

The sculptor with the Swiss Connection

Autor(en): **[s.n.]**

Objektyp: **Article**

Zeitschrift: **The Swiss observer : the journal of the Federation of Swiss Societies in the UK**

Band (Jahr): - **(1982)**

Heft 1788

PDF erstellt am: **22.07.2024**

Persistenter Link: <https://doi.org/10.5169/seals-686459>

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Ein Dienst der *ETH-Bibliothek*
ETH Zürich, Rämistrasse 101, 8092 Zürich, Schweiz, www.library.ethz.ch

<http://www.e-periodica.ch>



Chaplin returns

From Page 13

produced copies of some of his statues in the past, this is the first time that he has produced a second version of the same subject. And he has found the experience an interesting one.

"It certainly has not been boring," he says. "Working on the same subject has given me the opportunity to look at the piece afresh. After a couple of years, different things occur to one. The first piece is produced purely as a reaction to the subject. Then time goes by and when one returns to it reactions have settled a little. Perhaps the new approach is more mature."

John Doubleday's work has been widely acclaimed. One of the most recent was for the Harvard Medical Centre in Boston, USA. But the most ardent fans of his latest statue are very close to home. His three young sons, aged seven, six and four, have been particularly interested in the Chaplin study.

"They have, of course, seen Chaplin films on television," he says, "and it is the first time that I have worked on something which has really captured their imagination."

The whole family will be visiting Vevey in August to be present at the unveiling ceremony.

The sculptor with the Swiss Connection



WHEN young John Doubleday visited Paris after leaving school he had his first real encounter with the sculptures that were to help decide his future career.

He spent a great deal of time drawing the work of the post-Rodin sculptors, Miallol and Despiau, and later, the Swiss Giacometti.

On his return to England he worked for a while in Cumberland but spent his spare time drawing and painting at Carlisle Art School. It was here that he was encouraged to take formal art school training.

Three years at the Gold-

smith's School of Art followed, and while he was there he won a competition to produce a piece of sculpture for the Glossop Centre in Derbyshire and had exhibitions at the Waterhouse Gallery in London.

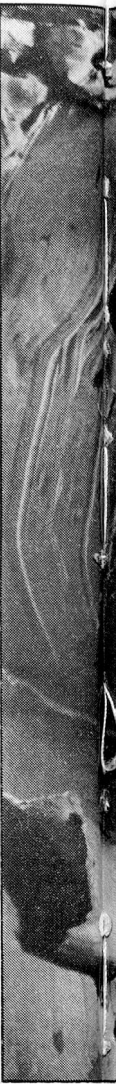
From that point his reputation has grown to one of international proportions, mainly through his remarkable sculpted portraits.

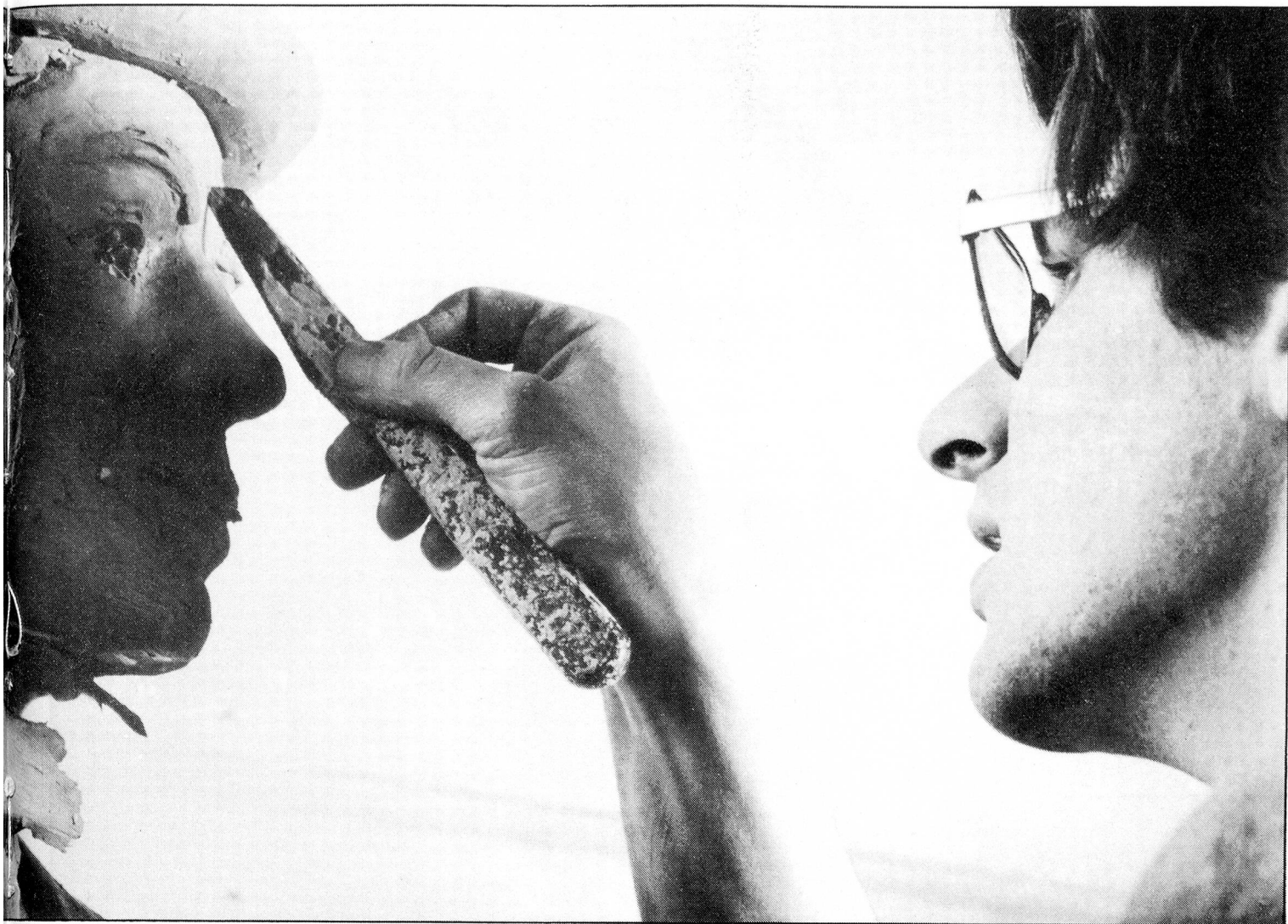
Today John Doubleday lives near Maldon in Essex, not far from where he was born in 1947. It is a part of England he loves dearly. But he is also enthusiastic about another place, far removed

from coastal Essex - Switzerland.

His family began to holiday and ski in Switzerland before the First World War, visiting Grindelwald and Château-d'Oex. Young John Doubleday was the third generation of the family to establish a close relationship with the country, and by the time he reached adulthood he knew the area around Vevey very well.

This resulted in portrait commissions from the Thom family of Montreux, which in turn led to other private work. He spent a lot of time in the area while completing





John Doubleday at work. He is the third generation of a family with close relations with Switzerland

this particular assignment.

When not working on one of his many commissions he is an enthusiastic skier. When the Swiss Observer talked to him he was in training for the vigorous Engadine Ski Marathon which is held every year over a 42-kilometre course in the Swiss Grisons.

And he had found a unique way of combining his love of skiing with his dedication to the arts. Sponsors were being invited to make a small donation to their local museum for each entrant which John Doubleday was able to beat.

