

Zeitschrift: The Swiss observer : the journal of the Federation of Swiss Societies in the UK
Herausgeber: Federation of Swiss Societies in the United Kingdom
Band: - (1982)
Heft: 1788

Artikel: The sculptor with the Swiss Connection
Autor: [s.n.]
DOI: <https://doi.org/10.5169/seals-686459>

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 16.09.2025

ETH-Bibliothek Zürich, E-Periodica, <https://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, Mialloli 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.

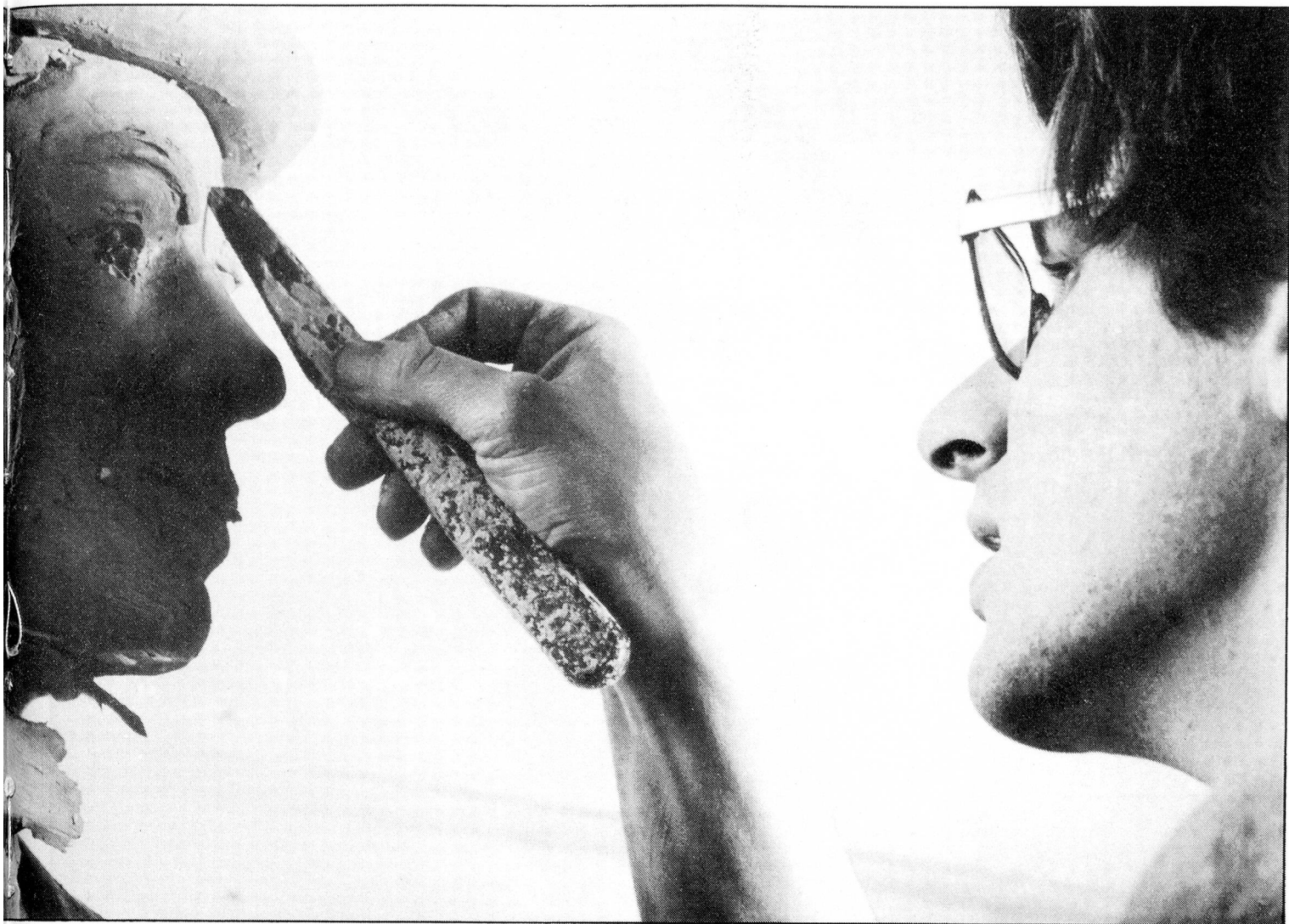
Today John Doubleday lives near Maldon in Essex, not far from where he was born in 1947. It is a part of England he loves dearly. But he is also enthusiastic about another place, far removed

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 ski-ing 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.

