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"Nature I loved, and next to Nature, Art"
Walter Landor 1775-1864

This web site covers British art from the 1850s onwards. It is dedicated to the enjoyment of traditional watercolours, oils and pastels from that period. The emphasis is on the evocation of nature, either in landscapes, seascapes or still life. Whether it is the simulation of the misty scenery of Devon by Frederick J. Widgery (see right) or the more modern coastal views of Jean



[Frederick J. Widgery](#)

Castle Rock, Lynton

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Canter, these paintings create a strong reaction in the viewer.

The site is primarily educational in that it shows you typical pictures from some of the artists in this period, with biographical notes. Go to the [Gallery](#) tab to browse the pictures or review the artists covered.

Go to the [Legal](#) page for more information on the general conditions of use of this site. If you are interested in exhibiting your own pictures on this web site then please go to the [About](#) page for more information.

Click on any picture to see a larger, higher resolution image.

We welcome any queries on the pictures or artists, additional information that we can add to the site, or suggestions for improvements. Please use the [Contact](#) tab to send us an email.



Jean Canter

Kynance Cove

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About Panvertu and Exhibiting



Panvertu was formed in 2003, initially based on the concept that the internet provided an ideal medium to sell paintings. It proved not to be a commercial success and now is dedicated simply to providing information on artists and their work as an educational resource. The web site covers British art from the 1850s onwards and is focused on traditional watercolours, oils and pastels from that period. The emphasis is on the evocation of nature, either in landscapes, seascapes or still life. It provides information on a number of artists who are less well known.

You are encouraged to provide more information to add to this site including photographs of paintings, and backgrounds on the artists.

Exhibiting

We welcome additional pictures whether they are pictures from existing artists already listed on the site, or new artists. All you have to do is send us a photograph of the picture and the name of the artist and we will do the rest. The world will be able to see the art and you will be contributing to educating the public and the art fraternity about the artist. There is no charge for this service. Note that we do not currently provide a sales service for pictures.

More information on what you need to do and the conditions attached to the exhibiting is given below.

1. We will display any picture you contribute so long as it meets the following criteria:

- a - It is "British" art and painted in the period 1850 to the present day (see the [Gallery](#) page for our definition of "British" art which is quite wide).
- b - It falls into one of the categories of landscape, seascape or still life or otherwise relates to the general theme of "nature" which is the focus of this gallery. Note that pictures of the following subjects or types will generally be rejected: genre, religious, figure studies, portraits, animals, sporting & country life, architectural, pictures of ships (other than as part of a seascape), automobiles and aircraft, or "chocolate box" images of country cottages.
- c - The picture has artistic merit and is of a professional standard (note that the gallery director reserves the right to reject any picture that he feels does not meet the required standard or which is otherwise inappropriate to exhibit on the site).
- d - The picture must be signed by the artist, or there is other evidence of a clear, indisputable attribution.
- e - Note that the picture should normally be in one of the traditional media of oil, watercolour, pastel, etc. However drawings would be accepted if they are of particular merit. Prints will only be accepted if the artist had a direct hand in their production (e.g. lithographs), and they are limited editions.
- f - If you are in any doubt about whether a picture would qualify then contact the gallery director (see Contact information).

2. You need to supply the following to have a picture exhibited:

- a - A good quality photograph of the picture (see below for how to produce one). This can be either in conventional printed form or in digital format.
- b - The name of the artist.
- c - Preferably as much background information on the artist as possible, although we will do any necessary research and write up a suitable background article. See below for the kind of information that is required.
- d - The name of the picture, and date painted, where known.
- e - How the picture is signed (e.g. full name, initials, logo or whatever).
- f - The image size as width times height (ie. the dimensions of the painted area of the picture).
- g - The media used, ie. oil, watercolour, gouache, pastel, etc.
- h - You need to supply a name and address, plus preferably a telephone number through which you can be traced (email addresses are unreliable unfortunately). If preferred this can be a business address, a post office box or an address of your accountants or lawyers. If you are a picture dealer or gallery, please include your trading name. If you are the artist of the picture, please say so. Note that these details will not be displayed on the gallery web site nor supplied to third parties in any circumstances unless you clearly state that you wish your name disclosed. If you wish we can display a statement below the normal picture information of the form "Exhibited by XXXXXXXXXX" - if you would like this to be done please advise what should be displayed.
- i - If pictures are accepted for display on the site, then they will only be removed in exceptional circumstances. In other words, you must agree that the pictures may remain on display for as long as the gallery wishes to display them, unless specifically agreed otherwise. This applies even if the picture is subsequently sold.
- j - You warrant that you own the photograph or other appropriate rights in the picture and you are granting us rights to display the picture on the terms herein, and to use the image

provided for any reasonable purpose in association with this web site including promoting the site in other media.

Picture Photographs

1. The gallery requires a reasonable quality photograph of any pictures you wish to exhibit. This basically means a photograph that is at least 2 inches wide and deep, taken in sufficient light, with reasonable colour reproduction and not excessively over or under exposed. You do not need to be a professional or trained photographer to take such a picture, so long as you follow the tips given below.

2. Note that we can accept a digital version of a photograph sent via email if you already have it in that form (otherwise we will scan it in from any printed photograph you supply). In that case you need to have scanned it in at 150 dpi or higher, or have taken it with a higher resolution digital camera (that generally means a camera with more than 1 megapixels). Some "camera phones" are now good enough but many are not. Any picture file which is less than 200 kbytes in size is not likely to be of sufficient quality for the gallery to use. JPEG (.jpg) format is preferable but other formats may also be acceptable.

3. If you send us a printed photograph, we will not normally return this unless you specifically ask us to do so. It helps us to retain the original photograph for reference purposes.

4. We cannot currently accept film negatives or slides.

5. For a good quality photograph follow the tips below:

a - Use a good quality digital camera, or a 35 mm film camera.

b - Ensure the photograph is taken in good light! If you don't have professional photographic lights to use indoors, then take it outside in bright daylight - preferably on a bright but cloudy day, or if a sunny day then take it in light shade.

c - Avoid any reflections from any glass or varnished surface on the picture (this is a particular problem when using flash so avoid that)!

d - Get as close to the picture as possible without cropping the image. Note: it helps to have one picture without the frame, and one with, so that we get the largest picture of the painting itself but also one showing the frame.

e - Try to stand square to the picture so it's shape is not grossly distorted.

f - If using traditional film, use a slow film preferably (e.g ISO 100 or 200) to ensure good resolution and colour reproduction.

Contributing Information on an Artist

We are always keen to receive additional information concerning artists displayed on this web site, particularly those where the standard reference works only contain minimal data. If you are providing information on an artist, it is helpful to bear in mind that the following information is what is required to enable us to document the artist's life fully. It also enables us to add some interest to the subject. There is no need to provide the information in a literate form so long as the facts are clear, as we will write the necessary text for the web page.

1. The full name of the artist, including all first names (not just initials), and what they preferred to be called.

2. The place of birth and where they lived with rough dates during their life.

2. The place of birth and where they lived with rough dates during their life.
3. Full birth and death dates, or at least the approximate years.
4. The names of the father and mother, including occupations and any artistic connections.
5. Whether they had any brothers and sisters and names, plus any artistic connections.
6. Names of any other relatives who are well known (e.g. famous for other reasons) or have artistic connections.
7. Whether they got married and date (and married name if female), plus any children (with names if they are also of interest).
8. Any education or artistic training that the artist received.
9. Whether the artist made a living from painting or from other occupations (if so what).
10. If the artist was associated with any particular groups of artists, then their involvement is worth covering.
11. Details of any exhibitions at which they exhibited, plus any prizes won and copies of catalogues, press reviews or "clippings" referring to such events.
12. Any other things of interest about the artist, particularly of a personal nature, ie. particular abilities or disabilities, childhood stories, love affairs, tragedies, accomplishments, newspaper coverage, comic stories, military service, membership of associations or clubs, civil or military decorations, books or articles written, etc. Information that reveals their personality and lifestyle is particularly relevant.
13. Any photographs of the artist and/or friends and relatives are of particular interest (it helps to state the approximate date the photographs were taken if known).
14. Please advise if you know of any relatives or friends of the artist who may be able to provide more information.

Obtaining all the above would be very unusual so if you only have limited information, please contribute whatever you have. Even a small amount of data or what may otherwise seem a trivial fact or story can help to build a portrait of the artist.

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Gallery Overview



Within our emphasis on British art from the last 150 years, "British art" is taken to mean any work by artists born, raised or educated in England, Wales, Scotland or Ireland, or who were resident in those countries for some time and worked in the traditional styles commonly used in these islands.

This art gallery is primarily organised into three subject areas - Landscape, Seascape (including "marine" subjects) and Still Life. These are the major areas in which British artists have made a major impact in the last two centuries and which are relevant to the emphasis in this web site on the theme of nature.

To start browsing the collection, simply click on one of the main subject areas below (each artist has a dedicated page and you can move backwards and forwards through the artists).

[Landscape \(including townscape and architectural subjects\)](#)

[Seascape \(including coastal scenes and marine subjects\)](#)

[Still Life \(flowers, plants, and other close-up object scenes\)](#)

Note that artists are not presented in alphabetic order within the Gallery pages (they are semi-random but similar or associated artists are grouped together). To go directly to a particular artist, or see a complete list, go to the tab above labelled [Artists](#) which will take you to page containing an alphabetic list of all artists on this web site.

Each artist covered in this site has their own page which contains one or more examples of their work and some biographical notes. Sometimes this information is limited - go to the Exhibiting page to see how you can contribute more. If you want more information on any picture shown on any of those pages, then click on the picture and a higher resolution image will be displayed together with details of the media, image size, date, whether signed, and other picture specific data. Go to [Media](#) for a short note on the media that may be used.

The pictures shown are typically valued at less than \$5,000 so they are often within the budget of the average art collector. The site includes many examples of English watercolours which have become a common medium for British artists due to the rapidity with which they can be painted, minimal materials and hence relatively low cost. To learn more about picture valuations go to the [Valuation](#) page.

Puzzled as to what makes a good picture, and what does not? Go to the [Appreciation](#) page for more information. Go to the [Media](#) page for more information on the media used in pictures.

Most of the paintings shown on this web site have an artificial "digital" frame added to standardise their appearance - pictures rarely retain their original frames and are often reframed to suit the tastes of the current owner, so for this and other technical reasons we have generally dispensed with the actual frames.



Artists



The following artists are currently featured on this site. Click on the name to go directly to the page showing examples of their work and biographical details.

[Aitken, James Alfred](#)

[Allingham, Helen](#)

[Ball, Wilfred Williams](#)

[Barnes, Marian Lavinia](#)

[Bates, Marjorie Christine](#)

[Bowen, Owen](#)

[Bright, Henry](#)

[Brinson, John Paul](#)

[Burleigh, Charles H.H.](#)

[Butler, Mary E.](#)

[Canter, Jean Mary](#)

[Clare, Oliver](#)

[Cruickshank, William](#)

[Danby, Thomas](#)

[Douglas, Sholto Johnstone](#)

[Evernden, Graham](#)

[Fraser, Robert Winchester](#)

[Gordon-Lee, Michael](#)

[Greenwood, Phil](#)

[Hardwick, John Jessop](#)

[Ireland, Thomas](#)

[Ireland, Thomas Tayler](#)

[Wolfe, Thomas Payton](#)
[Kenyon, Sarah J.](#)
[Langlois, Mark William](#)
[Leonard, John Henry](#)
[Meade, Arthur](#)
[Naftel, Maud](#)
[Noel, John Bates](#)
[Osment, Philip](#)
[Pearson, Cornelius](#)
[Pryke, Jon](#)
[Sherrin, Daniel](#)
[Sherrin, Reginald Daniel](#)
[Skill, R. Jason](#)
[Stannard, Lillian](#)
[Sturge, Frederic William](#)
[Wainwright, John](#)
[West, Edgar E.](#)
[White, John](#)
[Widgery, Frederick John](#)

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Media Notes

This page provides a brief overview of the common media used in pictures shown on this web site.

Oil. This media is the classical one used by artists who pretend to high quality. It ensures that a picture might last several hundred years without significant degradation. Even if the varnish which is traditionally used as a final protection on the surface becomes dirty, faded or damaged with age, it can be renewed with care - although often pictures are now over enthusiastically cleaned so as to give them a false "as new" look. The thickness of the paint itself helps to preserve the picture and make it easier to repair (ie. retouch). Oil paint is based on pigments dissolved in a natural oil binder and in the past painters often made up the paints as necessary, although in the last one hundred years they tend to be ready made by artists suppliers. The paint is applied to a canvas or board surface, which can require time consuming preparation.

This media has the advantage that as the paint takes time to dry out, it can easily be removed and reworked if necessary. However that also makes it a slow process as the paint has to dry for some time before additional coats can be applied. The result is that this technique is typically used in a studio and as the painter may be working on several canvases at once, a lack of spontaneity results. Also the extended time scale and expensive materials means that such pictures were always

Also the extended time scale and expensive materials means that such pictures were always expensive to produce. Oil paintings are typically higher priced than those in other media.

Oil painting can not just use solid pigments, but also transparent binders and pigments to create what are called "glazes". For example J.M.W. Turner often used multiple glazes in layers to give depth and subtlety to his pictures.

Watercolour. This media depends on the pigment simply being dissolved in water and typically applied to a paper surface. The image presented tends to depend on the reflection of light from the white paper surface showing through the paint, instead of the reflection from the dense paint surface as in oil paintings. You can see that therefore the amount of paint and pigment used in watercolour paintings is much less than in oil paintings. Hence they are much cheaper to use. Also the small paint quantities and water base make them quicker to apply and more portable, so they can be easily used on the spot to paint landscape scenes. For the same reason, they are often used to do simple sketches which are worked up into more substantial paintings back in the studio.

The quick drying of watercolour makes them fast to use, but also means that there is little room for error when painting so skill and experience is just as important when using this media.



The thin layer of paint on watercolour paintings does cause a number of problems over time. For example fading is a common fault that appears and watercolours should never be hung in direct sunlight. Fading is particularly common in certain pigments, especially greens and blues, so older landscape paintings tend to look much "browner" than the artist envisaged as the greens have faded leaving the brown hues.

This is not necessarily unpleasant and a small amount of fading does not significantly affect the value of the picture. Some pigments also change colour over time (as they do in oil paintings also of course over a longer time). An example of a picture badly affected by fading is shown on the left (this is a work by William Woolard painted in about 1900 and entitled "Roslin Castle").

The paper surface can also cause problems with watercolours, particularly if the paper was originally not of very good quality. For example it can darken with age. If watercolours become damp, then dark fungus spots can appear (called "foxing"). These problems can be tackled by a good picture restorer.

Note that watercolours should generally be framed under glass to protect the surface from atmospheric dirt, and this can exacerbate the problem of damp if the pictures are not kept in a dry atmosphere.

Watercolours really became popular as an original medium rather than a sketching material in the Victorian age in England. The demand by the new middle class for original art at reasonable prices

could not be met by traditional oil based painting so hundreds of artists catering for this market appeared.

Some watercolours have patches of opaque paint, particularly white, where it is used to highlight parts of the subject. This is known as body colour.

Gouache. This is basically a water based medium but the pigment is thickened with gum or other materials to make the paint opaque. The resulting pictures tend to look like watercolours because the paint is used with a similar technique as in watercolours.

Pastel. In this medium, the pigment is held in a solid binder formed into a "crayon" or "stick". Obviously it is impossible to mix the colours on a palette or on the painting surface in the same way as is done in oil or watercolour pictures, so the painting surface tends to be built up by applying different colours in a hatching or drawing technique. The result is a high thickness of paint which is long lasting, and with a brightness of hue due to the high density of pigment.

Acrylic. This medium is the most modern. It has many technical advantages over both oils and watercolours, although in practise it can be used in the same way as either of those techniques. For example it can be mixed and applied in heavy layers or even with a palette knife as with oils, but is quicker drying. It can also be diluted with water and hence used in the same way as watercolours. However it is not yet commonly used for more traditional subjects, even though the technical properties and life of the material may be superior.

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Artist Frederick John Widgery (1861-1942)



F.J. Widgery was the son of William Widgery (1822-1893) who was also a well known landscape painter. Frederick John Widgery produced landscape and coastal scenes, mainly in gouache, with most of the subjects being local scenes in the Devon and Cornwall area. He was born in 1861 and studied at the Exeter School of Art, in London and in Antwerp. He later became a magistrate and Mayor of Exeter, being very active in local affairs.



His large output and long life meant that his pictures are quite common, particularly in the West of England. He has always been a popular artist, but some of his later work is somewhat repetitive. His style is however very distinctive and his evocation of the misty scenery of Dartmoor is particularly good. He even has a number of imitators, such as R.D.Sherrin (see elsewhere on this web site for an example of his work).





The picture on the left of Cut Hill, Dartmoor shows a typical moorland scene by the artist. His work was exhibited at the Royal Institute of Oil Painters, the Royal Academy, the Royal Institute of Painters of Watercolours and the Walker Art Gallery, Liverpool.

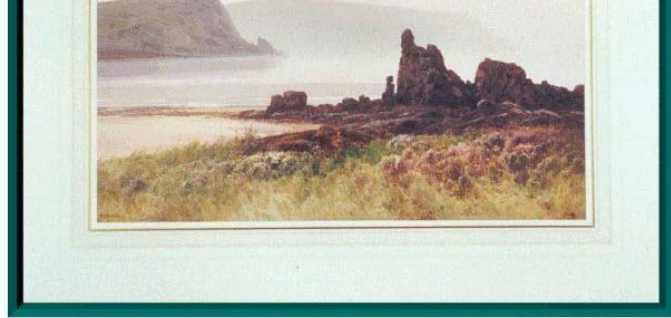


His work appears in several books including "A Vision of Dartmoor - Paintings by F.J. Widgery" by C. Jane Baker and published in 1988 which contains much biographical information on both F.J. Widgery and his father, plus 22 colour plates of his watercolours originally published in b/w in the work "A Perambulation of Dartmoor" mentioned below. See also "Torquay - The Charm and History of its Neighbourhood" by John Presland published in 1920 and in addition he illustrated "Lorna Doone" by R.D. Blackmore in an edition published by Sampson Low Marston, "A Perambulation of Dartmoor" by S. Rowe, "Fair Devon Album" by S. Rowe and "Devon" by Lady R Northcote. A collection of material and some of his paintings are held by the Royal

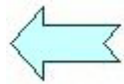
Albert Memorial Museum in Exeter (the photograph above of F.J. Widgery in mayoral robes from 1904 is reproduced courtesy of Exeter City Museums and Art Gallery).

The picture below of Widemouth Bay, Bude is one of his larger, and probably later, works.



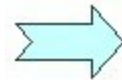


To contribute more information click on the Contact tab above.



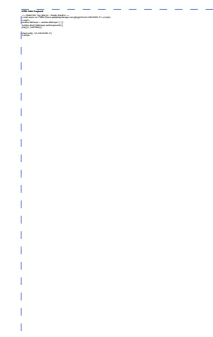
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Artist Reginald Daniel Sherrin (1891-1971)



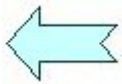
R.D. Sherrin was the son of Daniel Sherrin and grandson of John Sherrin, both well known artists. A picture by his father is shown elsewhere on this web site. R.D. Sherrin was born in Whitstable, Kent, served in the First World War and worked in a munitions factory in Rochester during the Second. He painted in gouache or watercolour and most of his pictures are of landscape scenes as in these examples. After the Second World War he moved to Devon and produced many paintings of Dartmoor, some of which were reproduced as limited edition prints.

You will note the similarity in style to that of Frederick John Widgery (see elsewhere on this web site for more information on that artist) and apparently the two artists used to travel together to paint and sketch.



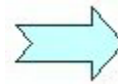
R.D.Sherrin signed some of his pictures with pseudonyms such as J.Whiteley and D.A.Niel.

To contribute more information click on the Contact tab above.



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Artist Henry Bright (1810-1873)



Henry Bright was born in Saxmundham in Suffolk. He was apprenticed to Alfred

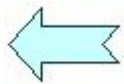
Henry Bright was born in Saxmundham in Suffolk. He was apprenticed to Alfred Stannard (the younger brother of Joseph Stannard) and is also said to have taken lessons from John Berney Crome and John Sell Cotman who were prominent in the Norwich Society of Artists. Although he lived in Norwich for some time he moved to London in 1836 and subsequently to Ealing in 1848. After a spell in St. Johns Wood, ill health forced him to return to his brothers house in Saxmundham in 1858. A more extensive biography of the artist (including a photograph of him) is present on the following web site:

<http://www.saxmundham.org/aboutsax/henrybright.html>

Many of his pictures are landscape views of East Anglia or elsewhere in the British Isles but he also produced pictures of Holland, the Rhine and Switzerland (he is known to have visited the Alps in 1849). The above picture is probably in the latter country although the location has not been identified (if anyone recognises it, please let us know).

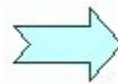
Early pictures by the artist are frequently watercolours but in later life Henry Bright became one of most expert masters of pastel technique as can be seen from this picture. The detail is so fine that it could easily be mistaken for a watercolour. The logs in the foreground are a common "motif" in his pictures.

To contribute more information click on the Contact tab above.



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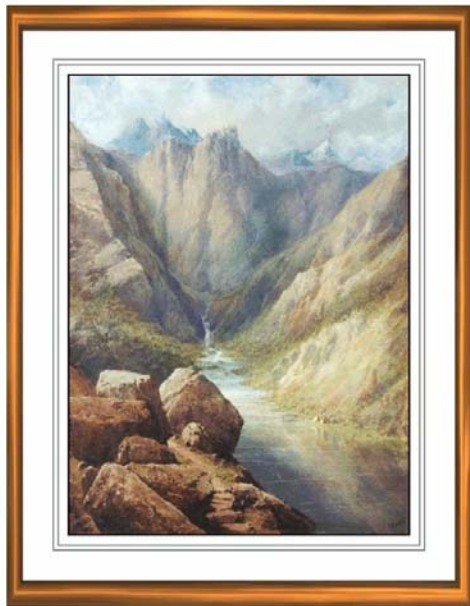
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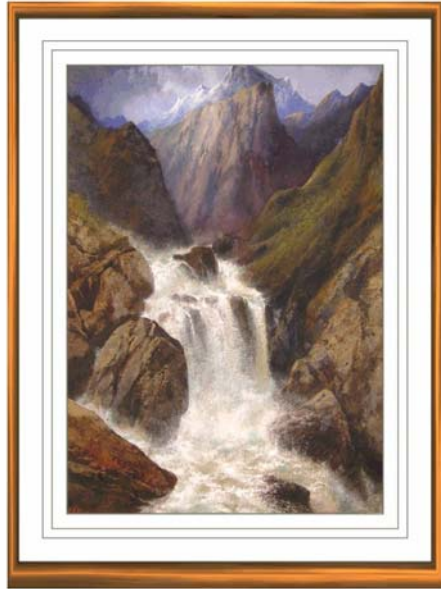
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Artist Edgar West (1821-1884)



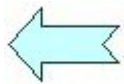
Edgar West was a Victorian landscape artist, mainly in watercolour, who exhibited from 1857 to 1881. He lived in London and painted scenes in Devon, Cornwall, Normandy, and as in these two examples, Norway (a Norwegian scene was exhibited at the Royal Institute of Painters in Watercolours in 1871 but whether it was one of these is not known). He seemed to specialise in dramatic

whether it was one of these is not known). He seemed to specialise in dramatic landscape scenes which were popular in the Victorian era, although he also did other kinds of paintings.



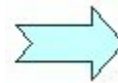
Although these pictures use watercolour as the prime medium, they also use bodycolour and gouache apparently, particularly in the second one. Another example of his work is in the Victoria and Albert Museum. He exhibited pictures at a variety of venues including the Royal Society of Artists, Birmingham, the Walker Art Gallery, Liverpool, the Manchester City Art Gallery, the Royal Academy and the Royal Society of British Artists.

To contribute more information click on the Contact tab above.



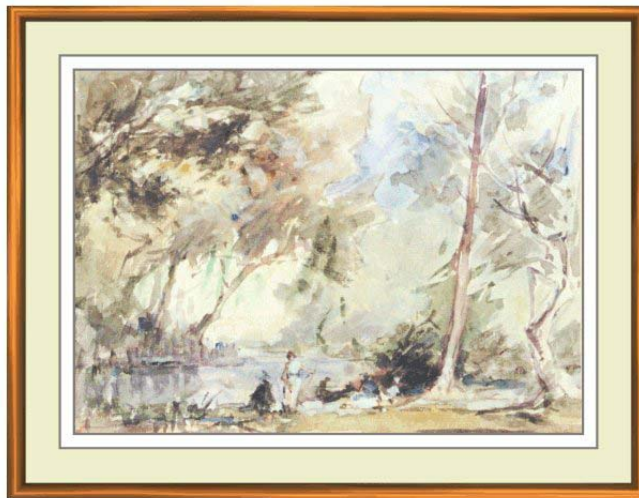
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Artist Sholto Johnstone Douglas (1871-1958)



This artist worked primarily as a portraitist, making his name in those subjects in the ten years before the First World War. However he also painted landscapes such as scenes of the Solway Firth which appeared to be influenced by the work of Philip Wilson Steer who he knew while at the Slade.



Sholto Johnstone Douglas was born in Edinburgh and studied in Paris, Antwerp and at the Slade School of Fine Art in London. His works include the painting of pictures of "dazzle" ships during the first world war and fifty-two of these paintings are in the Imperial War Museum. He lived in France from 1926 to 1939 when he did some landscape work in the Provencal area so this work may stem from that time.

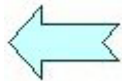
Note that he was a member of the well known Scottish family that included John Sholto Douglas, 8th Marquess of Queensbury (1844-1900) who devised the rules for boxing. He was the son of Arthur Henry Johnstone Douglas of Lockerbie (1846-1923). Arthur, in turn, was the son of Robert Johnstone Douglas of Lockerbie. Robert was the son of Henry Alexander Douglas, brother of the 6th

and 7th Marquesses of Queensberry. Robert's wife, Lady Jane Douglas (1811-1881), was the daughter of Charles Douglas, 6th Marquess of Queensberry.

Hence, the grandparents of Sholto Johnstone Douglas, were both members of the Queensberry family and, in fact, first cousins (*this information was contributed by another descendant*).

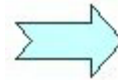
An obituary of Sholto Douglas appeared in The Times newspaper in March 1958. To quote some extracts from this: *"He was also a man who, in human terms, led a long life notable for its unassuming expression of civilized values. As a portrait painter he may be said to have belonged to the period of Sargent. But his vision and style were his own. Incidentally, he made Royal Academy history by introducing for the first time a motor car to its walls. But his enduring works will perhaps be his landscapes.....they portrayed, with a truly poetic sense of atmosphere, the subtle half-tones of his native countryside...with its tenuous greys and blues. Here in Scotland he was at home, not merely as a painter but as a sportsman, going out after geese, sailing his home-made sand-yacht at frightening speeds over the Merse, riding on horseback over the Lowland country, and looking after the ponies which he brought back with him from a trip to Iceland."*

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Artist Charles H.H. Burleigh (1870-1956)



Charles Burleigh painted a variety of subject matter in both oil and watercolour (the above is an example of his early oil style in the original frame). He studied at Brighton School of Art and in Paris. The artist was married to Averil Burleigh, another artist, and they had a house built in Hove (next to Brighton) in the 1920s. Their daughter, Veronica, was also a painter. Brighton and Hove Art

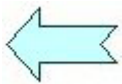
17203. Their daughter, Veronica, was also a painter. Brighton and Move Art Gallery have a number of paintings by the Burleighs, including a portrait of Charles by Veronica. The family were discussed in an article by Hilary Chapman in the Antique Dealer and Collector's Guide in March 1998.

Charles Burleigh was a member of the Royal Institute of Oil Painters (ROI) and the Royal Institute of Painters in Watercolours (RI). He exhibited quite widely at their exhibitions and at such venues as the Royal Academy and the Fine Art Society.



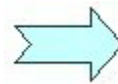
The example on the left is of his watercolour style painted in a manner that was widely used by watercolour artists in the middle of the 20th century.

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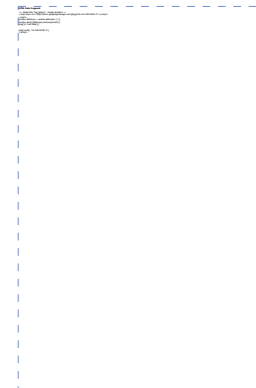
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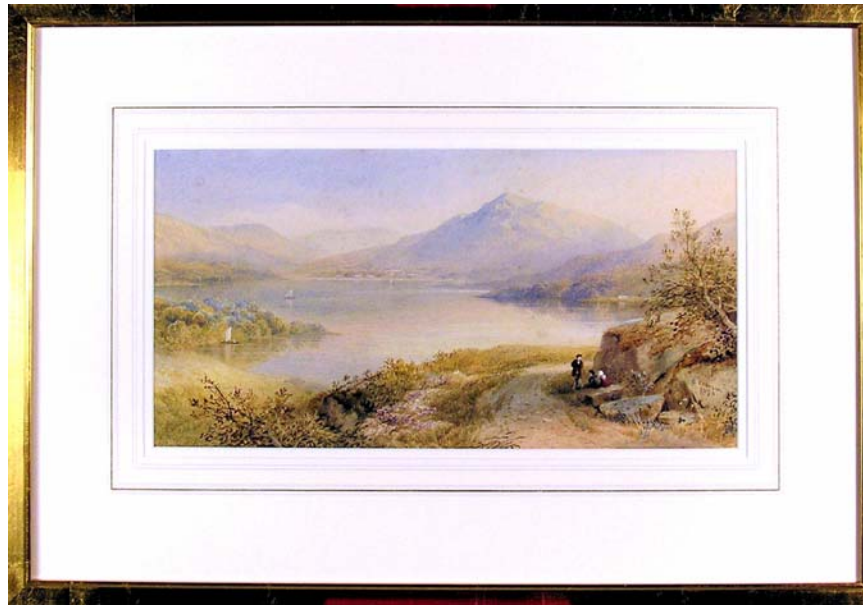
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Artist Cornelius Pearson (1809-1891)

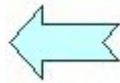


Cornelius Pearson was born in Boston, Lincolnshire and worked as a landscape painter and engraver. He lived mainly in London but his pictures show scenes of Wales, the Lake District, Scotland, Devon, the Thames valley and other parts of the UK. As his figure drawing was poor, he sometimes collaborated with other artists such as H.Tidey and T.F.Wainwright to add figures, or animals such as sheep and cattle, to his pictures. Some of his pictures are held in the Victoria and Albert Museum in London.

This artist's pictures are now avidly collected and a pair of watercolours showing scenes of Loch Lomond and Loch Rannoch were sold at Sotheby's Gleneagles in August 2003 for £12,000 (about US\$16,000), although the normal valuations would be much less.



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Artist Phil Greenwood (b. 1943)



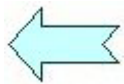
Phil Greenwood was born in 1943 in Dolgellau, Wales and educated at Harrow College of Art. He has taught and lectured on printmaking and now works full time as a professional printmaker. The examples here are typical of his style and of his subject matter which is normally landscape. He uses an etching technique with usually a limited range of colours but using different etching depth and overprinting to achieve a depth of tone.

He has exhibited at the Royal Academy and Bankside Galleries in London, and in overseas exhibitions. In 1979, he was elected a Fellow of the Royal Society of Painter-Etchers. "Phil" is an abbreviation of his full name of "Philip".

Another modern English printmaker, who has adopted a similar distinctive style is Graham Evernden.

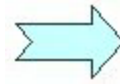


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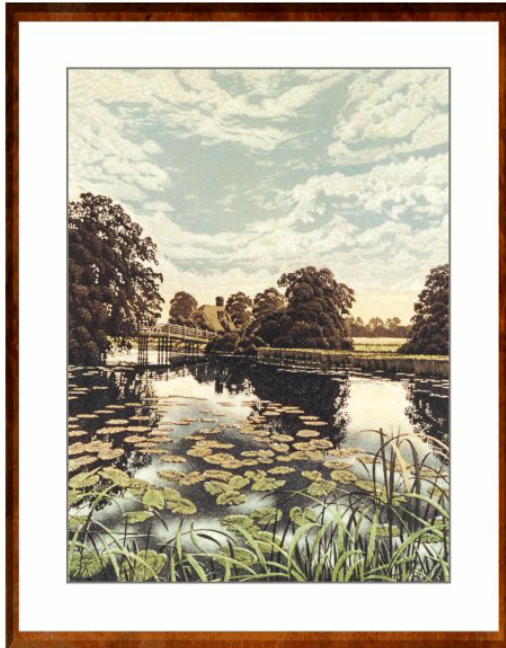
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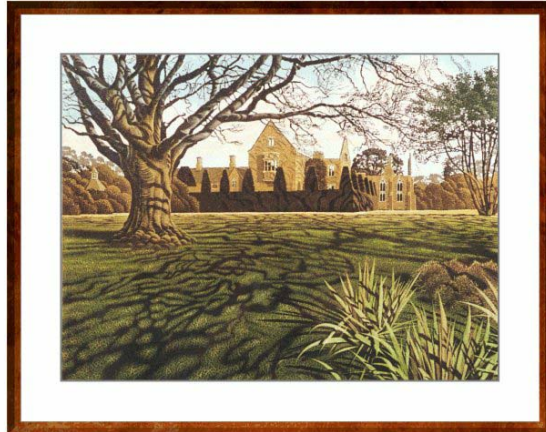
Artist Graham Evernden (b. 1947)



Graham Evernden was born in Kent and studied at Maidstone College of Art. He

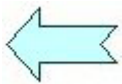
Graham Evenden was born in Kent and studied at Maidstone College of Art. He initially worked as a graphic designer and illustrator (several published books incorporate his work although this is in a different style to his landscapes). More lately he has primarily worked as a printmaker and these pictures are typical examples of his work.

He currently lives in Sussex where he has a studio that also handles prints by other artists. These pictures show local scenes. He has exhibited at the Royal Academy, the Mall Galleries and elsewhere.



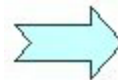
The picture left is of the ruins of the part of the house at Nymans that was destroyed in a fire some years ago. The gardens are now run by the National Trust (hence open to the public) and are some of the most beautiful in Sussex.

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Artist John Henry Leonard (1834-1904)

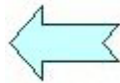


J.H. Leonard was born in Patrington, Yorkshire in 1834 and was probably the son

S.M. Leonard was born in Patrington, Yorkshire in 1834 and was probably the son of John Leonard who is listed as a miller in a trade directory in Patrington in the same year. In his early years he was a pupil of the artist William Moore who was based in Leeds. He worked initially as an architectural draughtsman and lithographer before he settled in London and concentrated on landscape painting. From 1886 he was professor of Landscape Painting at Queen's College, London.

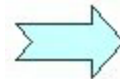
He travelled extensively in Europe although this is a Yorkshire scene which is a typical example of his detailed but rather stiff style. Other examples of his work are in the British Museum.

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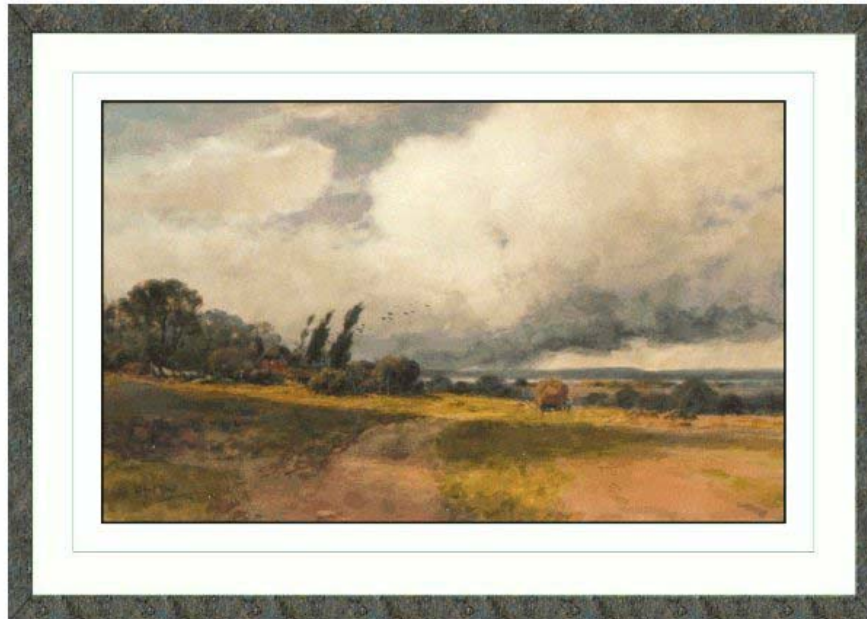
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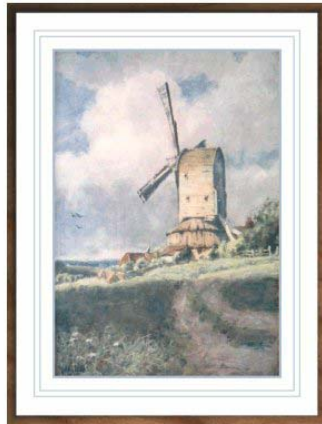
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Artist Wilfred Williams Ball (1853-1917)



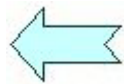
W.W. Ball was primarily a painter of landscape and marine subjects who exhibited quite widely in London from about 1875 until his death (which

exhibited quite widely in London from about 1875 until his death (which incidentally was allegedly in Khartoum, Sudan, as a result of heatstroke). He was an accountant before taking up painting full time in about 1877. In 1895 he married and settled in Lymington. After the outbreak of the First World War, he resumed his accounting work for the army and was sent to Cairo and then Khartoum where he died.



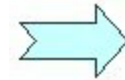
He painted in both watercolour (as in the example left) and oil (as in the example above). He also produced some etchings and book illustrations. Examples of his work are in the Victoria and Albert Museum, the Maidstone Museum and Newport Art Gallery.

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Artist Thomas Danby (1818-1886)



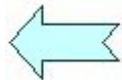
Thomas Danby was the son of Francis Danby, an even more famous artist, who taught him to paint. He was brought up in Paris for several years from 1829 and

taught him to paint. He was brought up in Paris for several years from 1827 and apparently copied paintings in the Louvre. The influence of Claude on some of his paintings is apparent in this example. Subsequently the family moved to Switzerland and lake scenes are also subjects seen in his work. He returned to England in 1841 and exhibited at the Royal Academy from 1843. He lived in Haverstock Hill, Hampstead for a time. He became a member of the Royal Hibernian Academy in 1860 and the Royal Society of Painters in Watercolours in 1866 - seeming to concentrate on watercolours from the latter date. Examples of his work are in the British Museum and the Victoria and Albert Museum.

This picture is entitled "Sir Guyon and the Palmer on the their way to the Fairy Land". Sir Guyon was a character created by the English poet Edmund Spenser. In the poem The Fairie Queen, he is the personification of temperance and self-restraint.

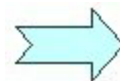
Thomas Danby was twice married, firstly to the daughter of the landlord of the inn at Capel Curig where he used to sketch.

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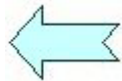
Artist John Bates Noel (1870-1927)



John Bates Noel was the son of the artist David Bates, but changed his name to avoid confusion with his father (Noel was originally his second christian name). Both father and son primarily painted landscape scenes. John Bates Noel was born in Malvern and subsequently lived in Birmingham and other parts of the Midlands. He exhibited from 1893-1909 at the Royal Academy and other exhibitions.

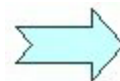
The above work is a typical example of his work in oils and his scenes were often painted in Worcestershire and the West Country. There are also subjects set in France and Switzerland.

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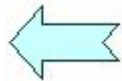
Artist Thomas Ireland (Exh. 1880-1903)



John Bates Noel was the son of the artist David Bates, but changed his name to avoid confusion with his father (Noel was originally his second christian name). Both father and son primarily painted landscape scenes. John Bates Noel was born in Malvern and subsequently lived in Birmingham and other parts of the Midlands. He exhibited from 1893-1909 at the Royal Academy and other exhibitions.

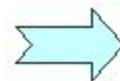
The above work is a typical example of his work in oils and his scenes were often painted in Worcestershire and the West Country. There are also subjects set in France and Switzerland.

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Artist Thomas Tayler Ireland (Exh. 1890-1927)

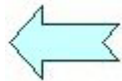


T.T. Ireland was a landscape artist who lived in London. He painted in both oils and watercolours although these two paintings are both examples of his watercolour style which is more common. His pictures were exhibited quite frequently at such venues as the Royal Academy and the Royal Institute of



He was the son of painter Thomas Ireland and painted in a similar style - see elsewhere on this web site for an example of his fathers work. At the time of the 1901 census the son was shown as living with his father at 14 Chalcot Crescent, London NW1. The son is shown as aged 26 and the father aged 53 at that time. The father was apparently born in Lowestoft, and the son in London.

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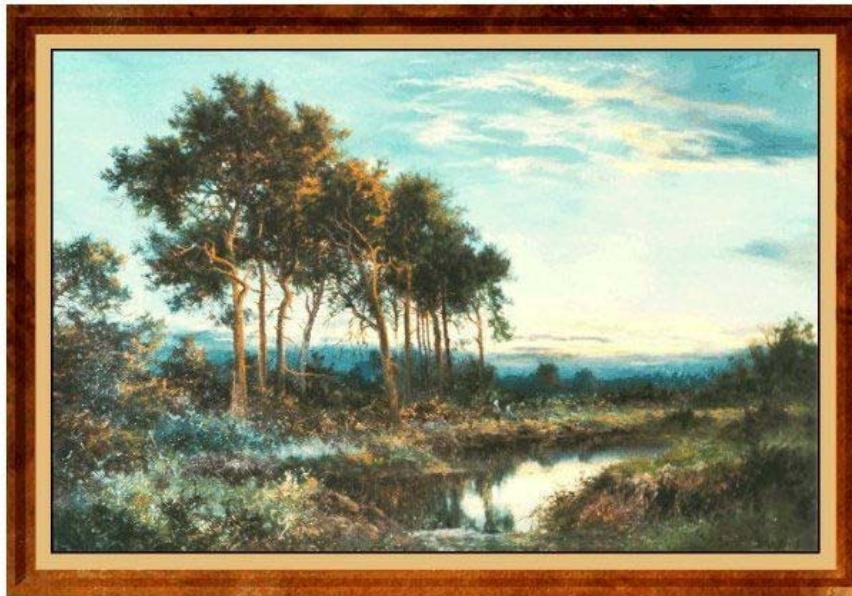
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Artist Daniel Sherrin (1868-1940)



Daniel Sherrin was the son of John Sherrin, and the father of R.D. Sherrin who were also artists (a picture by the latter is shown elsewhere on this web site). He was born in Brentford, Essex and moved to Ramsgate when he was a boy.

Later he lived in Seasalter near Whitstable where he died. Initially he apparently primarily painted seascapes, but later turned mainly to landscapes in the manner of B.W. Leader - in fact he may have been a pupil of the latter.

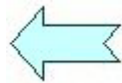
His paintings were sometimes used for book illustrations and engravings and a scene entitled "In the Highlands" can be seen in "British Highways and Byways from a Motor Car" by Thomas D. Murphy published in 1908.

A picture of Sandringham was commissioned from him by King George V and hangs in Buckingham Palace. The Imperial War Museum in London also have material related to his work on the design of recruiting posters for the First World War. One poster was successful in recruiting over 1000 men which resulted in congratulations from Lord Kitchener.

Apparently Daniel Sherrin was a practical joker. While he was living in Whitstable, white lines were first painted on the road to direct traffic and he added extensions directing traffic into the public houses. More stories about him can be read at: <http://oystertown.net/dsherrin.html>

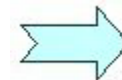
Daniel Sherrin sometimes used the name L. Richards on his work.

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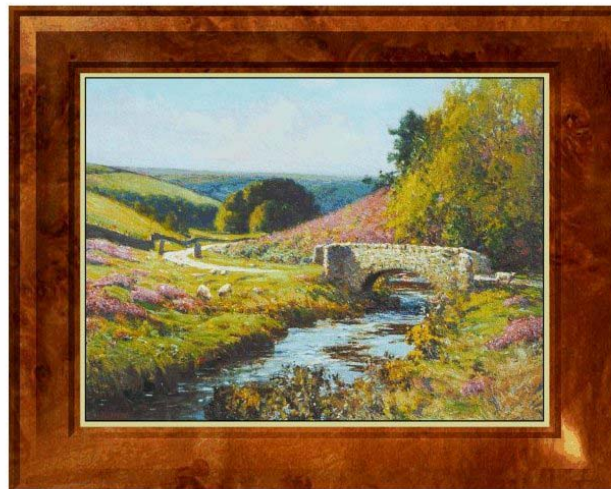
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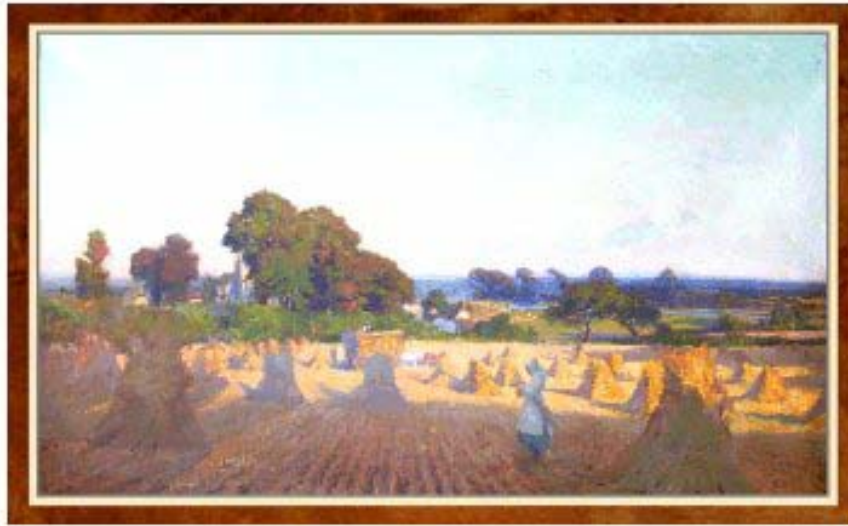
Artist Arthur Meade (1863-1947?)



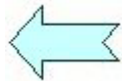
The picture above is of Robbers Bridge on Exmoor, a well known beauty spot which is featured in the popular novel Lorna Doone by R.D.Blackmore.

Arthur Meade was primarily a landscape artist who exhibited from 1885 to 1905 at such venues as the Royal Academy. Born in Boroughbridge, Somerset, he lived in London and Cornwall at different times and many of his scenes are of

the West Country. In 1901 he was living in St. Ives, Cornwall, with his wife Mabel and daughter Celia. Meade was a member of the Royal Institute of Oil Painters and the Royal Society of British Artists.



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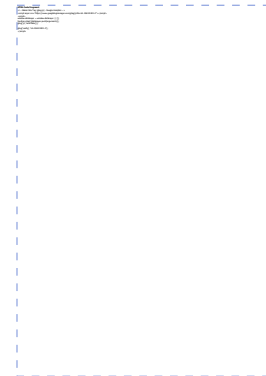
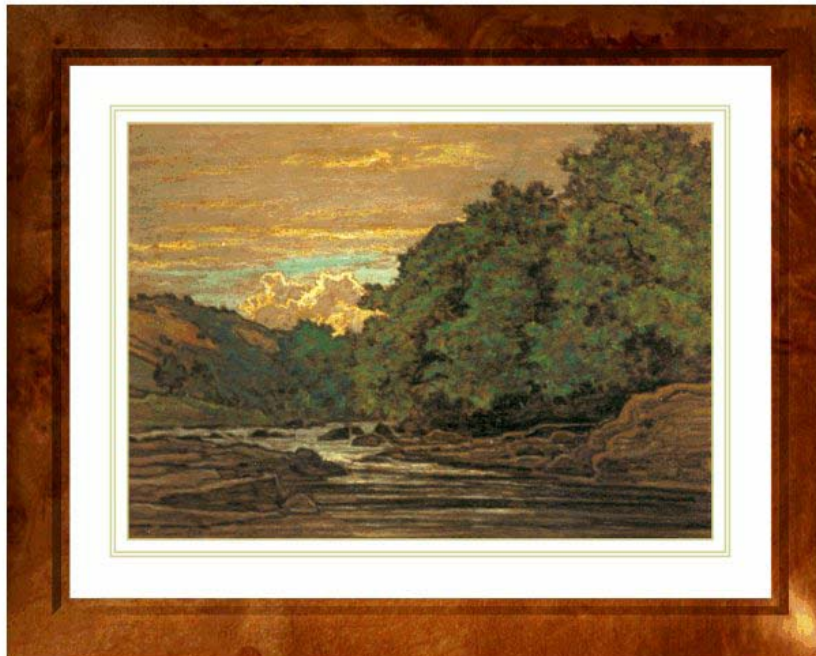
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Artist John Paul Brinson (c.1870-1927)



This interesting, if gloomy picture is by Paul Brinson (he appears to have

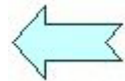
preferred to use the name Paul to his first name of John) who exhibited from about 1895 to 1920. He exhibited at the Royal Academy, the Royal Institute of Painters in Watercolours, the Royal Society of British Artists and the Dudley Gallery.

Paul Brinson was born in Cheltenham, Gloucestershire. He was a founder and secretary of the British Watercolour Society and lived in Uxbridge and Reading at different times. The above is a landscape in pastel, but he also painted in watercolours. A mention of his work is present in the book "Reminiscences" by Charles Allen Shufrey who was also a member of the British Watercolour Society.

Paul Brinson's father was John Brimson, a fine art dealer and lay preacher, who was born in 1820, but later changed his name to Brinson for reasons that are not known. Paul married Emily Alice Rampton in 1919 in Reading who was 30 years younger and lived until 1965. Apparently they had no children and were separated before he died, which probably explains why most of his estate was left to his two brothers at his death. He died in Park Lodge Nursing Home, Bath Road, Reading in 1927.

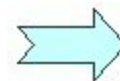
Note that some of the above information was provided by a member of the Brimson family.

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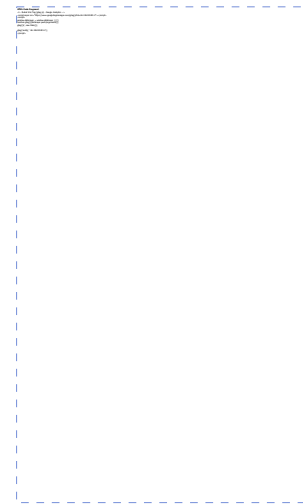
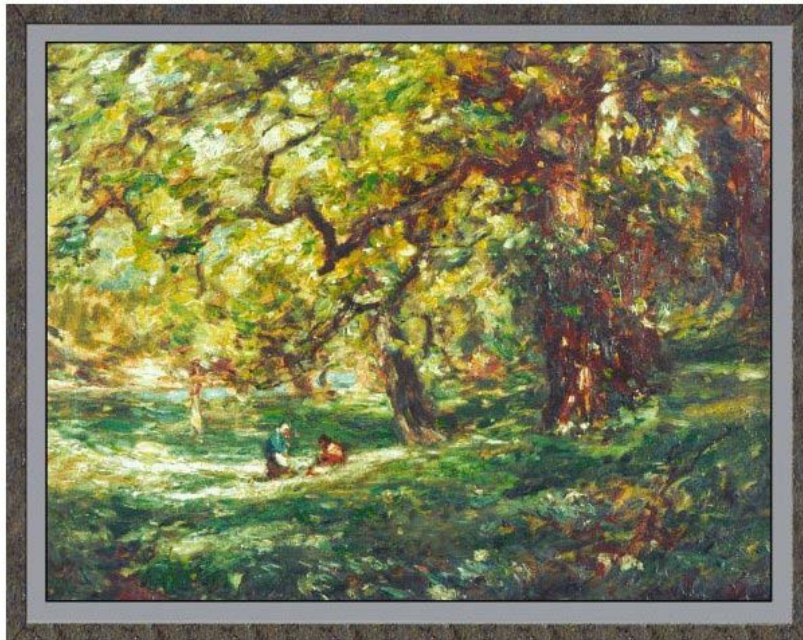
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Artist Owen Bowen (c.1873-1967)



Owen Bowen was born in 1873 in Leeds, and raised in that city. He studied art

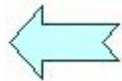
under Gilbert Foster and subsequently established the Leeds School of Painting of which he was head for many years. He was also President of the Royal Cambrian Academy for some time, and a member of the Royal Institute of Oil Painters (ROI) where he exhibited regularly. He also exhibited at other venues such as the Royal Academy. This picture was first exhibited at the Walker Art Gallery in Liverpool in 1916.

His landscape views of Yorkshire and on the continent are what he is best known for, but he also painted still lifes such as flowers (although in the opinion of the writer these are not nearly as good as his landscape works).

Bowen was also a member of the Staithes group of artists which is a village on the North Yorkshire coast - other members were Laura Knight, her husband Harold and Fred W. Jackson. They generally all used an impressionist technique.

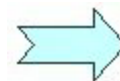
Works by Owen Bowen are held in public galleries in Leeds, Rotherham and Rochdale.

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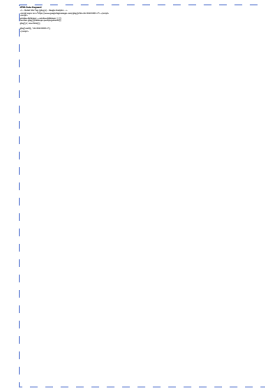
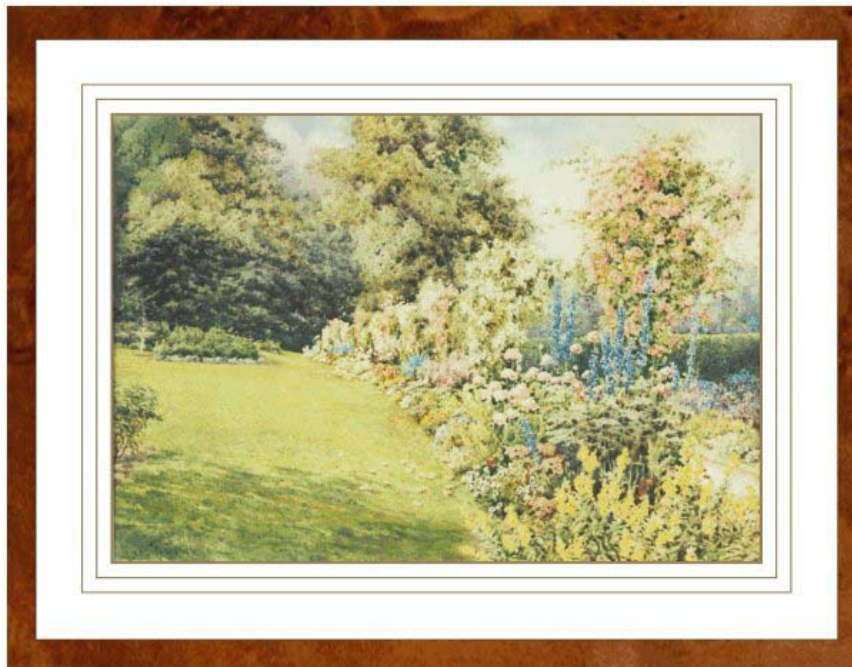
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Artist Lilian Stannard (1877-1944)



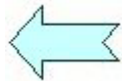
Lilian Stannard (married name Silas) was the daughter of Henry Stannard and a

member of a large family of painters (for more background on the family refer to the book by A.J. Lester, "The Stannard Family"). Lilian tended to concentrate on garden scenes, as in the example above which was first exhibited at the Royal Academy in 1929.

Other examples of her work can be seen in the book Victorian Flower Gardens by Andrew Clayton-Payne.

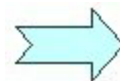
She lived in Blackheath, London and had several "one man" exhibitions of her work at the Mendoza Art Gallery in 1906, 1907 and 1927 where one of her pictures was purchased by the Princess of Wales. She continues to be a popular artist.

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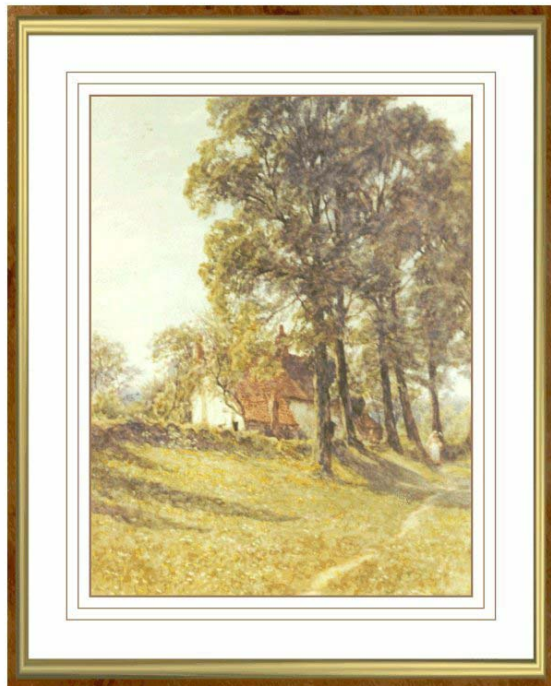
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Artist Helen Mary Elizabeth Allingham (1848-1926)



Helen Allingham (nee Paterson) was born in Swadlincote, Derbyshire, but was brought up in Cheshire and Birmingham.

She studied at the Birmingham School of Design, the Royal Academy Schools and the Slade, initially making a living as an illustrator.

After marrying William Allingham, a well known Irish poet and magazine editor in 1874, she turned to watercolour painting full time, soon exhibiting at the Royal Academy and Royal Watercolour Society.

They moved to the country (in Surrey) in 1881 and she then did numerous pictures of country cottages, flower gardens and other aspects of the countryside.



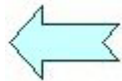
In fact Allingham almost built her reputation on pictures of thatched cottages

and was an exceedingly prolific artist with a long career. These pictures are both relatively common and highly priced to this day. Regretfully these paintings are often sentimental and were no doubt even popular in their day partly as a reminder of an age that was rapidly passing (if it ever existed with clean looking peasants with frolicking children in an idyllic countryside, and the sun always shining) - as a result they are banned from this web site but you can see lots of them on the web site mentioned below. However, as a painter Helen Allingham was certainly very competent as can be seen in the picture above.

Her pictures are so popular that there is a Helen Allingham Society with a web site at www.helenallingham.com where a more complete biography and other examples of her work are given.

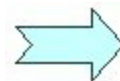
Other examples of her work can be seen in the book Victorian Flower Gardens by Andrew Clayton-Payne.

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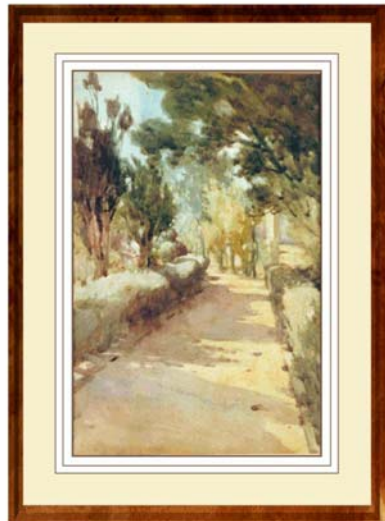
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Artist Marjorie Christine Bates (1883-1962)



Marjorie Bates was born in Melbourne, Derbyshire, being the younger daughter of George and Emily Bates. George Bates made a considerable fortune in the manufacture of mosquito netting which enabled Marjorie to live comfortably in later years although her paintings also sold well. The family soon moved to "The Grange" in Wilford, near Nottingham.

The picture below is set in a neighbouring garden that was owned by a friend of Marjorie.



Marjorie Bates studied at the Nottingham School of Art and under Jean Paul Laurens in Paris. She knew Laura Knight (nee Johnson) who married one of the tutors at the School of Art (Marjorie was also distantly related to Laura Knight), and Harold Gresley, who were both well known Nottingham artists.



She exhibited at the Royal Academy and other venues, and was a member of the Nottingham Society of Artists and the Pastel Society. Nottingham remained her home for the rest of her life, her studio being in the Nottingham Lace Market at one time.

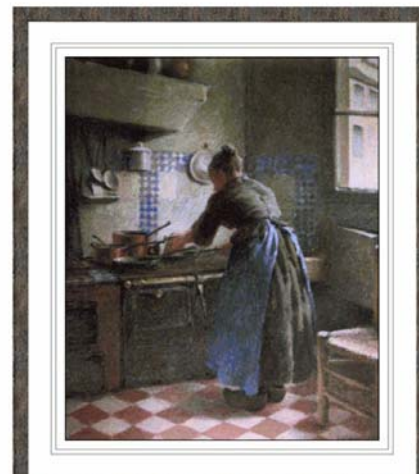
Her output was quite prolific and her paintings, plus many drawings, were used to print postcards, greeting cards, calendars and book illustrations. Some were produced as framed prints and are often mistaken for original watercolours, pastels or drawings. They are often architectural or street scenes. Go to this page for more information and examples: [Bates Prints](#)



Her paintings are mainly in watercolour (as in the picture left of Wilford) or in pastel (as below, which was first exhibited at the Royal Academy). Subjects include garden scenes, landscapes, architecture, street scenes, figure studies and portraits. Unlike many artists, she appears to have been willing to tackle almost any subject in any media. Some of her work is held by the Castle Museum, Nottingham.

During the First World War she joined the Red Cross and acted as a nurse in Malta. Unfortunately the man she intended to marry died in the war, but following the later break-up of her sister's marriage she looked after her children.

In later years she stayed in the continent quite frequently and the first picture above was probably done in the South of France. She also travelled to Rhodesia where she had relatives. Photographs of Marjorie Bates as a girl and sketching in later life are shown below.

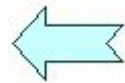


The photographs above and other material

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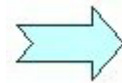


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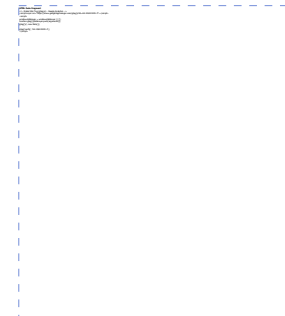
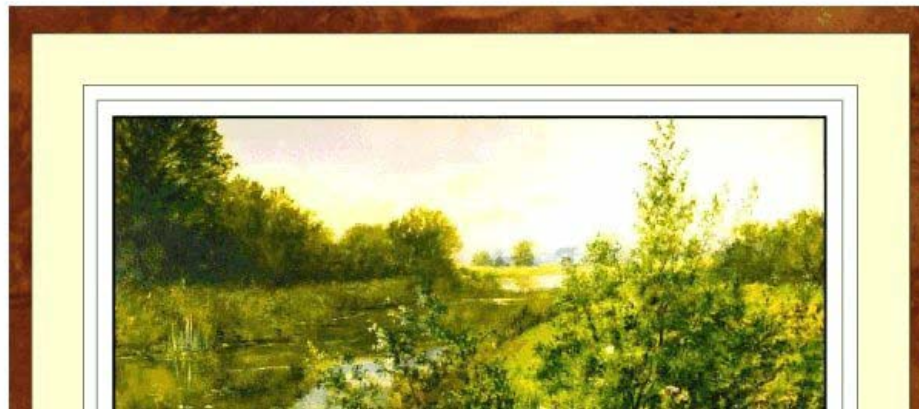
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Artist Robert Winchester Fraser (1848-1906)

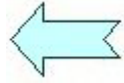




Robert Winchester Fraser came from a large family of painters. He was the son of army surgeon Dr Robert Winchester Fraser who settled in Bedford in 1861 and had six other sons and two daughters, many of whom took up painting. So other brothers of this painter who are known artists are Francis Arthur Anderson Fraser, Garden William Fraser (who signed paintings as W.F. Garden), George Gordon Fraser, Arthur Anderson Fraser and Gilbert Baird Fraser. His son was another artist named Robert James Winchester Fraser who signed himself "Robert Winter". A full family tree and other information on this family is given in the book "The Dictionary of British Watercolour Artists up to 1920". by H.L. Mallalieu. An article on the family by Charles Lane also appeared in the Watercolours Magazine in Winter 1989.

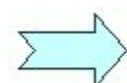
Robert W. Fraser exhibited from about 1875 to 1905 at such venues as the Royal Academy, the Royal Scottish Academy and the Royal Institute of Painters in Watercolours. He appears to have lived in London in his early years but later moved to Mildenhall in Suffolk. He painted primarily landscape scenes of the south of England as in these two examples.





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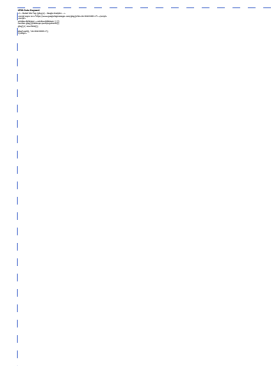
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Artist Philip Osment (1861-1947)



Philip Osment was a painter of marine, coastal and landscape scenes in watercolour. He lived in Liverpool for some of his life when he was actively painting and does not appear to have exhibited so most of his paintings are still found in that area. His scenes are often of Welsh views as in the example above - this shows Llyn Idwal and the Devil's Kitchen which is at the head of the Ogwen pass in Snowdonia. A more detailed biography supplied by Barrie Lees is as follows:

Philip Osment was born into a family of Exeter silversmiths in 1861.

His grandfather John Osment was active as a silversmith in Mint Street from about 1818 to 1845. And the youngest of John's eight children – Philip Daniel Osment – was the artist's father. Things were looking good for Philip Daniel by the time of the census in 1861. He had married Sarah Wills the year before, and was now a 21-year-old master silversmith in Exeter employing two youngsters. His first son – Philip junior – was born the same year, and a brother John Wills Osment arrived two years later.

Then tragedy struck. He became bankrupt in 1864, and died the following year, leaving Sarah a widow with two toddlers. She was rescued by an Exeter artist, Reuben Tremlett, who must have had a decisive influence on his young stepson.

The Tremletts also came from a creative family. Reuben's grandfather had been a smith, and at the time of the 1841 census Reuben's father James was working as an artist while lodging at a house in Shoreditch. Meanwhile his wife was looking after their children back in Exeter.

In the 1871 we find widower Reuben and widow Sarah living together in Liverpool. There is no evidence of a wedding in England or Wales, so perhaps they married elsewhere – or even risked flouting convention after moving so far from their native Devon. There were four children: Emily, aged 8, from Reuben's first marriage; Philip and John, aged 9 and 7, from Sarah's first marriage; and their shared child, two-year-old Marion. Their home was in Phoebe Anne Street, Everton, and Reuben's parents were living close by in Sykes Street, which formed a T-junction with it.

Reuben had begun his working life as a jeweller's apprentice, but in 1861 we find him listed as an artist and photographer. In 1871 he calls himself a "portrait and landscape painter", and in 1881 just "artist, painter". By 1891 he has crossed the Mersey to Birkenhead and is working as a photographer. He died there aged 56 the following year.

Philip Osment is described as an "artistic student" at the age of 17 while living with Reuben and his mother in the 1881 census. But it seems he may have been a bit wild – in 1884 an advert appeared in the Liverpool Mercury saying: "If Philip Osment, artist, does not call at 46 Lavan-street [a continuation of Phoebe Anne St], within seven days, the articles belonging to him will be sold to pay

expenses. It looks as though he may have moved to a boarding house, and then left without paying the rent.

By 1891 he had moved to Wales to work as a landscape artist, living alone near the River Conway. Ten years later he is still working on his landscapes, but living as a boarder in the house of fellow landscapist Peter Glent [?] and his large family in Llanrhos, between Llandudno and Conway.

Philip's surviving pictures show that he visited Anglesey, Deganwy (only a mile from Llanrhos), Snowdonia and the Dee Estuary. And it may have been around this time that he visited Ellesmere Port and painted the Manchester Ship Canal. He probably had little success, because during the 1900s he switched from painting to photography – like his step-father. In the 1911 census – at the age of 49 – he is back living with his widowed mother in Liverpool and working as an “artist (photographic)”. His half sister Marion Tremlett, aged 42, is no doubt helping because she is described as a “photographic retoucher”.

There is no further information on Philip's movements for the next quarter of a century, but we assume from his paintings – which are mainly watercolours with a few oils – that he travelled quite widely. He probably worked in the Scottish Highlands and the Lake District, and certainly spent much time in Cornwall. He also painted in Hampshire – in Old and New Alresford, and in Romsey.

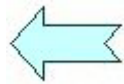
Experts believe that the quality of his work declined during his later years, and it has been suggested that this was caused by alcohol. There is no evidence that he ever married.

Philip surfaces again in a trade directory of 1938, which shows he was still working as an artist at the age of 77. He was living at 4 Pennsylvania Road, Old Swan, about 3 miles north east of Liverpool city centre. Presumably he paid for an entry in the hopes of drumming up more business. In 1945 he is again living with his half-sister Marion, this time in Hampshire.

Marion, perhaps thanks to skills taught her by her father and by Philip, had married a photographer in 1915. He was Alfred William Holliday, a widower with six children, whose shop was on Jewry Street, Winchester. The couple were in their mid-40s and there were no more children. But by 1945 Alfred had died, and Marion was living at a house called Conway in Haig Road, New Alresford. This was to be Philip's last home, before he became terminally ill. He was taken to the former workhouse infirmary at Fareham, where he died of cancer of the little toe of his right foot on May 24 1947 at the age of 84.

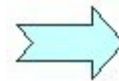
Philip was buried in the churchyard at New Alresford. Marion put a death notice in two local papers – but there is no memorial stone.

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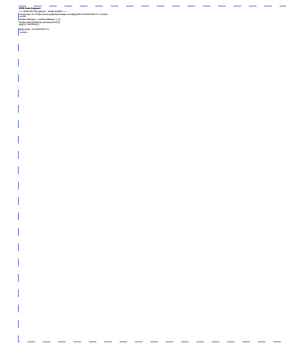
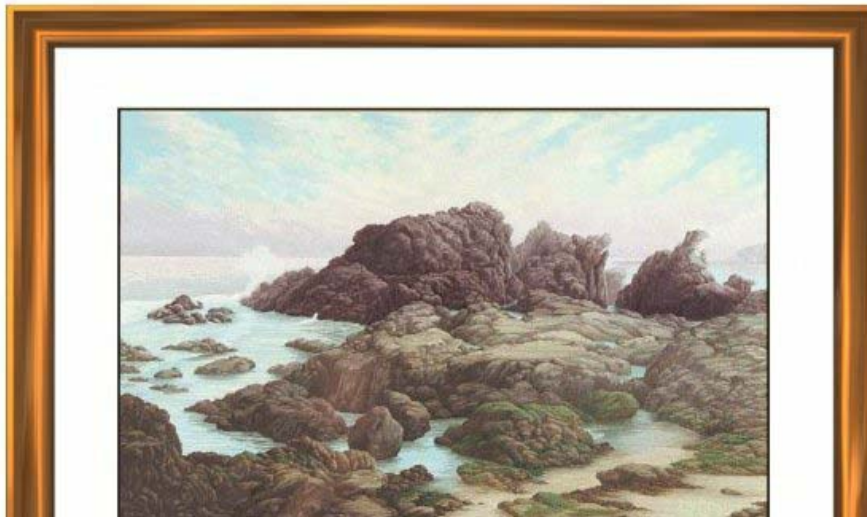
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Artist Jean Mary Canter (1943-2015)

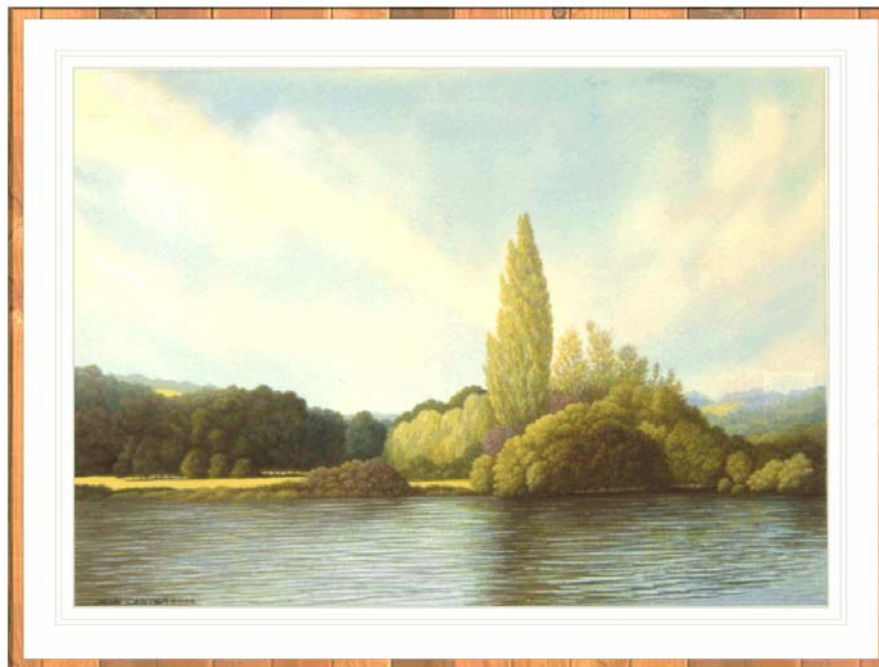




Jean Canter painted meticulously detailed landscape pictures in a distinctive style. - look at the dimensions of the examples shown to see that they are relatively small. The media she typically used were gouache, as in these examples, or watercolour.

She was born and lived in Epsom, Surrey and studied at the local School of Art and Wimbledon School of Art. She became a member of the Society of Graphic Fine Artist (SGFA) in 1977, was President from 1994-99 and was a prize winner at a number of SGFA exhibitions. She also exhibited at many other events such as the RWS Open, RMS, RSMA, ROI, SBA, UA, PS and other occasional shows.

From 1972 she taught classes in watercolour painting, drawing techniques, gouache and flower painting at Adult Education courses in her local area. Her work was reproduced in many "How-to-do-it" art books for Quarto Publishing and in "Back to Basics" demonstrations in the "Artists and Illustrators" magazine and she supplied other articles also for the latter. She also contributed to "The Drawing Class" articles in Painting World from 1999-2001. Other paintings and drawings by the artist are shown below.



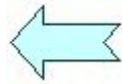


A photograph of the artist in later life is given below. She died suddenly in May 2015.



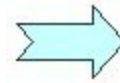
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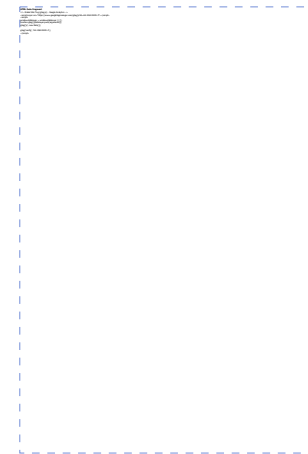
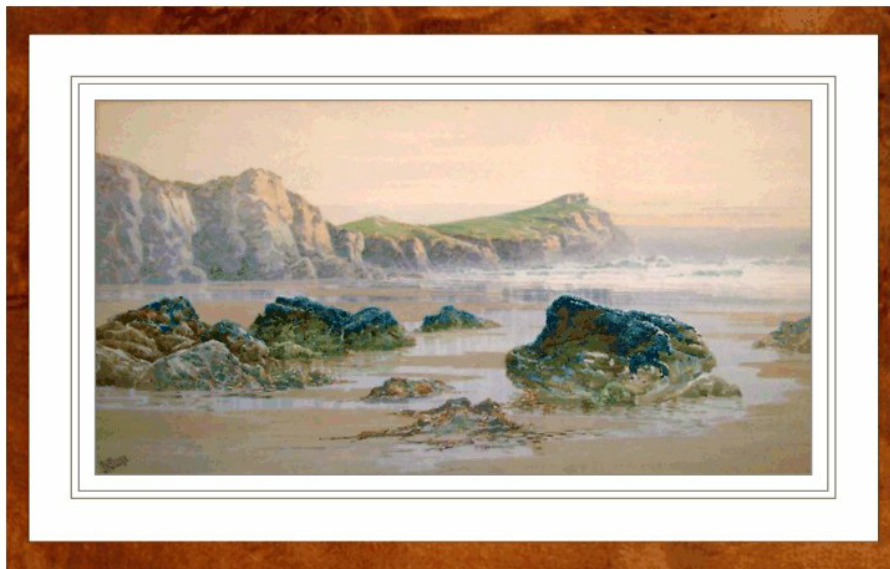
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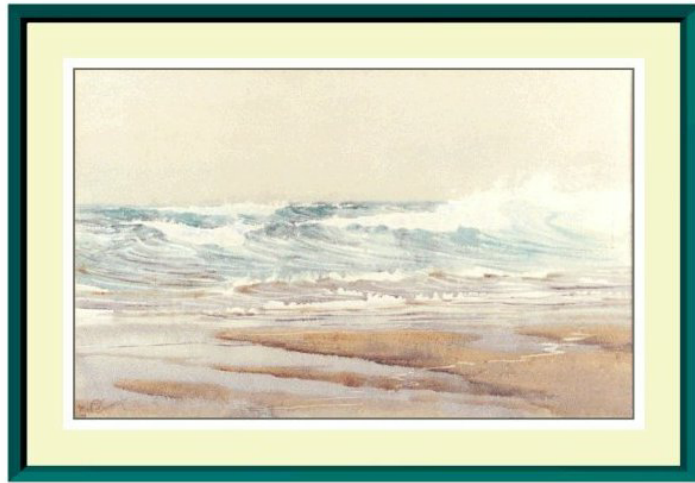
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Artist Frederick William Sturge (1858-1939?)



F.W. Sturge was born in about 1858 in Gloucester. He generally painted in watercolours and after training at the Slade exhibited from 1878 to 1908 (for example at the Glasgow Institute of Fine Arts, the Ridley Art Club and in Birmingham). He lived in Cornwall and Gloucester at different times. Many of his landscapes and coastal scenes were done in Cornwall and the Channel Islands as in the example above, although he also exhibited some Egyptian scenes at the end of his career (possibly done on his way to India as there is a known picture by him of a scene near Quetta).



His full name was Frederic William Sturge, but he preferred to use the name William apparently (he was an officer in an army Territorial regiment in India in the first World War and was known locally in Cornwall as "Major Bill") . He sold some scenes done in India on his return home. He came from a well known west country family and was related to Joseph Sturge (1793-1859), a philanthropist and slavery abolition campaigner, and William Allen Sturge (1850-1919), a physician.

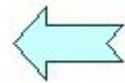
The artist was the son of Edwin Sturge - he married Charlotte Gryles (from a Cornish family), although no offspring of this marriage are known, and finally settled in Tintagel on his return from India. He died in about 1939.

Sturge apparently visited or lived in Clovelly for a while and is mentioned in a booklet entitled "Clovelly: A Guide Book by Angela Ruthven published in 1926. To quote *"Mr F.W. Sturge, in his delightful collection of studies made at Clovelly, shows very conclusively that a painter may make excellent use of his time who comes here for a month or so"*. The book also has a reproduction of a painting by him on page 44. Apparently there were at couple of his paintings hanging in the Red Lion Inn in Clovelly some years ago.

The pictures above are good examples of how in watercolour a few graduated brush strokes can simulate the appearance of water washing over sand in a way that could not be easily done in any other medium. White body colour is used to highlight the tips of the waves in the second example.

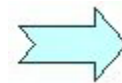
The first picture above was contributed by Martin Mallin.

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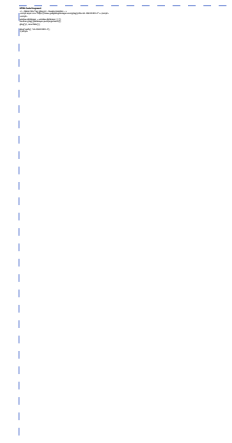
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Artist Jon Pryke (b. 1943)

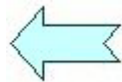


Jon Pryke's full name is Jonathan S. Pryke and he was born in Ipswich in 1943. He studied at Ipswich School of Art from 1959-1961 and the London College of Printing from 1961-1963. He also studied at Goldsmith's College in London from 1977-78 for an Art Teachers Certificate, and was a part-time lecturer at Camberwell, Ravensbourne and Ipswich Schools of Art from 1971-1977.

He became a Member of the Royal Society of British Artists in 2004 and a Council member later.

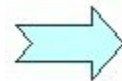
This is an evocative picture of the Cornwall coast by Jon Pryke and shows what can be achieved in modern pastels which is a medium he often uses. Jon Pryke has painted many similar scenes and lives in south east London at the present time. He has exhibited at the Stark Gallery, the Mall Galleries (this picture was first exhibited at the Pastel Society exhibition in 1988), at Royal Academy Summer Exhibitions, the Woodlands Art Gallery and other similar venues. He was awarded the Pastel Society's Frank Herring Prize in 1998.

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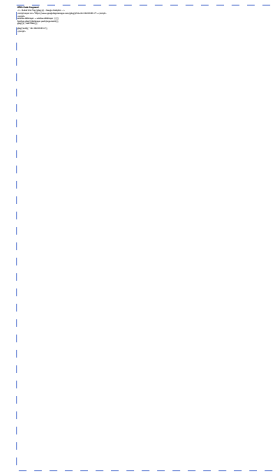
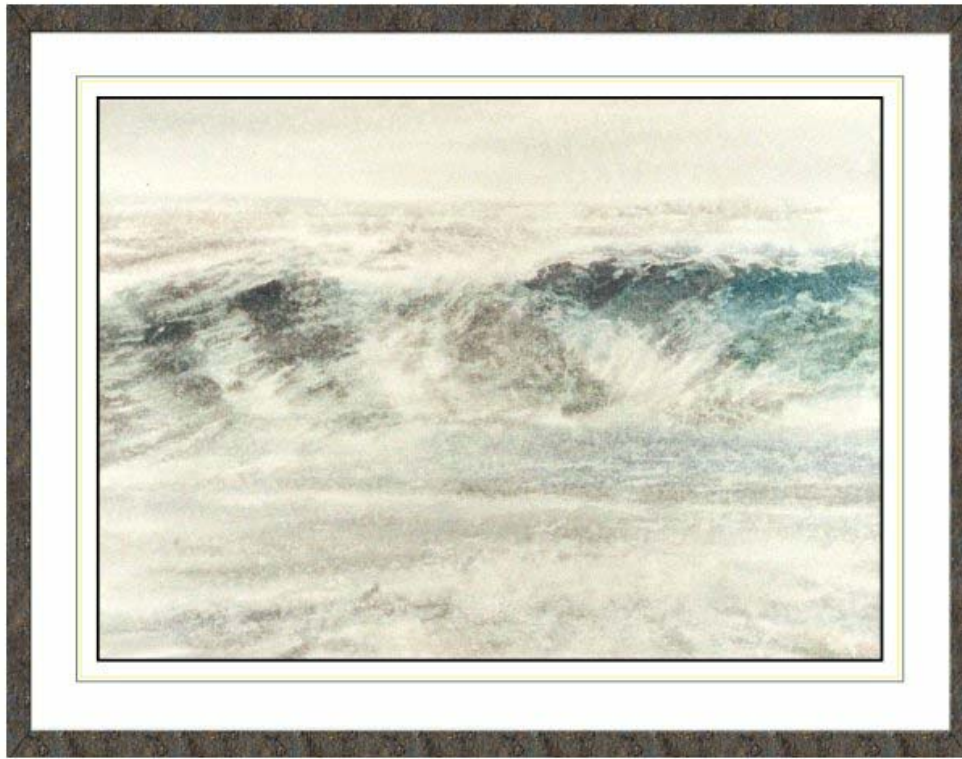
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Artist Jason Skill (b. 1965)

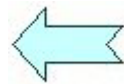


Jason Skill is an artist who lives and works in Newcastle and the North East of England. He is a specialist watercolour tutor, teaching adult education classes and doing demonstrations for art galleries and art clubs. He is expert at demonstrating the techniques of former artists such as J.M.W. Turner.

Jason Skill was born in Bingham, Nottinghamshire and studied art at Newcastle University from 1984 to 1988. This picture is an example of his modern watercolour technique and was first exhibited at an RWS exhibition at the Bankside Gallery, London.

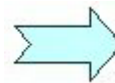
More examples of his work can be seen on his own web site at www.jasonskill.com where a number of pictures similar to this one can be seen.

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Artist Michael Gordon-Lee (b. 1943)

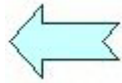


Michael Gordon-Lee was born in Harrow and attended Hammersmith College of Art. He has been employed as a council landscape architect and lived in Cheshire when this painting was produced. This scene of West Kirby on the Wirral peninsular near Liverpool may appear rather odd at first sight, but the green background expanse is actually reed beds on the sea shore, so it is in fact a very true to life picture of the scene.

More recently the artist has been working on sculptures in wood and bronze. Examples of his work are on the Devon Artists Network web site.

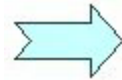
Gordon-Lee has regularly exhibited with the Pastel Society in London and was elected a member in 1984.

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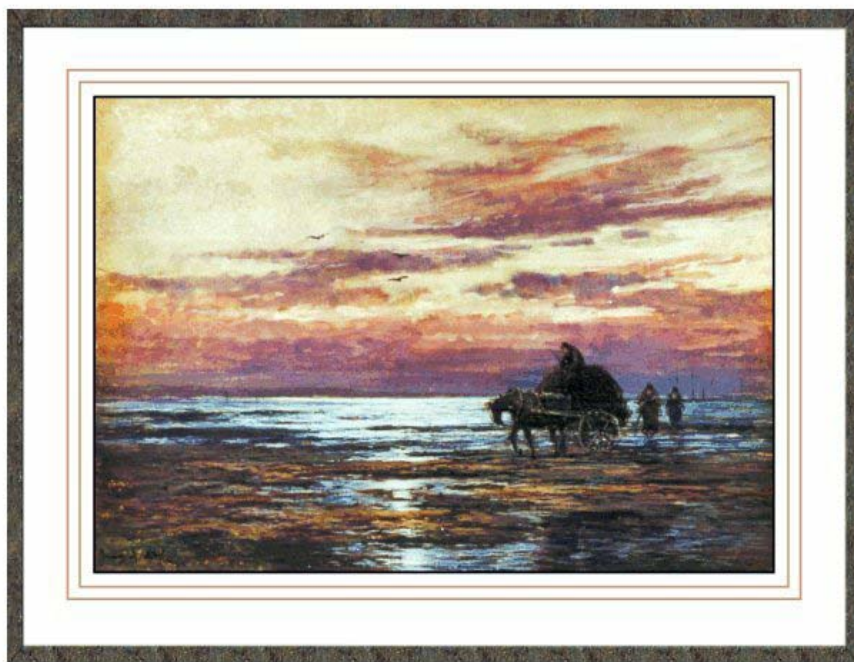
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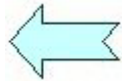
Artist James Alfred Aitken (1846-1897)



James A. Aitken was the son of John Aitken, a "temperance" coffee house keeper who lived in Edinburgh and Glasgow. James Aitken lived in Glasgow and the Isle of Man, and married his wife, Annie Hamilton Millar, in 1872. His death in 1897 at the age of 51 was from Bright's Disease, which is what kidney failure was called at the time when a more specific diagnosis was not possible.

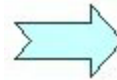
He exhibited at the Royal Academy and the Royal Scottish Academy plus was a member of the Royal Hibernian Academy and the Royal Scottish Society of Painters in Water Colours at different times. In later life he seemed to concentrate on watercolour painting, as in this example. He travelled extensively in Europe although this scene is probably more local. A watercolour by J.A. Aitken is held by the Glasgow Art Gallery and another picture is owned by the current Queen.

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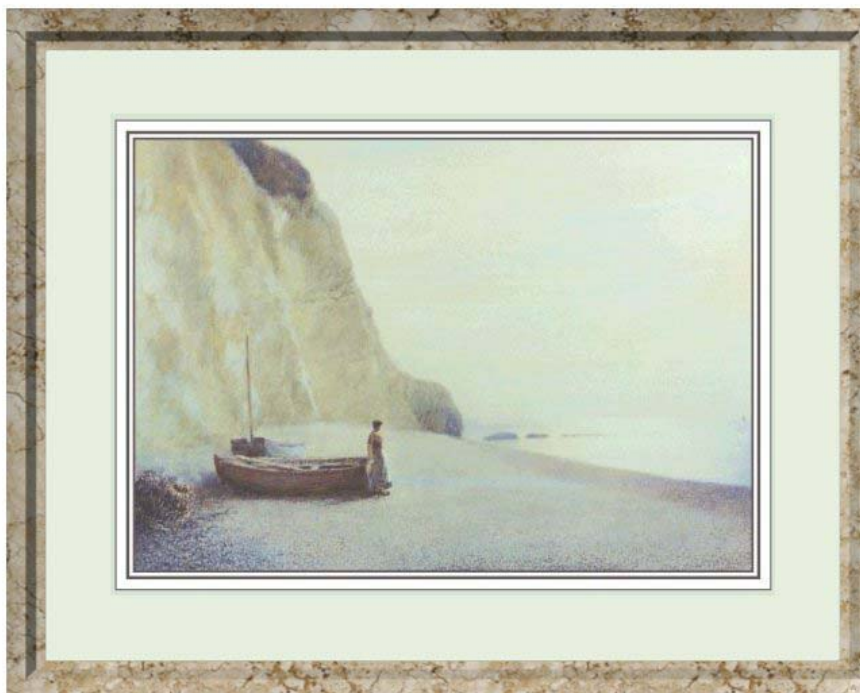
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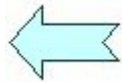
Artist John White (1851-1933)



John White was born in Edinburgh but raised in Melbourne, Australia to which his parents had emigrated in 1856. But he returned to Scotland in 1873 when he entered the Royal Scottish Academy. Thereafter he seemed to move to the south of England with addresses in London, Surrey and Devon. He exhibited widely at such venues as the Royal Academy, Royal Institute of Oil Painters, The Fine Art Society, the Royal Society of British Artists and other venues. He was a member of the Royal Institute of Painters in Watercolours (RI) and the Royal Institute of Oil Painters (ROI).

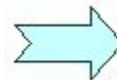
His subjects are quite varied including landscapes, marine, genre and portraits, both in oil and watercolour. An example of his work is in the Exeter Museum. The particular watercolour shown above is interesting because of the subtle use of tone to primarily convey the scene, with very low intensity colours.

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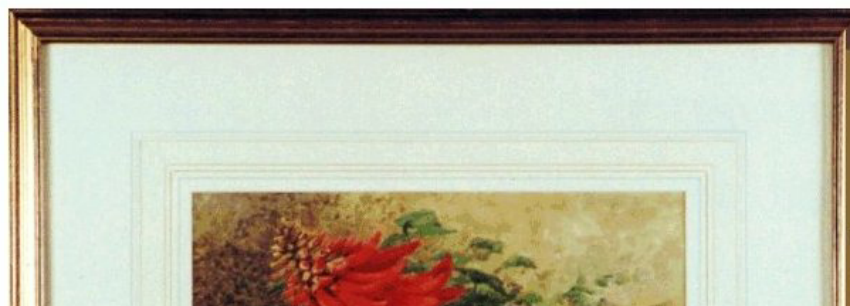
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Artist Mary E. Butler (Exh. 1880-1912)

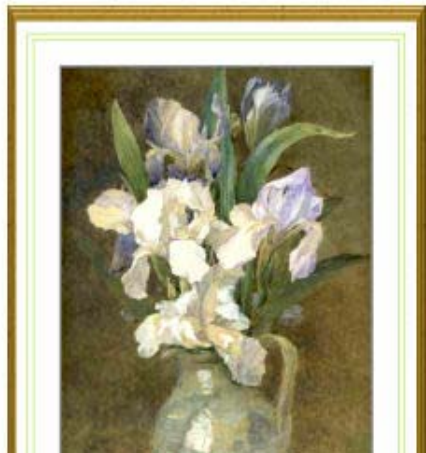


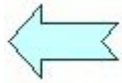


Mary Butler was a watercolour artist of landscapes and, as in this picture, of flowers. Not much is known about this artist except that she was living in London in 1880, and in north Wales and Devon in the late 1880s. She was apparently in Natal, South Africa in about 1909 where presumably this picture was painted. The flowers are those of the Coral Tree (Erythrina, probably E.Latissima or E.Lysistemon). There is an old legend about a Zulu Impi (fighting regiment), who wore red feathered headdresses. They had so much pride in their looks and prowess that their egos became over inflated. The Sangoma (witch doctor) got fed up with their constant boasting and to punish them he changed them into the flowers of the Coral Tree so that all could see their finery for ever more. Other examples of the work of Mary Butler are in the Victoria and Albert Museum, London.

The painting below is another example of her work, again probably painted in South Africa and given to her host there.

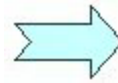
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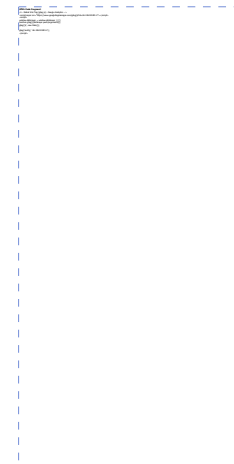
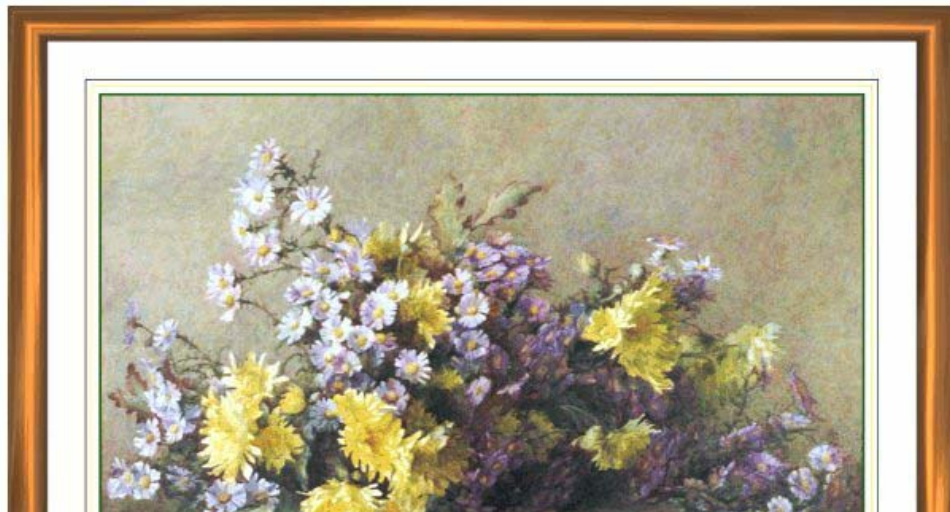
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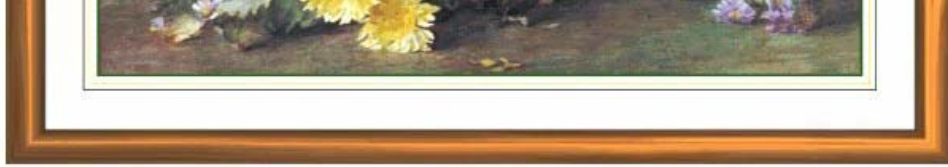
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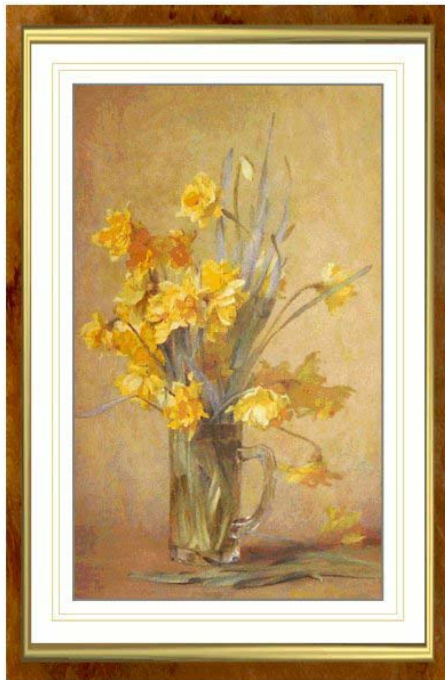
Artist Marian Lavinia Barnes (Exh. 1867-1963)





Marian Barnes is best known as an artist who painted flower pictures in watercolours, and the above is one of her larger works - in fact exceptionally large for a watercolour. She exhibited pictures primarily in London during the years 1890 to 1913. For example she exhibited 22 works at the Royal Academy, 22 at the Royal Institute of Painters in Watercolours, 19 at the Royal Society of British Artists, 18 at the Society of Women Artists and 4 at the Royal Hibernian Academy.

Marian Barnes was born in St. Georges, Deptford in south east London and later lived in Blackheath and Lewisham where her mother Matilda seemed to run a photographic business with her daughters. In later life the family moved to Cliftonville and subsequently Westgate-on-Sea near Margate in Kent. She is buried in Margate Cemetery with three of her four sisters. Her father, Robert, was a sea captain and allegedly none of his daughters married because the suitors were never good enough for their father.



The following is a quotation from the "Evening Standard" of June 9th, 1910, referring to an exhibition of her paintings at the Newman Gallery in Oxford Street, London: *"All A-Blowing! - If not a-growing are the flowers, painted in water-colour by Miss Marian L. Barnes, now on view at the Newman Art Gallery. The good flower painter pursues a method exactly opposite to that recommended in grasping a nettle. By means of a light hand in arrangement and a loose touch in painting, Miss Barnes manages to preserve the breath and freshness of her subjects to a remarkable degree. Her flowers are not scattered all over the shop; they are arranged, but in bold masses, and lighted so that the interest is concentrated, with the result of a decorative unity."*

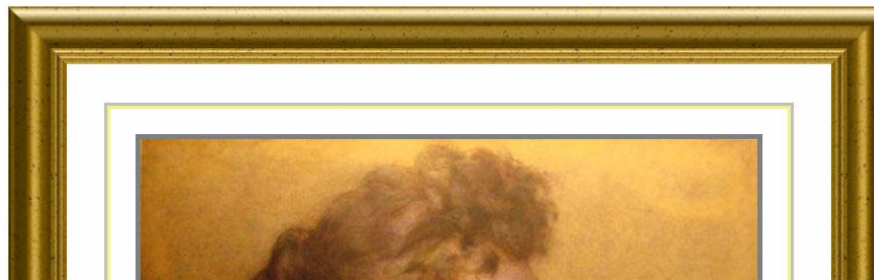


below is a photograph taken in her studio in Blackheath (the first painting above can be seen on the left of the picture - it has since been reframed). There are some portraits in this scene, one of which is shown below, and there are also some landscape scenes. Apparently she in addition produced some sculptures but these were mostly destroyed when the house in Blackheath was bombed during the second world war.

Marian Barnes used to frame the pictures herself, doing the creation of the intricate mouldings and gilding.



The photographs on this page and the lower flower painting are shown courtesy of Rita Townsend who acted as a chauffeur for the sisters in the early 1930s when they lived in Margate.

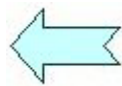




Marian Barnes specialised in pictures of flowers but she was also capable of handling other subject matter very well as shown in the example above which is a portrait she did of her sister Valerie Barnes. (This image was donated by a private collector). Valerie Louise Barnes was three years younger than Marian Barnes, being born in about 1865 so she would have been 27 when this picture was painted in 1892. She died in 1946 aged 81, and she is buried in the same grave as Marian. A photograph of the grave is shown below (in Margate cemetery). According to their chauffeur, Valerie was the prettiest of the sisters as one can well believe from this painting.

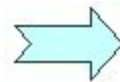


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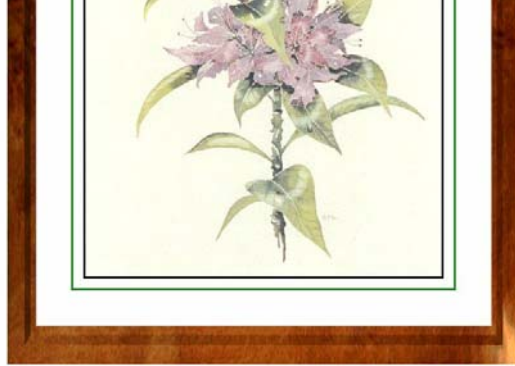
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Artist Sarah J. Kenyon (b. 1956)



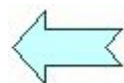


These paintings are by Sarah Kenyon, a modern artist, and are typical of one current watercolour style and her early work.

Sarah Kenyon was born in Cambridge and after living and working in Yorkshire then moved to Norfolk in 1986. She went to a Teacher Training College and now teaches art to both adults and children. Her specialisation is in all forms of botanic studies and her work has been widely exhibited in galleries in eastern England and in London

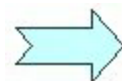


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Artist Mark Langlois (1848-1924)

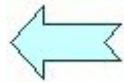


Mark Langlois was born in Newington, Surrey in 1848 - the third of eight children to his parents Frederick Daniel Langlois and Emma Brearey. His father seems to have had a variety of occupations including silversmith, goldsmith, watchmaker and picture dealer.

Mark Langlois painted watercolour pictures and this is a typical example of his still life style. He also painted landscapes and genre pictures (ie. figures in rustic poses, etc), but to be honest these are often quite pedestrian. However this picture is an extremely well painted scene of fruit in front of a brick wall (note the way the moss on the wall is portrayed).

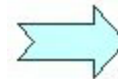
At various times he lived in Hammersmith and Barnes in the London suburbs. He married Sarah Jane Gardiner and had a daughter named Daisy who was born in 1881. Apart from information gleaned from census records, little else is known although he is recorded as exhibiting from 1862 to 1873 at the Royal Academy and elsewhere.

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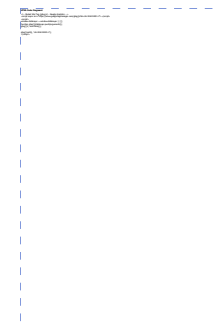
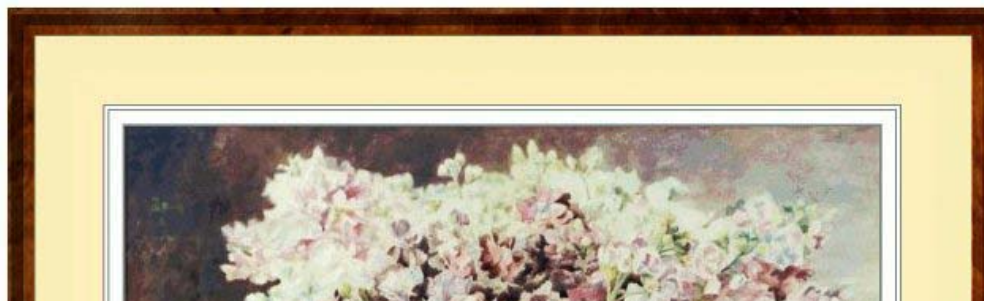
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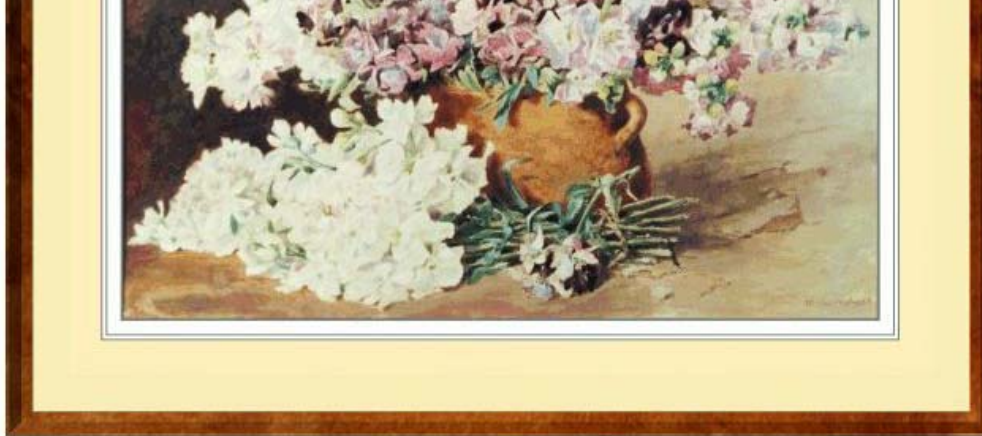
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Artist William Cruickshank (c. 1828-1920)



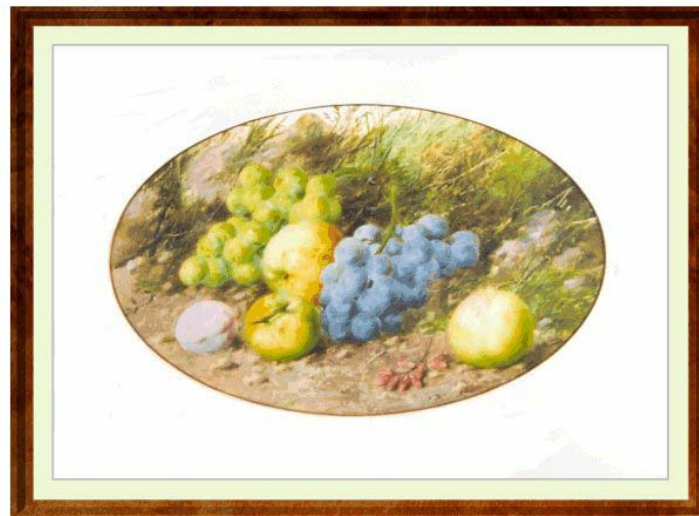


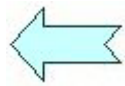
William Cruickshank was born in about 1828 in Loughborough, Leicestershire. He lived mainly in London and exhibited from 1866 to 1879 at such venues as the Royal Academy and the Suffolk Street Gallery of the Society of British Artists. For example, he resided in Camberwell with his wife Harriet in 1881, and had moved to Camberwell Green by 1901.

His typical paintings are watercolour studies of still life, most commonly of birds nests, eggs, or fruit on mossy banks. Sometimes his pictures are drawn within an oval mount or frame, and are small and finely detailed. He was a follower of well known artist W. Henry Hunt, whose still life pictures are very similar. An example of the work of William Cruickshank is in the Brighton Art Gallery.

The picture above is larger than his normal size and an atypical subject. The painting on the right is a more typical example of his work.

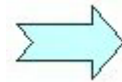
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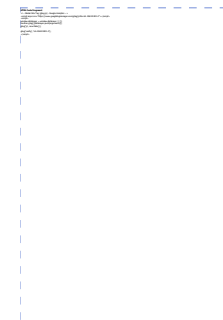
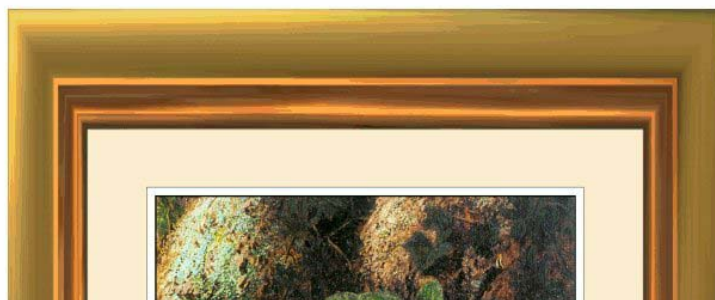
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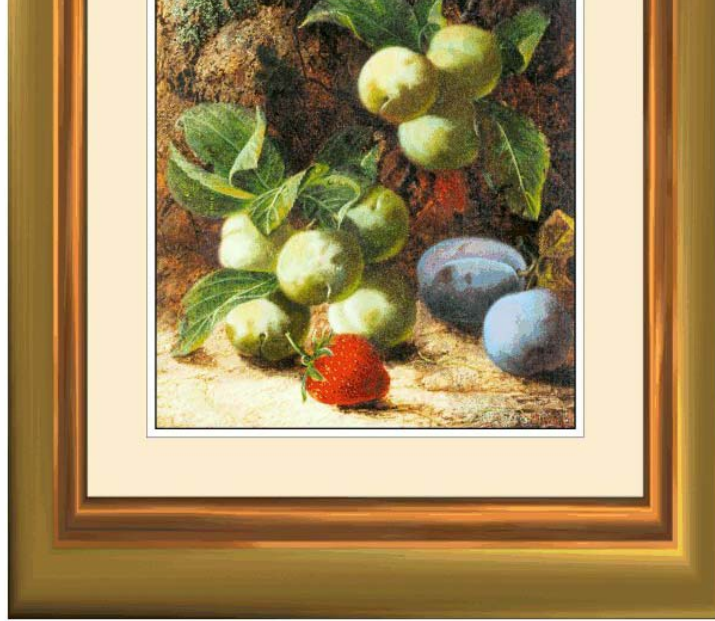
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Artist Oliver Clare (c. 1858-1927)



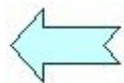


Oliver Clare was an artist who specialised in scenes of fruit and flowers on mossy banks (like William Henry Hunt and William Cruickshank - the latter is also featured on this site). In this case he normally worked in oil though.

Oliver Clare was the son of George Clare and the brother of Vincent Clare who were also artists and painted similar subjects in the same manner. Probably lived mainly in Birmingham, and exhibited 18 works at the Royal Society of Artists, Birmingham plus a few at the Royal Academy and Suffolk Street Galleries in London.

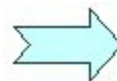
This picture is a typical example of the more pedestrian kind of work that Oliver and his relatives produced (in the writer's opinion they can appear somewhat repetitive after you have seen a few of them). However, the finer examples are certainly impressive and there are a number of prints that are available of their better works. They are consistently popular among collectors. More information on the Clares and other examples of their work can be seen on the Rehs Galleries web site at www.rehsgalleries.com/clare_family_virtex.htm

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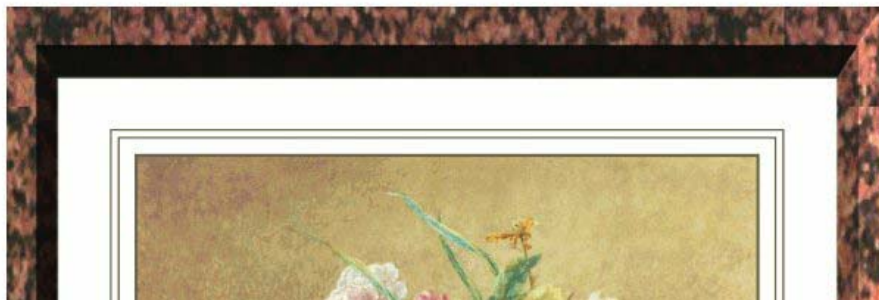
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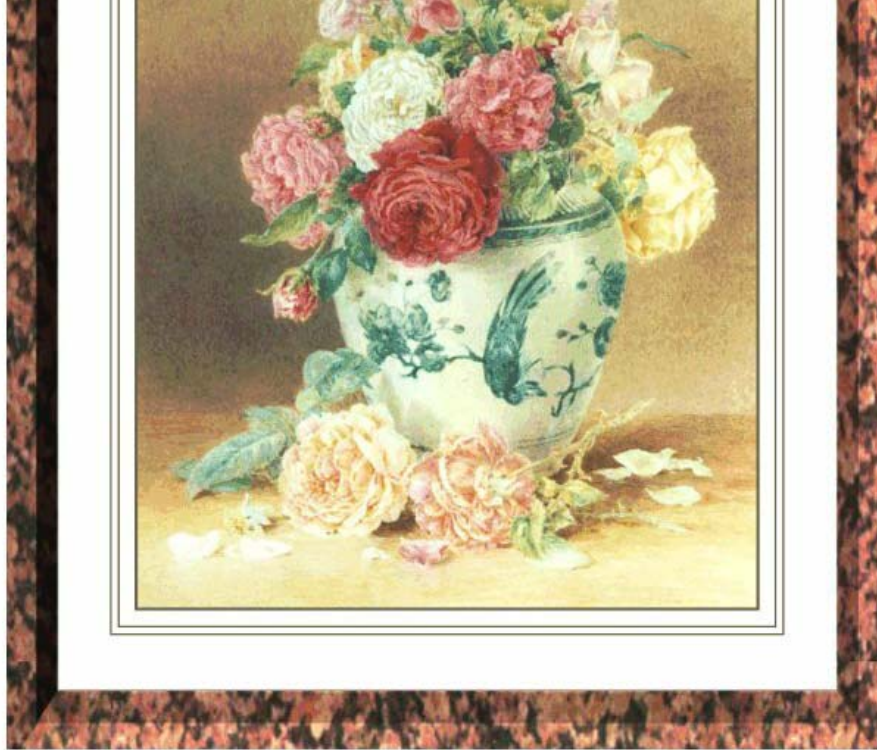
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Artist John Jessop Hardwick (c. 1831-1917)





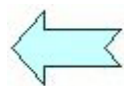
J.J. Hardwick was born in Bow, London in 1831 (the son of William Hardwick who came from Beverley in Yorkshire). He studied painting under various Royal Academicians and also attended the School of Art in Somerset House, winning a first prize for a watercolour landscape. He worked on the staff of the Illustrated London News as an engraver in the 1850s, following his apprenticeship to the founder, Henry Vizetelly, in 1847.

He first exhibited at the Royal Academy in 1860 and at the Suffolk Street and other galleries, becoming an Associate of the Royal Watercolour Society in 1882.

Apparently he was a friend of the well known art critic John Ruskin and assisted him with classes at the Working Men's College in Great Ormand Street. He appears to have moved to Thames Ditton in about 1880 and gave his hobby as "working in his garden" (see entry in "Who Was Who 1916-1928").

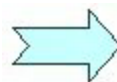
Hardwick's work is usually of flowers, often set on a mossy bank as in those of Hunt, Cruickshank and Clare (see works by the latter elsewhere on this web site). However he also did more original compositions as in the example above (a bowl of what are now called "old fashioned" roses before the modern hybrid varieties were developed).

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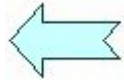
Artist Maud Naftel (c. 1856-1890)



Miss Maud Naftel was the daughter of Paul Jacob Naftel (who came from Guernsey) and the sister of Isabel Naftel, who were also well known artists. She studied at the Slade School and in Paris, thereafter exhibiting from about 1875 at the Royal Academy, the Old Watercolour Society, the New Watercolor Society and elsewhere in London. She became a member of the Royal Watercolour Society in 1887.

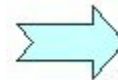
Her painting are normally flower studies, and in fact she published a book on the subject "Flowers and How to Paint Them", published by Cassell in 1891 which includes some illustrations. The above is a typical example of her work.

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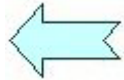
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Artist John Wainwright (c. Exh. 1850-1870)



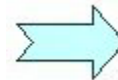
John Wainwright (a.k.a. Wainewright) was a Victorian artist of still lifes of which the above is a typical example. Clearly his work was an imitation of several Dutch artists. The pictures are generally in oil and of medium size. He exhibited a few pictures at the British Institute and Suffolk Street galleries in the 1860s. Examples of his work are not uncommon and two are present in the Tate Gallery London and the Minneapolis Institute of Art (these were viewable on their web sites at the time of writing). Otherwise not much seems to be known about the artist so if anyone has more information to contribute, that would be welcomed.

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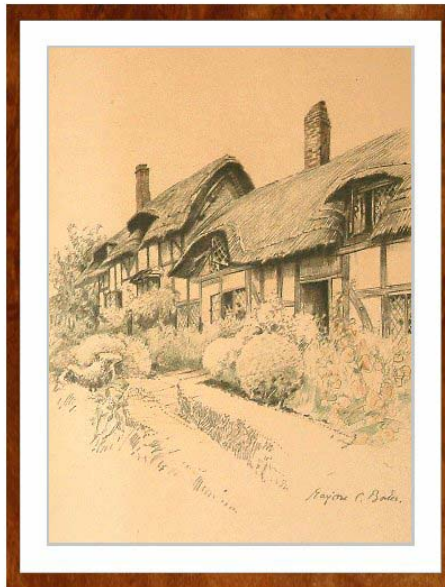
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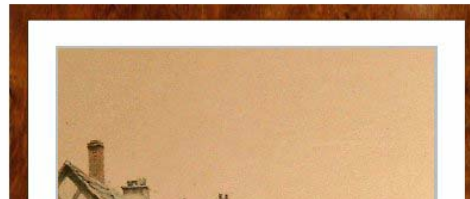
Marjorie Bates Prints



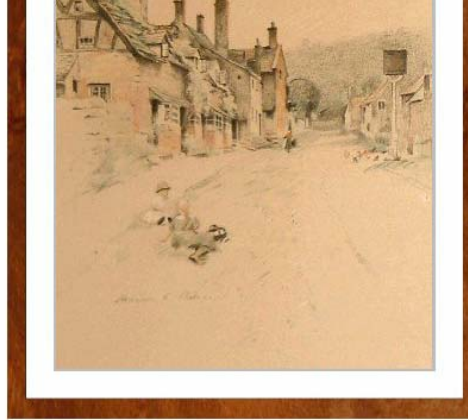
Marjorie Bates produced a large number of "topographical" scenes which were turned into framed prints by a local printing firm in Nottingham (probably W.A.Lewitt of Friar Lane, Nottingham). It is believed they were mostly produced between the two world wars. These are scenes of popular subjects from all round the UK and are often mistaken for original watercolours, pastels or drawings. They appear to be personally signed by the artist.



A couple of examples are shown on this page which show Anne Hathaway's Cottage (where Shakespeare's wife was brought up in Stratford-upon-Avon) and Broadway (a picturesque village in the



Cotswolds). Other pictures that are known are of St.Pauls in London, St.Martin in the Fields and National Gallery in London, Conway Castle, Marie Corelli's House in Stratford-upon-Avon, the Bear & The Billet in Chester, Tudor House in Stratford-upon-Avon, Exchequer Gate in Lincoln, The Steep in Lincoln, Upper Bridge St in Chester, High Street in Salisbury and several scenes of Nottingham.



Many of these prints were framed by Boots (the existing Boots the Chemists retail chain whose head office is in Nottingham and who ventured into all kinds of sidelines in the early 1900s). Note that the value of these prints is relatively low, although they seem to be appreciated by many people for their elegant composition. Panvertu gets a lot of inquiries concerning these prints but there is little more to say and their value makes them of little interest commercially.

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Frederick John Widgery

Castle Rock, Lynton, North Devon

Media: Gouache, Painted circa 1900, Image Size 45 x
28 cm, Signed "F.J.WIDGERY"





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Frederick John Widgery

Burrator Reservoir and Sheeps Tor

Media: Gouache, Painted circa 1900, Image Size

35 x 25 cm, Signed "F.J.WIDGERY"





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Frederick John Widgery
Cut Hill, Dartmoor

Media: Gouache, Painted circa 1910, Image Size
35 x 25 cm, Signed "F.J.WIDGERY"





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Frederick John Widgery

Widemouth Bay, Bude

Media: Gouache, Painted circa 1920, Image Size

75 x 51 cm, Signed "F.J.WIDGERY"





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Reginald Daniel Sherrin - Dartmoor
Media: Gouache, Painted circa 1950, Image Size
75 x 32 cm, Signed "R.D.Sherrin"





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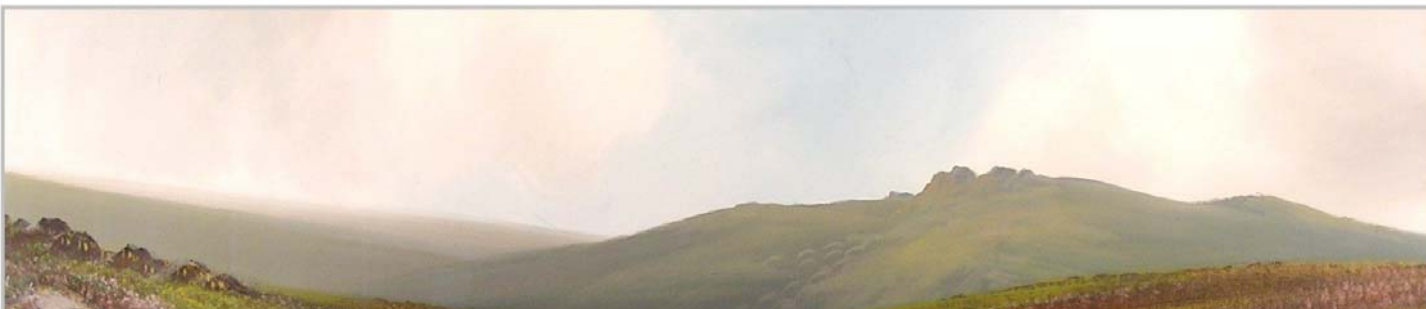
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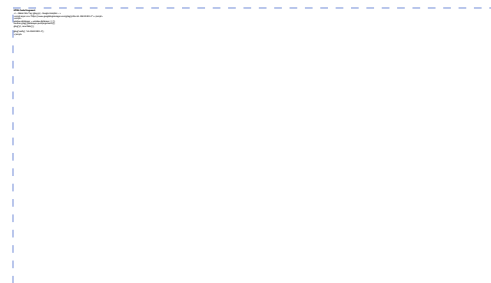
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Reginald Daniel Sherrin - Dartmoor Scene
Media: Gouache, Painted circa 1950, Image Size
89 x 29 cm, Signed "R.D.Sherrin"





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Sherrin Henry Bright - Swiss Lake Scene
Media: Pastel, Painted circa 1850, Image Size
75 x 45.5 cm, Signed "H.Bright"





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Edgar E. West - Near Bruggen, Norway
Media: Watercolour and Bodycolour, Painted circa
1870, Image Size 49 x 66 cm, Signed "E.E.West"





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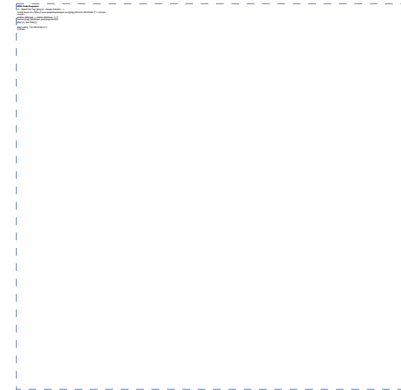
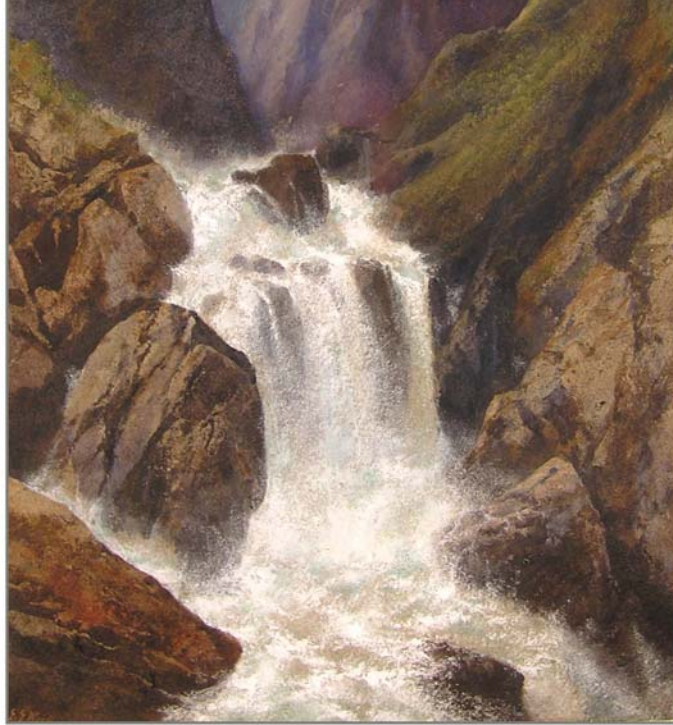
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Edgar E. West - Waterfall in the Romsdale (Romsdal), Norway

Media: Watercolour and Bodycolour, Painted circa
1870, Image Size 49 x 66 cm, Signed "E.E.West"





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Sholto Johnstone Douglas - Woodland Scene
Media: Watercolour, Painted circa 1930, Image Size
27 x 20 cm





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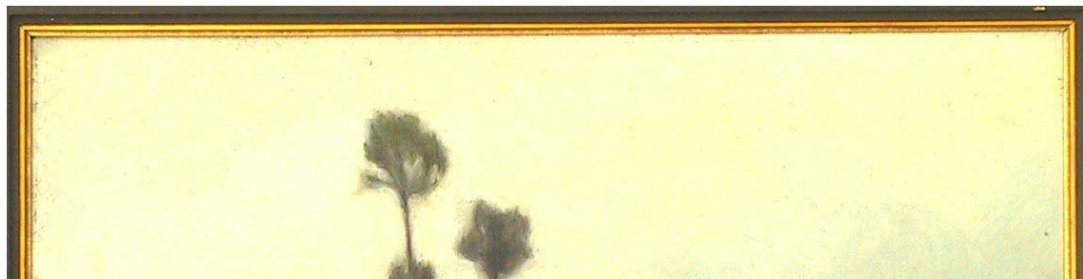
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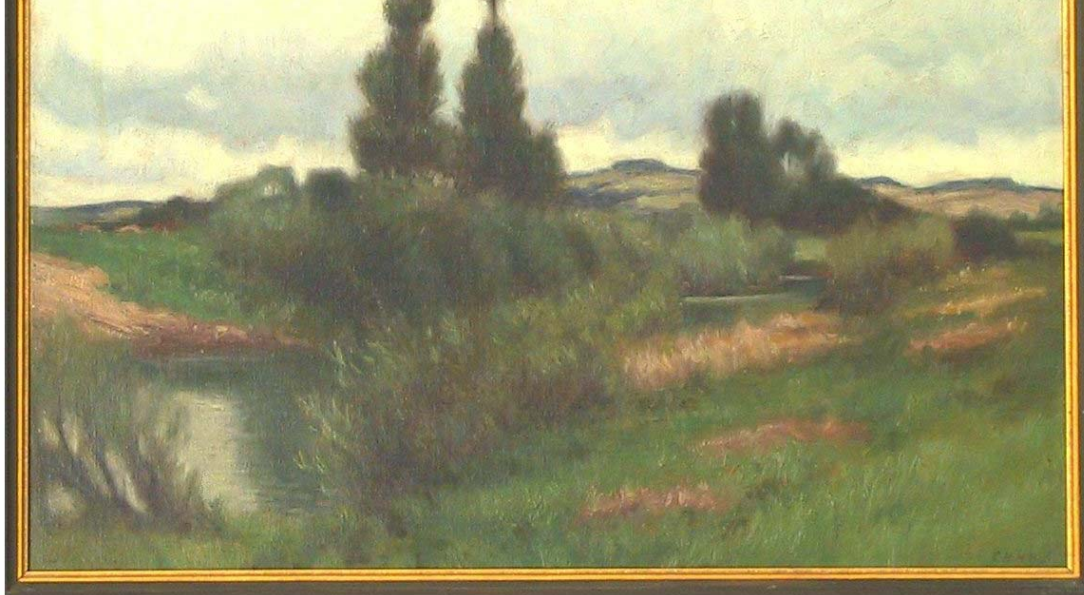
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Charles H.H. Burleigh - French Landscape
Media: Oil, Painted circa 1910, Image Size 50 x 40
cm, Signed "C.H.H.B."
Exhibited by Doris Urban





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Charles H.H. Burleigh - The Downs from Pyecombe
Media: Watercolour, Painted circa 1940, Image Size
40 x 30 cm, Signed





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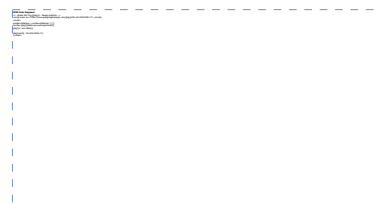
Cornelius Pearson - Lakeside Scene

Media: Watercolour, Painted circa 1870, Image Size
48 x 19 cm, Signed "C.Pearson"





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Cornelius Pearson - Lakeside Scene

Media: Watercolour, Painted circa 1873, Image Size
41 x 21 cm, Signed "C.Pearson"





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Phil Greenwood - Claremont Park

Media: Limited edition print (etching), Painted
circa 1985, Image Size 45 x 37 cm, Signed
"Greenwood 341/350"





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Phil Greenwood - Tree Light

Media: Limited edition print (etching), Painted
circa 1985, Image Size 47 x 46 cm, Signed
"Greenwood A/P" (Artists Proof)





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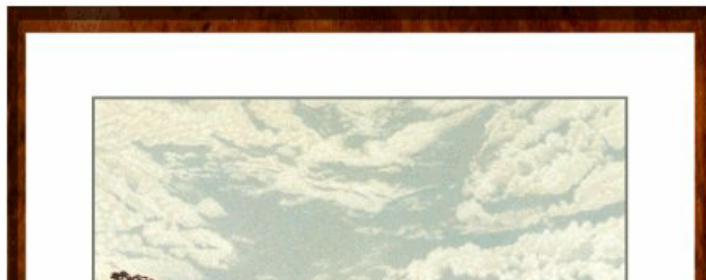
[Appreciation](#)

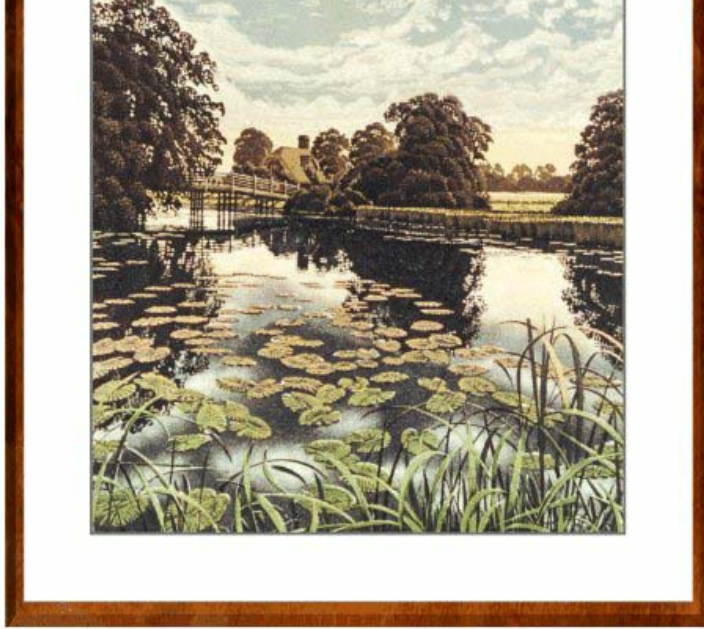
[Valuation](#)

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Graham Evernden - The White Bridge

Media: Limited edition print (lithograph), Produced
1983, Image Size 30 x 40 cm, Signed "Graham
Evernden No. 77/200"





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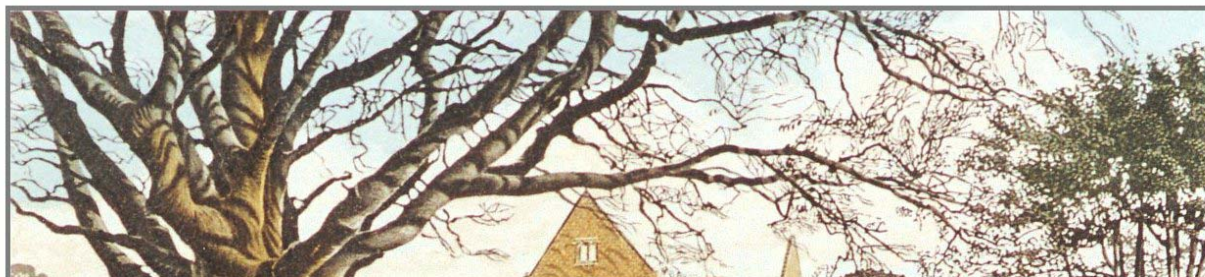
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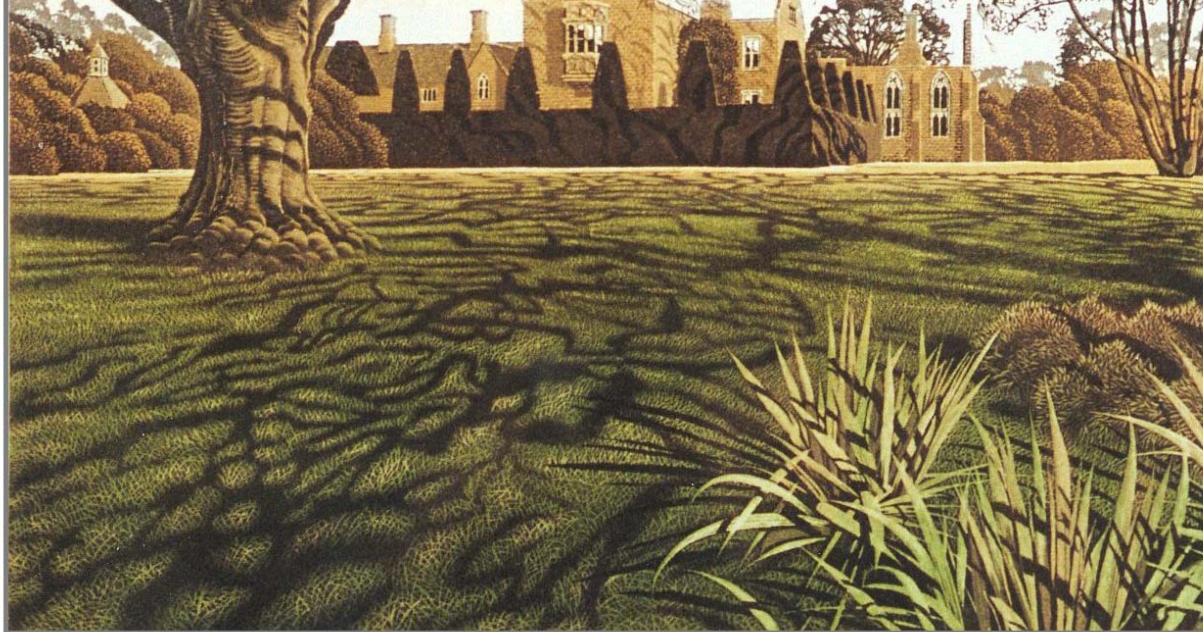
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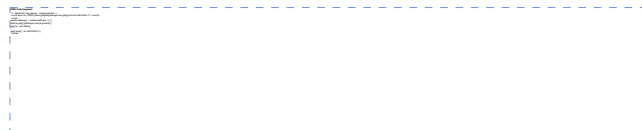
Graham Evernden - Nymans

Media: Limited edition print (lithograph), Produced
1983, Image Size 40 x 30 cm, Signed "Graham
Evernden No. 141/350"





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John Henry Leonard - Near Kirk Ella, Yorkshire
Media: Watercolour, Painted circa 1880, Image Size
56 x 46 cm, Signed and inscribed with title.





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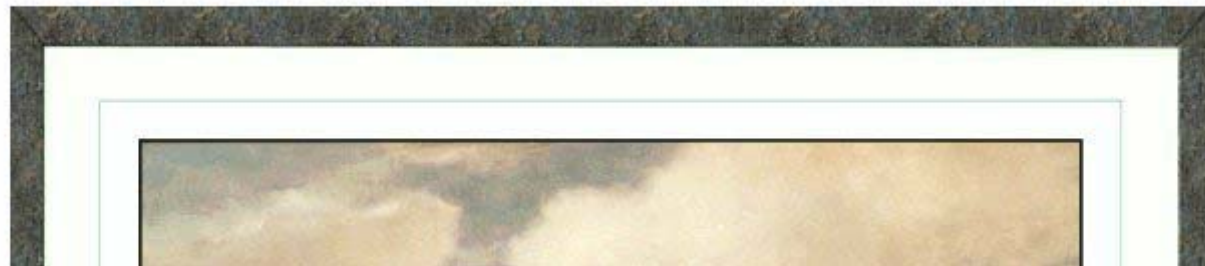
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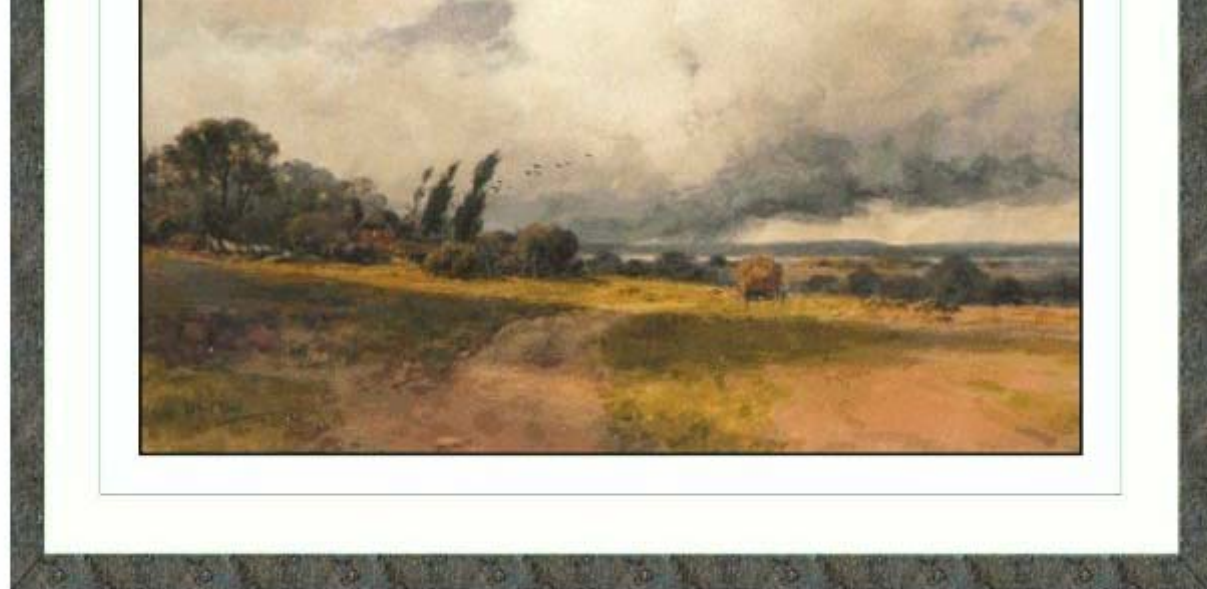
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Wilfred Williams Ball - Fleeting Shadows, Hampshire
Media: Oil, Painted circa 1900, Image Size 86 x 48 cm,
Signed .





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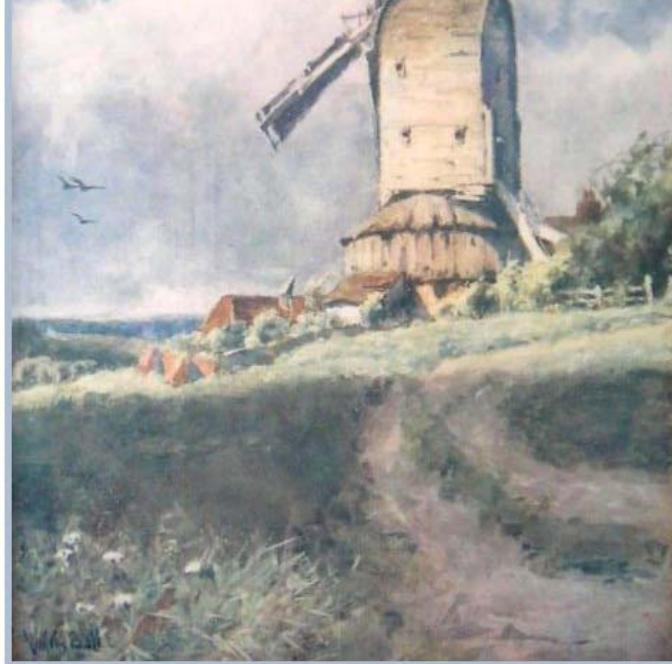
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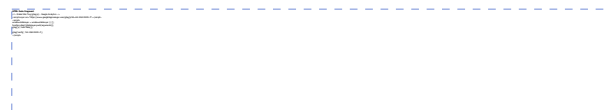
Wilfred Williams Ball - The Windmill

Media: Watercolour, Painted circa 1900, Image Size 30 x 41 cm, Signed "Wilfred Ball"





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Thomas Danby - Sir Guyon and the Palmer on their way to the Fairy Land

Media: Watercolour, Painted circa 1870, Image Size 54
x 43 cm, Signed.





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John Bates Noel - Landscape with Figures near a Stream

Media: Oil on canvas, Painted 1891, Image Size 76 x 51 cm, Signed.





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Thomas Ireland - Woodland Scene

Media: Oil on Canvas, Painted Circa 1900, Image Size
60 x 120 cm, Signed.





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Thomas Tayler Ireland - Autumn in Beechwood
Media: Watercolour, Painted c. 1900, Image Size 53 x
32 cm, Signed.





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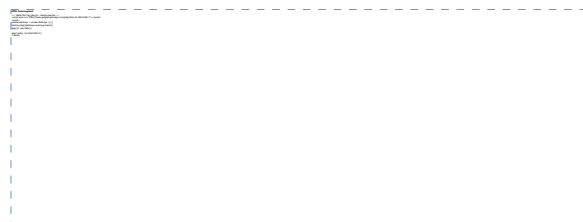
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Thomas Tayler Ireland - River Landscape
Media: Watercolour, Painted 1900, Image Size 38 x 21
cm, Signed.





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Daniel Sherrin - Across The Pond

Media: Oil on Canvas, Painted circa 1910, Image Size
76 x 51 cm, Signed.





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Arthur Meade - Robbers Bridge, Exmoor
Media: Oil on Canvas, Painted circa 1930, Image Size
86 x 71 cm, Signed.





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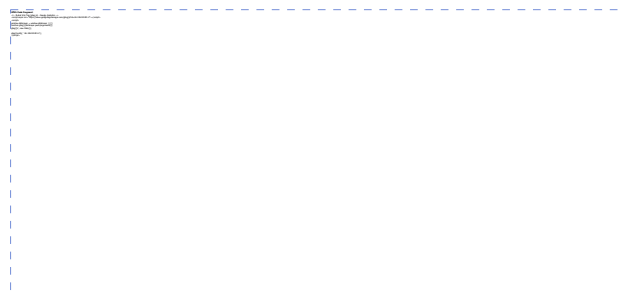
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Arthur Meade - Cornfield and Reapers
Media: Oil on Canvas, Painted circa 1900, Image Size
127 x 79 cm, Signed.





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John Paul Brinson - The Dee Near Llangollen
Media: Pastel, Painted circa 1900, Image Size 40 x 30
cm, Signed





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Owen Bowen - Woodland Picnic
Media: Oil, Painted 1916, Image Size 61 x 46 cm,
Signed.





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Helen Allingham - Elm Trees at Pinner
Media: Watercolour, Painted circa 1900, Image Size 35
x 45 cm, Signed.





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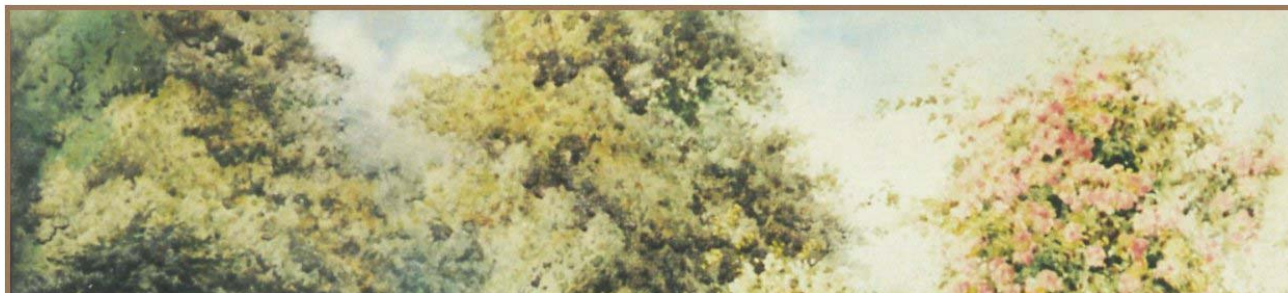
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Lilian Stannard - Queen Adelaide's Garden, Windsor
Castle, Media: Watercolour, Painted 1929, Image Size
44 x 33 cm, Signed





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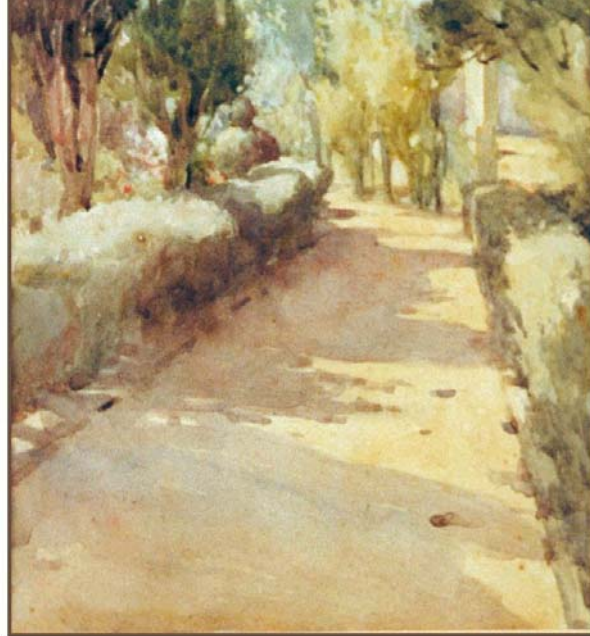
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Marjorie Christine Bates - Garden Scene, South of France

Media: Watercolour, Painted circa 1950, Image Size 16 x 24 cm, Unsigned.





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Marjorie Christine Bates - Garden Scene, Edwalton,
Nottingham

Media: Watercolour, Painted circa 1940, Image Size 24
x 24 cm, Signed "M.C.Bates"





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Marjorie Christine Bates - Garden Scene, Edwalton,
Nottingham

Media: Watercolour, Painted circa 1940, Image Size 24
x 24 cm, Signed "M.C.Bates"





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Marjorie Christine Bates - The French Kitchen
Media: Pastel, Painted circa 1910, Image Size 37 x 45
cm, Signed "M.C.Bates"





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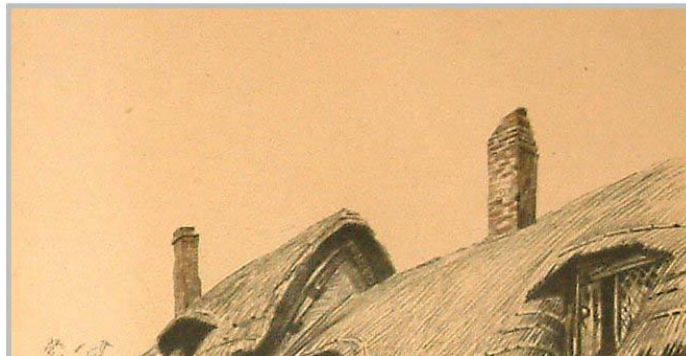
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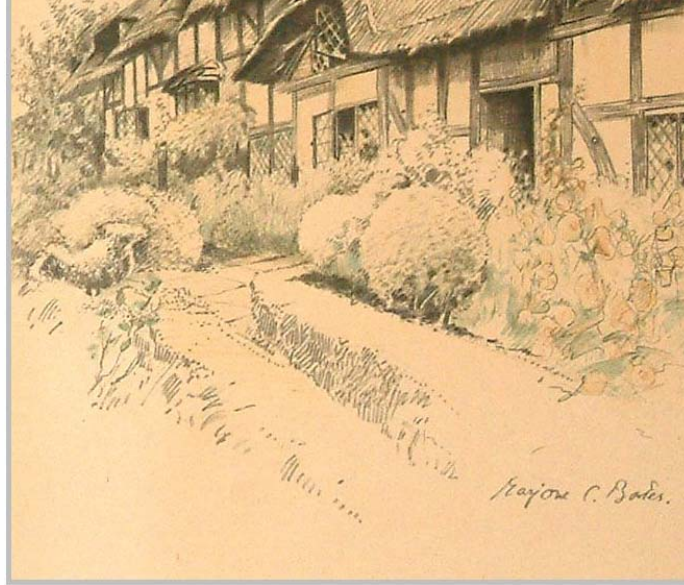
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Marjorie Christine Bates - Anne Hathaway's Cottage Media: Print circa 1930, Signed "Marjorie C. Bates"





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Marjorie Christine Bates - Broadway
Media: Print circa 1930, Signed "Marjorie C. Bates"





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Robert Winchester Fraser - Suffolk Landscape
Media: Watercolour, Painted circa 1890, Image Size 41
x 20 cm, Signed





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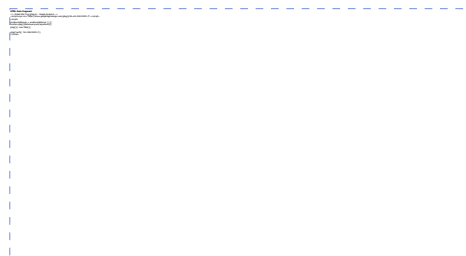
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Robert Winchester Fraser - Suffolk Landscape
Media: Watercolour, Painted circa 1890, Image Size 41
x 20 cm, Signed





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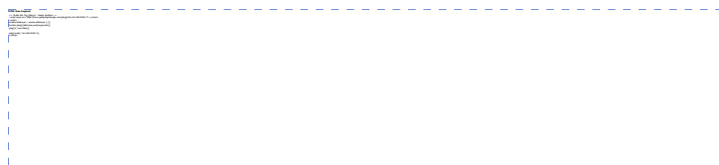
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Philip Osment - Llyn Idwal and The Devil's Kitchen
Media: Watercolour, Painted circa 1900, Image Size 53
x 36 cm, Signed "Phil Osment"





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Jean Mary Canter - Pen Rocks, Looe
Media: Gouache, Painted 1985, Image Size 35 x 24 cm,
Signed "JEAN CANTER, 1985"





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Jean Mary Canter - The Thames at Remenham
Media: Gouache, Painted 2002, Image Size 22 cm x
15 cm





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Jean Mary Canter - Kynance Cove
Media: Gouache, Painted 1982, Image Size 16 x 12
cm, Signed "JEAN CANTER, 1982"





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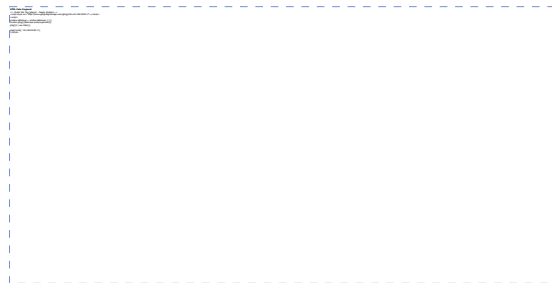
[Contact](#)

F. William Sturge - West Country Coastal Scene
Media: Watercolour, Painted circa 1900, Image Size
69 x 36 cm, Signed "F.W. Sturge"





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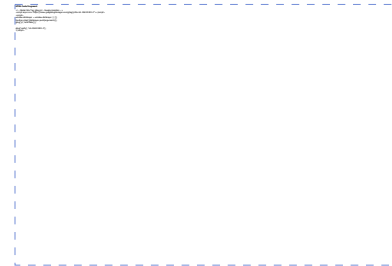
F. William Sturge - Seascape

Media: Watercolour, Painted circa 1900, Image Size
46 x 29 cm, Signed "F.W. Sturge"





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Jon Pryke - Silver Sea (Chapel Cove, Cornwall)
Media: Pastel, Painted 1997, Image Size 52 x 48
cm, Signed "Jon Pryke 97"





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R. Jason Skill - Breakers in the Rain

Media: Watercolour, Painted 1996, Image Size 64 x
45 cm





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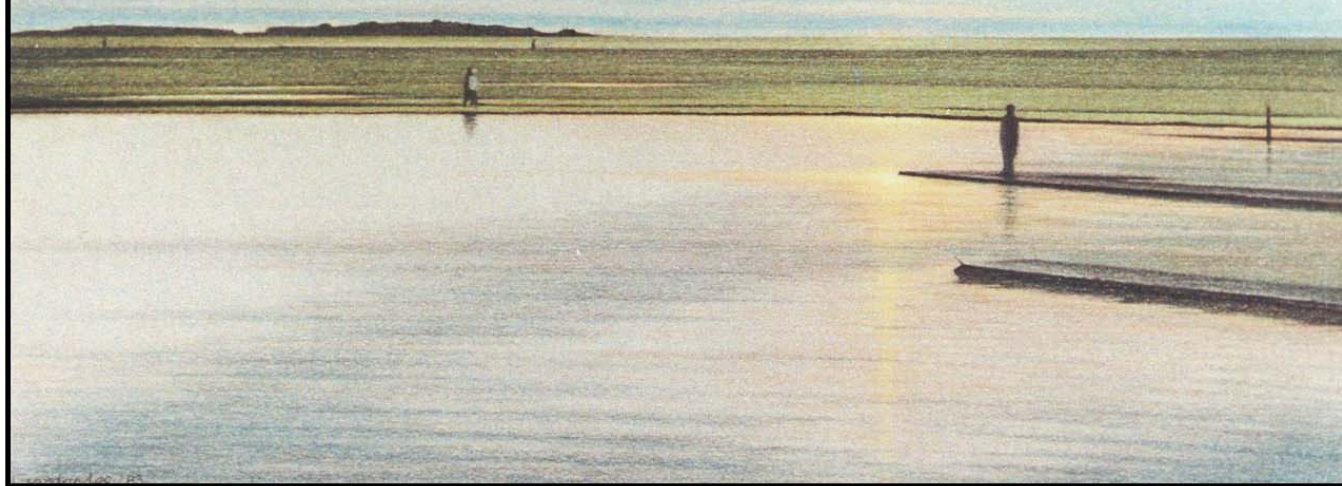
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Michael Gordon-Lee - Evening, West Kirby
Media: Pastel, Painted circa 1983, Image Size 50 x
30 cm, Signed "Gordon Lee '83"





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James Alfred Aitken - Kelp Gatherers

Media: Watercolour, Painted circa 1880, Image Size
32 x 22 cm, Signed





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John White - The Silver Gap, Morning, East Devon
Media: Watercolour, Painted circa 1900, Image Size
58 x 48 cm, Signed .





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Mary E. Butler - Flowers of the Coral Tree
(Erythrina)

Media: Watercolour, Painted circa 1910, Image Size
46 x 40 cm, Signed "M. Butler"





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Mary E. Butler - Irises

Media: Watercolour, Painted circa 1910, Image Size
21 x 35 cm, Signed "M. Butler"





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Marian Lavinia Barnes - Michaelmas Daisies
Media: Watercolour, Painted circa 1900, Image Size
74 x 48 cm, Signed





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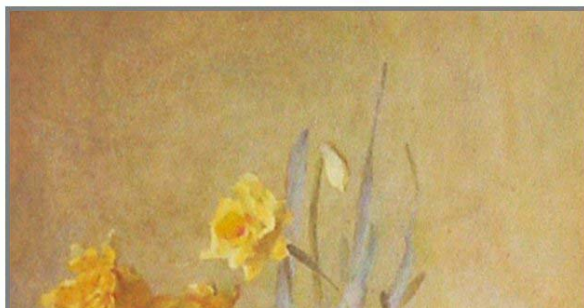
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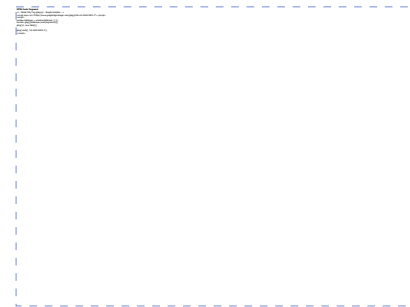
Marian Lavinia Barnes - Daffodils

Media: Watercolour, Painted circa 1900, Image Size
41 x 72 cm, Signed





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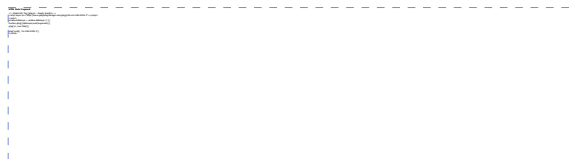
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Marian Lavinia Barnes - Portrait of Valerie Barnes c. 1892





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Sarah J. Kenyon - Flower Study

Media: Watercolour, Painted circa 1995, Image Size
20 x 33 cm, Signed "S.J.K."





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Sarah J. Kenyon - Delphiniums

Media: Watercolour, Painted circa 1995, Image Size
20 x 33 cm, Signed "S.J.K."





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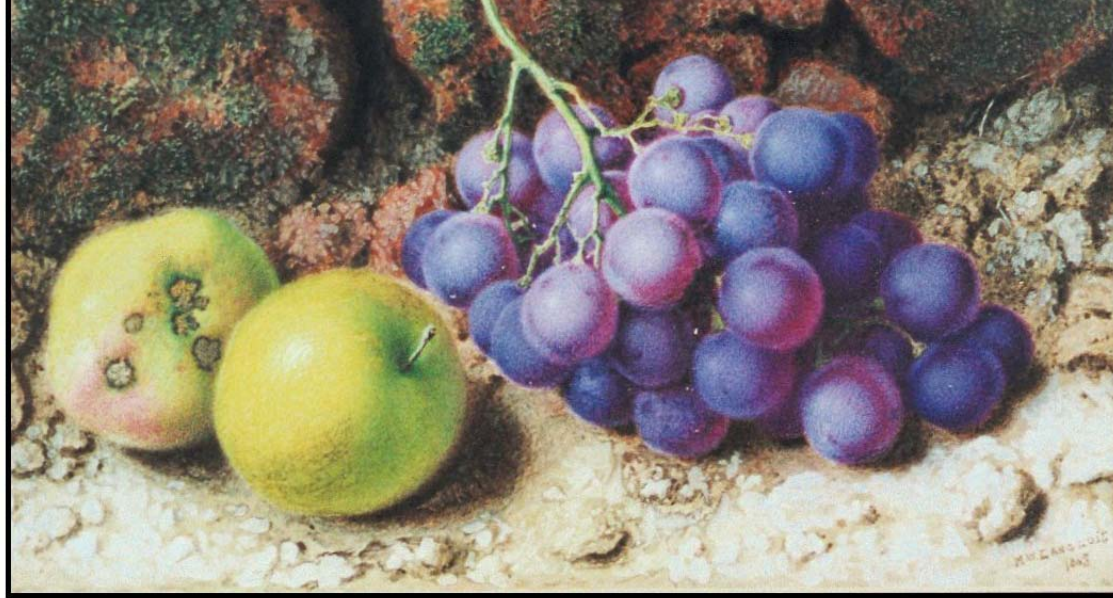
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Mark William Langlois - Apples and Grapes
Media: Watercolour, Painted 1865, Image Size 28 x
21 cm, Signed "M.W.LANGLOIS, 1865"





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William Cruickshank - Still Life

Media: Watercolour, Painted circa 1880, Image Size
58 x 38 cm, Signed "W.CRUICKSHANK"





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William Cruickshank - Still Life

Media: Watercolour, Painted circa 1880, Image Size
40 x 30 cm, Signed "W.CRUICKSHANK"





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Oliver Clare - Plums and Strawberries on a Mossy Bank,
Media: Oil, Painted 1895, Image Size 33 x 28 cm,
Signed and dated '95.





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John Jessop Hardwick - Roses

Media: Watercolour, Painted 1872 Image Size 45 x 53
cm, Signed.





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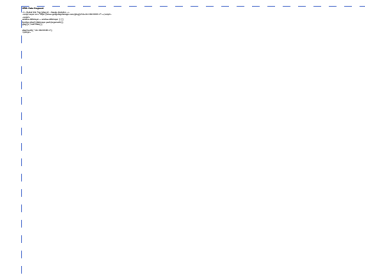
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Maud Naftel - Pelargoniums and Azaleas
Media: Watercolour, Painted 1877, Image Size 30 x 25
cm, Signed and dated.





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John Wainwright - Fruit, Birds Nest and Birds in Bell Jar, Media: Oil, Painted circa 1870, Image Size 76 x 86 cm, Signed.





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Introduction

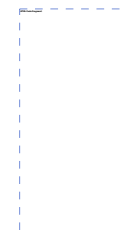
Many people wonder what it is that makes a good picture. "Good" in the sense that it is aesthetically pleasing to the viewer. Incidentally that is not to say that a picture that is more attractive will be more highly valued - refer to the Valuations page for information on what really affects the price of paintings. This page purely examines how an artist makes his work satisfying to the viewer.

There are three primary aspects that affect the attractiveness of a picture: the subject matter, the technique used and the composition. Each will be discussed in turn.

Subject Matter

Certain images attract the viewer more than others, and hold one's attention. These are psychological characteristics of most humans, and are probably partly inherited. Faces for example are something to which babies are innately attracted. Likewise movement in the visual field will catch one's eye when a static view does not - this is probably a survival advantage, and explains why artists often try to suggest or simulate movement of figures or objects in their paintings. The nude female figure is similarly attractive to males, for obvious reasons.

Other pictures are stimulating because they





Other pictures are stimulating because they convey a scene that reminds the viewer of a pleasant experience, and hence evoke satisfying memories. For example, a view of a flower garden on a sunny day, or a scene of Venice may remind the buyer of a pleasant holiday (clearly the demand for pictures of Venice does not simply rely on the quality of the architecture). Historically many paintings of landscapes and townscape fell into this "holiday snaps" category, although they usually have other merits than that of comparable photographs as will be explained below.

Of course the experiences evoked may not simply be pleasant ones, but can be almost any that are stimulating, because the alternative for the viewer may be looking at a blank wall!

Many classical, religious or genre pictures also tell a story, or attempt to illustrate an existing drama that is known to the viewer. The drama usually is of the kind that evokes emotions. Also any image has psychological "associations" which can be used by the artist and combined with other images or associations to create new emotional experiences that are psychologically or emotionally stimulating.



But if you consider the three subjects that are the major themes of this web site, namely landscape, seascape and still life, then in many cases the "raison d'etre" of the picture may be quite obscure. What psychological stimulation is there in a still life? See example left. Even in the case of landscapes or seascapes, the scene may not evoke pleasing memories - for example look at the picture on this web site that shows Dartmoor on a misty day (see above). So there are clearly other influences at work.

Incidentally, why are some landscapes seen as beautiful and others not? Probably for the same reason as why people create gardens - because a well tended and nurtured range of foliage evokes the primeval food gatherer or farmer in all of us. But gardens are also "designed" so you can see that composition is an important aspect.

Technique

Good technique by the painter certainly increases the attractiveness of a picture. The accurate replication of a scene, and attention to detail, was of course particularly important before the use of photography in the modern age, and there are so many amateur artists around who will be impressed by good technique that it is still of some importance. In any case, if an artist cannot control the colour, line and brush strokes in his work, he usually can't achieve what he is aiming for.

Good composition is also a technique that can be learned, and as we shall see, this is of major importance.

Composition

The design of a picture, or composition as artists like to term it, is one of the most important factors in attracting the viewer, holding your attention and giving you a satisfying experience. Unfortunately it is often the aspect least obvious to the uneducated art buyer, and the one that there is more garbage talked about, even by artists, than almost any other aspect of art. This situation has not improved of late, when the rules of composition are deliberately broken so as to create an unusual experience (which there may be some justification for) or for a cultural "shock" (which there probably isn't). In the extreme it means that piles of bricks or blank monotone canvases, can result in reward for the artist. In the discussion below I will ignore these aberrations and stick to the mainstream demands of the public for satisfying art.

The Shape of the Canvas

Let us start with the typical starting point of the artist. What shape canvas is the picture to be drawn on? In case you hadn't noticed, most pictures are oblong in shape, ie. rectangular but not square. They are not round or oval, even though the latter is actually a more convenient shape to compose a picture within, as you can see from the example above. Square corners tend to lead the eye out of the picture, whereas oval shapes make it easy to establish a circular composition, which as you will see later, is a good basis for a design.

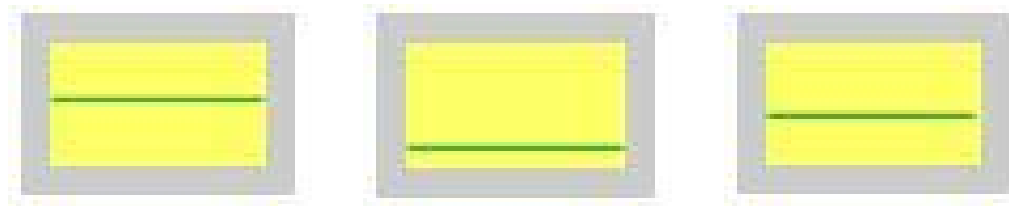
But there are practical problems with oval shapes. The conventional frame is more difficult to construct; canvas, paper or board tends to come in square form; and hanging the picture alongside others is not always easy. Also of course pictures are hung on walls, and they are usually rectangular also. For those reasons, oblong canvasses are more popular.

Using the Golden Mean

But why oblong rather than square? In fact if you look at the range of pictures on this web site at the time of writing, the ratios of one dimension to the other are almost all within the range 1.3 to 1.7 (ignoring the fact that some are "portrait" shape versus "landscape" shape). It has been known since at least the ancient Greeks that the ratio 1.618 (called Phi, or the Golden Mean) is a number common in nature and is typically seen by most humans as an "ideal" or "beautiful" ratio. It can be generated mathematically or geometrically - there is not space here to explain it fully but there are plenty of sources on the internet on this subject, or look at books such as "The Geometry of Art and Life" by Matila Ghyka or "The Divine Proportion: A Study in Mathematical Beauty" by H.E. Huntley. Phi is present in the design of flowers, in the growth of shells, and was used by the Greeks and Romans in architectural design (for example the temples at Paestum). Examples of picture frames in the Phi ratio are shown below.



You can of course construct the whole picture design, not just the frame, using this ratio, but that is not usually done. But let's just consider one issue. If you are developing a landscape, where do you put the horizon line? If you put it smack in the centre of the picture, or close to one edge, that is not likely to look as natural and elegant as putting it in a place dictated by the Phi ratio. Examples are shown below.



Central

Too Low

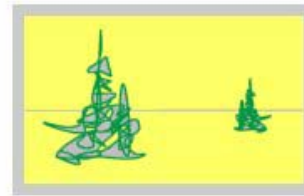
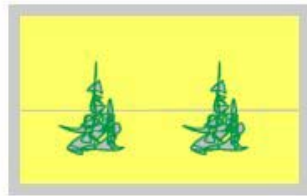
Phi Ratio

So we have already established that you can enhance the beauty of a picture by using a natural ratio in elements of the design. The reason why people prefer it is probably from it's pervasive presence in nature, and even in the human body. Now let's move on to other aspects of the design.

Ensuring a Balanced Composition

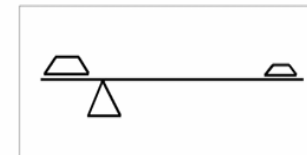
One of the simple differentiations between what humans perceive as ugly faces and beautiful faces is whether they are balanced or not, on either side of a vertical line. If the two sides are symmetric then they are seen as more elegant. However, faces are clearly not balanced exactly along a horizontal line, as the eyes are a different shape to the mouth, etc. So balance is important, but cannot be pervasive. As I have shown above, an equal balance of sky and ground may appear unnatural. Likewise, it would be seen as unnatural to have two clumps of trees on each side of a landscape picture that were exactly equal, because we know this never occurs in real life. Symmetry where it is expected is beautiful. Symmetry where it is not expected is unnatural and hence ugly. But the two horizontal and vertical halves of a picture have to balance somehow if the end result is to be beautiful. How does the artist achieve this?

Consider the two pictures below (a simulated landscape). The one on the left looks unnatural, whereas the one on the right is more natural.



But to allow for the smaller tree in the above right hand picture, being unequal in size to the larger tree (and hence nominally unbalanced), you can still achieve balance by moving the smaller object further away from the centre. In effect the balance achieved is like that of a fulcrum where a smaller object further out balances a larger object nearer the fulcrum point (diagram right).

A good example of this principle in one of the pictures in our gallery is the one below by F.J.Widgery, where the large, dark block of rocks on the right, is balanced by the smaller headland on the left.



This picture is also balanced vertically because the headlands above the horizon line balance the rocks and foreshore below the horizon. Note also how the artist has avoided the problem of having the horizon in the dead centre of the picture by hiding it in mist.

Problems with Unbalanced Compositions

If there was a single large element on the right hand side of the above picture with no balancing element, one reason why this would not work well is because the eye is naturally first drawn to the largest, most prominent object. But where does it go from there? With no other object in the frame, the eye would tend to drift to the corners of the picture, or even out of the frame. In the above example it would probably follow the line of the seashore out to the left.

the left.

Blocking "Opposing" Lines

Keeping the eye focussed within the picture, and holding the viewer, is an important element in composition as we will see. In the picture below, the right hand tree does not simply balance the larger tree on the left, it also acts as a stopping vertical line to halt the eye drifting out of the picture via the horizon line.



Entrances and Exits

Rather than have the eye exit the picture, some artists even provide an "exit" within the picture to which the eye is lead. In interior room scenes, this can be an actual doorway or window. In garden scenes or landscapes, it can be a gateway in the distance.

Often there is a conscious effort by the artist to lead the eye into the picture, for example a winding path that disappears into the distance, as in the example by Richard Wardle. Notice the "exit" in the distance but within the picture.

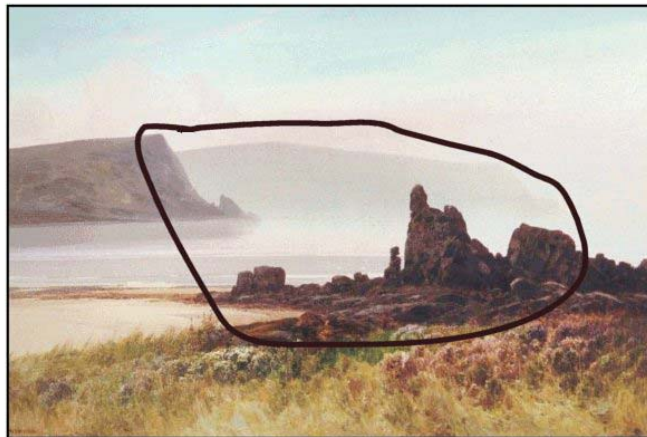


Circular Compositions

One very common general construction that is used to retain the eye within the picture is to use a circular composition. In the extreme, this can be as simple as a "vortex" as in many of J.M.W. Turner's paintings - see example below entitled "Snowstorm".



Normally the circular arrangement is a bit more subtle, as in the painting below.



The F.J.Widgery picture above has an overlay showing the likely path of the eye around the picture. Note that the circular design can be constructed not just by line, but by tone or colour. Click on the image to see the original picture.

Notice also how in the picture above, the smaller rock to the left of the main group is placed so as to stop the eye drifting off to the left, as otherwise it would do, and is positioned to direct the eye up towards the secondary object which is the headland above and to the left. The other, more distant headland, and the clouds, then lead the eye back to the main focal point.

Not convinced? Then look at the picture below by Constable. Clearly there is a circular design with the main subject framed by the trees (which just happen to join at the top) and the pond

with the main subject framed by the trees (which just happen to join at the top) and the pond providing the link across the bottom of the scene. The main subject is within the circle.

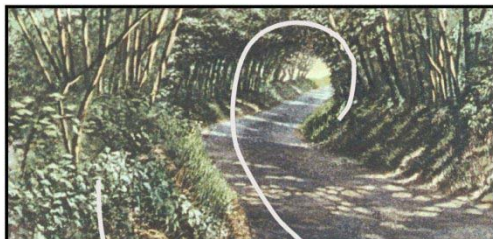


This is a compositional "trick" to solve a common problem of circular composition in landscapes - namely how to link from a tall vertical object to the ground through the sky somehow. In other cases, artists use prominent cloud formations, flights of birds, columns of smoke, or as in another Constable painting, a rainbow.

You are no doubt going to say at this point that the artists in the examples above may have simply drawn what they saw, but in reality they chose the viewing point. Even if they did not manipulate the scene when painting it, which is quite likely as a small change in shape, colour or shading of an object can easily do that, and even if they were not consciously aware of the requirements of good composition, they have unconsciously adhered to the rules of good design.

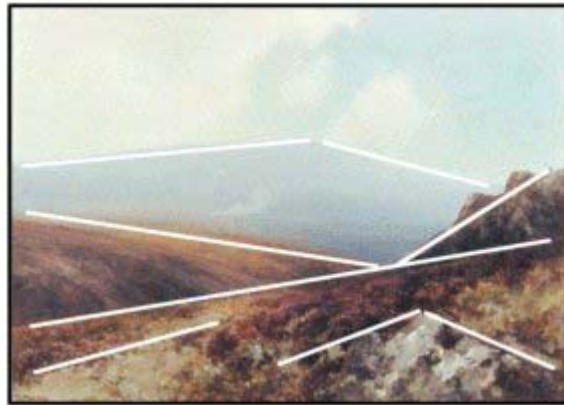
Triangular, "S" Shaped and Angular Compositions

Alternative composition forms are triangular ones (often used in half length portraits where the arms form the base of the triangle), which again provides a way to hold the eye within the scene, and "S" shaped ones which are effectively two circles linked together. The Wardle scene below could be viewed as of that form as you can see.





Angular compositions tend to depend on a somewhat different arrangement where converging planes are used to direct the eye within the scene and hold it within the frame. The Widgery picture mentioned above is shown below with the lines highlighted so you can see the angular design.



Note that very often multiple compositional elements are used to make up a picture, or you can sometimes interpret the same picture in different ways. However, if construction is random, or ignores these rules, it will be a bad picture.

The above has only been a very simple overview of composition and how it affects the quality and satisfaction of the viewer. For more information a good book on this subject is "Composition in Art" by Henry Rankin Poore.

Colour and Tone Harmony

One aspect not considered so far has been the impact of colour and tonal gradation, as paintings rarely consist simply of lines and planes. Clearly certain colours have existing associations in the human mind. Black may be depressing, whereas white is uplifting. Red is garish, while green is calming.

There are also well known "complementary" colour pairings (where mixing the pigments yields a neutral grey-black). Using complementary colours in a composition may make it appear more unified than otherwise.

Just as a composition must be "balanced" for shape and forms, it must be balanced for colour and tone. If there is a large amount of bright red on the left hand side of the picture, it will need balancing by some other brightly coloured or high impact object on the right.

Fooling the Visual System

Some features of the human visual processing system can also be used by the artist to give particular attributes to his paintings. For example, the use of colours of very similar luminance on objects (ie. their ability to reflect light) makes it difficult to establish the relative position of objects. This can make them appear in motion. Likewise the human eye tends to focus on areas of high detail and contrast, so painters can use this to keep the eye within the picture by leaving the edges in soft focus or using broader brush strokes. This is often done in still lifes and portraits and is not the result of the artist simply trying to save time. Similarly the soft focus in many impressionist pictures can fool the stereoscopic system so that the picture looks more three dimensional than it is.

For fuller studies of the impact of colour and the visual system look at "The Elements of Colour" by Johannes Itten and "Vision and Art: The Biology of Seeing" by Margaret Livingstone.

Conclusion

The exposition above is really only a very brief overview of the study of composition and how it impacts viewer satisfaction. You may not even be conscious of these issues when you look at a painting (and the painter may not have been when he painted it). But if the painting is poorly constructed, the design is inelegant, your eye is distracted from the main subject matter, or your eye is led out of the picture, then it certainly will not be a satisfying experience.

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The Valuation of Paintings

"When a little girl asked me what two and two make, I'm supposed to have answered - it depends whether you're buying or selling".....Lew Grade



Introduction

Why was the first picture below worth \$50 million, or more, at the time of writing this page based on recent auction sales, when the second could probably be bought for less than \$1,000?





The first picture above of Irises is by Van Gogh of course, but the second one is of Erythrina flowers by little known artist Mary Butler.

Introduction and General Background

Many people who visit this web site are interested in knowing what the value of a painting that they own might be. For example, what price would they get for it if they chose to sell? This is not as straightforward a subject as might appear at first sight, so these notes are aimed at explaining the issues involved and how one might go about obtaining a valuation.

First, as in all markets, there are different prices depending on whether you are buying or selling. The professional art dealer, who in practice operates like any retailer, has to have a margin between the prices he is buying at and the prices he is selling at, to enable him to stay in business. Bear in mind also that art dealers often have to renovate or clean a picture, and frequently re-frame them, so as to make them attractive to the buying public. Likewise, auction houses have to make a profit - the latter may be of the order of 30% when you take into account the selling commission, the buyer's "premium" and other miscellaneous charges. Also taxes may apply to some of the charges.

There are also different markets for the high volume "professionals" as against the low volume "amateurs". Auction prices tend to be lower than retail prices (even discounting the buyer's premium which is often ignored), simply because the auction markets are dominated by trade buyers who have the time to spare to visit the auction views and attend the auctions. They will use their own judgement about the provenance and quality of the picture, and will ignore "condition" problems if they can be repaired.

Different prices also apply for other purposes (in addition to the "buy" versus "sell" issue if you are considering trading the picture). For example, if you wish to put a value on a picture for insurance purposes, that value needs to be higher because it needs to cover the cost of

replacing the picture if it is lost or stolen. Finding a replacement picture of similar quality will often not be easy, and involve significant additional expense, so insurance valuations need to be higher - for example they might be 10% on top of what you have just paid for a picture from a dealer. But if you are valuing a picture for "probate" purposes (ie. to determine the value of a person's estate on death), you may want to take a more conservative view.

For all the reasons above, valuations can sometimes be halved, or doubled, depending on the purpose of the valuation and from what direction you are coming.

Another common misconception is that paintings can be valued like stock market shares, ie. that the market is efficient and the prices are well known. This is rarely the case. Given that you know who the artist is, this might give you an indication of likely price range from looking at past sale data, but individual paintings vary a great deal in size, quality, condition, subject appeal, etc. In addition, the market is "illiquid" because works by particular artists only come up for sale spasmodically, the prices are affected by fashion, by how many people turn up at an auction on the day, and by many other random factors. Note also that many of the sales are not even recorded. So the data that is available tends to be "indicative" at best. You may find that there are one or two avid collectors of the artist - if they are interested in the picture and are aware it is for sale, the price obtained may be high - if not, or there are no such collectors, then the price will be low. But collectors come and go, and are fickle in their allegiance.

Factors affecting painting prices

Having said all of the above, let us look at some general factors that affect picture prices, and at how we might specifically value a painting. From here on we will generally refer to "auction hammer" prices as these are one of the few sources of specific data and are those usually quoted in reference works. In general, the following are the factors that will affect the price:

1. The artist. Paintings by artists who are household names will be priced in the stratosphere and are really outside the scope of this web site. However, lesser artists who have an established reputation and are well known to art collectors may well be priced in the range £5,000 to £100,000 (\$6,500 to \$125,000 approx.). Artists who are still "known" in the sense that they are historically recorded, but whose work is considered of somewhat lower quality may be priced in the range £1,000 to £10,000 (\$1,250 to \$12,500). If a work is signed, but by an unrecorded artist, the value is rarely more than a couple of thousands of pounds and more typically in the hundreds. Any unsigned or unattributed picture is unlikely to be worth very much irrespective of the quality of the picture (there are of course very few good quality pictures that are not attributed to somebody, for reasons you can no doubt guess).

2. The size. Larger pictures are generally more highly priced - double the size may be double the price. However, if the picture is so large that it does not fit into a normal sized house then selling it may be somewhat problematic unless it is the kind attractive to museums or other institutions.

3. The aesthetic quality. Good pictures by good artists are priced more highly than bad pictures by the same artists. What makes a "good picture"? Refer to the Appreciation page. Sketches where the picture has clearly been done quickly, or is otherwise "unfinished", will also be very much lower in price.

4. Subject matter. Certain subjects are likely to fetch lower prices than others. For example religious themes are now out of fashion, and the Victorian penchant for dead wild life is no longer popular. But pictures of cats and dogs tend to fetch higher prices than the quality otherwise justifies.

5. The condition. Pictures where the paint is damaged or faded will fetch a lower price. Likewise if the picture is dirty or badly framed, the price may be lower. But if any faults are easily repairable then the impact may not be so severe.

6. The media. Oil paintings are typically valued more highly than watercolours. This is primarily because they take more time to paint, the paint lasts longer and does not fade with age. For example very few watercolours are valued at more than £50,000 (\$70,000) and many watercolours by professional artists may still be in the £500 to £1,000 bracket (\$700 to \$1,500). Drawings and prints are the least valued, however well known the artist. There is more on media types here: [Media](#).

7. A clear attribution. Pictures where there is no clear signature, or where the attribution to the artist is doubtful, particularly if the style is atypical of the artist, will achieve a lower price. This is particularly the case with higher priced pictures where undoubted authenticity is an essential. Note that there are reference books that list common artist's signatures and monograms (eg. by Caplan and Creps), or look at the ArtPrice site mentioned below for online information.

8. Where the picture is located. If a picture is sold in some remote location such as in parts of Cornwall or Wales in the UK, you are likely to get a lower price than if you sold at the major London auction houses. Reason: simply transporting the picture costs money, so auction prices tend to be slightly lower in provincial auction houses. Similarly provincial art dealers may buy and sell for less because they have lower overheads than central London dealers.

9. Recent publicity. Any recent publicity concerning the artist will help prices. The classic example of this is when the artist has just died, when he may be the subject of press coverage and retrospective exhibitions.

10. Rarity. Particularly where there are collectors of an artist, the fewer examples that come onto the market, then the higher the price they tend to fetch. Similarly if the subject matter is particularly unusual or the painting is from a particularly interesting stage in the artist's career, this may raise the price. But bear in mind that if the artist's work is so sparse as to be barely known, then it can languish unappreciated and uncollected.

11. The Age. Older paintings, at least those more than 100 years old, may be worth more simply because of their antiquity and rarity. However the older a picture is, the more its condition tends to worsen, particularly with watercolours. Also picture styles and artists can go out of fashion, especially in the 50 years after the artist's death. So for example, until recently many Victorian genre paintings were worth very little. Age is therefore not a consistent predictor of value.

Obtaining the typical price of an artist's work

Clearly who the artist is has a big impact on the price of a painting. There are several sources of data on what prices pictures by specific artists have sold at in the past (typically auction

or data on what prices pictures by specific artists have sold at in the past (typically auction hammer prices). There are a number of published books and internet web sites that give such data, and magazines that list recent sales. Also services can inform you when pictures by particular artists are coming up for auction. We have not listed these sources here because they tend to come and go fairly rapidly so this web site would soon become out of date.

Getting an independent valuation

The above information sources provide a way to get a rough idea of the likely range of values of a picture, assuming you also take into account the "factors" listed previously. However, they are not likely to be anywhere near as good as a professional valuation by someone who regularly deals with the artists work (and those of similar artists). Also of course, for legal or other reasons, you sometimes need an independent written valuation. Such valuations can be obtained from many picture dealers or auction houses. How do you select the best ones? For picture dealers, try to select ones who deal commonly with the same kind of pictures, ie. with the artist's work or with similarly priced works. Try searching the internet for dealers who already have the artist's work in stock.

Note that asking a dealer for a valuation is not necessarily the same as asking what they would offer to buy the picture. There are also independent valuers who are often more capable of valuing a range of items in addition to paintings.

For auction houses again select those that are most appropriate. For example if your picture is of the best quality by a well known artist, contact one of the major London auction houses. For lower price items, and more convenience, a more local auction house may be more appropriate.

Getting some advice from Panvertu Art Gallery

We regularly get asked for some advice on picture valuations and other associated information. We may be able to answer simple queries but we do not have the resources to provide valuations or do research into particular artists. Please do not ask us to do this or send us digital photographs of paintings unless we have invited you to do so. Any advice we may give should not be relied on for any purpose and you should consult a qualified and respected authority in the field for a specific valuation. If you wish to contact Panvertu then use the Contact tab above.

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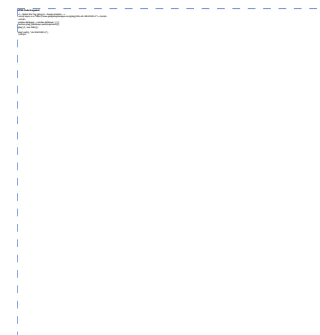
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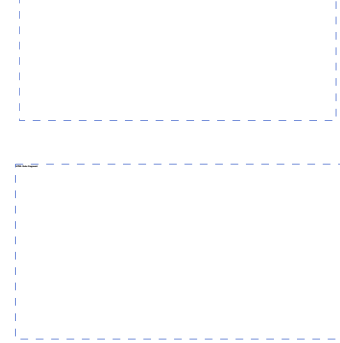
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