

# **Long Preston Art Weekend**

**16th & 17th November  
2013**

# *Introduction*

## *Welcome to Long Preston's Art Weekend.*

We have been fortunate to obtain funding from the Heritage Lottery Fund's programme *All Our Stories*. This has been developed to support the BBC's *The Great British Story – A People's History*. Presented by Michael Wood, the new series will be broadcast on BBC 2.

Our project explores the links between Long Preston, Bolton Priory and Skipton Castle. These links date from around AD 1150.

As part of the project we decided to harness the many artistic talents in the village to illustrate different aspects of the story. In the exhibition you will be able to enjoy the portrayal of some of the key elements of the three sites and aspects of the relationships between them. Since the original idea, the exhibition has broadened to include a wider range of subjects.

The works exhibited are in the form of paintings, photographs, stained glass, wood carving and needlework.

The purpose of this brochure is three-fold; it provides visitors with information about each of the artists, the nature of their work and their contact details, it gives publicity for the event and it also provides the Long Preston Heritage Group with a permanent record for its archive.

The exhibition is taking place in two historic buildings; the Methodist Chapel and the Village Hall. A brief introduction to each building is included in the following pages.

### *OPENING DATES*

*Saturday 16 and Sunday 17 November*

### *OPENING TIMES*

*noon – 4pm*

# *Village Hall*



The Village hall was originally built as a Mechanics Institute.

Although the Long Preston branch of the Mechanics Institute was in existence in 1851 it was not until 1860 that a purpose-built Institute was constructed on land donated by the Duke of Devonshire. This was largely due to the efforts of the secretary, John Thompson of Kirkmangate.

The design was in the style then known as Elizabethan Gothic and the plans were displayed in the Maypole Inn in April 1860 to allow masons, slaters and plasterers to tender for the work.

The cost of £600 included the building, furniture and fittings. The lecture room was capable of holding 250 people and there were 700 books in the library. On the second floor there was a room for evening classes and accommodation for a resident curator/librarian.

In keeping with the original objectives of the Mechanics' Institutes, the floral banner in the hall at its opening read "Knowledge is Power".

By 1894 the number of books in the library had increased to 2500.

## *Wesleyan Methodist Chapel*



John Wesley preached in Long Preston in June 1764, forty years before the first chapel, converted from a barn, was opened in the village. This is the small building shown in the top picture. The lower picture shows the new purpose-built chapel which was opened in 1893.

A separate Sunday school was opened on New Year's Day 1894.

The Chapel was demolished in 1970 and services are now held in the former Sunday school.

## *Steve Hutton*

I always wanted to be an illustrator, and I spent my whole further education studying illustration, culminating in a Master's degree many years ago.

I've illustrated children's titles for Oxford University Press amongst others, and I've run illustration workshops in schools for over sixteen years, but given free reign it's fantasy topics I like to draw best.

While pencils are my artistic calling, I do paint too - chiefly landscapes in oil, inspired by places I've visited down the years. While none of these would win any awards, or even impress the family, pushing oil paint around a canvas with a chunky brush is just the antidote to painstaking hours of pencil work at the drawing board. Originally from Leeds, I've lived in North Yorkshire for over five years after living in numerous places in Scotland.

My work can be seen at: [www.wildwoodwitches.co.uk](http://www.wildwoodwitches.co.uk)  
and at: [www.stevhuttonartist.co.uk](http://www.stevhuttonartist.co.uk)



*Farewell*



*A simple chair*

## *Robin Benzie*

All my working life has been involved with design and production of Cabinet Made Furniture.

On retiring, my garage became a workshop making a variety of pieces.

A simple chair, a design for boys and more elaborate design for girls.

Designing and making trophies; 'Old Boots' proving very popular for marking events, walks and pressies.

All this providing me with a continued association with timber.

Contact me on 01720 840770. any time for a chat.

---

## *Colin Etherington*

I have been a Wood Carver for 28 years. I enjoy carving and I enjoy giving talks about carving, and letting people look at my work.

My carvings are not for sale, I give them all to friends, who keep them on permanent loan.

I don't do commissions because I prefer to work in my own time, to my own ideas and inspirations, which I get from many sources.

I am always willing to show anyone interested in wood carving how to get started.

Contact most evenings on 01729 840137.



*Skeleton*

## Angela Schofield



*Spy and I*

Angela was a Yorkshire-born artist who studied at Goldsmiths College, London.

Her work is largely imaginative and figurative, often with an element of fantasy and symbolism, and she worked in a range of media including oils, gouache, watercolour and inks.

Angela exhibited regularly and widely in a number of galleries in Northern England and London and her extensive experience of illustrative work included designs for companies such as Camden Graphics and The Oxford University Press.

Angela illustrated Jim Yates' book - *Oh! Père Lachaise*, which was published in 2007 and her final work was the illustrations for the children's book *Why Is There Money?* by Paul Nourigat, published in 2011.

Angela lived and worked in Long Preston, in North Yorkshire, where she also kept bees - a recurring theme in her work.

She died on October 18th 2011.

## *Pippa Foulds*

Pippa Foulds is a traditional hand embroiderer. She has been trained by the Royal School of Needlework and passed their Certificate with Distinction. She has now almost completed the Royal School of Needlework Diploma in Traditional Hand Embroidery. Her work has been exhibited in London, Glasgow and Tokyo.



### *Diploma Blackwork*

---

Pippa does work for commission. She has done ecclesiastical work and work for private clients. She references her designs to historic pieces and especially likes working traditional gold work and silk shading or 'needlepainting' techniques but also likes to put that mix into contemporary work. She has started to teach the art of hand embroidery to small classes. To find out more please contact her on 07896645816 or email [saves9embroidery@gmail.com](mailto:saves9embroidery@gmail.com). You can also see more of her work on <http://saves9embroidery.blogspot.co.uk> and on [www.facebook.com](http://www.facebook.com).



*Bruges on a Stormy Night*

---

Professional Photographer in Port Elizabeth, South Africa for thirty years, working mainly in commercial and advertising photography, portraiture (which I enjoyed) and the occasional wedding (which I did not).

Married English girl, Val in 1999 and have been in England since 2002, working mostly outside photography, but continuing in that line, taking pictures on our many and varied travels in Britain and the Continent (about which there is a second book), and enjoying the freedom of only having to please myself - photographically speaking, of course.

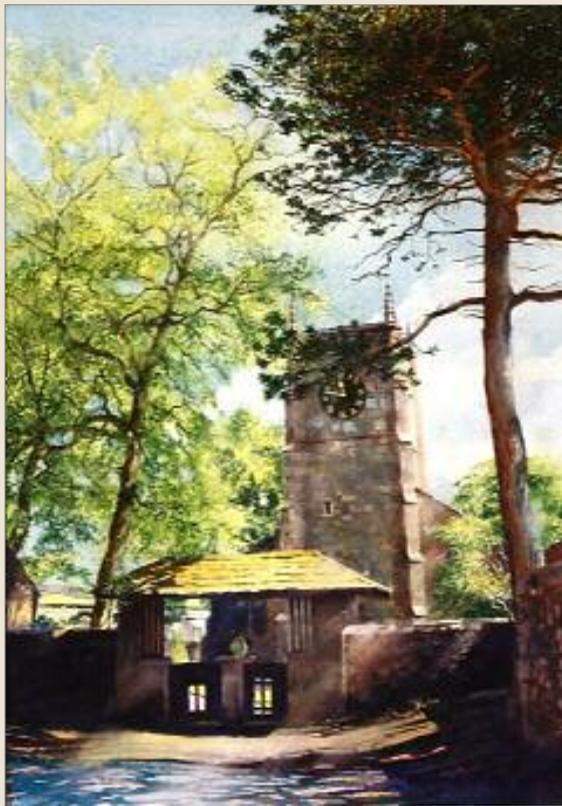
My link with Long Preston is that we lived in the village in 2007. I have produced a book which will be on display that incorporates many of the photographs that record my time there.

Currently working for a church in Buckhurst Hill, near London.

Tel. 0208 505 0300. E-mail: [valandale@btinternet.com](mailto:valandale@btinternet.com)

## David Walshaw

I am a Painter by design; watercolour has developed as my preferred medium during the past decade, but increasingly I have a growing desire to express myself in pastel or oil.



*St Mary's Parish Church*

My current images produced in intense watercolours are quite representational, generally full of content and, therefore, balance and composition becomes so very important, which, along with strength of texture, tone, depth of field playing their part to achieve emotion and atmosphere.

I work on a broad range of subject matter, Dales landscapes naturally provide daily and intensely personal inspiration whilst my earlier working life in the hustle and bustle of Northern Cities has instilled a deep affiliation to both landscapes and cityscapes.

Inspiration is drawn from anywhere in this Island of ours, or abroad, architecture, mountainside or coastal.

Almost totally I work as a solo painter though intermittently sharing the enjoyable company of a local art group. Size of painted area varies from 300 to 800mm in width/height, whilst from time to time storytelling requires an image be produced in diptych or triptych form.

Prices range from £150 to £1300 mounted and framed, giclee limited edition prints start at £60 [ £75 mounted and backed ].

Contact details: Tel: 01729 840539 Email: [daj.wal@btinternet.com](mailto:daj.wal@btinternet.com)  
Or visit my website: [www.davidwalshawart.com](http://www.davidwalshawart.com)

## Jackie Hunt

Jackie has worked as a glass artist for nearly twenty years; until recently based at her studio in the Yorkshire Dales, now based in West Dorset. She has had a design and fine art education and training in stained and architectural glass.

As well as undertaking stained glass windows for private individuals, she has worked on public art commissions across the country, teaches in Cumbria, Yorkshire and Dorset, and has been involved in a number of community projects to develop and deliver stained glass designs. Her studio is equipped with sand-blaster and kilns, which enable her to experiment with her love of drawing, painting and printing using this versatile medium.

Typically, Jackie's work is inspired by the natural world and informed by the layers of history and geography uncovered by research for each project.

She has worked collaboratively with other artists to develop glass

design in a variety of contexts. With a first qualification in landscape architecture she is familiar with working as part of a team on engineering and architectural projects. Jackie has a strong base of technical skills and is continually exploring fresh ideas for developing and implementing contemporary stained glass design.

In 2012 Jackie designed for the Long Preston Heritage Group the new stained glass window in the entrance to the Village Hall.

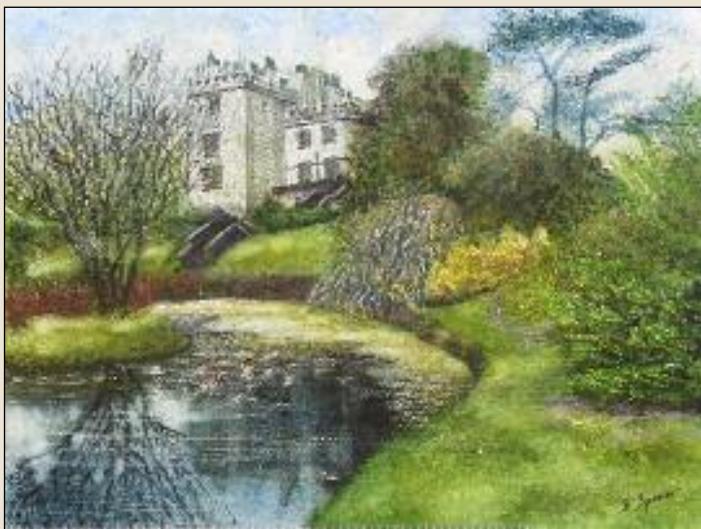
Jackie can be contacted at [jackiehunt083@btinternet.com](mailto:jackiehunt083@btinternet.com)



*Bees 1: a framed panel 200 x 200mm.  
Painted and sand-blasted glass.*

## *Barbara Spencer*

I took up painting on returning to North Yorkshire twelve years ago, and have attended classes in Long Preston for eleven years under the guidance of Margaret Knight. I enjoy working in watercolours, especially the Lake District and alpine mountain scenery.



*Sizergh Castle*



## *Jean Davey*

Fine Art Degree from Leeds College of Art in the heady late 60's; I taught for many years in Bury, Rochdale, Whitefield, Settle and Bentham in non-vocational and vocational courses.

I taught oil, drawing, pastel painting and watercolour, as well as History of Art.

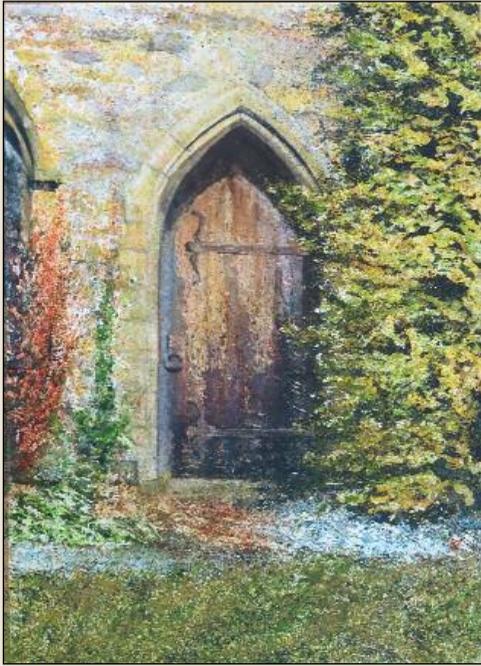
Now I am retired I have the luxury of painting for myself and have become increasingly interested in detail in nature. My biggest passion since I was four years old is nature and the countryside.

## *Moraig Hewitt*



*Cushion*

After a career in the NHS, Moraig has developed a passion for sewing and working with textiles. She is currently studying traditional and innovative hand and machine embroidery and is due to complete her City and Guilds Level 3 in July 2014. Keen to use her scientific background, Moraig uses human anatomy as her inspiration and has drawn on shapes found in the pelvis and microscopic structures in the kidney. These shapes have been used to develop textile designs in a cushion, a fascinator and a textile bowl.



## *Stewart Robertshaw*

After retiring from work I joined the weekly water colour painting class run by Margaret Knight in Long Preston Village Hall.

I enjoy painting a wide variety of scenes ranging from industrial subjects to local landscapes.

My paintings are taken from photographs rather than actual outside situations.

I have had success at local shows with several of my pictures and exhibited at Gargrave Art Exhibition.

*St Mary's Church Long Preston*

---

## *Elizabeth Robertshaw*

My interest in photography has increased substantially with the onset of the digital camera.

I enjoy taking pictures locally, especially around Long Preston beck and moorland where I find a wide range of topics, ranging from long open landscapes to close-up pictures of flowers and insects.



*Bolton Priory*

The changing seasons provide a continuous variety of subject matter.

# Susan Grimshaw



*Crocuses*

## **Susan Elisabeth Grimshaw Illustrator and designer**

After qualifying in the Department of Architecture at Manchester Polytechnic the next 10 years were spent working as an interior designer mainly on public buildings.

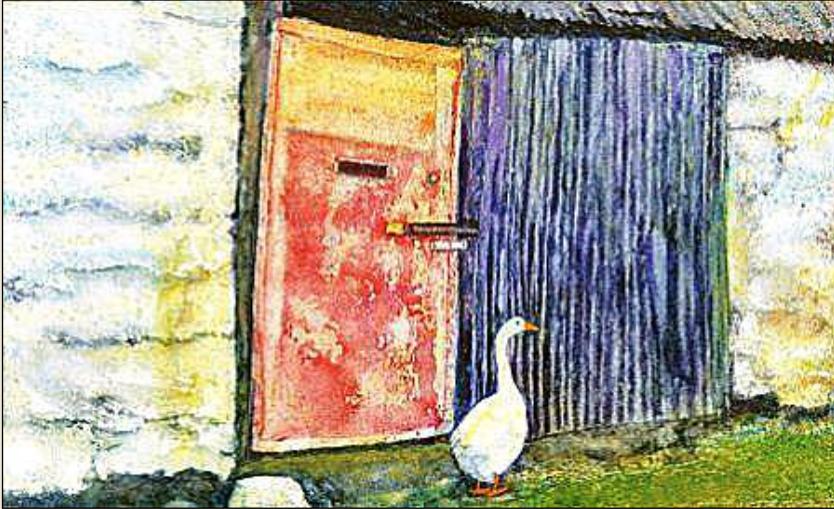
Illustrating wild flowers and their environment, which had long been a spare time interest, started a new career.

Traditional garden flowers and herbs began to be included in my range of work.

After several public exhibitions and three television appearances, commissions followed from a wide range of publishers including the National Trust, the Gordon Fraser Gallery, the Medici Society, and calendars were published by Harper Collins. Designs for tableware and porcelain were also commissioned by Royal Doulton and Spink. More recently work has been published by the Royal Horticultural Society, Glebe Cottage, Nigel Quiney Publications and Lings.

Painting wild flowers which were once common, but now increasing in rarity and disappearing from the countryside has always been of importance to me. Working with the late Geoffrey Smith on illustrations for the *Plant Hunter* series of twelve books was a challenging and rewarding experience.

I aim to respect and represent the true form, structure and habit of plants in my artwork, whether for greetings cards or for more specialist publications.



*Goose*

Frankie Wells is a member of the Long Preston Art Group and paints just for enjoyment.

## *Rosamond Harker*

Rosamond has been involved with farming all her life, and her work brings out this interest as she has painted many local and other countryside landscapes.

She paints mostly with watercolour, but has also worked with charcoal. For many years she has attended the art class in Long Preston, taught by Margaret Knight.



*Wintry View from Long Preston Railway Bridge.*

## *Catherine Fairhurst*

Catherine has attended the art class in Long Preston, taught by Margaret Knight, for eight years. Using watercolour she enjoys painting landscapes and animals.



*Winter Walk by Long Preston Beck*

---

## *Margaret Cressey*



*Bolton Priory.*

---

Margaret has lived in Yorkshire all her life. She was born in Bradford and then moved to the Dales. When she retired she started painting, chiefly landscapes and flowers inspired by the local countryside.

# *Index*

Steve Hutton	5
Robin Benzie	6
Colin Etherington	6
Angela Schofield	7
Pippa Foulds	8
Dale Gravett	9
David Walshaw	10
Jackie Hunt	11
Barbara Spencer	12
Jean Davey	12
Moraig Hewitt	13
Stewart Robertshaw	14
Elizabeth Robertshaw	14
Susan Grimshaw	15
Frankie Wells	16
Rosamond Harker	16
Catherine Fairhurst	17
Margaret Cressey	17

*Front Cover: This illustrates a part of the stained glass window in the Village Hall, designed by Jackie Hunt for the Queen's Jubilee in 2012.*

# Long Preston Heritage Group



## Why has a cow jumping over the moon been chosen as a logo for the Heritage Project?

The answer goes back to the early 1500s and the association of St Mary's Church, Long Preston, with Bolton Priory.

Prior Moone was born in Long Preston, and was the last Prior at Bolton Priory at the time of the Dissolution of the Monasteries in 1539.

He left his personal silver chalice to St Mary's, and it is still in use today.

Whilst at Bolton Priory it would appear that Prior Moone had a bit of a dispute with a local farmer that resulted in the well-known nursery rhyme 'Hey Diddle Diddle'.

The interpretation of the rhyme goes like this:  
Hey diddle diddle the cat and the fiddle

*A local farmer called Hey swindled Prior Moone and the Catholic faith (referred to irreverently as the cat and the fiddle – Catholica Fide).*

The cow jumped over the moon *over the sale of some cows.*

The little dog laughed to see such fun

*The Bolton Priory community laughed at these local antics (two carved laughing dogs can still be seen on the tower built by Prior Moone at the entrance to the present day church).*

And the dish ran away with the spoon

*Hey's daughter wished to get married but could only do so in her local church (the Priory). To get his own back, Prior Moone refused, so she (the dish) ran off with her intended (the spoon)!*



## Long Preston Heritage Group

