

TRADITIONAL BRITISH



Front Cover

Hugh Blackden, 1871–1900

Evening light, St Ives Harbour (*Detail*) (see catalogue no. 45)

TRADITIONAL BRITISH

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INTRODUCTION

Britain's art is, of course, as variable as her weather, but one thing has undeniably shaped much of its subject matter: what happens where her land meets the water. The artists included herein span nearly two centuries and painted views from Glasgow to the Lizard Peninsula (and beyond). But they all worked from a deeply held sense of place, a love and understanding of how their particular part of the British Isles shaped its history and personality. These nearly 80 images not only illustrate the enduring influence the land and sea exercise on Britain's imagination, but also how they fostered her mercantile history and became a vehicle for national identity.

Many of these artists are seminal figures in nineteenth and twentieth century British art. Some are practically synonymous with their chosen genre. A few, while famous in their time, are now largely relegated to footnotes. All of these artists' works, however, have kept their appeal, not just because of their evident quality, but because they speak of an open curiosity, a spirit of adventure, an urge to look over the next hill towards the endless possibilities these Isles still offer.

With the art market and its critics only too glad to convince us of commodity and 'value', it worth remembering that fine, traditional pictures are still out there, that they stand the tests of time and fashion, and that, very importantly, they are still quite reasonably priced. So, with great pride and excitement, Messum's presents this selection of fine Traditional British paintings, featuring maritime subjects from the early Victorian era to the present day.

We are most grateful to Andrea Gates, art historian and archivist for Messum's, for researching and preparing this catalogue.

DM

Edmund John Niemann, 1813–1876

Nearly fifty years before the Thames between Maidenhead and Windsor became a playground for the wealthy elite, it was being steadily transformed in the wake of the expansion of the Great Western Railway. In many of the ancient market towns, dirt roads were expanded and paved, stations and public services were built and magnificent bridges were erected, including Brunel's massive railway bridge at Maidenhead immortalised in Turner's tone poem to the Industrial Revolution: *Rain, Steam, Speed* (1844, Tate Britain). That same year, Edmund Niemann made his debut at the Royal Academy with his work *On the Thames, Near Great Marlow*, a work singled out for praise in reviews of the exhibition.

Born in Islington, the son of a German banker, by the age of thirteen Niemann was working as a bank clerk in preparation for a similar career with Lloyd's before deciding to become a painter. He moved to High Wycombe in Buckinghamshire after his marriage in 1841 and remained there for at least seven years. Although he travelled extensively throughout Britain, he found the banks of the Thames near Maidenhead, Cookham and Marlow particularly inspiring and generally painted directly from nature. He exhibited regularly at the Royal Academy, the British Institution, and the Society of British Artists, as well as in Manchester, Liverpool, Glasgow and the Paris Salon. In addition to his Berkshire and Buckinghamshire landscapes, he also painted along the Swale, near Richmond (Yorkshire), in the Highlands, Derbyshire, Norwich, Newcastle, and Scarborough, as well as the occasional marine subject. His son Edmund Henry Niemann (1841–1920) also became a landscape painter and worked in a similar style.

Other similar works are in the Victoria and Albert Museum, and the Walker Art Gallery, Liverpool.



1. Cliveden on Thames, 1858

oil on canvas

63.5 x 113 cms 25 x 44½ ins signed, inscribed and dated

Edmund John Niemann *cont.*



2. The Thames near Maidenhead, 1866
oil on board
25.5 x 45.5 cms 10 x 17 $\frac{7}{8}$ ins signed, inscribed and dated



3. The Thames at Maidenhead, 1846
oil on panel
24 x 41 cms 9 $\frac{1}{2}$ x 16 $\frac{1}{8}$ ins signed, inscribed and dated

Edmund John Niemann *cont.*



4. The Thames at Cookham, 1866
oil on board
25 x 45.5 cms 9 $\frac{7}{8}$ x 17 $\frac{7}{8}$ ins signed, inscribed and dated



5. On the Thames near Marlow, 1868
oil on panel
18.5 x 39 cms 7 $\frac{1}{4}$ x 15 $\frac{3}{8}$ ins signed and dated

Charles James Lewis RI ROI, 1830–1892

While he was best known for his landscapes and genre scenes, Charles James Lewis also excelled at riverside views, often featuring anglers. His talented combination of natural observation, atmosphere and anecdote made him one of the more popular painters of his day.

Though he was born and bred in London and lived at Cheyne Walk, he made regular forays to the countryside to paint. He began exhibiting at the Royal Academy when he was only seventeen, although very little is known of his earlier training. He also exhibited at the British Institute, the Society of British Artists, the New Watercolour Society, Grosvenor Gallery, and the New Gallery, amongst others. He was elected a member of both the RI and the ROI in 1882.

The present work is undated, but is stylistically consistent with several works by Lewis dating from the 1870s, which are now in the Museums of Wolverhampton and Birmingham, the Gallery Oldham, and the Russell-Cotes Art Gallery, Bournemouth.



6. Twilight, a Backwater, Henley-on-Thames

oil on canvas

55 x 106 cms 21¾ x 41¾ ins signed

Claude Grahame Muncaster, 1903–1974



7. Taking in the Jib, 1930

black ink and watercolour
20.5 x 28.5 cms 8¼ x 11¼ ins dated

8. Taking in Sail, 'Olivebank', 1932

watercolour 25.5 x 36.5 cms 10 x 14½ ins signed and dated

Born in Sussex, the son of the painter Oliver Hall, Grahame Hall (as he was born) was deeply influenced by both his love of ships and the local coastline. In fact, his first ambition was to actually become a sailor.

He never enjoyed any formal training. Instead, as a student during WWI, his father and fellow artists encouraged him to learn by copying the great English landscape painters. He first exhibited landscapes and coastal views at the Royal Academy in 1921–1922 and these remained his core subjects for the rest of his career. In 1922, to avoid confusion with his father (and possibly accusations of nepotism) he adopted the working name Claude Muncaster, taking his mother's maiden name as his surname, and Claude from his admiration of the seventeenth-century French painter.

His work is marked by his sound, if largely self-taught technique and strong graphic style. Along with the great British etchers of the early 20th Century, his landscapes, industrial and shipboard subjects focused on draughtsmanship and command of tone, and he often used textured paper.



Muncaster profoundly loved the sea and made several trips, notably on the four-master barque 'Olivebank'. In the early 1930s, his voyage on her from Melbourne to Cardiff became the subject of his first book, *Rolling Round the Horn* (1933), illustrated with his drawings and photographs. During WWII he was a lieutenant commander in the Royal Naval Volunteer Reserve (1940–44) and advised the Admiralty on the camouflage of ships at sea. After the War, he continued to

9. Dull Weather off Finisterre, Pizarro, 1930

black ink and watercolour 35 x 50 cms 13¾ x 19¾ ins signed and dated

Claude Grahame Muncaster *cont.*



10. Grey Weather, Pizzarro;
On Board Ship

black ink and watercolour over pencil
26.5 x 36.5 cms 10 $\frac{3}{8}$ x 14 $\frac{3}{8}$ x ins
signed and indistinctly dated

11. Queen's Dock, Glasgow, 1928

pen, ink and watercolour
20.5 x 29 cms 8 $\frac{1}{4}$ x 11 $\frac{3}{8}$ ins
signed and dated



travel, carry out commissions, and exhibit his work. But after the 1960s, he became increasingly ill, and suffered serious eye problems. He painted his last picture in 1969 and his work is now in Tate Britain, the Royal Collection, the Royal Academy, Tyne and Wear Museums, the Government Art Collection, and the Art Gallery of New South Wales, Sydney.

12. Clyde Place Quay, Glasgow, 1928

pen, ink and watercolour 33 x 49 cms 13 x 19 $\frac{1}{4}$ ins
signed and dated

Derek Gardner VRD RSMA, 1914–2007

The last in a long line of clippers designed and built by the great Donald McKay in Boston, 'Glory' was launched in 1869 and spent the next 40 years making record runs from New York to San Francisco, and from California to Australia. In 1877, she broke another record reaching Liverpool from San Francisco in only 107 days. Here, master marine painter Derek Gardner captured her in magnificent full sail on the February morning when she entered St. George's Channel on the final approach into Liverpool harbour. At that time, she was carrying the most valuable cargo of her career, totalling \$242,665.



13. Sunrise – The 'Glory of the Seas' in St. George's Channel, inbound for Liverpool, February 1877
oil on canvas 61 x 91 cms 24 x 35½ ins signed

Arthur John Trevor Briscoe, 1873–1943

In this tightly composed, dynamic work, Arthur Briscoe framed the toiling crew of the square-rigger 'Lwöw', in heavy weather. He revisited the same type of composition in a number of works, including *Clew up the Mainsail in Heavy Weather*, (1925, National Maritime Museum) and *The Gale*, (1926, present location unknown). In the former, Briscoe used a horizontal format. In the latter and the present work, he employed a more tightly focused upright composition, which emphasised the steep pitch of the vessel, adding a heightened sense of drama. The present work is therefore possibly related to the 1926 picture, and was probably included in Briscoe's solo show at the Fine Art Society in 1928.



14. Decks Awash, 1927
oil on canvas 90 x 71 cms 35½ x 28 ins
signed and dated

Thomas Sewell Robins, 1809–1880

Thomas Sewell Robins entered the Royal Academy Schools in 1829, where Turner was his lecturer in perspective. Chiefly remembered for his watercolour yachting scenes, he lived in London, but travelled extensively throughout the Mediterranean (1850); The Netherlands and The Rhineland (1857); and to France (1858) and Antwerp (1860). The present work was painted before his continental travels, and was exhibited at the RA that year. These early watercolours reflect the contemporary fashion for 'exhibition' pictures in the medium and often depict ambitiously large, detailed and technically complex scenes. Other monumental watercolours by Robins include *The Storm* (1843); *Off Shearness* (1852) and *Calais Harbour* (1852). Works by Robins are now in the National Maritime Museum, the Victoria and Albert Museum and Birmingham Art Gallery.

EXHIBITED:
London, Royal Academy 1835, No. 553.



15. Ships at Spithead, 1835

watercolour heightened with white 77 x 114 cms 30% x 44% ins

Robert Willoughby, 1768–1843

It is possible that Robert Willoughby may have trained under Thomas Fletcher, the earliest identifiable marine painter active in Hull and the probable founder of the local school. What is certain is that by 1794, Willoughby was working independently in Hull as a ship painter. His first studio was on the High Street, but by 1810 had moved to Savile Street.

His career coincided with the height of the Arctic whaling trade, and many of his works illustrate this boom period in local history. By the 1800s the whaling industry in Hull was world famous, with nearly half of all Britain's whalers sailing from and returning to its port, bringing great prosperity and opportunities. The industry reached its peak in the 1820s, when Hull had the biggest fleet of whaling ships in the country (about 60 vessels), employing over 2,000 men.

Apart from Fletcher, who was most active in the 1780–90s, Willoughby was perhaps the most important marine painter working in Hull during the early 19th Century, and his work was a great influence on John Ward. Most of his surviving pictures are unsigned, but all have a recognisibly rational, arguably naïve style, and a strong sense of location. Typically, Willoughby painted ships, often whalers at work, meticulously capturing every possible detail of their features and rigging and excelled at painting Arctic waters and topography. Nine of his works are now in the Hull Maritime Museum, with other pictures in the Peabody Essex Museum, Massachusetts.



16. Trafalgar Transports running down the Channel off the Downs

oil on canvas 55.8 x 91.4 cms 22 x 36 ins

Richard Henry Nibbs, 1816–1893

A painter and engraver, largely active in Brighton, Richard Henry Nibbs was born there and educated at Worthing. He was an accomplished musician and for many years was a cellist with Brighton's Theatre Royal Orchestra. In 1840, however, a friend left him a significant amount of money, which allowed Nibbs to pursue his ambitions as a painter and illustrator. Largely self-taught, he painted in both oils and watercolour and excelled at marine subjects, mainly off the coast of his native Sussex, and Hampshire. The present work encapsulates several of his strengths as both a marine painter and a book illustrator. Here, Nibbs depicted a brigantine caught in a leeward wind perilously close to Shoreham Pier, capturing in a single image an entire narrative describing the dangers of sailing these boats in the unpredictable weathers off the south coast.



17. A Brigantine caught on a Lee Shore off Shoreham Pier
pencil and watercolour 36 x 51 cms 14 $\frac{1}{8}$ x 20 $\frac{1}{8}$ ins signed

John Thomas Serres, 1759–1825

John Thomas Serres first trained under his father, Dominic Serres RA (1722–1793), a Gascon painter who came to London as a prisoner of war and later established himself as one of the most successful marine painters of his day. Serres swiftly surpassed his father, exhibiting his own work at the Academy by 1776, and upon his death, succeeding him as Marine Painter to King George III.

By 1800, Serres was appointed Marine Draughtsman to the Hon. Board of the Admiralty, which greatly expanded his prestige and patronage. In this capacity he made elevations of harbours, fortifications and landmarks all along the coasts of France, Spain and the Mediterranean. Even after the Napoleonic Wars, Serres still enjoyed both Royal and Admiralty patronage, his career only losing momentum in the wake of the scandal involving his wife Olivia's delusional claim to being the daughter of the Duke of Cumberland.

Ferrol was a major Spanish naval base which the British unsuccessfully tried to blockade in 1800; in the age of sail this was virtually impossible. Strong westerly winds would take any blockading force away along the treacherous north coast of Spain where they had no safe haven. The port's geography meant that the entire Spanish fleet could slip out on a single tide. At the time of the attempted blockade Serres joined several of the ships of the inshore frigate squadron off Brest on commission from the Admiralty to make a continuous panorama of the entire Biscay coast from Brest to Ferrol (now in the archives of the UK Hydrographic Office).

The present work is dated much later, when Ferrol had lost prestige as a naval centre. By 1815, the port was fully in French hands, so it is unlikely that Serres painted the present work on site and probably based the landscape on his earlier sketches for the Admiralty.



18. Shipping off Ferrol, Portugal, 1815

oil on canvas 61 x 91 cms 24 x 35 7/8 ins signed and dated

Derek Gardner VRD RSMA, 1914–2007

Born on the eve of the Great War, when Britain last 'ruled the waves', Derek Gardner was one of the last great masters of maritime painting, a worthy successor in the tradition of the Van de Veldes, Scott, Pocock, Dawson and Wyllie. The peak of his career came with the 2005 exhibition at Messum's, which included paintings of every ship in which Lord Nelson served. Gardner's show marked the bicentenary of the Battle of Trafalgar and was accompanied by his acclaimed book, *Nelson's Ships: A Trafalgar Tribute*.

Gardner himself had served in the Royal Naval Reserve during WWII, in the Atlantic, the Arctic, the Mediterranean and the Indian Ocean. He was wounded in 1942, whilst serving aboard the destroyer 'Broke', at the storming of Algiers. At the end of the war he attained the rank of acting commander, and served as Assistant Chief Staff Officer Ceylon, in Colombo, until the end of 1946. He then joined the colonial civil service and was posted to Kenya, where he met his future wife, Mary. The couple lived for several years on the shores of Lake Victoria, and in the Rift Valley, where Gardner worked as a civil engineer. In the early 1960s, a bout of insect typhus destroyed his hearing, and with it, his career in Africa. In 1963, on the eve of Kenyan independence, he returned with his family to Dorset, where he returned to painting, concentrating on the subject he loved and knew best: ships and the sea. He soon began to exhibit his work at London galleries, and was acclaimed for his attention to historical detail and tangible sense of sea, sky and atmosphere.



19. The Tea Clipper 'Wylo'

oil on canvas 36 x 58 cms 14½ x 22½ ins signed

Derek Gardner *cont.*

20. H.M.14-Gun Brig-Sloop 'Suffisante' in chase of the French Brig-Corvette 'Revanche', 27th May 1796
oil on canvas 36 x 46 cms 14½ x 18½ ins
signed



Derek Gardner *cont.*



21. His Britannic Majesty's 32 Gun Frigate 'Amphion' launches 1798
watercolour 25 x 36 cms 9 7/8 x 14 1/8 ins
signed



22. 'Vanguard'

watercolour 25 x 36 cms 9 7/8 x 14 1/8 ins

PROVENANCE:

From the artist's studio

This ship-of-the-line became famous as Nelson's flagship at his 1798 victory over the French Mediterranean Fleet at the Battle of the Nile.



23. The 'Archibald Russell' in the Channel 1st July 1930 Bound for London with Grain from Port Lincoln
watercolour 23 x 39 cms 9 x 15 1/2 ins
signed and dated



24. Nelson's 'Agamemnon', 64 guns, with 'Ca Ira', 80 guns, in tow of 'Vestale', 36 guns, 13th March 1795
oil on canvas 41 x 61 cms 16 1/8 x 24 ins signed

EXHIBITED:

'Derek G. M. Gardner', Polak Gallery, 5th-24th May, 1975, no. 13.

Derek Gardner *cont.*



25. The Barque 'Ladas' coming in from Sea

watercolour
23.5 x 35 cms 9¼ x 13¾ ins
signed

In January of 1777, this 64-gun frigate escorted a convoy of merchantmen on passage to Gibraltar. Horatio Nelson was serving in her at that time, having joined the ship as her 4th lieutenant at Portsmouth the previous October.

26. 'Worcester'

watercolour
25 x 38 cms 9¾ x 15 ins



William Lionel Wyllie RA RBA RI RE NEAC, 1851–1931

In 1885, William Lionel Wyllie moved to Hoo Lodge, at Rochester, high above the banks of the Medway. The view from his top floor studio stretched across the tideway towards the dockyards and smokestacks of Gillingham and Chatham. The area played a vital role in British history: Sir Francis Drake spent part of his boyhood at nearby Upnor; in 1667, Pepys wrote of Dutch fireships reaching the Medway; and Napoleonic prisoners of war were interned nearby. This move to Hoo Lodge reinvigorated Wyllie's creative imagination, and he began to incorporate local historical references into his later work.



27. Barges on the Medway

oil on canvas 45.7 x 81.3 cms 18 x 32 ins signed

John Tobias Young, 1786–1828

John Tobias Young (sometimes signed 'Tobias Young') lived and worked primarily in Southampton, concomitant with the city's rise as a centre for trade and shipbuilding. Early in his career, he painted scenery for Lord Barrymore's theatre at Wargrave, as well as subject pictures, but he was best known as a topographical landscape painter, and painted several views of Southampton and environs. It is unclear whether the artists called John Young and Tobias Young were related, or one and the same. Both artists specialised in panoramic landscapes and both names were registered to the same Southampton address in 1811. After this date, the artist known as 'John Young' moved to the Channel Islands and painted panoramas of Jersey and Guernsey in a style indistinguishable from that of the present work.

Similar landscapes are in the collection of the Victoria and Albert Museum, Southampton City Art Gallery, Guernsey Museums and Galleries, and with Jersey Heritage.



28. Panoramic Landscape of Southampton

oil on panel 60 x 85 cms 23¾ x 33½ ins signed and dated

Miles Walters, 1773–1855

Founder of a painting dynasty that worked in Liverpool for three generations, Miles Walters was born into a seafaring family and worked as a shipwright at Bideford before moving to London in 1810. Dated to 1822, this broadside portrait of the brig 'Betsy Sofia' off Dover is one of the artist's rare signed works, and was possibly painted sometime before 1830, when Walters lived on the south coast. After this date, he moved permanently to Liverpool, where he tended to work in collaboration with his son, Samuel, who became an acclaimed marine painter in his own right. From this time onwards, Walters signed his pictures 'Walters & Son', and several such works are now in the Peabody Essex Museum, Massachusetts.

Walters particularly excelled at this type of multi-viewpoint ship portraiture, often commissioned by shipbuilders, or to illustrate shipping prospectuses. Before steamships replaced them, brigs were known as the swiftest, most easily manoeuvred craft on the high seas, adaptable to both warfare and shipping. Initially, Walters painted the 'Betsy Sofia' signalling for a pilot and preparing to set more sail; seamen can be seen at her mast preparing the spars. At right, she is shown subsequently having set more sail. Walters's focus on increased sail power and the inclusion of details such as the brig's copper sheathing below the water line, suggests an emphasis on her potential speed and the picture may therefore have been commissioned by the shipping company she served.



29. The Brig 'Betsy Sofia' of London in two positions off Dover, 1822

oil on canvas 71 x 124 cms 28 x 48 7/8 ins signed and dated

Julius Olsson RA NEAC PROI RBA RWA, 1864–1942

One of the foremost marine painters of nineteenth and early twentieth century British art, Julius Olsson was born solidly into the English middle class, although his father was Swedish. Almost entirely self-taught, Olsson learned to paint by example, from the works he saw in London galleries and museums, and during his travels throughout the continent, especially France, where he was exposed to the work of the Impressionists.

Generally, Olsson constructed the composition and tonal key of his chosen view *en plein air*, before returning to the studio to refine it into the finished work. His style was always balanced between the Realist tradition, as exemplified in the seascapes of Courbet, and the colourism and *joie-de-vivre* subject matter of the later Impressionists, particularly Renoir and Monet.



30. East Pier, Brighton

oil on canvas 61 x 76.2 cms 24 x 30 ins signed

English School c. 1860

In this panoramic view of shipping off Whitehaven Harbour, identified left to right the boats depicted are the 'Wasdale', a Whitehaven brig launched in 1837 and destroyed in 1854 when it collided with a Clyde barque; the 'Nicholson'; the 'Sarah' (Rawes?), another Whitehaven brig launched in 1838 and destroyed off Cardiff in 1853; the paddle steamer 'Queen'; an unidentified brig; the 'Enterprise', a Whitehaven schooner built by Giggs and Holland; the 'Callao', a brig launched in 1842 belonging to the Brocklebank Fleet; and another local brig, possibly the 'Lavinia'.

Whitehaven grew from a fishing village to a considerable seaport town as early as the 17th Century, but owed its real boom to the later discovery of immense local seams of coal and of haematite iron ore. Due to the huge rise in shipping the town also fostered the career of several renowned pierhead painters, the most famous among them, Robert Salmon, emigrated to America in 1828 and established the Boston School of maritime painting.

During the 19th Century the town expanded as shipbuilding works, blast furnaces, iron and brass foundries, and factories manufacturing canvas, ceramics, and soap were all established. The town's importance as a port was only eclipsed in the second half of the 19th Century by the rise of Bristol and Liverpool.



31. Panoramic View of Whitehaven with Shipping

oil on panel 68.6 x 121.9 cms 27 x 48 ins

Joseph Loy, fl. 1860–1875

The 'Phantom' was a 249 tonne brig built in 1867 by Joseph Evans for the Salcombe firm of Sladen & Co. Throughout the first half of the 19th Century Salcombe established itself as a centre for the fruit trade and fruit brigantines like the 'Phantom' were purpose built to be extremely fast, ensuring their far-fetched, exotic cargo would not rot before reaching port.



32. The 'Phantom' of Salcombe, Trieste, 1870

oil on canvas 48 x 71 cms 18 $\frac{7}{8}$ x 28 ins
signed, inscribed and dated

Domenico Gavorone, fl. 1845–1875

Domenico Gavorone was a highly successful Genoese pierhead painter. Here, he painted the 'Mary Helen William Masters', a schooner built by Joseph Evans in Salcombe, showing her off the coast of Genoa, from the starboard side and under full sail in a calm sea.



33. The Schooner 'Mary Helen' of Salcombe, off the Coast of Genoa, 1863

gouache on paper 51 x 66 cms 20 $\frac{1}{8}$ x 26 ins
signed, inscribed and dated

Martyn R. Mackrill, b.1962

Like many of the best marine artists, including Wyllie and Briscoe, Martin Mackrill is a keen yachtsman. Born on the Isle of Wight, the son of a marine engineer in the Merchant Navy, Mackrill's grandfather owned a fleet of trawlers, and he spent his formative years around boats and harbours. Drawing and painting such surroundings came naturally to him, but his obvious artistic ability drew him to the Portsmouth Art College, followed by a period studying model-making at Sunderland Polytechnic.

The success Mackrill enjoyed early on with his watercolours encouraged him to pursue marine painting full-time, a career, which has grown hand-in-hand with his interest in sailing. Together with his wife, he restored a 1910 gaff-rigged cutter, 'Nightfall', a twelve-year project that entailed a new hull, deck and interior, all according to her original plans. Mackrill, like many yachtsmen, sees the late-Victorian, early-Edwardian era as the sport's golden age. This was a time when fast, flawlessly lined boats like 'Mariquita', 'Britannia' and 'Alisa', owned by crowned heads and captains of industry, were raced by skippers and crews often made up of local fishermen, motivated by the thrill of competition, the challenge of the elements, and a possible share in her prize money.



34. Going Ashore, 2009

watercolour
27.9 x 38.1 cms 11 x 15 x ins
signed and dated

35. Rowing About, 2009

watercolour
27.9 x 37.5 cms 11 x 14¾ x ins
signed and dated



36. 'Britannia' and 'Ailsa' Racing to Windward off Cowes, 2011

oil on canvas 101.6 x 127 cms 40 x 50 ins signed and dated

Martyn R. Mackrill *cont.*



37



38



39



40

37. A Steady Course

pencil 39.5 x 30.5 cms 15½ x 12 ins

39. Crew Study III

pencil 39.5 x 30.5 cms 15½ x 12 ins

38. Crew Study IV

pencil 39.5 x 30.5 cms 15½ x 12 ins

40. Flaking Down

pencil 39.5 x 30.5 cms 15½ x 12 ins

Now recognised as one of the foremost marine artists of his generation, Mackrill is also highly sought after for his private commissions. Please contact Messum's to enquire or arrange a consultation.



41. Crossing the Bar: A Pilot Cutter going out to a Vessel

oil on canvas 61 x 76.2 cms 24 x 30 ins

Martyn R. Mackrill *cont.*



42. Ghosting: 'Mariquita' in Light Airs
oil on canvas 61 x 76.2 cms 24 x 30 ins



43. The Pilot
oil on canvas 71.1 x 106.7 cms 28 x 42 ins

Louis Monro Grier RBA, 1864–1920

One of the most important figures in the early St Ives art colony, Louis Munro Grier was born in Melbourne, Australia, to Irish parents, but educated in England and Canada. Initially, he worked in a Toronto bank before moving to England to pursue painting. Grier settled in St Ives, where, with Julius Olsson, Adrian Stokes, John Alfred Arnesby Brown and Algernon Talmage, he formed an informal artists' group, which eventually became the renowned St Ives Art Club.

In 1895, Grier opened a school of landscape and marine painting with Olsson. Located in a studio overlooking Porthmeor Beach, the school's ethos revolved around *plein-air* study. Over the years before WWI, St Ives saw an increasing influx of artists, who were not only drawn to the unspoiled atmosphere and distinctive light of the fishing village, but also the reputations of both Grier and Olsson. Students from throughout Britain and beyond came to train and work in St Ives. Several settled there and became successful painters in their own right, including Mary McCrossan, John Anthony Park, and Robert Borlase Smart.

PROVENANCE:

Anonymous sale; Christie's, London, 12 October 1973, lot 145.
Miss Sybil Waller.



44. St Ives, Low Tide

oil on canvas 50.8 x 68.6 cms 20 x 27 ins signed

Hugh Blackden, 1871–1900

In 1894, Hugh Blackden entered the innovative Bushey School headed by Sir Herbert Herkomer, who encouraged him, along with many of his fellow students, to go to St Ives. Blackden left for Cornwall in 1897 and soon became a popular figure in what was by this time a thriving international art colony. He worked out of Back Road Studios painting subjects such as this romantic view of pilchard boats moored in St Ives harbour, their mastheads picked out by the waning evening light. Exhibited at the RA in 1898 (as *St Ives Harbour on a Grey Day*) and showing his early command of colour and light, it is one of the very few St Ives subjects Blackden painted. In late 1899, he left St Ives and England to go to South Africa as a private in the Imperial Yeomanry and was killed in the Transvaal the following year.

EXHIBITED:

London, Royal Academy, 1898; and Manchester City Art Gallery.



45. Evening Light, St Ives Harbour

oil on canvas 100 x 151 cms 39 $\frac{3}{8}$ x 59 $\frac{1}{2}$ ins signed

Julius Olsson RA NEAC PROI RBA RWA, 1864–1942

The effects of light at dusk particularly sparked Olsson's creative imagination. In this view of Carbis Bay, he countered the shimmering silver moonlight reflected on the crest of the waves with the steady orange glow of Godreavy Lighthouse, just visible on the horizon at left.

The picture was formerly in the collection of Charles Birt, a Pembrokeshire businessman whose interest in Olsson's work was first excited when he discovered that his wife was distantly related to the artist by marriage. Birt acquired several of Olsson's most important exhibited works, as well as oil sketches, and his comparatively rare watercolours.

PROVENANCE:

The Birt Collection, South Wales;
Christie's, 17th December 1992.



46. The Twilight Moon – Carbis Bay

oil on canvas 61 x 76 cms 24 x 29½ ins signed

Adrian Scott Stokes RA VPRWS, 1854–1935

Adrian and Marianne Stokes settled in Cornwall by 1886, first at Lelant, and later at St Ives. By 1889, their St Ives studio became a meeting place for other artists who had settled in the area. Many of these artists had, like the Stokes, studied in northern France, but they became increasingly united by their shared ties to the Cornish artist colonies, the NEAC, and Herkomer's Bushey Art School. This common history helped to galvanise their identity as British landscape and marine painters and they felt less and less obliged to travel to France to train.

Like Wilfrid de Glehn, Stokes was a close friend and painting companion of John Singer Sargent, although his works owes nothing stylistically to theirs. Instead, the present tonal study of a wave breaking in the dawn light is more evocative of works by Whistler, whose studio Stokes visited, and it is possible that the American artist's visit to St Ives in 1884 may have prompted Stokes' first visit to the town two years later. In 1889, Stokes exhibited *Harbour Bar*, a Whistlerian view of the Hayle estuary, which was immediately purchased by Leeds City Art Gallery.

PROVENANCE:

The Estate of the author Francis King (1923–2011).



47. Breaking Wave

oil on canvas 102.5 x 118 cms 40¾ x 46½ ins signed

Harold Harvey, 1874–1941

As the only member of the Newlyn School who was actually a Cornishman, Harold Harvey painted scenes of the activities he saw taking place around him every day and was less interested in illustrating any sort of social commentary on the locals' way of life.

Harvey painted this view of the old harbour wall at Newlyn at dusk, just as the sun was fading and the lights at the harbour mouth were lit. At first the picture appears to be unpopulated, but just visible at left are two men 'loafing', leaning on the railing and looking out to sea.

LITERATURE:

K. McConkey, P. Risdon and P. Sheppard, *Harold Harvey: Painter of Cornwall*, Bristol: Sansom and Co., 2001, no. 145, p. 141.



48. The Old Harbour at Dusk, Newlyn, 1911

oil on canvas 41 x 45 cms 16½ x 17¾ ins signed and dated

Sir William Samuel Henry Llewellyn PRA NEAC RBA RP, 1858–1941

This study of the entrance to St Ives harbour shows John Smeaton's Georgian pier and lighthouse (built 1770) in the foreground, and glowing in the distance, Godrevy Lighthouse. Another view of the harbour, showing Smeaton's Pier prior to its extension between 1888 and 1890, was recently sold on the London art market. The present picture, however, shows the new lighthouse on the end of the extension, and therefore must have been painted after 1890. It could have been one of two works Llewellyn exhibited at the RBA in 1892, which were listed as *St Ives Pier, A Cornish Fisherman* and *Twilight: St Ives, Cornwall*. These are the only two St Ives subjects that Llewellyn is known to have exhibited.

PROVENANCE:

Private collection, Somerset.

Anon. sale, Lawrences of Crewkerne, 16 October 2009, lot 3093.

Private collection, Devon.



49. St Ives at Dusk, Looking East across the Bay

oil on canvas 40.5 x 61 cms 16 x 24 ins

John Wallace Tucker, 1808–1869

One of the most renowned landscape artists working in nineteenth century Devon, John Wallace Tucker was born into an Exeter family of artists and began his training very young, producing saleable works before he had reached the age of twenty. While he generally did not sign his work, he often inscribed detailed titles on the verso, including his name and even the addresses of his various Exeter studios. He is known to have worked at Bartholomew Yard, and Allhallows Church Yard; at Mint Lane in 1832; on Alphington Road between 1843 and 1845; again, at Mint Lane between 1854 and 1857; and finally, at Summerlands Cottage, Topsham Road between 1859 and 1863.

There are several examples of his work in the Fine Art Collection of the University of Exeter, the Royal Albert Museum and Art Gallery, at Dartmouth Castle, and at Torre Abbey, near Torquay.



50. Quay Mills, Topsham, 1839

oil on panel 30 x 23 cms 11¼ x 9 ins
inscribed and dated

51. Near Uffculme

oil on panel 25 x 35.5 cms 9¾ x 14 ins
inscribed



Charles Gregory, 1810–1896

Charles Gregory was born in Whippingham, but apart from the few years he spent in the Royal Navy and studying painting, he apparently hardly left the Isle of Wight. Between 1848 and 1854 he exhibited in London, but his home in East Cowes brought him many private commissions from members of the Royal Yacht Squadron. Equally, he had a strong local patron in John White, who owned one of the most important shipyards on the island. Gregory's portrait of White's schooner 'Royal Blue Jacket' may have been commissioned by him. She was one of the earliest vessels built according to White's famous patent diagonal system: a method of construction that deepened the keel, while increasing buoyancy, strength and capacity. 'Royal Blue Jacket' was finished for Ivens and Chessel of Bristol in 1854 before being transferred around 1865 to Renouf & Co in Jersey. She seems to have been broken up at some point between 1872 and 1878.

While her pennant shows a blue-jacketed sailor, the term 'bluejacket' was not generally used to refer to naval seaman until after 1858, when the uniform rules were defined. Unfortunately, there is no record of the yacht's commander, George Barrow, nor of her first voyage. Gregory depicts her passing the Eddystone rock off Plymouth, where John Smeaton's lighthouse was built in 1756. The lighthouse survived until 1882, when the rock began to crack and the present tower was built.

When 'Royal Blue Jacket' was being built, White's yard was working day and night to build Royal Naval craft for the Crimean War. Gregory lived opposite the yard and also recorded these efforts in meticulous detail.

In July of 1954, White's marked the centenary with an exhibition of Gregory's watercolours and sketches at Northwood House in Cowes. The artist's son George also became a marine painter, maintaining his father's artistic legacy.



52. 'The Royal Blue Jacket' Passing the Eddystone Lighthouse, 1854

oil on canvas 49.5 x 68.6 cms 19½ x 27 ins
signed, inscribed and dated

John Wallace Tucker *cont.*



53. Shipping on the Dart, 1838

oil on panel
26.5 x 35.5 cms 10½ x 14 ins inscribed and dated

54. From Cowick near Exeter, 1833

oil on panel
24 x 19 cms 9½ x 7½ ins
inscribed and dated



James Leakey, 1775–1865



Throughout the 18th and 19th Centuries, the Royal Navy used impressment, the unpopular but legal practice of taking men into their ranks by force, to man their warships. Scenes of these so-called 'press gangs' in action survived as a subject in British art well into the Victorian age, partly due to their melodramatic appeal, but after Napoleon's defeat in 1814, the practice was ended and never resumed.

55. The Press Gang

oil on panel 33 x 48 cms 13 x 18¾ ins

James Leakey *cont.*



Once introduced by Sir Thomas Lawrence as “the English Wouvermanns,” Leakey enjoyed a sterling reputation in his own lifetime as a portraitist, miniaturist and painter of Devon genre scenes and landscapes. He was born at Exeter and lived there all his life excepting a few years spent professionally in London, where he knew Lawrence, Constable, Wilkie, and other contemporary artists and writers.

56. Rustics by an Overshot Mill, 1830

oil on panel
35 x 43.5 cms 13¾ x 17⅞ ins signed and dated



With the exception of a spell in Bath, and his period in London during the 1820s, Leakey worked almost exclusively in Exeter. After having enjoyed a successful career, Leakey, who was a devout Calvinist, retired to become a preacher some years before his death in 1865. Other similar works are in Exeter’s Guildhall, and The Royal Albert Memorial Museum.

57. Milkmaid by a Stream, 1830

oil on panel
35 x 43.5 cms 13¾ x 17⅞ ins

Thomas Luny, 1759–1837

By the time Thomas Luny moved to Teignmouth in 1807, this Devon fishing port had been transformed into a fashionable Georgian tourist destination, with artists and writers travelling there to enjoy the fresh air and stunning views. He built Luny House as his studio/home and local coastal landscapes, shipping scenes, and documentary naval views increasingly became his stock-in-trade, some works even selling for as much as £25. Despite the town's distance and provinciality, his market only expanded, and in addition to his London clientele, he found several local clients, including Rear Admiral George Tobin.

Into the 1820's, Luny became increasingly wracked by arthritis, but continued to paint. He acquired a wheelchair and had his servants regularly push him down to the beach and set up his easel so that he could work in the open air. Dated 1829, the present scene of local fisher folk unloading their catch at day's end unites several key elements that made Luny such a successful and celebrated painter, including his command of light, physiognomy, narrative details, and above all, the superb grasp of vessels and seascape he learned through his apprenticeship with Francis Holman.



58. Unloading the Catch, 1829

oil on canvas 50.8 x 71 cms 20 x 28 ins
signed and dated

William Williams of Plymouth, 1808–1895

Although born in Penryn, Cornwall, William Williams spent most of his working life in Plymouth, and nearly all of his views are of the rivers, moors and beaches of Devon and Cornwall. Primarily known as a landscape painter, he also produced coastal and shipping scenes in both oils and watercolours. His atmospheric, panoramic views, often set amidst rivers or moorland and populated by romantic rustics, are in keeping with the style of French Arcadian landscapes initially imported into Britain via connoisseurs such as the Duke of Devonshire, who owned entire series of works by Claude.

Between 1841 and 1876, Williams exhibited regularly at the Royal Academy, The British Institution, and the Suffolk Street Gallery and nearly always signed his work 'William Williams Plymouth'. He also lived in Bath, Torquay and finally, Topsham, where he died.



59. An Extensive Wooded Landscape with a Cottage Beyond, 1838

oil on canvas 80 x 106 cms 31½ x 41¾ ins
signed and dated

James Sant RA, 1820–1916

Following his training at the Royal Academy Schools, James Sant began his career specialising in idealised child subjects, which, in the first decades of the Victorian era, were immensely popular. It is possible that one such work brought him to the attention of Lewis Carroll, whom he met in 1867, only two years after the publication of *Alice's Adventure's in Wonderland*.

Sant eventually became a fashionable portraitist, and in 1871, Queen Victoria appointed him her principal painter. Unfortunately, his failure to capture a likeness that met with her approval 'on spec', lost him the official commission. Regardless, he made a name painting somewhat idealised allegorical female subjects and his most successful pictures share the same polished, almost enamel-like handling seen in *The Love Letter*. The picture possibly dates to the 1860s, although Sant began using the oval format during the 1850s, possibly recognising its adaptability for depicting two or more subjects, and its potential to highlight the heart-shaped faces and sloping shoulders so admired of the period. His sitters share a refined, somewhat communal beauty, almost like butterflies, and it is interesting to note that when the Linnean Society commissioned a portrait to mark the admission of women to their membership, they chose Sant.



60. The Love Letter

oil on canvas 50.8 x 61 cms 20 x 24 ins

James Holland RWS, 1799–1870

Born in Burslem, Staffordshire, James Holland trained as a potter and porcelain painter, where he may have first developed the decorative colourism that marked his later work. He moved to London in 1819 and lived for most of his career in London, but travelled extensively, first arriving in Italy around 1835. A great admirer of Richard Parkes Bonington, who had travelled to Venice ten years earlier, Holland's Venetian studies, are somewhat similar in style. Two years later, he was commissioned by the *Landscape Annual* to go to Portugal and produce illustrations for a traveller's guide. He also travelled throughout Britain, France and even Egypt.

The Palazzo Malipiero by the Campo San Samuele faces onto the Grand Canal, and like many patrician palazzi during Venice's decline before its later touristic renaissance, successive handovers had left it practically derelict. Holland possibly chose the palace for its romantic associations, which included a rumour that it had once been tenanted by Casanova.



61. Back of the Malipiero Palace, Venice, 1845

oil on board 48.3 x 38.1 cms 19 x 15 ins
signed, inscribed and dated

Frank Markham Skipworth ROI RP, 1854–1929



A well-known painter of portraits, genre and historical subjects, Frank Markham Skipworth was born in Castor, Lincolnshire and studied at Lincoln School of Art before entering the Royal Academy Schools, where he trained under Poynter. After a year in Paris spent working and studying in Bouguereau's studio, he began exhibiting his work at the Royal Academy, the Society of British Artists, the New Watercolour Society, the Grosvenor Gallery, the New Gallery and at the Walker Art Gallery, Liverpool. He joined the Chelsea Arts Club in 1891, and that same year exhibited works in the inaugural exhibition of the Royal Society of Portrait Painters. Although he lived and worked in London, he was married to Alison Skipworth, a Broadway actress specialising in aristocratic straight women, who later acted in films with W. C. Fields and Mae West.

62. Portrait of an Elegant Lady, 1887

oil on panel 21.5 x 16 cms 8½ x 6¼ ins signed and dated

Alfred Robert Hayward ARWS RP NEAC, 1875–1971



After training at the Slade and the Royal College of Art with Steer and Tonks, Alfred Hayward travelled widely throughout the continent, reaching Italy in 1900. He returned several times to Venice, both before and after the Great War, in which he served as an Official War Artist. In 1924, the Leicester Galleries mounted an exhibition of his Venetian watercolours.

He was a member of the Chelsea Arts Club and exhibited regularly at the NEAC, the Paris Salon, Wildenstein, and the Leicester Galleries. In addition to his wartime subjects in the Imperial War Museum, the Tate has several of his watercolours, including at least two Venetian studies dated 1925, which are similar to this view from the Salute.

63. From the Steps of the Salute, Venice, 1923

watercolour 23.5 x 34 cms 9¼ x 13⅜ ins signed and dated

Lucy Elizabeth Kemp-Welch RI ROI RBA, 1869–1958

At the Back of the Racecourse, Dinner Time

Drawn by the artist on Derby Day in 1901, instead of the racing thoroughbreds, Kemp-Welch typically chose to capture the tethered carriage horses of the race goers. Later in her career, she focused more on illustration, her most important legacy being her definitive illustrated edition of Anna Sewell's *Black Beauty*, produced in 1915 for J. M. Dent.

Ponies on the Moor, c. 1887

Unequivocally one of Britain's greatest horse painters, Lucy Kemp-Welch was born and raised in Bournemouth. Her regular explorations of the New Forest with her naturalist father would have a formative effect on her artistic career and character. She identified immediately with the primeval landscape and developed a true affinity for the Forest's famous wild ponies, which inspired her early masterpiece, *Colt Hunting in the New Forest*, painted when she was barely twenty-eight and immediately purchased by the Chantry Bequest.

The Farm Yard Gate

A driven and remarkably gifted painter, Kemp-Welch retained a deep empathy with horses that allowed her to imbue them with personalities without anthropomorphising or sentimentalising them. Because she preferred whenever possible to paint these animals from life and was sensitive to their nerves, she often made studies from the rear, such as this watercolour. This had the added advantage of emphasising both their powerful workhorse anatomy and the effects of hard labour on their equine posture.



64. *At the Back of the Racecourse, Dinner Time*

pencil drawing 21.5 x 34.5 cms 8½ x 13⅝ ins
signed, inscribed and dated 1901

Lucy Elizabeth Kemp-Welch *cont.*



65. Ponies on the Moor, c. 1887
oil on canvas 34 x 49 cms 13½ x 19¼ ins
signed



66. The Farm Yard Gate
watercolour 26.5 x 35 cms 10½ x 13¾ ins
signed

Frank Markham Skipworth ROI RP, 1854–1929

Strictly speaking, *Amber* is more a tonal contrast study – as pioneered by Whistler – than an actual portrait. Here, Skipworth used the pale oranges and golds of his setting as a foil for the fashionable black dress worn by his sitter. The model's pose, hairstyle and the inclusion of the torchère point to the Classical Revival style that peaked in British art around the 1890s, most notably in the paintings of Laurence Alma-Tadema and Albert Moore. The work is not dated, but in 1889, Skipworth exhibited at the Royal Academy, *Zara, A Dancing Girl*, a similar tonal study of an elegantly classical woman.

PROVENANCE:
Private collection.

EXHIBITED:
London, David Messum, 1986-7, no. 78.



67. Amber

oil on canvas 59.7 x 44.5 cms 23½ x 17½ ins

Leonard Campbell Taylor RA ROI RP, 1874–1969

Born in Oxford, the son of an accomplished musician, Leonard Campbell Taylor studied at the Ruskin School of Art and the St John's Wood Art School, before entering the Academy Schools. As a student, he never developed an affinity for drawing and viewed it as a tedious part of his training, which is ironic, as he began his career as an illustrator.

However, his background in graphics later proved a distinct advantage when Taylor found his true metier: conversation pieces, like his acclaimed *The Rehearsal* (1907, Tate Britain); and single-figured interior scenes, such as *The Lady of the Castle*. The prints he was able to produce after many of his more successful works greatly increasing his income and reputation, and Taylor painted similar works well into the 1950s. He often gave these pictures titles that allude to literature, as in the present work whose title comes from Arthurian legend.

The Lady of the Castle was exhibited at the RA; in Rome; Liverpool, and at the Paris Salon, where it won the bronze medal. It was formerly in the collection of William Vestey, 1st Baron Vestey (1859–1940).

PROVENANCE:

Collection of Sir William Vestey, later Lord Vestey.

EXHIBITED:

London: Royal Academy, 1910, no. 116.

Rome: International Exhibition.

Liverpool: venue unknown.

Paris Salon.

LITERATURE:

H. Furst, *Leonard Campbell Taylor, R.A., His Place in Art*, Leigh-on-sea:

F. Lewis, 1945, p.140.



68. The Lady of the Castle, c. 1910
oil on canvas 109 x 94 cms 42 $\frac{7}{8}$ x 37 ins signed

Archibald George Barnes RI ROI RP, 1887–1934



Archibald Barnes declared that the work of John Singer Sargent and Charles Sims had more of an impact on the development of his own work than his five years spent studying at the Royal Academy. Certainly, his work shares Sargent's fluid brushwork and fascination with pure colour as a means of

69. By the Lake

oil on canvas 50.7 x 61 cms 20 x 24 ins signed



conveying light. However, Barnes was by nature a 'new romantic' in that he loved to depict nature and natural effects, but had no interest whatsoever in realism. Between the Wars, collectors found the arcadian charm of his work particularly appealing.

By 1913, Barnes, was known in London as a respected portraitist. So, when Anna Pavlova, the prima ballerina of the Ballets Russes, moved to Hampstead Heath, Barnes was eager to paint her. Pavlova was notoriously reluctant to pose and it was probably thanks to Sir John and Lady Hazel Lavery that Barnes was able to gain access to her. Barnes completed the portrait in time for it to be included the following year in the Royal Academy's summer exhibition. But his ill health meant he effectively painted it whilst lying on a sofa. The present picture is a reduced version of the RA canvas in which Pavlova is captured in *attitude en pointe*, wearing the costume designed in 1908 by Leon Bakst for her first performance of the role of Swan Queen.

70. Anna Pavlova in Swan Lake

oil on panel 25.1 x 30.2 cms 9 7/8 x 11 7/8 ins
signed

PROVENANCE:

With the Fine Art Society, London, by 1925.
F. L. Berry; Christie's London, 12 June 1936,
lot 88, (where sold to Tooth).

Edward William Stott ARA NEAC, 1859–1918

Throughout the 1890s and the early 1900s, Edward William Stott took his inspiration from the countryside near Amberley in West Sussex, where he had moved in 1889. While he was deeply immersed in day-to-day village life, he never painted directly from nature, and his approach to rustic genre subjects often leans towards the symbolic rather than the realistic. Nevertheless, like many British artists at the time, he was influenced by French rural naturalism, as typified in works by Jean-François Millet, whose figures bent by poverty and toil were tempered by a subtle anonymity.

Exhibited at the New Gallery in 1903, one critic praised *Maternity*, stating: 'Among the ... pictures that gave me more than a passing pleasure were ... Mr Stott's cottage garden with the dim flower-beds disappearing in the illumination from the lighted window.' In *The Art Journal*, Frank Rinder also acclaimed the work, stating: 'I do not recall any group by [Stott] more tender, more true, than that of the mother, baby on knee, child at side, seated on the low wall of the garden path. *Maternity* is a temperamental little picture; it yields pleasure.'

EXHIBITED:

London, The New Gallery, Summer Exhibition, 1903.

LITERATURE:

'Art: From Watts to Boldini', in *The Academy*, 2 May 1903, p. 443.

F. Rinder, 'The New Gallery Exhibition of 1903', in *The Art Journal*, 1903, p. 183 (illus).

Anon, 'The New Gallery', in *The Magazine of Art*, 1903, p. 434 (illus).



71. Maternity, c. 1903

oil on canvas 63 x 66.5 cms 24¾ x 26½ ins signed

Walter Bonner Gash, 1869–1928

Walter Bonner Gash painted *The New Book* in the sitting room of his home on Stamford Road in Kettering. Posed in profile, *contre jour* before a tall sash window, Gash's young wife and her sister appear to peruse a fashion magazine. The artist limited his palette to soft blues and straw yellows, but the overwhelming tone is the sheer variety of whites he achieved throughout his composition. Less a genre scene or conversation piece, the work is a study of the transformative effect of pale afternoon sunlight on line, texture and form, both in the women and the furnishings that define their space.

When Gash first exhibited the picture in 1913, one critic wrote: 'The beauty of it lies in the simplicity of the subject. The easy graceful pose of the figure and the toning of the white dresses with the light streaming through the curtained window...' So successful was the picture, that Gash also painted a watercolour version, as well as variation, *A Piece of Music*, in which he reversed the composition, painting the standing figure holding a violin, and the seated figure holding sheet music.

His attention to pattern suggests the influence of Vuillard and Bonnard, whose work Gash certainly knew. His emphasis, however, on light over colour also indicates how much Dutch 'Golden Age' painters, such as Gabriel Metsu and Gerard ter Borch, still strongly informed British painting at the time.

PROVENANCE:
The artist's daughter.

EXHIBITED:
Nottingham, Castle Museum and Art Gallery, 'Exhibition of Works by Local Artists', Spring 1913.
London, Moore-Gwyn Fine Art/Liss Fine Art, and Alfred Art East Gallery, Kettering, 'Walter Bonner Gash, Unsung Edwardian Hero', 2011, no. 14.



72. The New Book, c. 1912

oil on canvas 76.2 x 64 cms 30 x 25¼ ins signed

Thomas James Lloyd RWS, 1849–1910

The son of an art dealer, Tom Lloyd, as he was commonly known, did not begin to paint until he was at least twenty. Eight years later, however, he was exhibiting work at the Royal Academy. He specialised in picturesque landscapes and was noted for his skill in integrating figures into his chosen views – often of the Channel Islands – without sacrificing atmosphere or narrative charm.

He painted in both oil and watercolour, and the present work is a good example of his sophisticated technique in the latter. Lloyd became a member of the Royal Watercolour Society in 1878. Other similar paintings dating to this period are in the Russell-Cotes Art Gallery and Museum, the Towner Art Gallery and in Jersey public collections.



73. The Two Families, Sark, 1890

pencil and watercolour with scratching out 50.8 x 91.4 cms 20 x 36 ins
signed, inscribed and dated

Henry Edgar Crockett, 1870–1926

Henry Crockett was a landscape, figure and portrait painter, and a member of the Royal Watercolour Society, which records his having exhibited forty-nine works there during his career. Crockett also exhibited fourteen paintings at the Royal Academy, and joined the London Sketch Club, whose membership included the cream of London artists and illustrators.

Crockett shared a studio with Fred Appleyard, who also specialised in scenes of upper-middle class family life. He often set his sylvan Edwardian genre subjects outdoors to take advantage of specific light effects, such as dappled sunlight, and was particularly fond of incorporating children into his work.



74. The Picnic, 1913

watercolour 46 x 38 cms 18½ x 15 ins
signed and dated

Wilfrid Gabriel de Glehn RA NEAC, 1870–1951

In April 1941 the de Glehns' Cheyne Walk home was utterly destroyed by a parachute bomb. The couple had been staying in Grantchester throughout the Blitz, but the destruction of their home, coupled with the death or departure of several of their former circle, left little for them to return to in Chelsea. They decided instead to move permanently to Wiltshire and in early 1942 made the Manor House at Stratford Tony their new home.

Set amidst bordered lawns and backing onto the river Ebble, it was an idyllic setting. Wilfrid built a studio in the grounds and took great pleasure in painting the Wiltshire countryside, including nearby Blake's Pool, where Jane, and their nieces and nephews often bathed.



75. Blake's Pool, Stratford Tony, Wilts.
oil on canvas 46 x 61 cms 18½ x 24 ins

Frederick William (Waters) Watts, 1800–1862

Frederick William Watts travelled extensively throughout England and Wales, but lived in Hampstead for the majority of his career. While John Constable was known to have lived in the area (off and on) from about 1819, there is no evidence that the two men ever met, much less that Watts studied under Constable, as some have suggested. Nevertheless, the evident stylistic and technical similarities between his work and that of Constable resulted in some confusion from around the 1830s onwards. Certainly, the locale of the present picture – in the heart of ‘Constable Country’ – and Watts’ painterly technique reflect what a core influence this artist had on his work. According to his own letters, like Constable, Watts tended to draw and make oil sketches *en plein air*, which he would then work up back in the studio into finished works. However, although Watts closely imitated several elements of Constable’s style, he adopted distinctively different brushwork and palettes, which were inspired partly by his interest in the later seventeenth century Dutch landscape painters, particularly Meyndart Hobbema.



76. On the Stour, Dedham Lock

oil on canvas 67.3 x 109.2 cms 26½ x 43 ins

Edwin Lewis Meadows, 1838–1907

A scion of an artistic dynasty based in the south of England that specialised in pastoral and coastal landscapes, Edwin Meadows painted most of his work in the 1860s and 1870s, largely views of Essex, Sussex, Surrey, Kent, and the Isle of Wight. His somewhat idealised landscape scenes are often populated by rounded figures who display a calm solidity, if not actual personalities. He was particularly admired as a colourist, balancing naturalistic earthen pigment with more tonal pastels. The grand structure in the mid background could be Arundel Castle, looking from the southeast.

Meadows exhibited regularly at the Royal Academy, the British Institution, the Suffolk Street Gallery, and in 1864, at the Royal Hibernian Academy of Arts, Dublin.



77. A Sussex Landscape with Horses and a Ploughman, 1870

oil on canvas 112 x 112 cms 44½ x 44½ ins signed and dated

Charles Parker, fl. mid-19th Century



*For larger image,
please see back cover*

Charles Parker was an English painter working in the first half of the 19th Century, who apparently specialised in sporting *trompe l'oeils*. Very little is known about his career, and works by him are rare, though he was clearly influenced by the letter-rack compositions of earlier Anglo-Dutch *trompe l'oeil* masters, such as Edweart Collier (c. 1630–1708).

This work was probably commissioned from Parker circa 1828 by an English gentleman with a interest in sport, including hunting, racing, shooting, cards, and possibly the occasional 'flutter'. Among the many objects illustrated are a snuff box decorated with a fox head, race tickets, sporting journals, cards, gambling chips, and a die and tumbler.

'Bell's Life in London' was a working class weekly, whose sports writers were among the leading journalists in the field. Both Charles Dickens and Karl Marx were later contributors, 'The Sportsman's Pocket Companion' and the 'Annals of Sporting' were both established commentaries on the English sporting scene. The Bank of England five pound notes accurately bear the name of Henry Hase, Chief Cashier from 1807–1829.

78. A Trompe l'Oeil of Sporting Accessories

oil on canvas 51 x 60.5 cms 20½ x 23¾ ins



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