Design designed by Robbie Stone of Stones Shipyard in 1927. The BODs are maintained and restored by Malcolm Goodwin and Rob Maloney. Malcolm’s workshop is right next door, I walk past it most mornings on my way to my studio and something worth painting often catches my eye.”



26. Bermuda Fitted Dinghy "Victory"

oil on canvas 110 x 120 cms 43¼ x 47¼ ins



“The lovely deep red of the Bermudan cedar planks on the Victory caught my attention. This cedar is a tree that is almost extinct and was used to build the fast Bermuda sloops in the 18th century for the British Navy. The most famous ship was the HMS Pickle, which being the fastest ship at Trafalgar, bought the bitter-sweet news of the victory and the death of Nelson back to Falmouth.”

27. Rockland Replica

oil on linen 90 x 90 cms 35¾ x 35¾ ins



“A boat I saw outside the Rockland Sail, Power and Steam Museum. Preserved or reconstructed boats in museums or owned by sail training trusts are becoming my best source for traditional work boats.”

28. North Haven Dinghy, America's first One Design

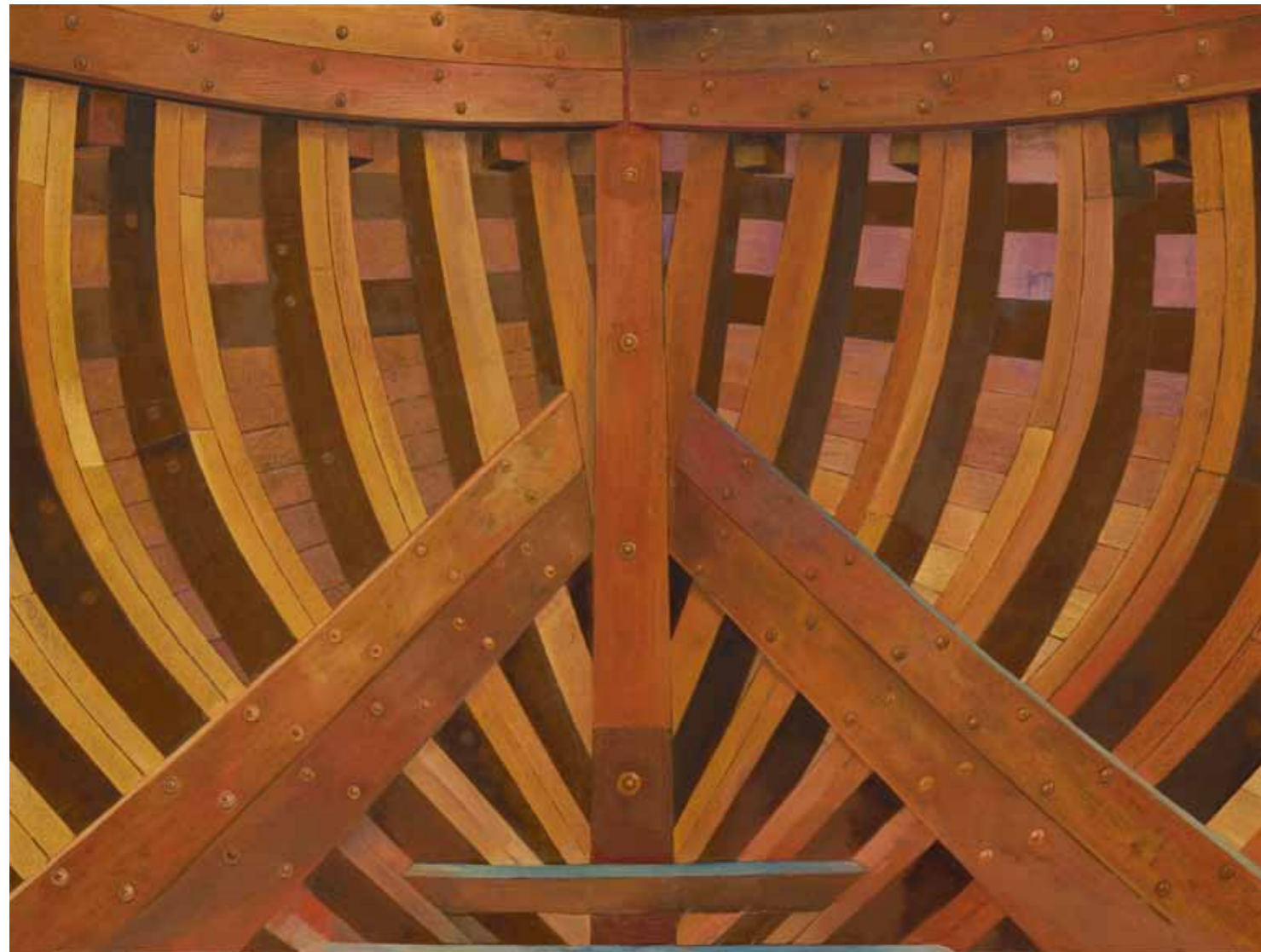
oil on linen 120 x 90 cms 47¼ x 35¾ ins

“This boat was pointed out to me when visiting Brown’s boatyard on the island of North Haven Maine by John Hanson and Polly Saltonstall. J.O. Brown built four identical one designs in 1884. Polly wrote a wonderful introduction for a big show with Guy Taplin in the Dowling Walsh Gallery in Rockland last year, my third American exhibition.”



29. **“Adventure”:** Inside Stern

oil on linen 92 x 122 cms 36 x 48 ins



“A 53 foot historic replica of a 17th century colonial trading vessel that traded between New York, Charleston and Bermuda. Built of oak frames and American cedar planking, the darker rubbing strake planks were oak. I visited her while being built by Rockport Marine in Maine for Charlestowne Landing, a National Park and living history museum.”

30. **Orcadian Yole, Bow**

oil on linen 97 x 122 cms 38 x 48 ins



“Yole ‘Lily’ built by the Orkney Yole Association at Ian Richardson’s yard in Stromness launched 2008”

31. **New Pea Pod**

oil on linen 76 x 122 cms 30 x 48 ins

“The Pea Pod is a lovely little boat to row. It was used by Maine lobster men and was often rowed facing forward. I feel it is a sort of hybrid between the North American canoe and a rowing boat.”



32. Oban Skiff 2

oil on linen 90 x 150 cms 35 3/8 x 59 ins



“The S-shaped cross sections and the beautiful round sterns these boats owe a lot to Norwegian influences. The shape of the stern is hard to describe in paint and even harder to bend the planks around. The west coast boats are often broader further aft than the east coast boats. This I am told has something to do with being the best hull shape to survive in an Atlantic swell.”

33. The Bounty's Boat

oil on linen 107 x 152 cms 42 x 60 ins



“Two replicas have just been built of HMS Bounty's boat. This is the boat built at Falmouth Maritime Museum and the second was built by Mark Edwards at Richmond Bridge Boathouses (where Messums once built boats) for the Channel 4's epic recreation of the journey made by Captain Bligh and loyal crew, following the infamous mutiny of 1789.”

34. **Yellow Beetle Cat, Stern**

oil on linen 76 x 122 cms 30 x 48 ins

“The Beetle Cat is a very simple little boat with one sail. This one is named ‘Scollop’ and was bought by Jackie Onassis and taken out to the Greek Islands for the Kennedy children to learn to sail in.”



35. "Peapod" Under Construction

oil on linen 97 x 76 cms 38 x 29 7/8 ins



36. Stern of the Bermuda Fitted Dinghy "HDC II"

oil on linen 90 x 107 cms 35 3/8 x 42 1/8 ins



“This ingenious jig for constructing the double ended peapods was made by Jim Steele. The jig was mounted on a scissor lift so the boat could be raised as the boatbuilder worked his way down with the planking. The peapod was favoured by the old lobster fishermen of Maine but is now used more as a tender to a wooden yacht.”

“Built in 1923, designed by Sir Eldon Trimingham. The Bermuda Maritime Museum has a collection of Fitted Dinghies spanning a hundred and thirty four years of the development of this unique craft.”

37. **Friendship Sloop**

oil on linen 75 x 120 cms 29½ x 47¼ ins

“ ‘Blackjack’ being rebuilt by the Rockland Sail, Power and Steam museum. The sloop could be sailed by one person lobster fishing from the port of Friendship, Maine. ”



38. **Golden Auk**

oil on linen 100 x 130 cms 39 $\frac{3}{8}$ x 51 $\frac{1}{8}$ ins



“Auk is the first wooden crab boat to be built in Norfolk for a quarter of a century. Built by boatbuilder David Hewitt and his apprentice, launched in 2014.”

39. **Varuna**

oil on linen 122 x 107 cms 48 x 42 ins



“Colchester Smack built by Aldous in Brightlingsea, 1895. At an earlier stage of reconstruction planked in larch.”

40. **Foureen**

oil on linen 86 x 152 cms 34 x 60 ins

“ There are several ways of spelling this type of traditional Shetland Islands fishing boat: fourern or fourareen or foureen, it is basically a four oared boat. The sixareen or sixern was a larger boat which was able to work further offshore (Old Norse: sexæringr; Norwegian: seksring meaning “six-oared”). ”



41. Life Belt

oil on linen 90 x 90 cms 35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ ins



42. Bermuda Fitted Dinghy "Victory II"

oil on canvas 90 x 150 cms 35 $\frac{3}{8}$ x 59 ins



“Victory II, built 1950, designed by Sir Eldon Trimingham. His Bermudian 6-Meter, Saga, it is said, so impressed Cornelius Shields that Shields International One Design racing yacht was inspired by the beauty and performance of this six metre yacht.”

43. Stern of the Royal Barge “Gloriana”

oil on linen 107 x 92 cms 41 7/8 x 36 1/4 ins

“The Royal Barge built by Master Boatbuilder Mark Edwards and his team in a secret location for Lord Sterling to celebrate the Queen’s Diamond Jubilee. I felt very privileged to be able to visit the Royal Barge while it was being built in its secret location. To create my painting the paint is scraped back using a Hudson Bay skinning knife to reveal the underpainting and raw umber ground. This is a method I have used for many years.”



44. Bow of "Maria" a Blue-Bottomed Smack

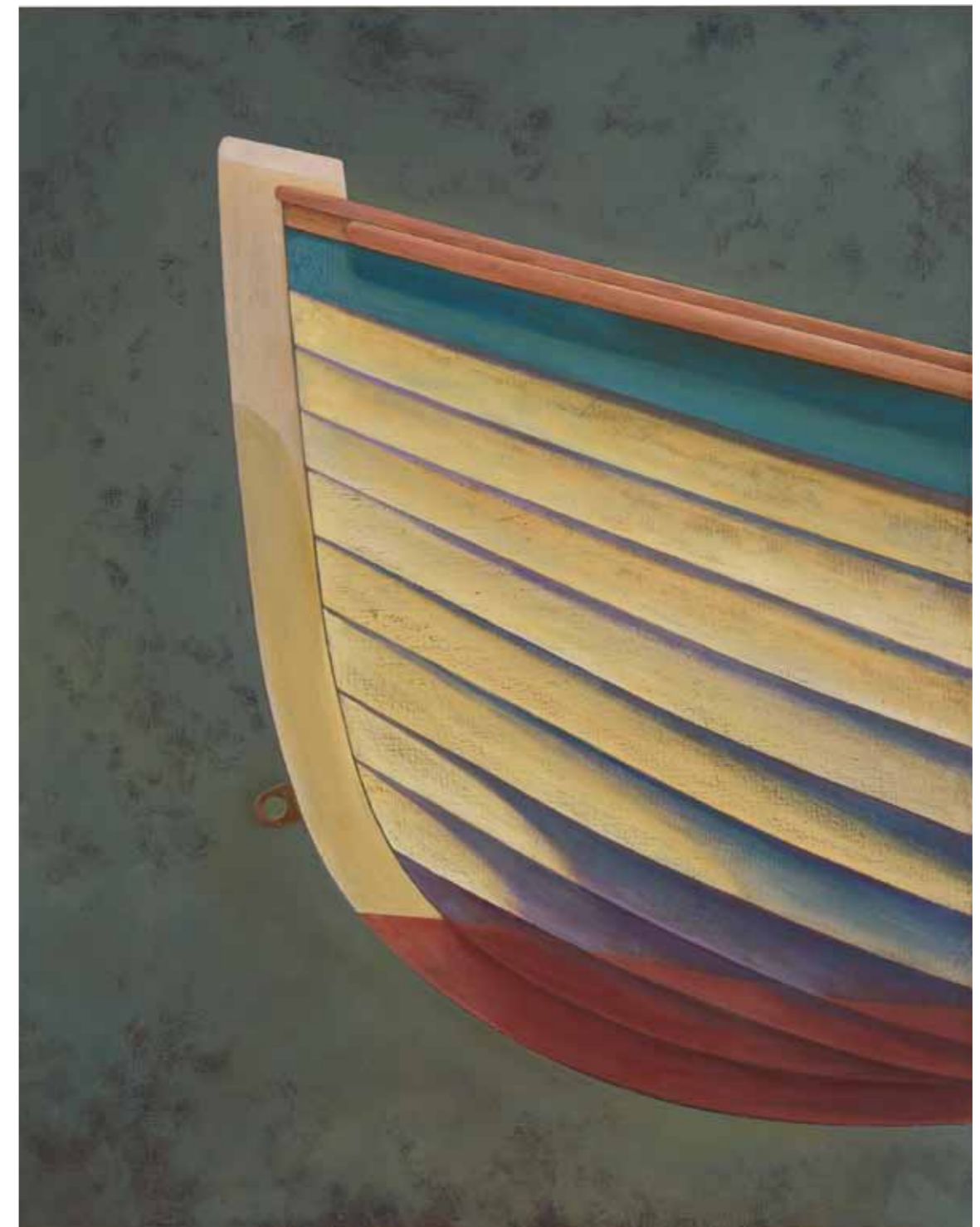
oil on linen 96 x 96 cms 37¼ x 37¼ ins



“ Maria is a beautiful shaped Colchester Smack original, built by Harris in Rowhedge in 1866 and was rebuilt at St. Osyth boatyard and relaunched in 2007. ”

45. Clinker Peapod

oil on linen 97 x 76 cms 38 x 29¾ ins



“ A sturdier version of the of the smooth hulled peapod. Often rigged with a gunter lug or spritsail. Ideal for family camping expeditions to the hundreds of wooded islands in the Penobscot River, Maine. ”

Biography

1957 Born in Brightlingsea
 1972 Mate on Baltic Trader, Solvig
 Apprentice Shipwright, Walter Cook & Son, Maldon (until 1976)
 1973 Shipbuilding Industry Training Board, Southampton (until 1974)
 1976 Colchester School of Art (Foundation)
 1977 Chelsea School of Art (until 1980)
 1981 Royal College of Art (until 1984) (won Anstruther Award 1983)
 1984 Started Jardine Press, Stoke-by-Nayland
 2007 Received Doctorate from the University of Essex

Selected Group Exhibitions

1991 Summer Show, Royal Academy of Arts
 1993 "Six Artists", Wetzlar, Germany
 1994 John Callahan Gallery, Boston, USA
 1995 "4 from Wivenhoe", Courcoux & Courcoux, Stockbridge
 "Ultra Marine", Liverpool Maritime Museum
 "Forth, Tyne, Dogger", Brewery Arts, Cirencester
 1996 Peter Scott Gallery, Lancaster University
 "The Sea", Black Swan Arts, Frome
 1997 City Art Gallery, Leeds
 "An English Perspective", Union of Artists, St Petersburg, Russia
 "Marine Artists", Mall Galleries, London
 1998 Summer Show, Royal Academy of Arts
 1999 Eastern Open, (Best in Show) King's Lynn Arts Centre, Norfolk
 Mystic Seaport; New York Ship Terminal, USA
 Summer Show, Royal Academy of Arts
 2000 Hunting Art Prizes, Royal College of Art
 Summer Show, Royal Academy of Arts
 "Alphabet Soup", Printworks, Sudbury
 2001 Messum's, Cork Street, London
 2003 Messum's, Cork Street, London
 2006 Messum's, Cork Street, London
 2007 Messum's, Cork Street, London
 2008 "East Coast Influences", Messum's, Cork Street, London
 Geedon Gallery, Fingringhoe, Colchester
 "Salthouse 08: SEAhouse, LIGHThouse, SPIRIThouse", Salthouse, Essex
 The Nottage Maritime Institute, Wivenhoe, Essex
 2009 Messum's, Cork Street, London
 2010 "Atelier, Artists & Artists' Estates", Messum's, Cork Street, London
 "East Coast Influences", Messum's, Cork Street, London
 2011 "New English Art Club and Others", Geedon Gallery, Fingringhoe, Colchester
 2013 "Masterpieces, Art and East Anglia" Sainsbury Centre, UEA, Norwich.
 2014 "Easterlies", Abbey Walk Gallery, Grimsby.
 2014 Messum's, Cork Street, London

Shipshape Tour

2001 Firstsite at The Minories Art Gallery, Colchester
 2002 Whitstable & Herne Bay Museums & Art Galleries, Kent
 Black Swan Arts, Frome, Somerset
 Quay Arts, Newport, Isle of Wight
 Bowes Museum, Barnard Castle, Co. Durham
 2003 National Maritime Museum Cornwall, Falmouth
 2003-4 National Maritime Museum, Greenwich
 2004 Messum's Fine Art, Cork Street, London

Shipshape & The Year of the Sea

2005 Time & Tide, Great Yarmouth
 Buckenham Gallery, Southwold
 Hartlepool Art Gallery, Hartlepool
 Thurso & Wick, Scotland

Fermoy Gallery, King's Lynn Arts Centre (with Guy Taplin)
 Hayletts Gallery, Maldon
 Chappel Galleries, Chappel

Selected Solo Exhibitions

1983 "Icarus", The Minories, Colchester
 1984 "Peter Grimes", at the 37th Aldeburgh Festival
 1985 Ship of Fools", Hatton Gallery, Newcastle Upon Tyne
 The Quay Theatre Gallery, Sudbury
 1986 "Fish, Flesh or Fowl", Christchurch Mansion, Ipswich
 (with Bridget Heriz-Smith and Jane Truzzi-Franconi)
 1989 Printworks, Colchester (and in 1990, 1995 and 1997)
 Bircham Contemporary Arts, Norfolk (and in 1992, 1995 and 1999)
 1990 "The Shipwright's Trade", at the 43rd Aldeburgh Festival
 Chappel Galleries, Chappel, Essex (and in 1994)
 St John Street Gallery, Bury St Edmunds, Suffolk
 1991 "From the Glasshouse", Heffers Gallery, Cambridge
 1992 Sue Rankin Gallery, London (two man show with John Bratby RA)
 "Peter Grimes", Christchurch Mansion, Ipswich
 1995 "Wild Man", at the 48th Aldeburgh Festival
 Simbouras Gallery, Athens, Greece
 1998 "On The Beach", at the 51st Aldeburgh Festival
 "Waterworks", Printworks, Sudbury
 "Boatshow", North House Gallery, Manningtree
 "Full Circle", at the 53rd Aldeburgh Festival
 2000 North House Gallery, Manningtree (two man show with John Reay)
 2001 "Blue Boat", University of Essex Gallery
 "Shipshape" Tour
 Firstsite at The Minories Art Gallery, Colchester
 2002 Whitstable & Herne Bay Museums & Art Galleries, Kent
 Black Swan Arts, Frome, Somerset
 Quay Arts, Newport, Isle of Wight
 Bowes Museum, Barnard Castle, Co. Durham
 2003 National Maritime Museum Cornwall, Falmouth
 2003-4 National Maritime Museum, Greenwich
 2004 Messum's Fine Art, Cork Street, London
 "Shipshape" & "The Time of the Sea" Tours
 2005 Time & Tide, Great Yarmouth
 Buckenham Gallery, Southwold
 Hartlepool Art Gallery, Hartlepool
 Thurso and Wick, Scotland
 Fermoy Gallery, King's Lynn Arts Centre (with Guy Taplin)
 Hayletts Gallery, Maldon
 "Lifeboat", Chappel Galleries, Chappel, Essex
 2006 Messum's, Cork Street, London
 2007 "Fore and Aft", University of Essex Gallery
 Messum's, Cork Street, London
 2008 "Vessels of the East Coast", St Barbe Museum & Art Gallery, Lymington, Hampshire
 "Mainly Linocuts", Hayletts Gallery, Maldon, Essex
 2009 "American Boats", Messum's Fine Art, Cork Street, London
 "25 Years of Jardine Press", Messum's Fine Art, Cork Street, London
 Bircham Gallery, Holt, Norfolk (two man show with Stephen Hendersen)
 2010 "James Dodds and the Jardine Press", Lewis Elton Gallery, University of Surrey.
 Dowling Walsh, Rockland, Maine, USA
 2011 Church Street Gallery, Saffron Walden, Essex
 Messum's, Cork Street, London.
 2012 Dowling Walsh, Rockland, Maine, USA
 Drang Gallery, Padstow.
 Hayletts Gallery, Maldon, Essex.

2013 Messum's, Cork Street, London
 2013 Bircham Contemporary Arts, Holt, Norfolk
 2015 Messum's, Cork Street, London.
 2015/16 "Wood to Water", Firstsite, Colchester
 2016 Messum's, Cork Street, London.
 2016 Hayletts Gallery, Maldon
 2017 Messum's, Cork Street, London.
 2017 Dowling Walsh, Maine USA
 2018 Messum's, Cork Street, London.

Collections

Colchester Arts Society; Britten-Pears Library, Aldeburgh; Victoria and Albert Museum; Clacton & Rochford Hospitals; Chelmsford and Essex Museums; Ipswich Borough Council, Museums and Galleries; Colchester Borough Council; Horniman Museum, London; National Maritime Museum, Greenwich; UCS East Contemporary Art Collection, Ipswich; MMoFA, Madison, Georgia, USA; Masterworks Museum of Bermuda Art, Bermuda; The Sainsbury Centre, UEA Norwich; The Victor Batte-Lay Foundation collection, and many private collectors

Awards

1999 Awarded GMC Trust Best in Show 'Aldeburgh Beach'
 2007 Honorary doctorate from University of Essex
 2012 Ian Collins biography of James Dodds "Tide Lines" wins EDP Jarrolds East Anglian Art & Photography Book Award
 2016 John Nash medal from Colchester Art Society

Thanks to,

Esther Freud; Sandy Mallet; John Hanson; Polly Saltonstall; Luke Powell; The Viking Ship Museum in Roskilde, Denmark; David Patient, Shipwrights, Maldon; Harkers Yard, Brightlingsea.

Films

A short film, "Shaped by the Sea", about James Dodds, produced by Emily Harris for Classic Yacht TV released in May 2014:

https://www.youtube.com/watch?v=ZDoPZf_looc

Timelapse film of James Dodds painting Colchester fishing smack "Peace" in fourteen days. Lofting out the traditional way and then painting onto 5 panels.

<https://youtu.be/Co0VmrreSHA>

Timelapse film of James Dodds painting Colchester fishing smack "Yarmouth Ligger" Triptych (no. 9 in catalogue) <https://youtu.be/8AAgvJo6k9g>



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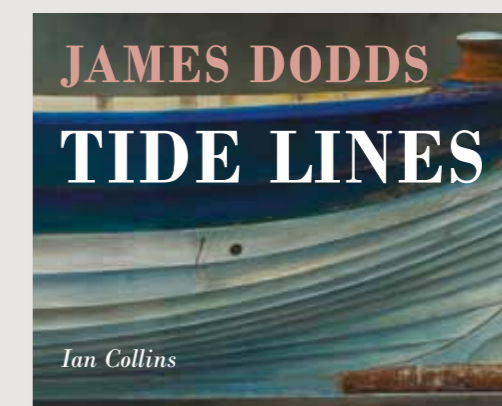
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A book about James Dodds



TIDE LINES

by Ian Collins

Published by Jardine Press with Studio Publications

240 x 300mm, 216 pp. 300 illustrations in full colour

Edition of 200 Special Hardbacks in slipcases, signed and numbered: £150

(Including exclusive hand-printed, signed and numbered linocut, worth £250)

Standard Hardback edition with jacket: £35

"Tide Lines is a joy from start to finish and in these miserable days is one of those rare books that make one glad to be alive."

Review by Ken Worpole in "Caught by the River"

"This is a book to treasure, relish and enjoy on many different levels."

Review by Peter Willis in Classic Boat

"Realism and mystery are two opposing strands whose friction make James's art so compelling."

Review of Tide Lines by David Burnett in The Marine Quarterly

IAN COLLINS is a writer and curator who hails from a long line of Norfolk boat-builders. His Tide Lines book on James Dodds was runner-up for the 2013 New Angle Prize for Literature. The title also won the Art and Photography prize in the 2012 East Anglian Book Awards. Announcing the award judge Mary Muir said:

"This is a book written from the heart by someone who not only cares passionately for our region but for the artists who help us to see, understand and celebrate it.

"Tide Lines is a homage to one of our most individual and authentic artistic voices. This beautifully produced and illustrated book charts, in rich biographical detail, the journey of James Dodds from shipwright to internationally regarded artist and fine-press publisher. It is also a wonderful homage to boats, the art of boat-building and what it means to live in a place shaped physically and culturally by the sea."

Ian has also written monographs on John Craxton, John McLean and Guy Taplin. His Water Marks: Art and East Anglia volume features many Messum's artists – including James Dodds. James was also included in the Masterpieces: Art and East Anglia book Ian co-wrote and edited for the Sainsbury Centre for Visual Arts, which was the overall winner in the 2013 East Anglian Book Awards. He is curating an Exhibition at the British Museum this year.



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