

Face to Face

AUTUMN 2004

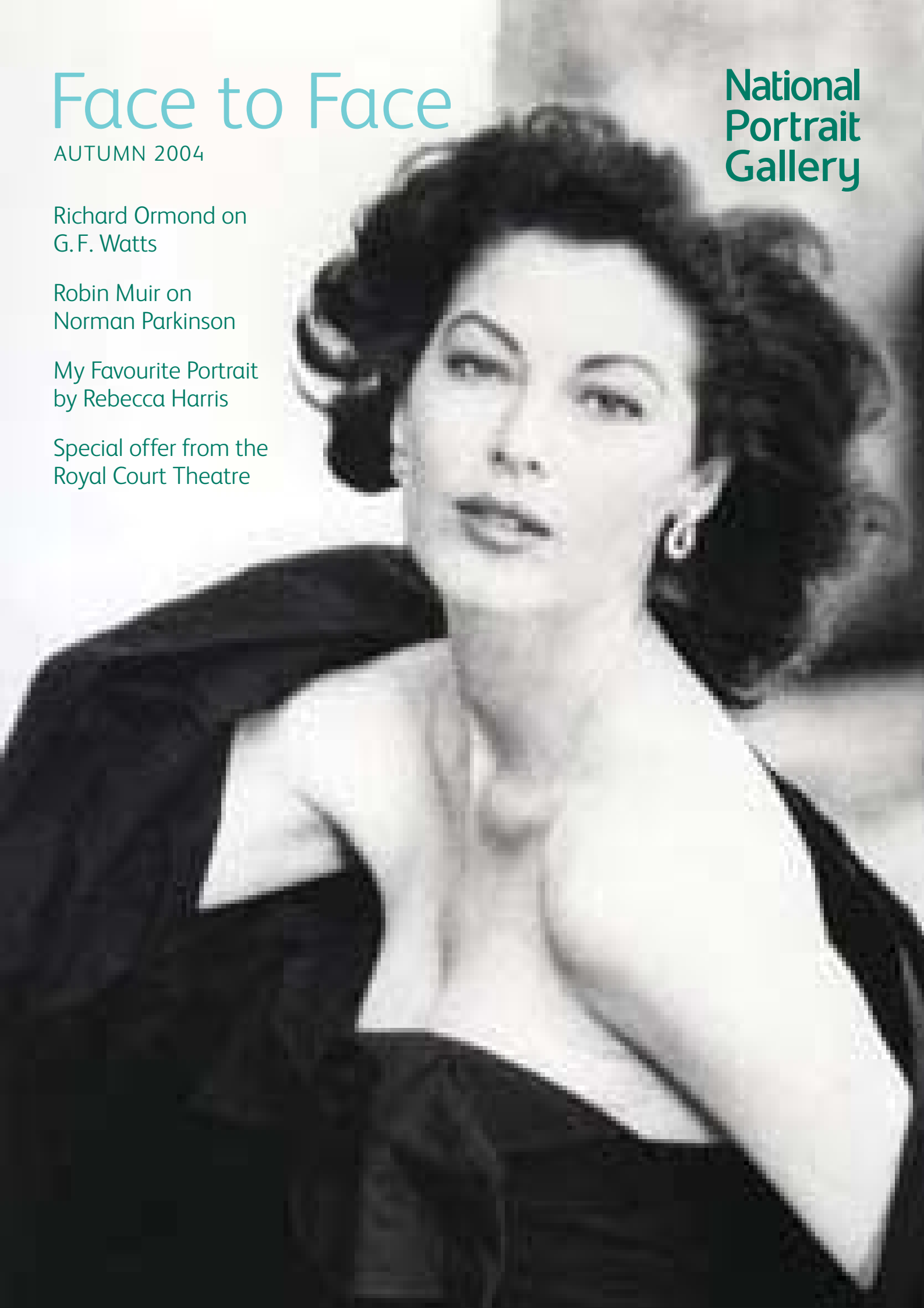
National
Portrait
Gallery

Richard Ormond on
G.F. Watts

Robin Muir on
Norman Parkinson

My Favourite Portrait
by Rebecca Harris

Special offer from the
Royal Court Theatre



From the Director

George Frederic Watts was an artist who achieved on a large scale and across all of the visual arts. But the Gallery's exhibition naturally focuses on his portraits. He was ambivalent about accepting commissions but produced some of the most telling and sometimes sumptuous portrait images of the Victorian era. Barbara Bryant's exhibition brings together not only self-portraits and images of great men, but also his depiction of his young first wife Ellen Terry, together with beautiful full-length female studies that have not been seen together for more than a generation.

The second of the commissioned portraits created as part of our collaboration with the Jerwood Charity is unveiled this autumn. Justin Mortimer's painting of the three directors associated with the Royal Court Theatre, Stephen Daldry, Katie Mitchell and Ian Rickson, is a group portrait of great power and presence.

The number of Members and Patrons is growing. This is a perfect time to give National Portrait Gallery Membership to a friend – or simply to tell others of its great benefits: free entry to ticketed exhibitions, discounts in the Portrait Café and Restaurant and in Gallery shops, as well as the new-look *Face to Face*.

COVER

Ava Gardner (detail)

by Norman Parkinson, 1953

© Norman Parkinson Ltd /

Fiona Cowan

Collection National Portrait

Gallery, London from *Norman*

Parkinson: Portraits in Fashion

Sandy Nairne
Sandy Nairne
DIRECTOR

MY FAVOURITE PORTRAIT

Rebecca Harris



Rebecca, who bought her first pair of walking boots in 2001, is one of the present-day generation of women travellers. She was selected as Base Camp Manager for her first expedition – the Shackleton Memorial Expedition, Antarctica. Two years on, she organised her own Arctic adventure and sledged 200 miles with seven men in memory of her Polar heroine, Jane Franklin.

Photo © Martin Hartley

I ADORE THE DELICATE chalk drawing of Jane Franklin, displayed in the *Off the Beaten Track* exhibition (until 31 October). It oozes with the subject's adventurous personality. With her petticoat twitching with a passion for travel it's a wonder the artist, Amélie Romilly, managed to persuade Jane to sit still for her sketch. There's a wonderful informality about the way Jane's open striped coat just touches her shoulders – as if she is on her way out or has just come back from somewhere. Where might that somewhere be? As the first woman to ascend Mount Wellington, travel overland from Melbourne to Sydney and visit other far-off corners of the globe, it could be anywhere.

In her face, the complexities of Jane's character are beautifully portrayed. Her hair parting may be straight but a few wayward curls hint at the unruly side of her nature. A slight smile crossing her lips belies an attractive mischievousness. But her eyes, full of light, intelligence and determination, help us understand how this woman, once described in a pink dress as a 'strawberry cream fit to be eaten', came to launch polar exploration. Jane's eleven-year search for her missing husband's Arctic expedition of 1845 advanced our understanding of the area by decades and won her the Royal Geographical Society's Gold Medal in 1860. This drawing may be small, but for me its impact was large. It inspired me to lead an Arctic journey in Jane's memory. Her feminine portrait is a reminder of what determination can achieve against the odds.



Jane, Lady Franklin
by Amélie Romilly, 1816

DAVID YEO THE DELOITTE COMMISSIONS

ON THE NIGHT THAT I WON the Deloitte Award as part of the *Schweppes* Photographic Portrait Prize 2003, I was told by Deloitte that what was appealing about my *Brothers and Sisters* portrait was the way it 'encapsulated their team ethos'. I went on to find out how true this was when Deloitte commissioned me to take a series of photographs of their staff undertaking voluntary work. During the course of the commission I met the wider Deloitte team and some amazing people.

The first were Charlotte Curtis and Abdin Ahmed, former e-skills students, now Deloitte employees through the 'skills4industry' programme. Then I went on to Stepany Green School in Tower Hamlets under the 'Business Mentoring' community programme, a partnership between Deloitte and students initiated by Richard Stone, Director of Community Investment. I wanted to capture the fun the team was having rattling tins for Marie Curie Cancer Care, one of Deloitte's chosen charities for 2003/4, especially during the Daffodil campaign street collection in March.

Next, I was off to Birmingham to photograph the musicians of 'Sound It Out'. Then I did the shoot with the ten energetic London Marathon runners, who raised a tremendous amount for charity. Photographing the handbag designer for the Prince's Trust followed: the young Kate Sheridan, who along with Deborah Downey was inspiring. I met Esther Rantzen, Chair of Childline, the national helpline for children in distress or danger, another Deloitte-nominated charity; I was assisted by Jo Westhead, Deloitte's Community Programme Manager. Next followed a trip to Manchester, meeting Tim Grogan and visiting the Rainbow Family Trust, a children's hospice almost entirely dependent on voluntary donations. Here there was so much fun and laughter that, as I photographed Jodie, it was easy to see this as a 'place for living'. Another lively shoot followed in the New Forest, documenting Geoff Bryant entertaining thirty or more boisterous boy scouts at camp.

Photographing from the vantage point of the Guildhall, high above the crowd, for the City Road Race was a spectacular privilege. The most recent shoot was the Deloitte Race Night, a charitable event attended by all the teams, which raised an incredible £50,000.

These projects would not have been possible without total team commitment. Driving them forward with great energy have been Mark Allatt, Deloitte's Director of Brand and Image Development, and his PA Christine O'Connor, underpinned by the faith displayed in me from the outset by Richard Emmanuel (Director of National Business Development) assisted by his PA Christine Maddox. The assistance of Kate Rowe, Jane Mortimore, Tom Horrocks and the skill of the support and design teams have been brilliant. All of this was made possible by the wonderful enthusiasm of Rachel Hope, the Events Manager, as she planned, co-ordinated and got the commissions up and running.

Recently I photographed the community around the Douro in Oporto, Portugal, for the Bristol Maritime Festival Exhibition, and discovered that a Portuguese friend had been to the Gallery exhibition and recognised the photograph. To share similar experiences with friends and to be acknowledged by the likes of Simon Bainbridge, the editor of the *British Journal of Photography*, has been thrilling.

I have been lucky, throughout the year, to be mentored by the knowledge and vast experience of my former tutors from Filton College, Bristol: John Stubbs, Martin Puddey, Nick Bright and Steve Ellaway; and by the encouragement of exceptional photographers such as Kevin Duggan and David Ellis.

I want to express my thanks to Deloitte, the National Portrait Gallery and Schweppes for making my year so memorable.

David Yeo



David Yeo, aged 20, won the Deloitte Award as part of the *Schweppes* Photographic Portrait Prize 2003. The Award recognises an outstanding portrait taken by an exhibitor aged 25 or under.

ABOVE

Brothers and Sisters
(from the series *Family Members*) by David Yeo, 2003 © the artist

BELOW, LEFT TO RIGHT

**Marie Curie
Childline
Scout Camp**
All by David Yeo, 2004
© the artist



SCHWEPPE'S PHOTOGRAPHIC PORTRAIT PRIZE 2004

17 November 2004 –
20 February 2005

Porter Gallery

Sponsored by *Schweppes*

A fully illustrated book featuring photographs from this year's exhibition, and interviews with the short-listed photographers by Richard McClure, accompanies the exhibition. Price £9.99.

WHY WATTS MATTERS

‘Watts remains obstinately in the shadows, though he is arguably the greatest of them all’

THE VOGUE FOR VICTORIAN ART, evident in the production of so many exhibitions, monographs and popular prints, seems to have bypassed George Frederic Watts. The stock of other high-Victorian heavyweights, Edward Burne-Jones, Frederic, Lord Leighton, John Everett Millais and Dante Gabriel Rossetti, has soared in the last twenty years, but Watts remains obstinately in the shadows, though he is arguably the greatest of them all. This is not for lack of effort among those who recognise his genius. There was an important, if idiosyncratic, exhibition at the Whitechapel Art Gallery in 1974. Together with Alfred Gilbert, Lord Leighton and Albert Moore, he was one of four artists represented in the pioneering *High Victorian Renaissance* exhibition held at Minneapolis, Brooklyn and Manchester in 1979. Wilfrid Blunt, then curator of the Watts Gallery, wrote an engaging biography of him in 1975. In the same year the National Portrait Gallery published a booklet on the sixty portraits in their collection under the title *G.F. Watts, The Hall of Fame*. More recently Watts showed up strongly in the exhibition of English Symbolism, *The Age of Rossetti, Burne-Jones and Watts*, which the Tate Gallery organised in 1997.

But for all that and the standing presence of the Watts Gallery, Watts awaits his breakthrough. Individual pictures, such as *Choosing*, *Hope* and *The Sower of the Systems*, have achieved iconic status, but the great corpus of high art subjects has failed to capture the imagination of today’s audience. Unlike the Victorians, we no longer find inspiration and comfort in Watts’s symbolic treatment of the universal themes of love and death, time and judgement, good and evil, spirituality and materialism, progress and evolution. We tend to distrust art that has a moral message, and



RIGHT

Helen Rose Huth
by G.F. Watts, c.1857–8
Dublin City Gallery,
The Hugh Lane

ABOVE RIGHT, FROM TOP

Self-portrait
by G.F. Watts, 1845
Private collection

William Morris
by G.F. Watts, 1870



OPPOSITE PAGE

**Lady Constantine Lothian
and her Sisters, Lady Gertrude
and Lady Adelaide Talbot**
(detail) by G.F. Watts, 1862
Earl of Ancram

we feel uncomfortable with grandiose statements about life and the hereafter.

It is worth persevering with Watts, difficult as he can sometimes be, both for the light he sheds on Victorian values and attitudes, and for the relevance of his art today. In an age of doubt and uncertainty, when the traditional props of Christian faith were being undermined by the advance of science, Watts offered an alternative vision of spiritual life. Man had to aspire to the highest ideals in order to fulfil himself; he would be called to account in the Court of Death; love above all is transcendent; the future of mankind, in spite of human weakness, remains the essence of hope and transformation. In his great allegory *Time, Death and Judgement*, Watts rejects the traditional image of Time as an old man in favour of a fearless youth marching indomitably into the future. Death is not a frightening spectre, but a pale and weary young woman gathering flowers. Above them, the flame-coloured figure of Judgement reminds us that we must all answer for the

manner in which we have lived our lives. Expressed in words, the ideas sound corny, but in Watts's richly worked imagery and scumbled paint they have a visionary presence and the power to move us.

Watts's canvases are instinct with plastic form and richly worked in terms of colour and texture; his gods were Phidias, Michelangelo and above all Titian. He is endlessly experimental, improvising solutions to complex problems of composition and imagery. If Watts could not express an idea in painterly form, then it had no meaning or reality for him. At the end of his life, his art became almost abstract as he sought to portray the inexpressible. The sleeping Endymion and the besotted goddess, Diana, who visits him each night, become wraith-like figures in Watts's picture, embracing in a surging ellipse of ghostly light. In *The Sower of the Systems*, we catch only a fleeting glimpse of the legs and back of the all-powerful as he scatters galaxies with elemental force. These are marvellous and mysterious pictures that link Watts to the mainstream of European symbolism.

Watts, who was born in 1817, outlived Queen Victoria. The nationalistic history works of the 1840s with which he first made his name give way to the sombre social realist paintings of the early 1850s, and the high art subjects of his maturity, enshrined in the conceptual framework of 'The House of Life'. He had hoped to paint a cycle of murals on this theme for the newly built Euston station, and, disappointed in this, he used the ideas behind it for many of his later works. The great cycle of lawgivers in Lincoln's Inn Hall is Watts's only monumental wall painting in a public building. During the 1850s and 1860s, he had to seek other means of earning a living, turning to portraiture as an alternative to high art. Here, as in everything else he set his mind to, he proved highly original, as the National Portrait Gallery exhibition amply demonstrates. His full-length female portraits of the late 1850s and early 1860s are brilliant aesthetic exercises in the grand manner, painted long before Whistler and Sargent had got into their



stride. With typical zeal, Watts set about painting his famous contemporaries for his own 'Hall of Fame', a pantheon of profound images. Watts was a benign socialist who got involved in many social issues of his own day, from bird preservation and rational dress for women to child prostitution. His terrifying picture of *The Minotaur*, half-man, half-bull, was painted as a riposte to this last abuse.

The opening of the Grosvenor Gallery in 1877 gave Watts a platform at last, as it did other outsiders like Burne-Jones and Whistler. The Victorians woke up to the fact that they had a living old master in their midst, 'England's Michelangelo' as he was aptly dubbed. Happily married to Mary Fraser Tytler, financially independent, and widely regarded as the nation's greatest painter, Watts was free to paint and sculpt what he chose in his remaining years. His bronze statues of *Physical Energy* and *Alfred, Lord Tennyson* (outside Lincoln Cathedral) are a testament to his extraordinary powers of invention up to the very last. He died in 1904 at the age of eighty-six.

Watts's testament to the nation included a large group of his most significant subject pictures, now in the Tate Gallery, gifts and bequests to other regional galleries, and the great collection of portraits in the National Portrait Gallery. His widow established the Watts Gallery in his memory, close by the *art nouveau* Cemetery Chapel she designed and the Compton Pottery she founded in the village of Compton, outside Guildford, where the couple had settled. The gallery includes more than 200 oil paintings by Watts; paintings by contemporary artists in his circle; the two full-scale plasters for *Physical Energy* and *Tennyson*; a large collection of drawings and sketchbooks; and a substantial archive. After a hundred years, the Gallery is in serious need of an overhaul, and the Trustees have set themselves the goal of refurbishing the buildings and bringing them up to modern standards in terms of environment, security and access.

In the meantime the Watts Gallery has its own centenary exhibition, *The Vision of G.F. Watts*, which includes many important loans, some from overseas. The Tate Gallery is devoting a gallery to the display of its paintings by Watts, including the huge and rarely seen *Court of Death*. The Royal Academy of Arts, another beneficiary of Watts's generosity, is exhibiting a selection of his drawings. Leighton House is celebrating the acquisition of his stunning portrait of Leighton with a small display. There are scholarly catalogues for the National Portrait Gallery (by Barbara Bryant) and Watts Gallery exhibitions (by Veronica Franklin Gould and others); a new biography of Watts by Veronica Franklin Gould (published September 2004, Yale University Press); a collection of essays, *Representations of G.F. Watts: Art Making in Victorian Culture* (published February 2004, Ashgate); and a scholarly conference to be jointly hosted by the Tate Gallery and the National Portrait Gallery on 12 November 2004. Watts deserves to benefit from all this exposure with recognition of his genius and his unique contribution to British art of the nineteenth century.

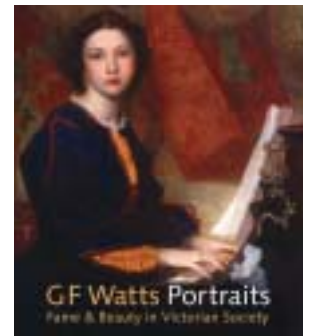
Richard Ormond

G.F. WATTS: PORTRAITS FAME & BEAUTY IN VICTORIAN SOCIETY

14 October 2004 –

9 January 2005

Wolfson Gallery



A fully illustrated book by curator Barbara Bryant accompanies the exhibition, with a foreword by Andrew Motion. Price £20 paperback and £30 hardback.

Richard Ormond was formerly Director of the National Maritime Museum and Deputy Director of the National Portrait Gallery. He has written widely on Victorian art and artists including major studies of Landseer, Leighton and Sargent. He is Chairman of the Watts Gallery Trustees.

NORMAN PARKINSON

PORTRAITS IN FASHION

1 September 2004 –
16 January 2005
Bookshop Gallery



A display of twenty stunning photographs to celebrate the publication of a fully illustrated book by Robin Muir, with a foreword by Iman. Price £30.

Robin Muir is a curator and writer on photography, and a former picture editor of *British Vogue* and the *Sunday Times Magazine*. He writes regularly on photography and contemporary art.

'I AM', pronounced Norman Parkinson (1913–90) to a *Vogue* interviewer in 1973, 'the world's most famous unknown photographer.' With this he revealed a little more than he intended. He was certainly well known. By the 1970s he had all but usurped Cecil Beaton as the Royal Family's favourite photographer; his fashion pictures were known to generations of *Vogue* readers (his first had been taken in 1941); likewise his portraits of the famous in literature, music, film and theatre had established him as more than promising as far back as the mid-Thirties. A handful had become iconic. No one, to my mind, revealed better than Parkinson the crippling anxieties the luckless Montgomery Clift strove to keep hidden (look at the eyes), or the astonishing beauty of Ava Gardner, so hard to pin down that friends, acquaintances, admirers, even ex-husbands, failed to articulate it convincingly.

But the 'unknown' element to Parkinson's declaration is intriguing because there was much he kept to himself. He had been born Ronald Smith – 'Parkinson' was his middle name, 'Norman' was the given name of his first studio partner from the pre-war era, one Norman Kibblewhite. This he was perfectly open about – 'I didn't see how anyone could make a business out of being a high-flying photographer with the name "Smith".' At 6' 5" he was unable to remain unobtrusive behind the lens and instead created 'Parks', the mustachio-ed, ostentatiously elegant fashion photographer – as much a personality as those who sat for him.

Until he severed ties with it in 1978, ending a thirty-seven-year alliance, *Vogue* had made his fashion and portrait photographs internationally known.

But what of the work that prompted such recognition? His name became associated with an ebullient naturalism, allowing expression to create unblemished faces and movement to galvanise limbs. He brought

realism to portraiture, too, putting his sitters in familiar (and often revealing) milieus. In a career that spanned seven decades he reinvented himself for each: at the outset a West End studio portraitist; by the late 1930s an exponent of *en plein air* naturalism for *Harper's Bazaar*; a neo-romantic photographer-cum-gentleman farmer for wartime *Vogue*; in peace regarded as the finest British portrayer of the 'New Look'; revitalised for the 1960s, he was contracted to the modish *Queen* magazine; and in the 1970s, back with the international editions of *Vogue*, a reliable handler of exotic location work. For his final decade, the 1980s and *Town and Country*, he was a mirror to the sometimes questionable taste of the era.

His exaggerated personal style and a propensity late in life for unexpected business ventures, such as pig farming and sausage-making, and for photographs that teetered, as he acknowledged himself, 'on the knife edge of bad taste', all conspired, along with his self-effacement, to mask to a wider audience the merits of his fashion and portrait photography. He could be, as his *Vogue* contemporary Cecil Beaton observed, 'acid as well as disarmingly unsure of himself', to which could be added a lifelong uncertainty about the social status of photographers, also shared by Beaton. He would surely have sympathised with Beaton's words: 'When I began, a photographer had no position at all; he was a sort of inferior tradesman... and one had to be so terribly polite to everyone.' In the drawn-out, often tedious world of magazine photo shoots, Parkinson was always terribly polite. His flawless professionalism, manners, well-rehearsed absurdities and what one critic termed the 'decaying colonel act' reassured the uneasy sitter and disarmed the experienced. One colleague recognised these as nothing less than elements of the conjuror's art 'with his sitters half-hypnotised before he begins'.

Robin Muir

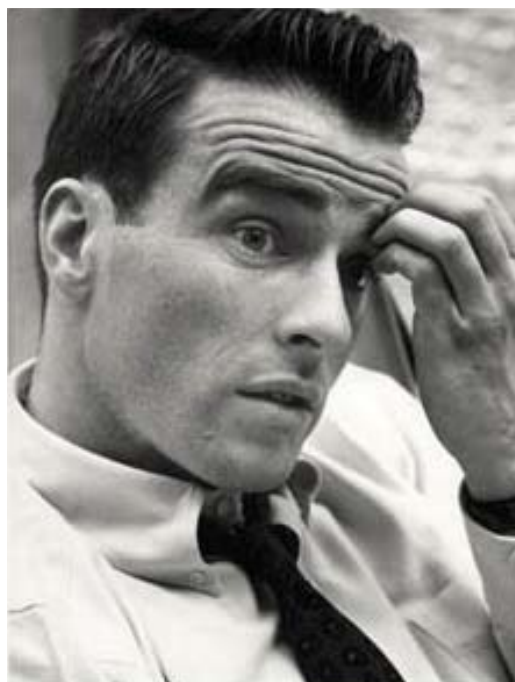
Extract taken from *Norman Parkinson: Portraits in Fashion*

FROM LEFT TO RIGHT
Montgomery Clift, New York
by Norman Parkinson, 1952

Pilar Crespi (detail)
by Norman Parkinson, 1980

Both © Norman Parkinson Ltd /
Fiona Cowan Collection
National Portrait Gallery, London

To coincide with the Gallery's
display, Hamiltons Gallery in
London is showing
NORMAN PARKINSON
15 September – 9 October 2004





THE PERIOD 1960 TO 1990, to which the Balcony Gallery in the Ondaatje Wing is devoted, is too recent to be objectively interpreted. However, clearly defined areas exist, which may be illustrated by portraits of the period. The redisplay defines the period of Britain's changing status on the world stage. In terms of politics, the Labour and the Thatcher years were played out against a backdrop of the Cold War and Europe, with the stage flats of industrial decline and unrest, and of the dynamic expression of popular culture and sport in the media and the arts.

The display will include newcomers, recent acquisitions and loans, such as the peace campaigner Bruce Kent and the poet and black activist John La Rose; old staggers like Harold Wilson by Ruskin Spear, wreathed in pipe smoke in an image reminiscent of Sickert's *Winston Churchill*; outsiders like Vassall, the spy who went into the cold; and, most exciting of all, a tremendous new acquisition, 'Mr Art' (David Sylvester) by the American painter and political commentator Larry Rivers. Painted in London in 1962, this image of the distinguished and influential art critic is the first great Pop portrait to be acquired by the Gallery, thanks to the generous support of the Art Fund and other donors.

The screens, originally introduced in the gallery as light baffles, have been dedicated to temporary displays of light-sensitive material: works on paper, drawings, prints and photographs. The new screen display will focus on cartoons as a generic subject, from the original meaning of the word for a drawing or design for a painting or tapestry (the Raphael Cartoons at the Victoria and Albert Museum are an example) to the post-1863 meaning that we now usually attach to it, of an illustrated comment on current affairs and personalities with a strong element of caricature.

One of the cartoonists given prominence here is Victor Weisz, 'Vicky' of the *Evening Standard*. This celebrates the recent presentation to the Gallery, by the executors of the estate of Vicky's sister, Elizabeth Weisz, of a group of original cartoons, along with a bequest to encourage the acquisition of portraits in this genre. We are grateful to Honor Clerk and David Crane for making this possible, and to Mark Bryant for researching and curating the display. The other cartoonist in the display is 'Marc' Boxer, best known for his characters the Stringalongs in the *Guardian*. Boxer's economy of line captured, in a characteristically macrocephalic manner, the personalities of politics and the arts in the Seventies, people whom the Stringalongs might have longed to meet.

We are taking the opportunity, too, to experiment for the first time with some large-scale portraits hung on the 'backs' of the screens, facing on to the Main Hall. We hope these will not intrude on the architectural integrity of the space in any way other than positively. Come and see for yourself, and let us know what you think.



ACTION AND REACTION

THE REDISPLAY OF THE BALCONY GALLERY

From 18 September
Room 32



ABOVE
John Vassall
by Cecil Beaton, 1966

LEFT (FROM TOP)
'Mr Art', David Sylvester
by Larry Rivers, 1962
© Larry Rivers / VAGA, New York / DACS London 2004

Harold Wilson by Ruskin Spear,
exhibited 1974

(Vicky) Self-portrait
by Victor Weisz, 1958
© estate of Victor Weisz



Katharine Eustace
20TH CENTURY CURATOR

Autumn Offer for Gallery Supporters



SPECIAL TICKET OFFER

£5 off top two prices for productions in the JERWOOD THEATRE DOWNSTAIRS in the Autumn. Valid for performances on Friday and Saturday evenings and Saturday matinees (*all tickets subject to availability*).

And **15% off** pre- or post-theatre dinners in the ROYAL COURT BAR AND FOOD.

For tickets call the Box Office on **020 7565 5000**. For dinner reservations call **020 7565 5061** and quote 'NATIONAL PORTRAIT GALLERY OFFER'.

Face to Face Issue 10

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The Royal Court – just twenty minutes away, by bus or tube, from the National Portrait Gallery – is where you can see the work of directors including Ian Rickson, Stephen Daldry and Katie Mitchell (whose group portrait is to be unveiled at the Gallery this September). Recently Ian Rickson directed *The Sweetest Swing in Baseball* by Rebecca Gilman, with Gillian Anderson, and Stephen Daldry directed *A Number* by Caryl Churchill, with Michael Gambon and Daniel Craig. This autumn Katie Mitchell directs Kevin Elyot's *Forty Winks*.



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JERWOOD THEATRE DOWNSTAIRS

2 September – 9 October

DUMB SHOW by Joe Penhall

A new play by the writer of *Blue/Orange* and *Some Voices*

28 October – 4 December

FORTY WINKS by Kevin Elyot

A new play by the writer of *Mouth to Mouth* and
My Night with Reg

JERWOOD THEATRE UPSTAIRS
YOUNG PLAYWRIGHTS' SEASON

9 September – 18 December

Bone by John Donnelly

The Weather by Clare Pollard

Bear Hug by Robin French

Fresh Kills by Elyzabeth Gregory Wilder

A Girl in a Car with a Man by Robert Evans