



norman neasom

1 Ham Hill – Somerset, 1979  
coloured drawing  
23 x 21 cms 9 x 8 1/8 ins



# norman neasom

RWS RBSA, 1915–2010



2018

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2 Midday Rest  
pen drawing  
15 x 13 cms 5 7/8 x 5 1/8 ins

# norman neasom

There is an essential Englishness that sings out from Norman Neasom's work, a combination of qualities it is hard initially to put your finger on, nevertheless these are traits one is certain are unique to some identifiable national spirit.

Part of it, certainly, is a language of humour and levity that he uses to deliver much of his work, an everyday voice that is at no time grand, and is always in friendship. Somehow, though, this language never quite cloaks the rich power of themes that underlie his work, that thread more seriously through his paintings. It is a deft and honest modesty, and delightful to uncover. Neasom is a significant artist, with meaningful and moving things to convey; but his Englishness – and his fine parochial qualities – are thorough and intriguing, and there are different layers to his work to be appreciated.

Part of his Englishness is also, perhaps, a matter of an encounter with a beguiling world: an England recognisable and warm, but recognisably out of reach. He is encountering scenes we would like to remember ourselves, looking in on an English country world we would like to have inhabited – village churches on wooded hillsides, hikers traipsing down lanes, merry drinkers swapping tales in pubs, and proud gardeners tending roses in allotments. It is a pastoral vision for the modern age and – like all pastoral visions – all the sweeter for seeming just out of arms' length.

Neasom's commitment to the country, to the land, came directly from an upbringing on a farm. He was born and grew up at Birchensale, near Redditch, and long remained dearly close not only to the farming life, but also to his particular part of Worcestershire. His agricultural expertise even tied him to the farm during the war.

In 2004 he published a book called 'Birchensale Farm Memories in Pictures 1918–1942', with paintings depicting the old farm activities as he remembered them, as well as a paragraph on the old farm buildings, and their links to the ancient Abbey of Bordesley. There is a strong and wistful love of history here, something that pervades the corners of the artist's work. The sense of place is vital – Neasom feels the pull of Birchensale, the place of his birth, throughout his life, and honours the honesty of true agricultural toil. He ends his introduction with the words,



3 Love on the Letters, 2003  
pencil drawing  
30 x 21 cms 11¾ x 8¼ ins

'This account is a fond memory of farming how it used to be in a world very different from the world we live in now.'

What projects many of Neasom's works onto an especially interesting level – particularly those paintings associated with rural life – is that their response to this emotional pull of history and sense of place is not one of nostalgia and simplification, but something far more visionary and inspiring. They gather together lyrical ideas of people engaged in traditional tasks, at evocative moments, in locations that resonate with ideas of heritage and tradition and repeated tasks. These are the ingredients of an engaging poetic vision, that brings Neasom close to a tradition of British painting that stretches back to Samuel Palmer in the mid-nineteenth century, whose own mystic visions of English landscape wove an other-worldly spirit into everyday rural scenes.

It is a tradition continued by artists, especially printmakers, such as Robin Tanner in the 1920s, and Graham Sutherland at the beginning of his career, producing mystical landscapes of English rural life. There is something that touches fathoms-deep about such scenes, with resonances that lie beyond simple logic and terse description. This is where Neasom's work steps up to become art with a greater fullness, and intrigues with its response to ideas of Englishness and sense of place.

Among the works here are large landscapes that deliver revealing qualities and characteristics. 'Montgomery Evening' (10), has classic lyrical ingredients, with moonlight, sheep and a shepherd, and castle ruins. 'Field Gate Hanbury' (36), and 'Cotswold Edge – Meon Hill' (35) are landscapes ennobled with everyday figures: a key tenet of Neasom's faith. 'Oddingly Moonlight – The Sick Pig' (23), is a glorious painting – part grand pastoral work, part farming piece, part village scene –

the church presiding over an everyday drama of men bending over a pig pen, a lamp shedding a small yellow light in the greying dusk. It is a work typical of that extraordinary amalgam of resonant mysticism and light-footedness that Neasom can achieve, that marriage of apparent levity and thematic power.

There are remarkable abilities behind these works: innate and fluid artistic skills. Neasom was one of those incorrigible artists, working practically every day of his life. At the age of 91 (he was born in 1915 and died, aged 94, in 2010) he explained 'I've been drawing and painting in every spare moment, ever



4 Secret Meeting, 1951  
pen and wash  
25 x 19 cms 9⅞ x 7½ ins

since I was a baby. It is something inborn.’ Recognising the inevitable, his father had encouraged him to take up a place at Birmingham College of Art at the age of 16, where he studied under Bernard Fleetwood Walker, Harold Holden and Michael Fletcher. He got on so well, after a stint in London working as an illustrator with *Punch* and other magazines, he was invited to join the College of Art’s staff. ‘The day war ended I received a letter asking me to join the teaching staff at Birmingham. I spent eight wonderful years there.’

The war had actually seen Neasom produce some of his most serious of all paintings, when – with trips to London – he had begun to be exposed more fully to the work of other contemporary artists, such as John Piper, and the burgeoning ideas of Neo-Romanticism. There is a powerful group of 1940s works here that show Neasom’s headway at this stage, and his honest response to the stark realities of the war. They are not only an evident contrast to some of the later work, but also an important component when evaluating the comprehensive development of his style.

Central to these war paintings is ‘Civil Defence Rescue’ (56) from 1942, which shows three men in front of the searchlight-streaked sky of the city under air raid. It is a formal, almost Renaissance-like, composition, encouraging a thematic interpretation. But here already we can also see Neasom’s characteristic light touch when describing the identities of the figures. He has a particular energy that lifts the picture beyond the derivative, and into unique authorship, while allowing it retain gravitas and formal elegance. ‘Brennurers’ (63), is another 1940s work of note, again with an element of lightness about its energy, while a thoroughly serious note is being well delivered. (Here is Neasom’s great recurring theme at the start of his career – he is delivering serious subjects with a deftness of touch.)

Another key work linked to the war is the well-known ‘Lancasters 207 Squadron Spilsby Marsh’ (62). This is an image

of striking power and poetic contrast, drawn from Neasom’s memory of working on the fields at Birchensale during the 1940s, bringing the harvest in, and seeing the bombers flying low overhead. The distinction between the timeless, rural, natural process of agriculture, and the mechanical war-machines



5 Farmer pulling Turnips  
pen drawing  
10.8 x 20 cms 4¼ x 7⅞ ins



6 Hedge Laying  
pen drawing  
13 x 21 cms 4⅞ x 8⅞ ins

droning so close in the skies above, produces a memorable effect. (A similar contrast was sought by late 19th century French painters in their depictions of modern trains steaming through the rural landscape.)

For Neasom, the individual tasks and moments of farming were not only second nature, ingrained from his childhood onwards, but were also a lore, a set of values and structures that the countryside, that England, had been happy to obey in order to continue a way of life and to thrive for hundreds of years.

At the evocative, pastoral level, this has its outcome in Samuel Palmer, in Robin Tanner, in Neasom’s ‘Montgomery Evening’ and ‘Oddingly Moonlight – The Sick Pig’. But there are also paintings here dedicated more prosaically to farming – to rural tasks – that lead us more directly into a world of duties, into a succession of seasonal actions: works like ‘Farmer Pulling Turnips’ (5), ‘Harrowing Squitch’ (12) and ‘Hedging in Winter’ (67). Here Neasom’s intimate knowledge breaks through, and we get the farmer-artist at work – his awareness of the necessity of each job, its sometimes back-breaking difficulty, and the comfort of belonging to an age-old community that has endeavoured, generation after generation, to graft with the land according to the lore. You can see some of this interaction in the painting ‘Harvest Supper, Birchensale Farm’ (16). A large pie is being brought to the table, where the hungry men look on in eagerness. This isn’t a scene from so long ago – and yet it is something that could have happened a hundred years, two hundred years ago. That thought isn’t far from Neasom’s mind. His paintings carry a universality, a broader relevance, than one might initially expect.

When finding comparisons with other artists whose work is well known for depictions of farm life, what becomes clear is that many of these – such as Charles Tunnicliffe, for instance – chose to see farm life largely through animals and countryside. What triumphantly sets Norman Neasom apart, is his inclusion of people in his works, his commitment, in fact, to the role that people play in rural communities. This is not only an emphatic philosophical point, allied to Neasom’s origins as a farmer and a farmer’s son, but is also something that allows us, the viewers, to connect strongly with the artist’s paintings, as these are works that are firmly concerned with people, with us.

Neasom’s close interest in the behaviour of people is certainly one of the most dominant and engaging themes in his work. Standing out on its own is an intriguing, beautifully made, formal work from the 1950s called ‘Accusations’ (85), which betrays his fascination for human reaction and emotional response. More numerous



7 The Haircut, 1938  
pen drawing  
11 x 7 cms 4⅜ x 2¾ ins



8 Farm Talk  
pen drawing  
15 x 12 cms 5⅞ x 4¾ ins

are works depicting lovers in the landscape, a subject that clearly charmed Neasom. 'Secret Meeting' (4), has a delightful poetic symmetry, the lovers fronting an archway that looks through to the fields, with a faint medieval suggestion. 'Lovers – A Pastoral' (19), has the lovers in the background, with a sleeping pot-bellied farm boy asleep as the dominant figure. This is a true pastoral, with the rays of the setting sun streaking in the sky, and a gentle swirling movement to the composition that draws us in to the embracing couple.

Sometimes Neasom's depictions of people have a far more down-to-earth quality, but conveyed with a humour in the voice and a keenness of observation that is utterly winning. 'Summer Time in England, taking Tea at Sudeley' (14), records a visit to Sudeley Castle in Gloucestershire in 1991, by the artist, his wife Jessie, and three friends, Gladys, Mable and Oliver. It is a simple enough record, but the style of delivery, and the circumstance of the five of them having tea outside in the rain under their umbrellas, during a historic house visit, offers a deliciously mixed helping of English humour.

Perhaps most directly engaging of all are the observations made in the pub paintings. These show Neasom's extraordinary eye for picking up people's defining characteristics, for distilling busy scenes into moments of interaction, for revealing a telling glance or recording an old habit. In 'Pub Dominoes' (40), the two players are overlooked by two spectators and a barman. It is each of the faces that are gently fascinating: real portraits, clearly, though slightly styled in Neasom's way; five characters, engaged, or not quite engaged in that evening's moment. In 'Beer Belly in the Brook at Elcocks Brook' (45), a disparate collection of characters is similarly dispersed around the bar, with the central 'Beer Belly' figure magnificently taking centre stage. It is again the interest that Neasom generates in the characters and their semi-detached interaction. These figures are not made to look ludicrous or outlandish; they are merely



9 The Fiddler, 1935  
pencil and wash  
11 x 19 cms 4 $\frac{3}{8}$  x 7 $\frac{1}{4}$  ins

observed and recorded, albeit with a Neasom light-heartedness. There are ideas here to ponder as well as something to smile about – thoughts on relationships and behaviour and identity. 'Barmaid in Black Velvet' (49), is one of the most sharp-witted of the pub paintings, showing, as it does, a crowded bar in a city pub, with gents standing round, and a chap chatting (brashly, perhaps) with the barmaid pulling a pint. It is a firmly man-filled scene, not far from a bustling, barging world.

Following his eight years at the Birmingham College of Art, Neasom had the chance to take up a teaching post at Redditch School of Art. This wasn't, on the face of it, such a glamorous institution as Birmingham, nor was the status of the role so advanced, but the pull of Redditch was strong, and far more important in the long run to Neasom. Later on he was to become Head of Department there, a post he retained – and cherished – until his retirement in 1979.

He had long entwined Redditch into his work. The place had not just been his local town – the farm, Birchensale, was



10 Montgomery Evening  
pencil and wash  
8 x 9 cms 3 x 3 $\frac{3}{8}$  ins

on the very outskirts (and is now part of Redditch itself). His involvement was constant and emotional, and one comes across wonderful publications where his name appears: 'An Old Redditch Ghost Story' by Alan Richards and Norman Neasom, or 'Old Redditch 1800–1850' by William Avery with illustrations by Norman Neasom.

While Art Master at Redditch School of Art he was able to capitalise on another old passion of his: sailing. He had sailed as a boy on the farm, and while Art Master, he designed and built a model of a dingy, calling it the Wagtail. Delightfully, this led to the formation of the Wagtail Sailing Club, which later became the Redditch Sailing Club, a club which still thrives today at Arrow Valley Park. Neasom was an avid builder of boats, part of a very practical creative impulse, and a reminder of the extraordinary blend of skills he possessed as an experienced farmer as well as a highly skilled artist. This must have allowed him an exceptional flexibility to approach his tasks and understand his subject matter.

There is a rich group of paintings that reflects Neasom's love of sailing, drawn from trips to the south Devon coastline. One, a very meaningful work entitled 'Torquay Harbour, Honeymoon Painting' (73), was made in 1949. Neasom had met his future wife Jessie as a fifteen-year-old Civil Defence waitress. 'I saw her through a haze of burning toast, a little, dark-haired figure. We chatted and I discovered she had a great sense of humour.' They were married in 1948.

Neasom's visits to Salcombe in the late 1950s and early '60s produced a number of classic works. 'The Ferry Inn, Salcombe' (75), with its twilight gathering of drinkers on the quayside, picks a perfect, paused moment of the day; 'South Pool Creek, Salcombe' (76), showing high wooded river banks, suggests the atmospheric delights of journeying along the creek; and 'Dornam's Boatyard, Salcombe, Devon' (77), is the busy, business end, where boats are for hire and for repair, and where



11 "Busy Blackie", 1987  
pencil and wash  
13 x 17 cms 4 7/8 x 6 3/4 ins



12 Harrowing Squitch, 1986  
pencil and wash  
18 x 21 cms 7 1/8 x 8 1/4 ins



13 On the Winspit, Worth Matravers, Dorset, 1979  
gouache  
22 x 30 cms 8 3/8 x 11 3/4 ins

the tang of salt is in the air. In all these works, Neasom has people's experience in mind – he knows what he is talking about, and is able to deliver the truth of the moment, an understanding born of a practical man's knowledge. The farmer-artist again.

As with many artists worth studying in depth, there are numerous ways into Neasom's work – different themes to draw out and enjoy. His Englishness is a constant, and a way of understanding how forcefully – or softly – he wants to thrust various parts of his work forward. The lightness of touch, his particular personal voice, dances through his work distinctively. If it seems to suggest a lack of gravitas, then we are not fooled for long, as there are sonorous beauties that rise from his landscapes – from his love of the land – that entwine him with that great English tradition of lyrical mysticism. He is walking along a path trodden on by Samuel Palmer a hundred and twenty years before.

Crucial too is Neasom's need to people his world, to believe that human beings are central to his subject matter, even when that subject matter is nominally landscape. His open joy and fascination in human behaviour is dramatically clear in the pub paintings – for Neasom, man's study of man is a fundamental pursuit.

What one also undoubtedly gets from these works, as one turns from one painting to the next, is an experience quite rare when coming across such a discovery of works of art: a distinct feeling of sheer delight.

Sandy Mallet



14 Summer Time in England Taking Tea at Sudeley, 1991  
pencil and wash 22 x 23 cms 8½ x 9 ins



15 Coach Tour – Falmouth, 1999  
pencil and wash  
20 x 22 cms 7¾ x 8½ ins



16 Harvest Supper, Birchensale Farm  
gouache  
35 x 44 cms 13¾ x 17½ ins



17 Thoughts on the RBSA Selection Day, 1984  
gouache  
17 x 21 cms 6¾ x 8½ ins



18 The Coach Trip, 1990  
gouache  
17 x 16 cms  
6¾ x 6¼ ins



19 Lovers – A Pastoral, 1950  
pencil drawing  
33 x 43 cms 13 x 16 7/8 ins



20 Field near the Kennels, Hewell, 1934  
pencil and wash  
34 x 44 cms 13 3/8 x 17 3/8 ins

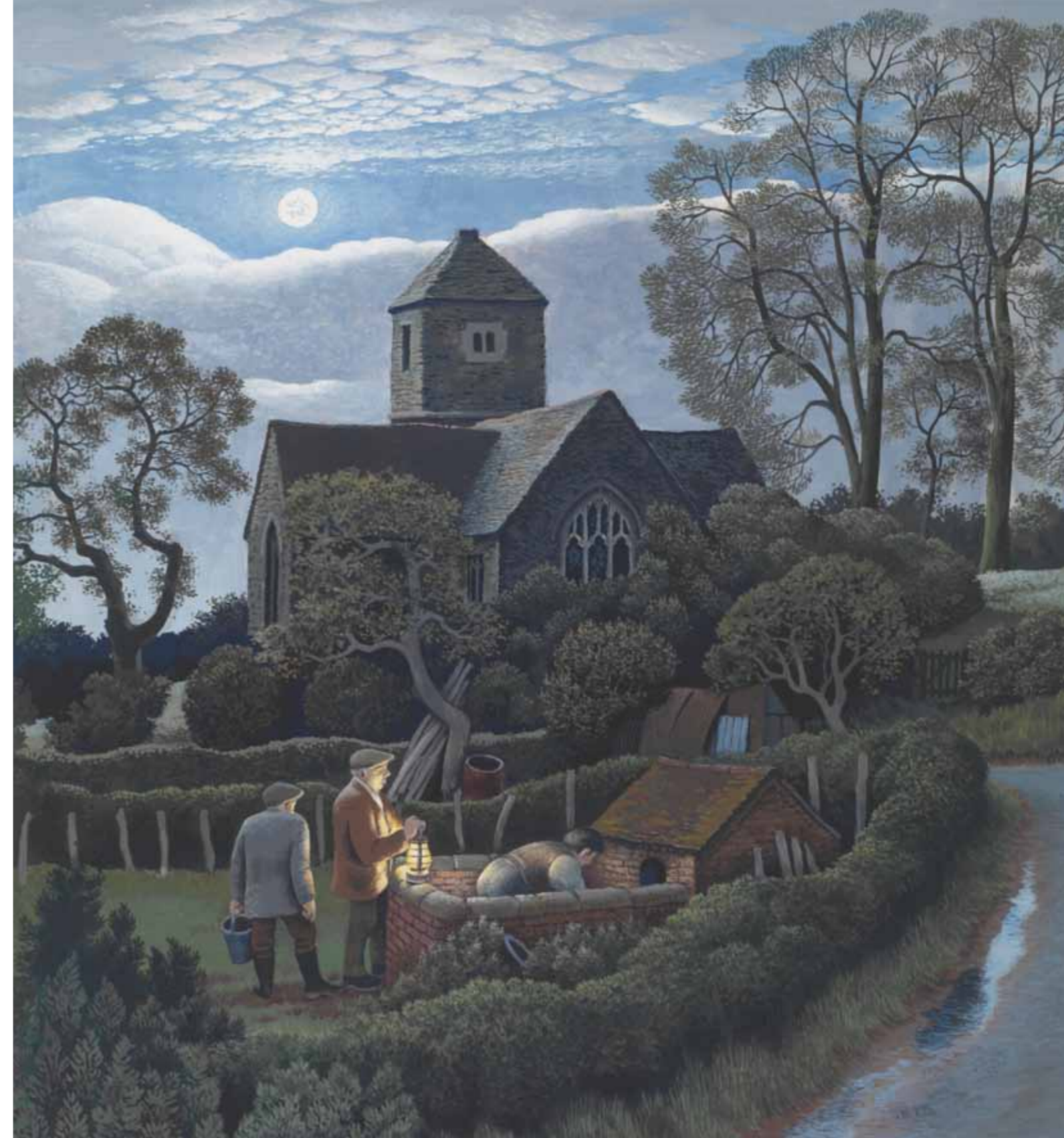
21 The Way Home, 1943  
drawing and wash  
18 x 20 cms 7 1/8 x 7 7/8 ins



22 Cutting the Corners, 1992  
pencil drawing  
21 x 24 cms 8 1/4 x 9 1/2 ins

*opposite*

23 Oddingly Moonlight – The Sick Pig, 1987  
gouache  
34 x 31 cms 13 3/8 x 12 1/4 ins





24 The Old Barn at Crowle, Worcestershire, 1990  
gouache  
30 x 36 cms 11¾ x 14 ins



25 Coming Storm, 1986  
pencil and wash  
17 x 20 cms 6¾ x 7⅞ ins

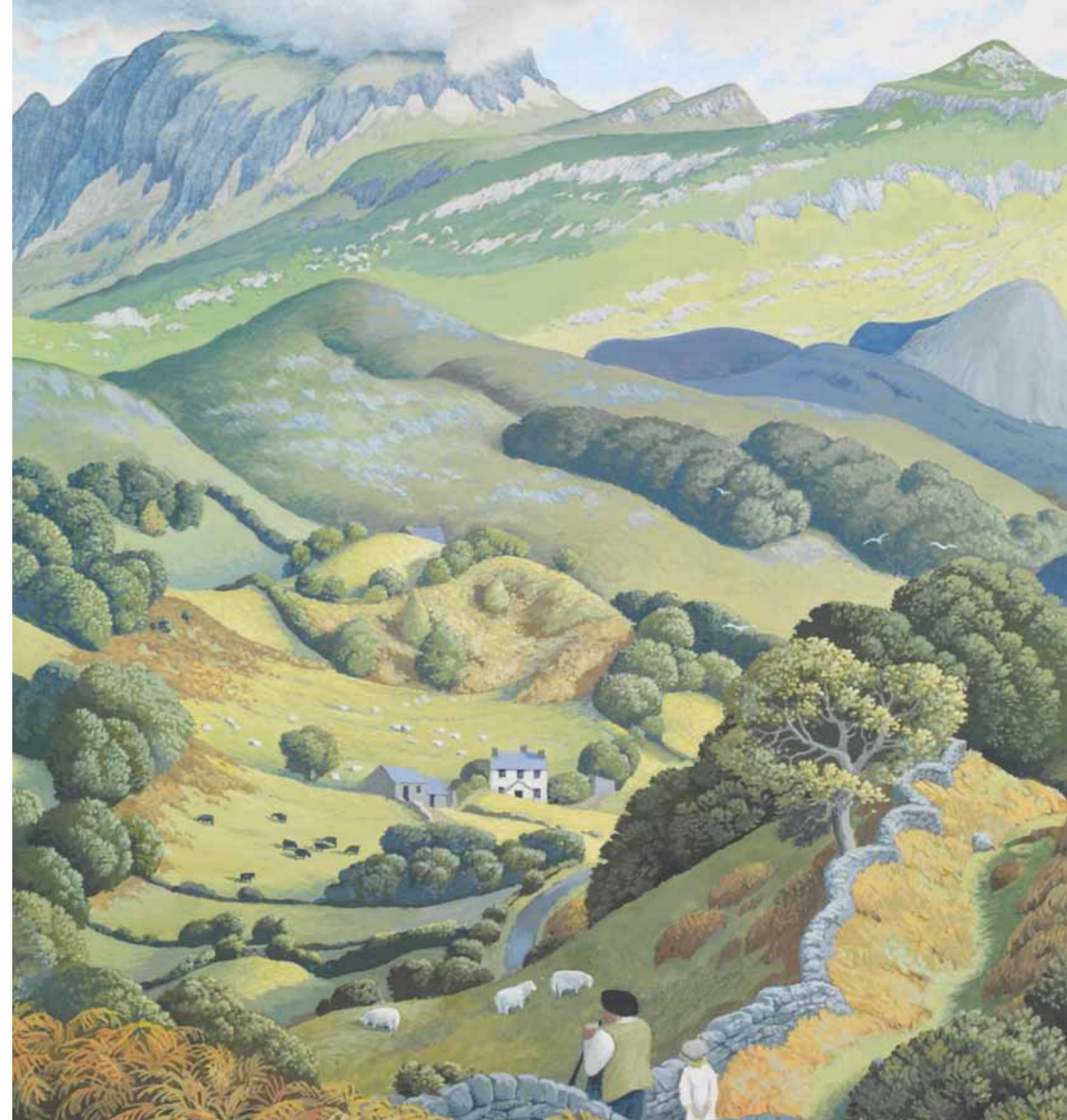
26 The Old Barn, 1980  
pen drawing  
8 x 10 cms 3 1/8 x 3 7/8 ins



27 Pastoral  
pen drawing  
11 x 10 cms 4 1/8 x 3 7/8 ins

*opposite*

28 How Green was my Valley, 1986  
gouache  
27 x 25 cms 10 5/8 x 9 7/8 ins





29 The Lotters at Sunset, 2002  
pencil and wash  
15 x 19 cms 5¾ x 7½ ins



30 Tile House Allotments – The Lotters, 1992  
gouache  
14 x 22 cms 5½ x 8½ ins



31 Hikers in the Farm Landscape, 1979  
gouache  
22 x 30 cms 8 7/8 x 11 3/4 ins



32 Farm above Belhesda, 1969  
watercolour  
52 x 64 cms 20 1/2 x 25 1/4 ins



33 Homecoming, 1976  
gouache  
25 x 26 cms 9 $\frac{7}{8}$  x 10 $\frac{1}{4}$  ins



34 Storm in Arcadia, Nymphs and Figures by a Temple, 1981  
gouache  
32 x 44 cms 12 $\frac{5}{8}$  x 17 $\frac{3}{8}$  ins



35 Cotswold Edge – Meon Hill, 1981  
pencil and wash  
27 x 32 cms 10 $\frac{3}{8}$  x 12 $\frac{5}{8}$  ins



36 Field Gate Hanbury, 1985  
gouache  
24 x 30 cms 9 $\frac{1}{2}$  x 11 $\frac{1}{4}$  ins



37 Muskets Way – Walkie Time, 2003  
pencil and wash  
12 x 11 cms 4 $\frac{7}{8}$  x 4 $\frac{1}{2}$  ins



38 Summer Walk, Bredon Hill,  
Helping Hands, 1996  
pen drawing  
24 x 21 cms 9 $\frac{1}{2}$  x 8 $\frac{1}{4}$  ins



39 Sunday Morning – Hanbury Churchyard, 1993  
pencil and wash  
13 x 18 cms 5 x 7 $\frac{1}{4}$  ins



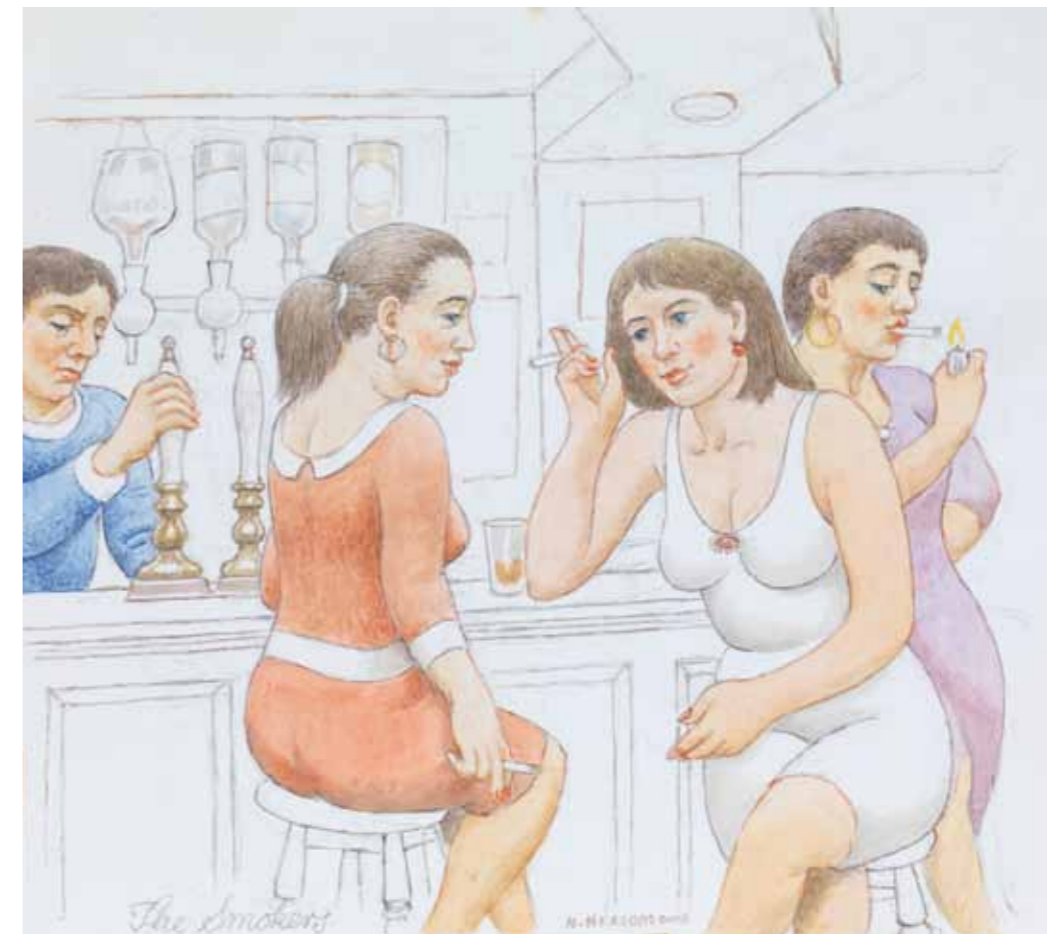
40 Pub Dominoes, 1992  
pencil and wash  
14 x 14 cms 5½ x 5½ ins



41 The Old Man of  
Axmouth, 1990  
pencil and wash  
32 x 23 cms  
12½ x 8½ ins



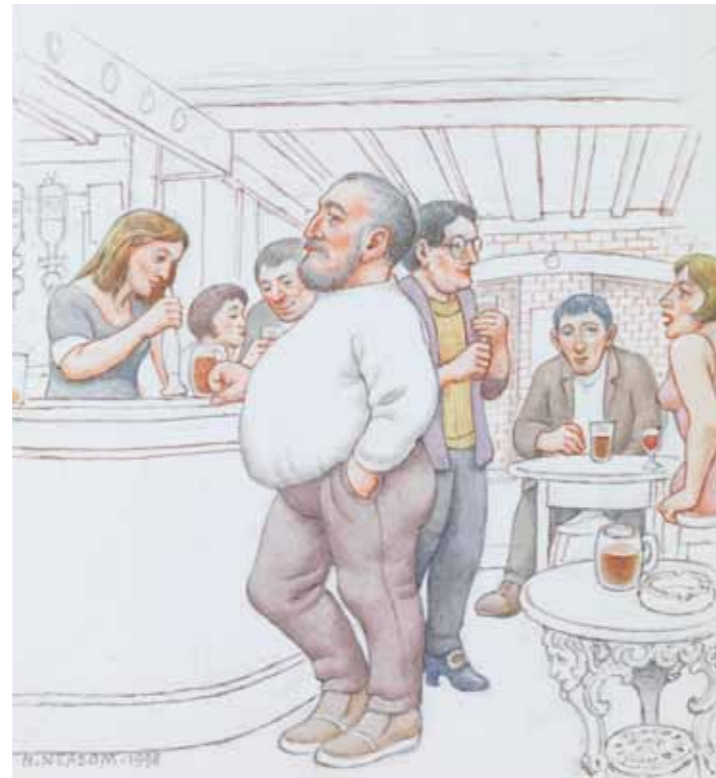
42 Seen at the Bar Woodland Cottage, 2001  
pencil and wash  
20 x 13 cms 7 7/8 x 4 1/4 ins



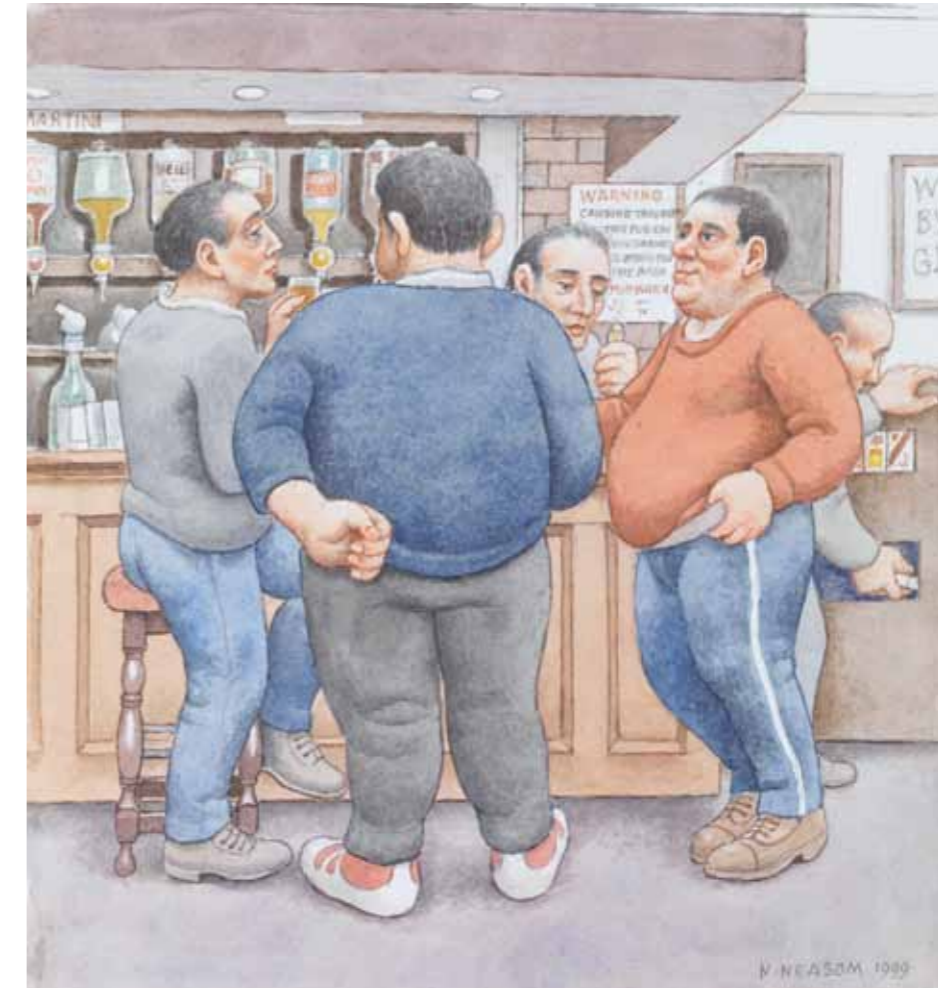
43 The Smokers, 2003  
pencil and wash  
19 x 22 cms 7 1/2 x 8 1/2 ins



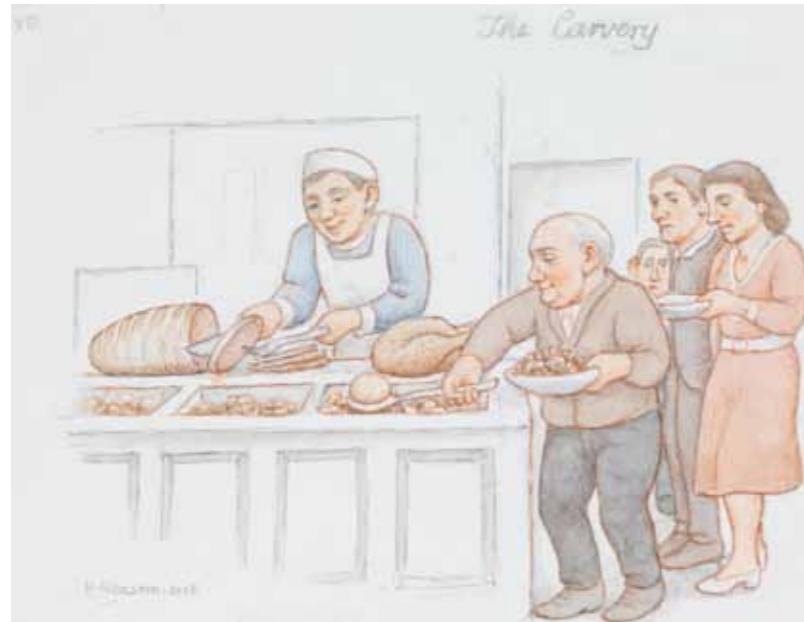
44 Admonishment at the Bar, 2004  
pencil and wash  
17 x 15 cms 6½ x 6 ins



45 Beer Belly in the Brook  
at Elcocks Brook, 1998  
pencil and wash  
17 x 15 cms 6½ x 6 ins



46 Woodland Cottage Bar Heavies, 1999  
pencil and wash  
30 x 21 cms 11¼ x 8¼ ins



47 The Carvery, Red Lion, Bradley Green, 2005  
pencil and wash  
17 x 21 cms 6½ x 8¼ ins



48 Pub Watch, 1999  
pencil and wash  
22 x 21 cms 8½ x 8¼ ins



49 Barmaid in Black Velvet, 1984  
pencil and wash  
22 x 24 cms 8½ x 9¼ ins



50 Country Life Memories, 1990  
pencil and wash  
23 x 30 cms 9 x 11¼ ins



51 Memories of Ashleworth, Taking the Sheep Home, 1984  
gouache  
18 x 18 cms 7½ x 7½ ins



52 Winter landscape Birchensale Farm, Redditch, 1940  
oil on board  
28 x 37 cms 11 x 14½ ins



53 The Old Tree Himbleton – A Tribute, 1991  
gouache  
32 x 45 cms 12½ x 17½ ins



54 Search Lights, 1940  
crayon and wash  
26 x 16 cms 10¼ x 6¼ ins

55 Firewatchers, 1941  
pencil and wash  
18 x 26 cms 7½ x 10¼ ins



56 Civil Defence Rescue, 1942  
pencil and wash  
25 x 30 cms 9¾ x 11¾ ins



57 The Newspaper Salesman, 1950  
pen and wash  
26 x 17 cms 10¼ x 6¾ ins

58 Nighttime Car Interior, 1938  
drawing  
13 x 18 cms 5½ x 7¼ ins



59 The ARP Man  
pencil and wash  
19 x 17 cms 7¼ x 6¾ ins



60 Visitation (preparatory sketch for Engineering Employers Federation mural, Birmingham), 1957  
pencil drawing  
17 x 22 cms 6 $\frac{3}{4}$  x 8 $\frac{3}{8}$  ins



61 Foundrymen, 1948  
pen and gouache  
18 x 15 cms 7 $\frac{1}{8}$  x 5 $\frac{7}{8}$  ins



62 Lancasters 207 Squadron Spilsby Marsh, 1982  
pencil and wash  
17 x 21 cms 6½ x 8¼ ins



63 Brengunners, 1940  
pencil and wash  
22 x 25 cms 8½ x 9¾ ins



64 The Shoot, 1974  
pencil drawing  
26 x 21 cms 10 x 8¼ ins

65 The Shooting Party, circa 1965  
gouache  
24 x 27 cms 9½ x 10¾ ins



66 Hunting – John Moore's Portrait of Elmbridge 1980s  
pen drawing  
19 x 17 cms 7½ x 6¾ ins



67 Hedging in Winter, 1953  
gouache  
38 x 52 cms 15 x 20¼ ins

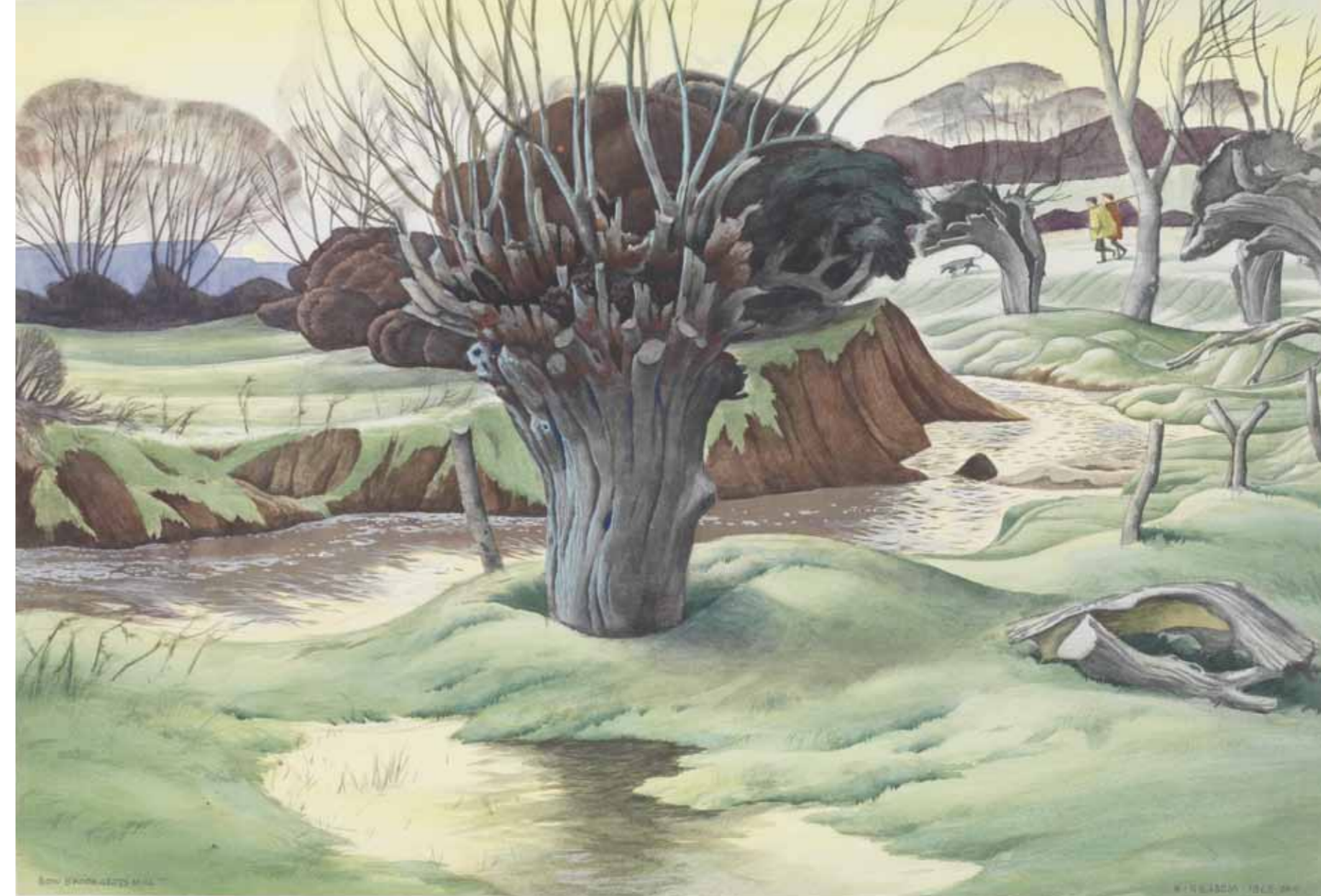


68 Shooting in the Snow, February 1947  
pencil and wash  
25 x 36 cms 9¾ x 14 ins



69 Cotswold Edge, 1980  
pen and wash  
9 x 12 cms 3½ x 4¾ ins

70 Little Malvern Priory, 1978  
pen drawing  
30 x 39 cms 11¾ x 15½ ins



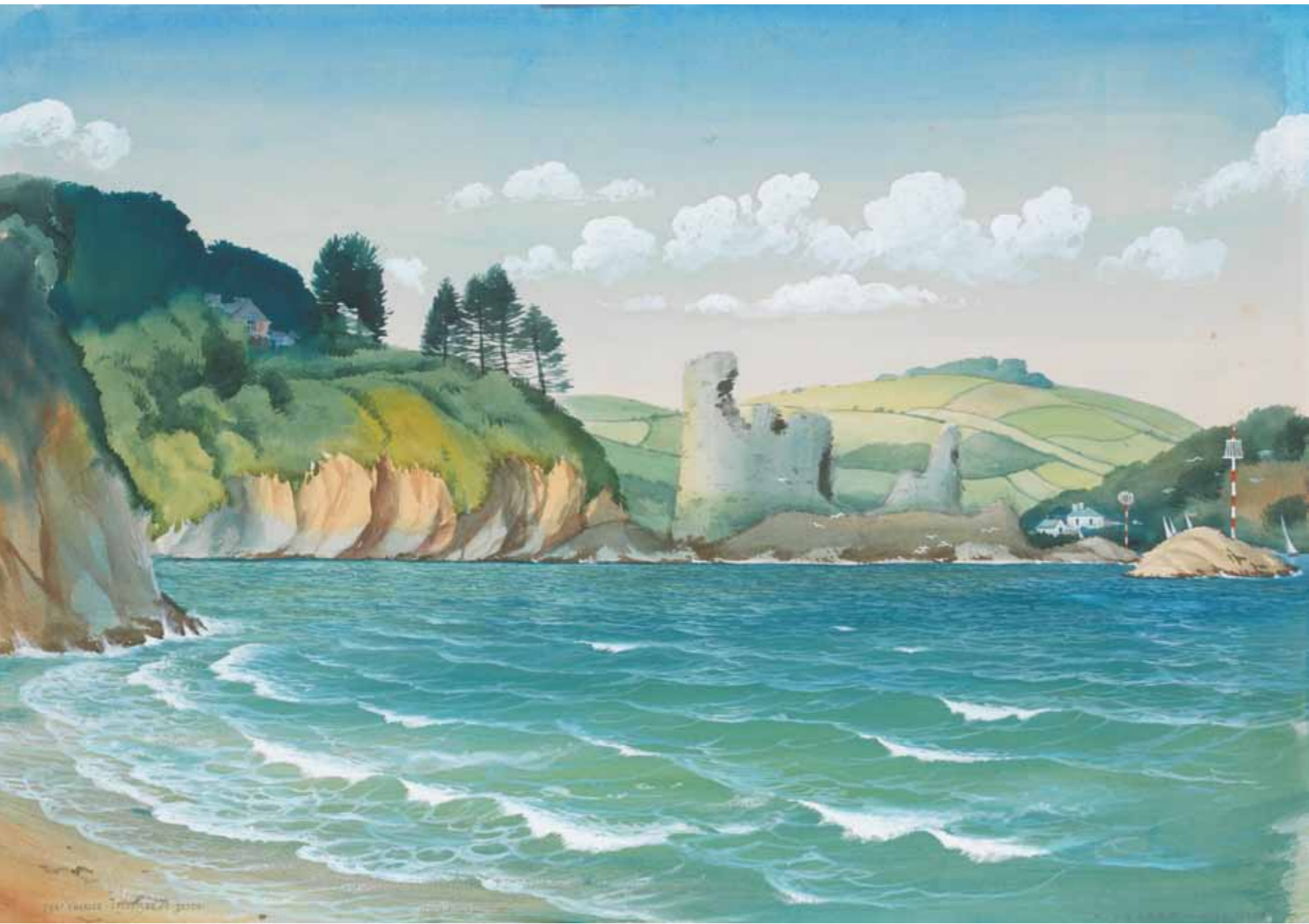
71 Bow Brook Letts Mill, 1965  
gouache  
39 x 56 cms 15½ x 22 ins



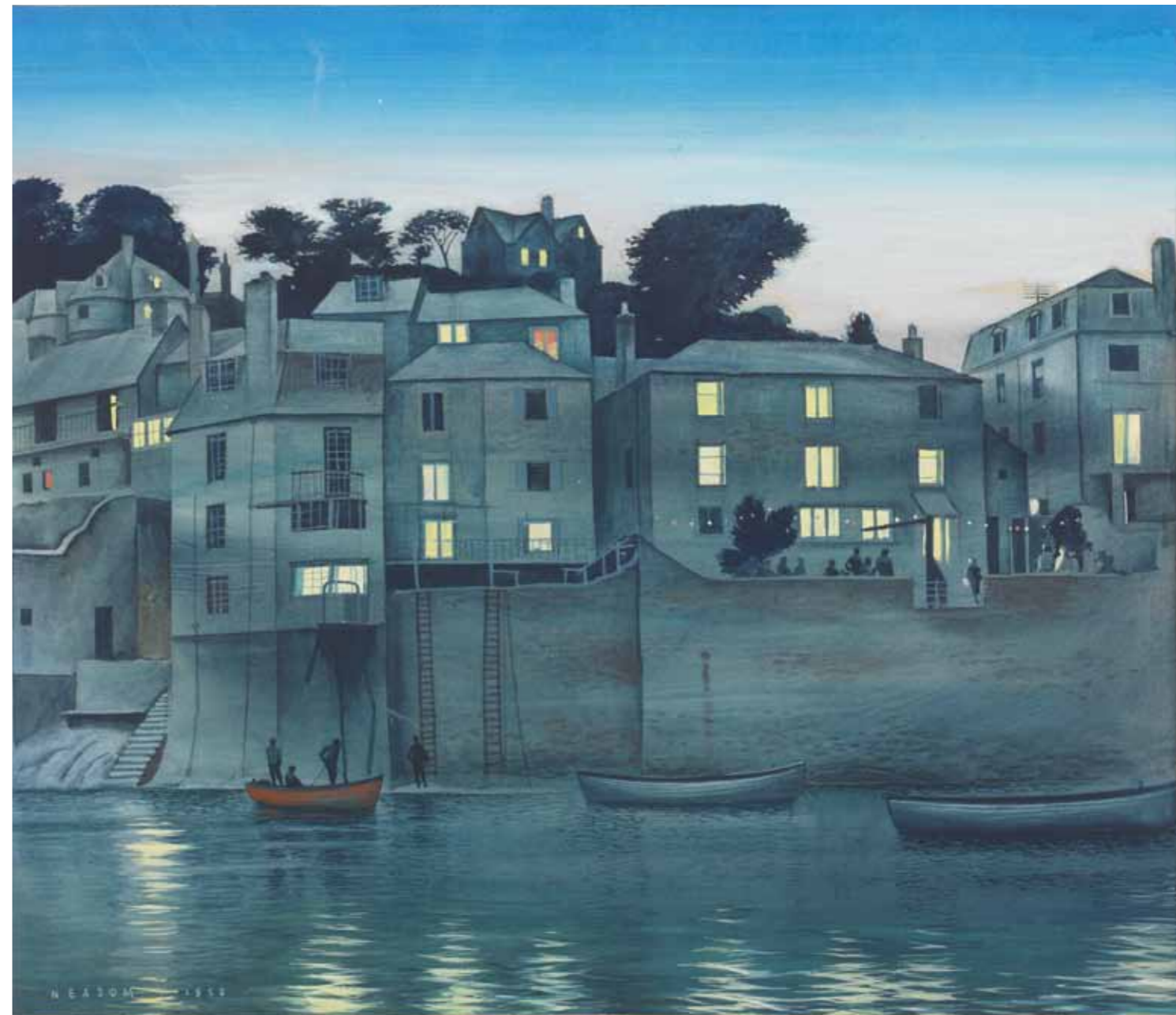
72 Beerhead, Devon, 1990  
gouache  
25 x 21 cms 9 $\frac{7}{8}$  x 8 $\frac{1}{4}$  ins



73 Torquay Harbour, Honeymoon Painting, 1949  
watercolour  
23 x 29 cms 9 x 11 $\frac{1}{8}$  ins



74 Fort Charles, Salcombe, 1959  
gouache  
38 x 54 cms 15 x 21¼ ins



75 The Ferry Inn, Salcombe, 1958  
gouache  
38 x 43 cms 15 x 16¾ ins



76 South Pool Creek, Salcombe, 1959  
gouache  
37 x 37 cms 14 5/8 x 14 5/8 ins

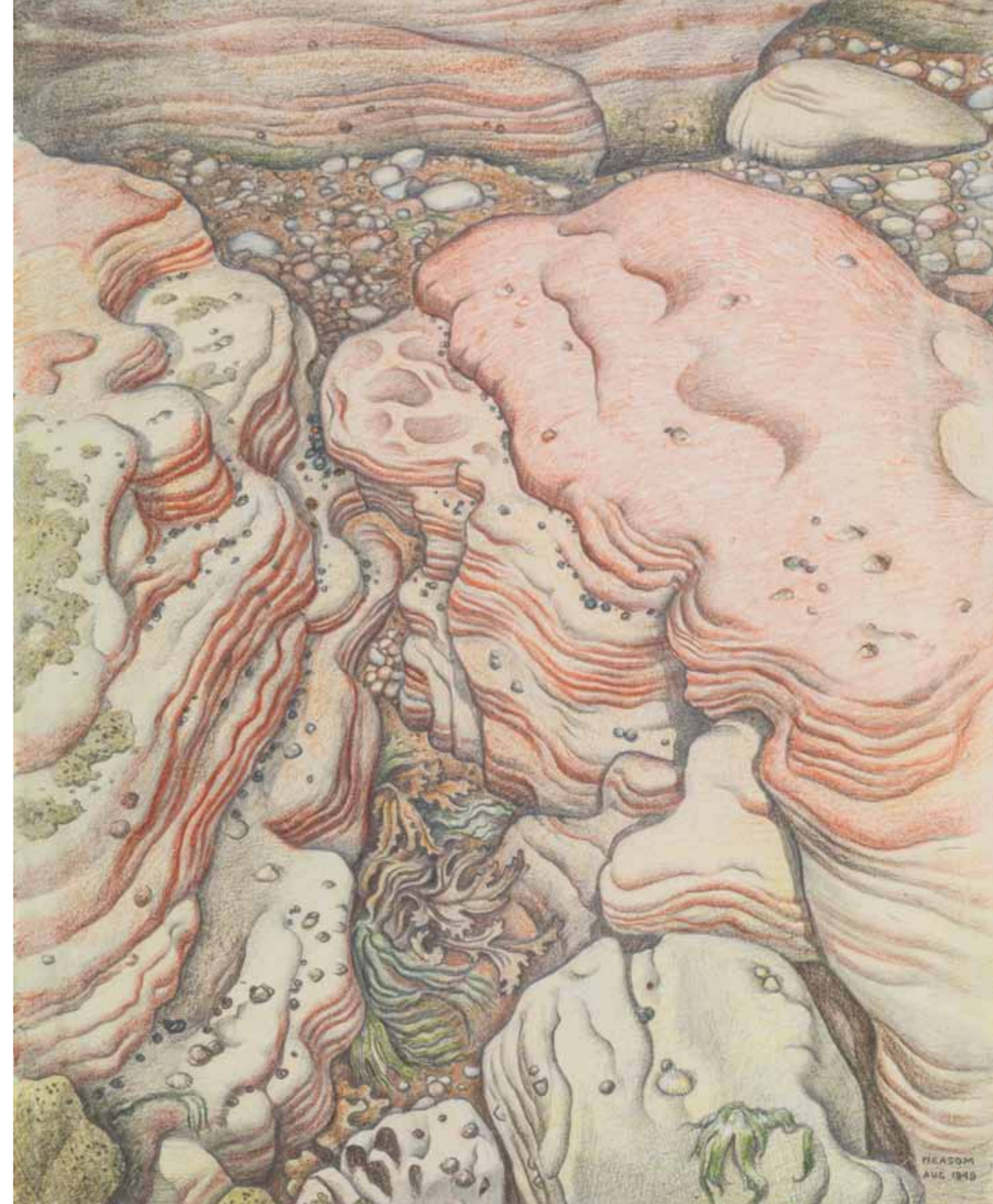


77 Dornam's Boatyard, Salcombe, Devon, 1962  
gouache  
38 x 55 cms 15 x 21 5/8 ins



78 Still Life with Shells, 1947  
mixed media  
17 x 19 cms 6¾ x 7½ ins

*opposite*  
79 Winkles, Torquay, 1949  
pencil and colour  
28 x 23 cms 11 x 9 ins



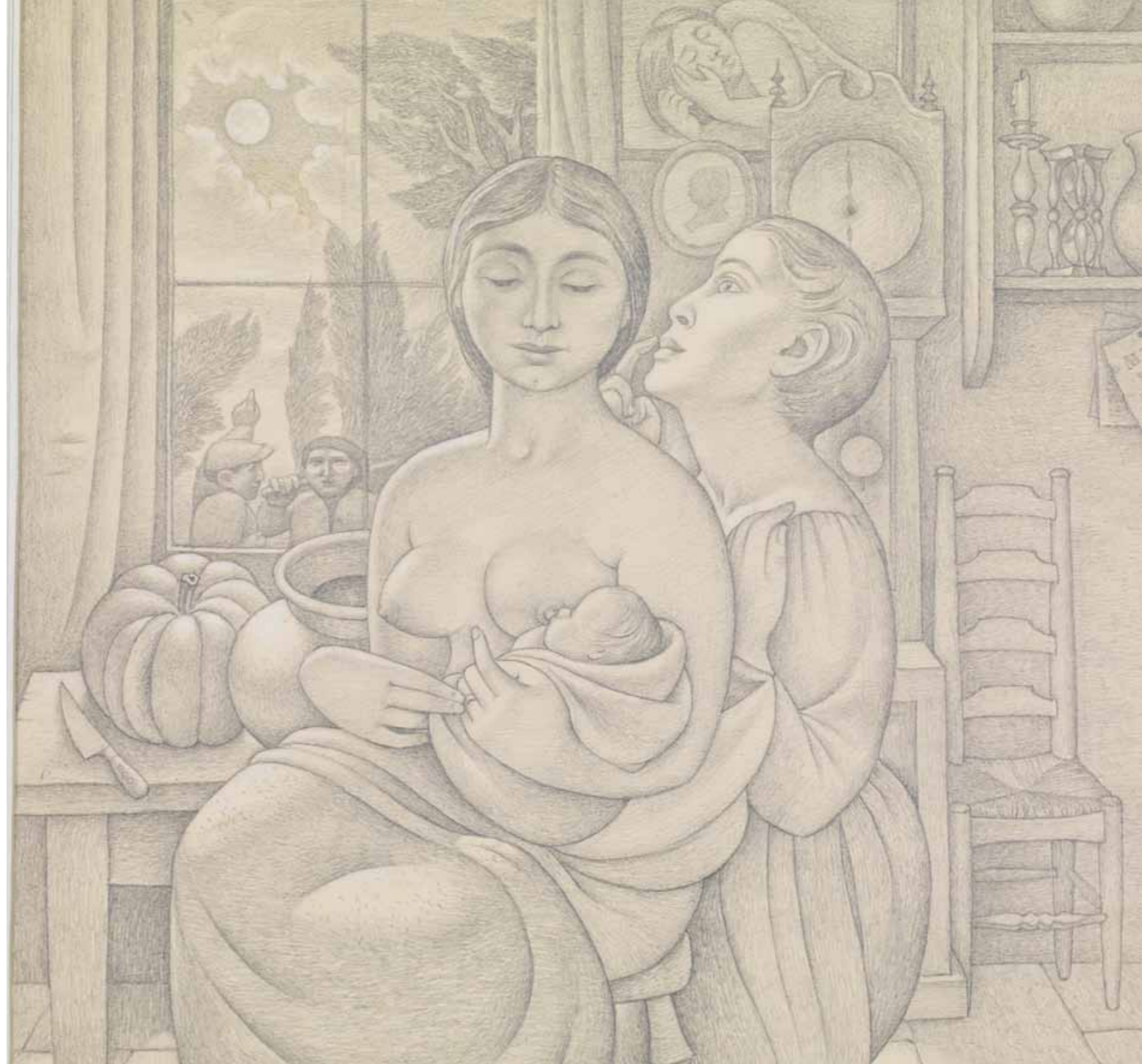
80 The Deckchair  
pencil drawing  
20 x 20 cms 8 x 8 ins



81 Quiet Afternoon, 1968  
pencil drawing  
23 x 28 cms 9 x 11 ins

*opposite*

82 Moonlight Madonna, 1968  
pencil drawing  
27 x 28 cms 10½ x 11 ins





83 The Village Fair The Boxing Booth, early, circa 1928  
pencil and wash  
20 x 26 cms 7 7/8 x 10 1/4 ins

84 North Gate to Bordesley Abbey  
circa.12C, 1974  
pencil drawing  
27 x 36 cms 10 5/8 x 14 1/8 ins

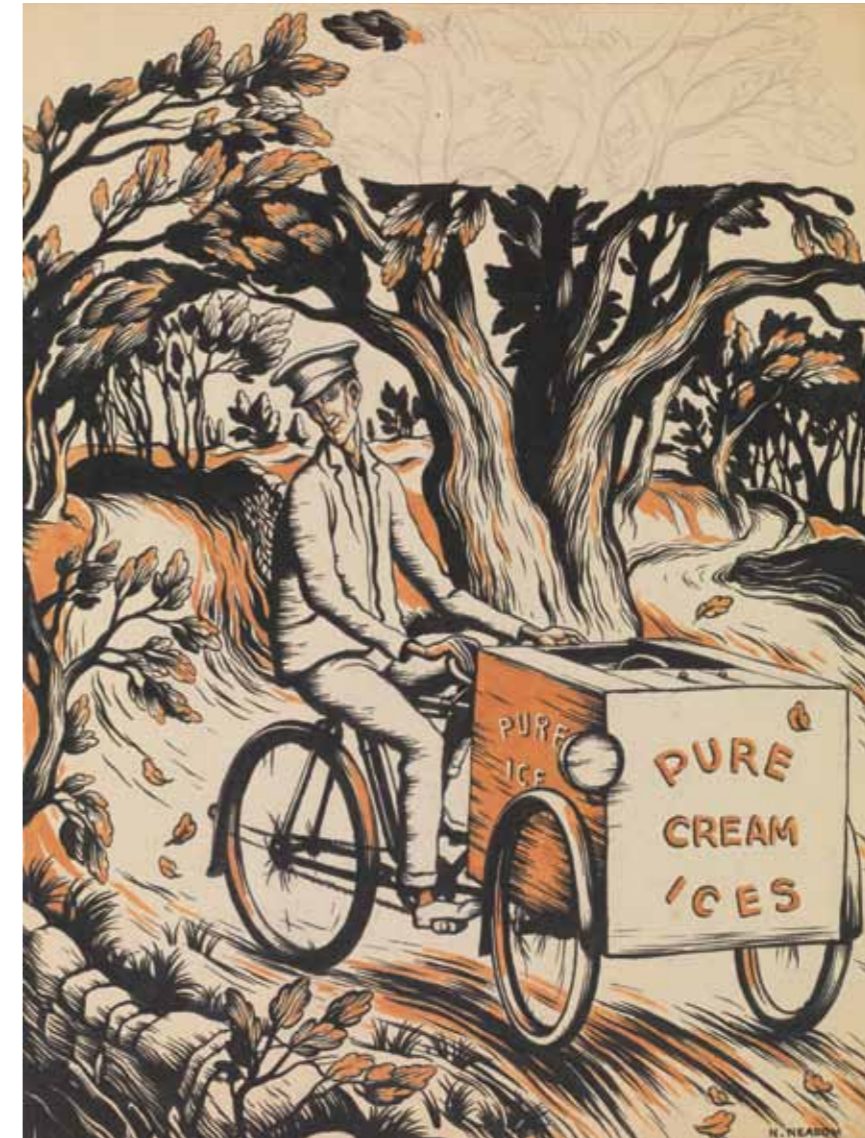


85 Accusations, 1952  
pencil and wash  
28 x 29 cms 11 x 11 1/4 ins



86 Couple by a Gate, 1945  
pen drawing  
23 x 18 cms 9 x 6¾ ins

87 Young Love, 1950  
pen drawing  
23 x 26 cms 9 x 10¼ ins

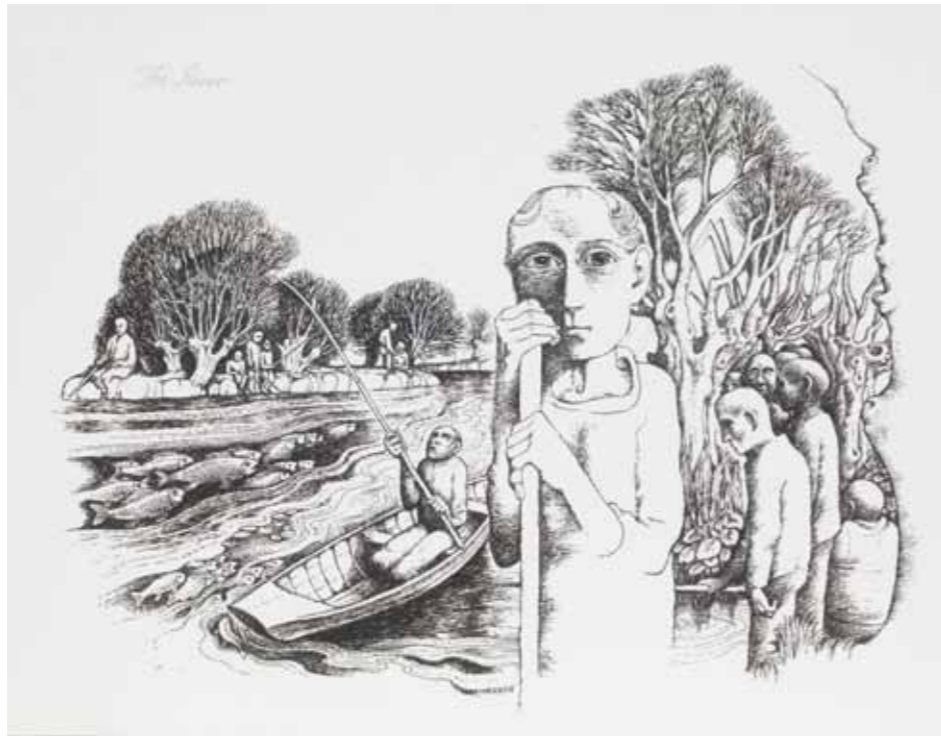


88 The Ice Cream Salesman, circa 1930  
pen and wash  
30 x 23 cms 11¼ x 9 ins



89 "The Prodigal Son" The Brothel, circa 1957-  
pen and wash  
17 x 21 cms 6¾ x 8¼ ins

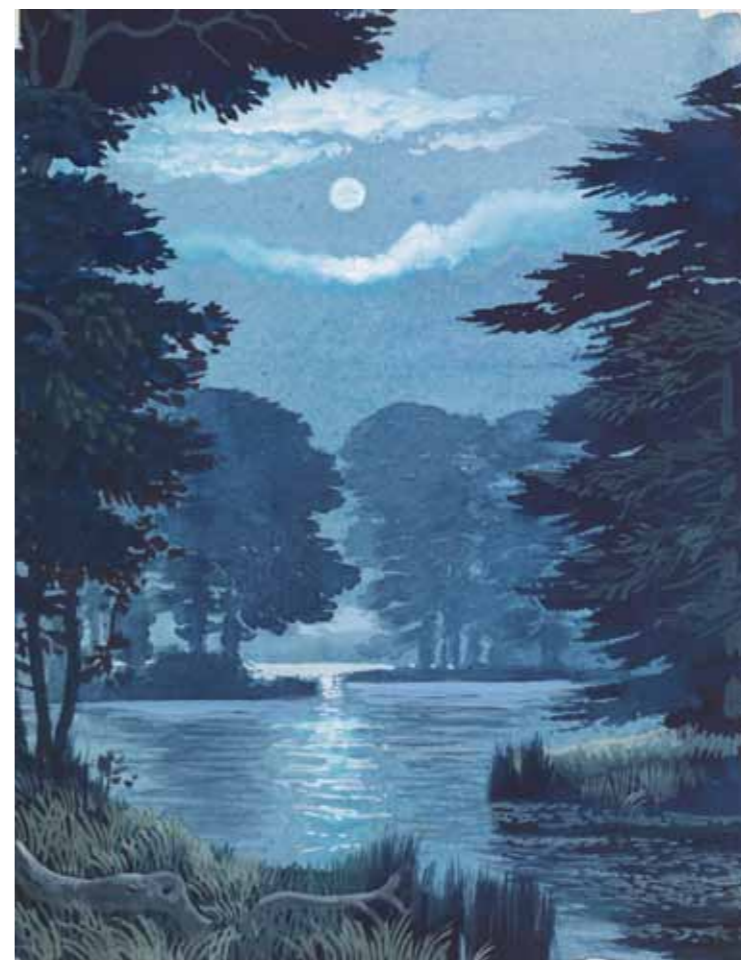
90 The River, 1962  
pen drawing  
28 x 35 cms 10⅞ x 13¾ ins



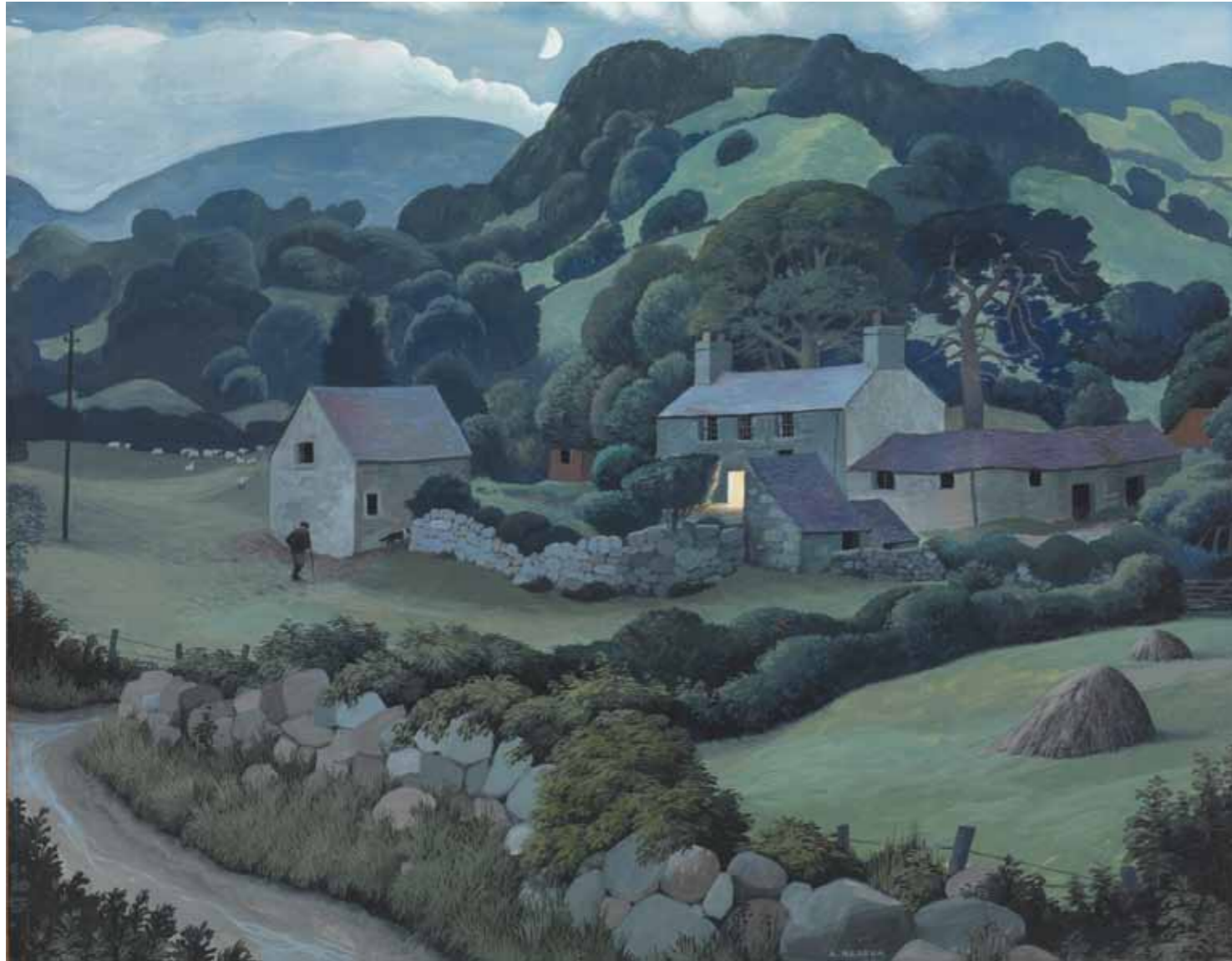
91 "Iago Prytherch: A Peasant" from the poem by R.S. Thomas, 1994  
pencil and wash  
12 x 20 cms 4¾ x 7⅞ ins



92 Craig Rhiwarth, Llangynog, 1980  
gouache  
30 x 38 cms 11¼ x 14¾ ins



93 Moonlight, 1956  
pen and wash  
21 x 17 cms 8¼ x 6½ ins



94 Welsh Farm, 1976  
gouache  
31 x 40 cms 12¼ x 15¾ ins



95 Chase End, Malvern, 1960  
gouache  
32 x 39 cms 12¾ x 15¾ ins



96 Forge Mill circa 1900–1920, 1980  
pen and wash  
27 x 36 cms 10½ x 14¼ ins



97 Bentley Brook, Worcestershire, 1978  
gouache  
31 x 44 cms 12¼ x 17¾ ins

# norman neasom RWS RBSA, 1915-2010

1915	Born 7th November at Birchensale Farm, Redditch, Worcestershire	1959	Succeeds Rodney Hodge as Principal of Redditch School of Art
	Attends Redditch County High School	1959	Founder Member of the Wagtail Sailing Club
1931	Wins Scholarship to Birmingham College of Art, and works under Bernard Fleetwood-Walker, Harold Holden, Henry Sands, Michael Fletcher and William Colley	1961	Redditch School of Art joins Redditch College Neasom becomes Head of Art at Redditch College
1935-39	Works in London as an illustrator for 'Punch' magazine and for other journals in London and Birmingham	1962	First family visits to Mudeford
1939-45	Works at Birchensale Farm as a farmer on a Reserved Occupation, also taking on St John's Ambulance and Civil Defence duties in Birmingham	1970/74/76	Royal Academy Summer Exhibitions
	Applies to War Artists' Advisory Committee	1972	Art Department moves to Peakman Street premises in Redditch
1945	Joins staff of Birmingham College of Art (taking students to locations throughout the city, eg to Elmdon Aerodrome, the Gas Street Basin, and Ansells Brewery)	1979	Retires from Redditch College
	Visiting lecturer at Bourneville Art College	1978	Elected to the Royal Watercolour Society
1947	Elected to Royal Birmingham Society of Artists	1996	Presents Her Majesty Queen Elizabeth II with painting (of Punk rockers in front of the Woodland Cottage pub in Mount Pleasant)
1948	Marries Jessie	2004	Publishes 'Birchensale Farm Memories in Pictures 1918-1942'
1951	Birth of daughter Helen	2010	Dies 22nd February
1953	Joins staff of Redditch School of Art		
1955	Birth of daughter Jeannie		
1956	First family visits to Salcombe		

Norman Neasom's work is represented in numerous public and private collections, including those of Her Majesty the Queen, Birmingham Museum and Art Gallery, the Royal Watercolour Society, the Royal Birmingham Society of Artists and the West Midlands Arts Council.



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