

# British and European Watercolours & Drawings

AUTUMN 2014



**JOHN MITCHELL**  
FINE PAINTINGS

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IN 1970 JOHN MITCHELL & SON held a loan exhibition of English watercolour drawings in aid of the Friends of the Courtauld Institute of Art. It included more than sixty watercolours, all of which had been bought from my forebears in the preceding twenty years or so. The catalogue included a foreword by Sir Anthony Blunt, describing the Courtauld (of which he was director) and the good work done by the Friends – to whom all proceeds from the sale of catalogues were to be donated. With hindsight this noteworthy exhibition represents a high-water mark in our firm's involvement in English watercolours and oils of the eighteenth and early nineteenth centuries. In a typical year in the 1960s and 1970s more than a hundred such pictures would be sold from 8 New Bond Street, including works by Gainsborough, Reynolds, Wright of Derby, Constable and Turner. The majority, however, were works on paper by less illustrious names, but which nonetheless had charm and quality in equal measure, and the 1970 exhibition might justifiably be seen as a celebration of this accessible and rewarding field of collecting.

It goes without saying that forty years ago there was a far more plentiful supply of watercolours than exists today, and dealer and client alike could immerse themselves in the subject simply by going to the auction rooms, such were the frequency of sales and the abundance of material. In spite of the considerable turnover of watercolours at John Mitchell & Son at that time, it remained for my father a secondary sphere of activity compared to his specialization in Dutch and Flemish art and, in particular, flower paintings, but he yielded to no one in his advocacy of the neglected masters of the English watercolour tradition. Among these, George Chinnery was a favourite, and I have given a brief account of how the intervening years have altered the public perception of such an artist (page 16). The dwindling supply of fresh material has also meant that some artists have come to be appreciated in different ways. For example Ibbetson (page 8) was traditionally regarded for his fine 'coloured drawings', but as these are no longer available collectors have turned to his oils, which continue to appear on the market regularly.

For better or for worse, the large majority of 18th and early 19th century British watercolours and drawings have in real terms hardly risen at all in value since the early 1970s, and today it is still possible to own pleasing and well-preserved examples for comparatively negligible sums. The recent fashion for Victorian and Edwardian 'chocolate box' art must not obscure the existence of an earlier, more original and historically interesting school of British art – one which is still there to be explored with satisfying results today. Our aims in presenting this eclectic group are to offer just such an opportunity, and to re-invigorate our firm's association with watercolours.

A highlight of the 1970 exhibition, and indeed the catalogue cover illustration, was a fine work by William Marlow (illustrated here, but not for sale). We are pleased to be able to re-unite it with no fewer than six other exhibits from forty-four years ago, highlighted with a ●, in our display at the gallery this autumn, now on view until mid-November.

I am grateful to our new colleague, James Birtwistle, for his help in compiling this catalogue.



James Mitchell

October 2014

## JOHN INIGO RICHARDS RA (1731-1810)

Today Richards catches one's attention not so much for the éclat of his paintings as for his sustained involvement in the affairs of the Royal Academy, and, more widely, in the rich tapestry of the Georgian art world. Richards combined a career as both landscape and scenery painter, being the principal scene painter at Covent Garden for over twenty years. There, in December 1785, he worked with de Louthembourg on O'Keefe's production of 'Omai' conjuring up scenes of the South Seas. He also specialized in topographical landscapes, and these cover locations from Kent, Surrey, Middlesex and further afield, notably in Devon and Ireland, although it is now thought that some of his views may have been copied from paintings by others, such as George Lambert. Richards was a founder member of the RA in 1768, and after twenty years, was appointed its Secretary, in which capacity he is seen settling the catalogue for 1795 in a drawing by George Dance in the Tate Gallery's Oppe collection. Evidently, the Secretary's role was a broad one, for it is recorded in the Academy's minutes that in October 1791 the members of the Council formally expressed their satisfaction with Richards' restoration of their famous cartoon by Da Vinci and voted twelve guineas to him for his troubles!



This is almost certainly a preparatory drawing for the oil painting of the same view now in the collection of Harrow School (Old Speech Room Gallery), which is probably the painting exhibited at the Society of Artists in 1770, no. 135

*South entrance to Harrow on the Hill* •

pen and watercolour

6 x 9in (15 x 23cm)

signed, inscribed by the artist on the reverse with the location.

## PROVENANCE

The artist's sale, Christie's, March 31st, 1811, lot 74;

William Esdaile, 1838

## EXHIBITED

John Mitchell & Son, 1970, no. 39

*Ivybridge, Devon*

pen & ink and watercolour

with fine antique frame

8¼ x 13½in (22.5 x 34cm)

signed, inscribed and dated on reverse 'Ivybridge, Devonshire, 1768'.



## JOHN CLEVELEY THE YOUNGER (1747-1786)

John Cleveley was one of twins born to the shipwright and artist John Cleveley at Deptford on Christmas Day, 1747. He and his twin, Robert, followed their father into the Royal Dockyard, and John took drawing lessons from his father and from Paul Sandby at Woolwich. John Cleveley the Younger exhibited at the Free Society of Artists from 1767 and at the Royal Academy from 1770. Apart from accompanying Joseph Banks as draughtsman on his expedition to the Hebrides, Orkney Islands and Iceland in 1772 he does not seem to have travelled further afield than Portugal, Gibraltar and the Azores. A volume of thirty-seven *Views round the Coast and on the river Tagus* (sold at Sotheby's in 1983) is dated from August 1775 to January 1776, and presumably led to the Portuguese and Azores subjects exhibited at the R.A. and Society of Artists from 1777.

In 2004 there appeared at auction Cleveley's set of four original watercolours for a set of prints entitled *Views in the South Seas* (sold at Christie's, September 2004, £318,000). Published in 1788, two years after Cleveley's death, the aquatints capitalized on the recent publication of the official account of Captain Cook's fateful third voyage. They show Cook's ships amid scenes of bustling activity in four different Polynesian locations and follow Cleveley's originals closely except, notably, for the Sandwich Islands view, where the actual moment of Cook's death has been included. In this way John Cleveley junior is connected with perhaps the most famous and widely published images of Cook's last expedition.

Cleveley had a double association with Cook's voyages: he would have gone as one of the natural history artists on the second in 1772 had not his patron, Joseph Banks, withdrawn at the last minute, and another of his brothers, James, served as a carpenter on board *Resolution* for the third voyage. Tradition has it that, in composing his *Views in the South Seas*, Cleveley relied on sketches made by his brother James during the course of the expedition, but, as none of these or indeed any drawings by this obscure figure have ever been found, the matter is still debated. However, having been commissioned by Banks in 1774 to draw Oceanic artefacts such as knives, baskets and musical instruments gathered on the second voyage, Cleveley's interest in painting exploration subjects must have deepened. In the same year he showed at the Royal Academy a pair of 'tinted drawings' of Captain Phipps's

ships embedded in the ice at Spitzbergen, and for these he had relied upon sketches made during that expedition by a Philippe d'Auvergne, a midshipman. (Cleveley's watercolours are now in the British Museum, *Carcass and Seahorse in the Ice* etc., accession nos. 1888, 1211.2 and 1888, 1211.3; see also his *Ships of Lord Mulgrave's Expedition...in the Polar Regions*, V. & A. Museum, 316-1887.)

Apart from these few, significant illustrations of intrepid British voyaging, Cleveley's subject matter otherwise draws on his own sea experience in waters much closer to home. A skilful draughtsman, he could handle naval vessels and small fishing craft with equal proficiency, as seen here in *Shipping off the Needles*. Inevitably, over the course of time his work has been confused with that of other family members, a situation which is unlikely to become any clearer with the passage of time and with dwindling interest in such matters. His usual signature, up to 1782, was 'John Cleveley, Junr.', which indicates that his father was also known as a painter. The latter worked in oils only and his pictures are markedly different, having the look of an earlier age to them. Similarly, John junior's work should not be confused with that of his brother Robert (1747-1809), who also worked mostly in oils, became much better known for his depiction of naval actions and was marine painter to the Prince of Wales.



*A British frigate and other shipping off Tenerife*

pen, ink and watercolour  
 7½ x 10¼in (19 x 26.4cm)  
 signed; inscribed 'Teneriff' on mount



Cleveley's larger watercolours, with their distinctive strong colours and high degree of finish, may have been intended to rival the appearance of oils. At more than two feet across, this noble example is among the largest recorded today, and, unusually, mention has been made above of the paper itself because it is exactly the same material used by Cleveley for his *Views in the South Seas*, albeit on sheets an inch narrower than our picture. His *Review of the Fleet*, 1773 (National Maritime Museum, PAH9497, 16 x 24in [40.4 x 60.9cm]) is another comparable instance of his working at this scale. It is unusual today for an eighteenth-century watercolour to retain the strong contrasts and vivid colouring seen here, and the artist's handling of the reflections of sails in the rippled surface of the water is especially pleasing. (Incidentally, the title is only a traditional one, since the view is more of a *capriccio* rather than an accurate one.)

*Shipping off the Needles* •

pen, ink and watercolour  
 on laid paper watermark J WHATMAN and strasburg lily with W cipher  
 18 x 25¼in (46 x 64cm)  
 signed

PROVENANCE

With John Mitchell & Son, 1969;  
 Private Collection

EXHIBITED

John Mitchell & Son, 1970, no. 8

## JULIUS CAESAR IBBETSON (1759-1817)

There was no animal that Ibbetson could draw better than a donkey, and they feature in paintings and watercolours from all periods of his life. *Gypsies with an Ass Race* (Birmingham City Museum and Art Gallery) dates from 1792 and also depicts a light-hearted struggle between children and donkeys. In this watercolour the spire of St. Mary's church, Harrow on the Hill, can be seen on the skyline, and Ibbetson, by then living in the Lake District, is perhaps recalling a familiar vista from his life in Kilburn a decade or so earlier. The artist's skills as a draughtsman and as an exponent of the 'tinted drawing' are well demonstrated in this uncommonly well-preserved watercolour. Indeed it was as a watercolourist that Ibbetson was known by collectors when the present example was shown in our loan exhibition in 1970, and his oil paintings found little favour at that time. Today, as the latter have gained greater recognition, watercolours like this one are virtually unobtainable.



*The Recalcitrant Donkey* •

pen and ink, and watercolour  
8½ x 11in (21.5 x 28cm)  
signed and dated 1798

## PROVENANCE

Christie's, 25th November 1986, lot 82, £3,200 to John Mitchell & Son;  
Private collection, Hertfordshire.

## LITERATURE

R.M.Clay, *Julius Caesar Ibbetson* (Country Life, 1948), p.118;  
J.Mitchell, *Julius Caesar Ibbetson* (1759-1817), p. 72 where reproduced.

## EXHIBITED

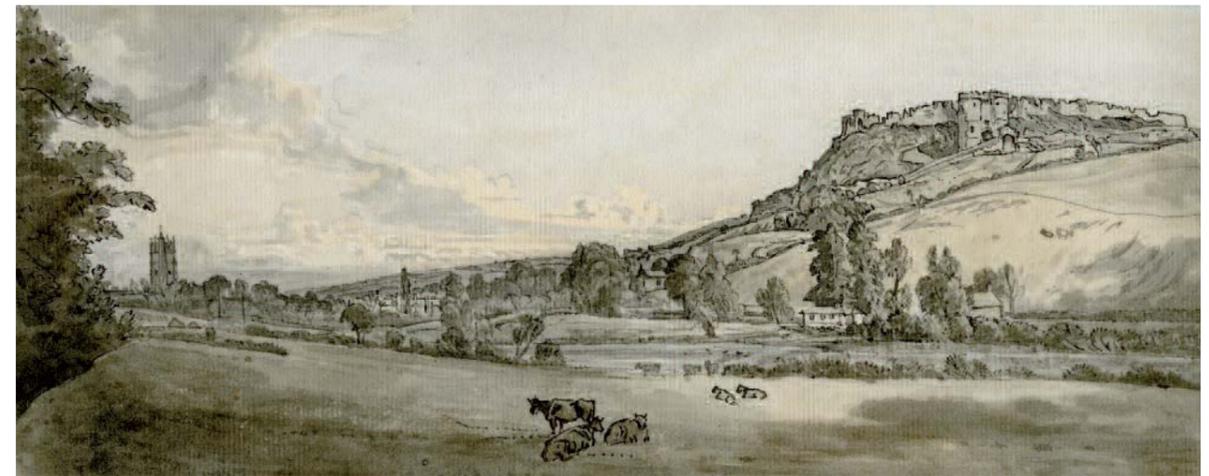
John Mitchell & Son, 1970, no. 25;  
London, John Mitchell & Son, 1999, Ibbetson loan exhibition.

## GEORGE BARRET (1767-1842)

The son of the noted Irish landscapist who bore the same name, George Barret Junior moved away from oils, the medium that had brought his father such renown, focusing his efforts on ink and watercolour landscapes. In 1800 and 1802 Barret's work was shown at the Royal Academy where he would continue to exhibit regularly throughout his career. He exhibited at a variety of institutions as well, including the Royal Society of British Artists and the Society of Painters in Watercolours – not missing a single year for thirty-eight seasons at the latter!

Barret lived and worked in London all his life, sourcing the majority of his subjects within the Thames Valley and Home Counties, only rarely venturing further afield to Wales. Our Isle of Wight view is thus an exception. Barret depicts Carisbrooke Castle from the north-west, with the church of Carisbrooke St Mary the Virgin in the distance. He made several landscapes of the Isle of Wight, examples of which can be seen in the Tate.

From time to time Barret would collaborate with other artists, notably Joshua Cristall around 1830, and in 1840 he published *The Theory and Practice of Water-Colour Painting*. His watercolours can be found, among others, in the Royal Collection at Windsor, London's Victoria and Albert Museum, the British Museum and the Fitzwilliam Museum in Cambridge.



*Carisbrooke Castle, Isle of Wight*

pen and ink, and watercolour  
5 x 12in (12 x 30.5cm)



THOMAS ROWLANDSON (1756-1827)

One of the best-known and most prolific English watercolourists, Rowlandson was a superbly gifted draughtsman, whose humour and vitality enliven every drawing. Having studied for a year in Paris in 1771, he returned to London and by 1780 was established in a style and subject-matter which changed little throughout his life. The majority of drawings are neither signed nor dated.

Rowlandson visited Bodmin on numerous occasions from the mid-1790s until 1817. His attention was clearly caught by the town's ancient buildings as they appear in several of his drawings. Ours compares closely with a similarly-titled watercolour of 1795 [see J. Riley, *Rowlandson drawings from the Paul Mellon Collection*, exhibition catalogue, 1978, no. 58, p.42]



*The arrival of the stagecoach at Bodmin, Cornwall*  
watercolour, pencil and pen & ink  
12¾ x 18½in (32 x 47cm)  
signed and dated 1807

Trained by his father, Dominic Serres, R.A., and sharing his love of ships and the sea, John Thomas became one of the most talented and versatile marine artists of his generation. His travels in Germany, Ireland, Italy, France, Scotland and England, including years living in Liverpool, were carefully recorded in engaging scenes, many recalled in works later in his life. Figure drawing, in which he delighted, provided not only the subject matter for informal watercolours of beach scenes but also featured in the foreground of major oil paintings, including those of the great naval battles of his time, produced in response to his appointment as Marine Painter to HM King George III. Prints, some engraved by Serres himself, gave them wider circulation.

A summer cruise on a naval frigate drawing the coasts of France and Spain for the Admiralty led him to publish in 1801 the illustrated version in English of a French pilot book, entitled *The Little Sea Torch or True Guide for Coasting Pilots*. This was followed by *Liber Nauticus* and

*Instructor in the Art of Marine Drawing*, a manual for the appreciation of marine art. Readers of Patrick O'Brian's acclaimed Aubrey-Maturin series will be familiar with the artist from the reproduction from his *Liber Nauticus* on the frontispiece of the recent editions. To find new outlets for his abilities, and help to repay debts incurred by his profligate wife, he painted 'Panoramas', the equivalent then of today's cinema: Napoleon's army while encamped at Boulogne for the invasion of England, followed by the Battle of Trafalgar as soon as the great victory was reported. His efforts to establish the British School, a venue for art exhibitions in London, were short-lived, but his role as co-founder and artistic director of the Royal Coburg Theatre, now the 'Old Vic', was to give London its second oldest theatre.

In 2011 John Mitchell Fine Paintings held an exhibition of Serres' work to mark the publication of Alan Russett's new monograph on the artist (see LITERATURE).



*The Coast of Provence* •

pen and ink, and watercolour

5¼ x 14 in. (39 x 35.5 cm.)

signed and dated 1790, and inscribed on the reverse with location

LITERATURE

A.Russett, *John Thomas Serres 1759-1825* (Sea Torch Publishing 2010), p.24, pl. 2.3

EXHIBITED

John Mitchell & Son, 1970, no. 54



Painted during the year of the Battle of Trafalgar, in this cheerful harbour scene Serres depicts small craft setting out with their passengers, perhaps to watch the King and his family sailing offshore on one of the royal yachts. Weymouth had become a fashionable resort because of the King's attachment to the place, and Thomas Girtin is among the better-known watercolourists to have painted this same view of the sea front in the period.

*The Harbour at Weymouth*

pen and ink, and watercolour

17¼ x 21½ in (43.8 x 54.6 cm)

signed and dated 1805

LITERATURE

A.Russett, *John Thomas Serres 1759-1825* (Sea Torch Publishing 2010), pp.85-6, col.pl. 4.13

*A View of The Paper Mill at Bonend, Buckinghamshire*

pen and ink, and watercolour  
 8 x 10<sup>3</sup>/<sub>4</sub>in (20.5 x 27.5 cm)  
 signed and dated 1776, inscribed verso as above

## EXHIBITED

Royal Academy, 1780, no. 311

## LITERATURE

A.Russett, *John Thomas Serres 1759-1825* (Sea Torch Publishing 2010), p.24, pl. 2.3;

P.Bower, 'The Quarterly No 90', *The Journal of the British Association of Paper Historians*, April 2014, pp.22-23.



Possibly the earliest known work by J.T.Serres, the artist was only sixteen at the time he made this drawing. At the outset of his career, and with his father's encouragement, Serres made numerous sketching trips in the countryside around London and probably intended to become a specialist landscape painter, as nearly all his exhibited subjects were of inland scenery.

Bourne End Mill was one of thirty-three paper mills along an eight mile stretch of the River Wye near High Wycombe. In 1776 the mill was being operated by Thomas and Sarah Wildman and their descendants were still running it until 1816. The watercolour has been executed on a quarter sheet of laid *Large Post* writing paper with a part watermark of the bottom of a Posthorn on a shield with a pendant GR. Whether the paper was made by the Wildmans or not is impossible to say.

We are grateful for his help in cataloguing this watercolour to Peter Bower, General Editor of *The Journal of the British Association of Paper Historians* (see above).



This drawing epitomizes Serres' accuracy in matters nautical and topographical: the ship may represent the 38-gun *HMS Clyde* on which Serres spent time with the Channel Fleet at the end of 1799 and in the summer of 1800, when he made a continuous panorama of the entire Biscay coast from Brest to EL Ferrol, now preserved in the UK Hydrographic Office. The latter, together with Serres' important surveying work for the Admiralty during the blockade of Brest, form the subject of a fascinating book (see below) by Michael Barritt, to whom I am grateful for identifying the landmarks in this drawing. Just to the right of the frigate's stern is Mount Edgcumbe House; to the right again, a ship is seen at anchor in the Barn Pool. Drake's (or St Nicholas') Island is shown in transit with The Narrows, with vessels laid up in the Hamoaze beyond.



## TOP

*A Frigate leaving Plymouth Sound, with other Vessels nearby*

pen and ink, and watercolour  
 9 x 25in (23 x 63.5cm)  
 signed and dated 1801

## PROVENANCE

Sir Bruce Ingram;  
 with John Appleby, London and Jersey.

## BIBLIOGRAPHY

M.K.Barritt, *Eyes of the Admiralty - J.T.Serres, An Artist in the Channel Fleet 1799-1800*, (2008)

## ABOVE

*San Sebastian, northern Spain, from the north-west, with Mount Urgell in the distance*

pencil, pen and ink, and watercolour  
 8 x 21<sup>3</sup>/<sub>4</sub>in (20.5 x 55.5cm)

Born into a London family of calligraphers, Chinnery's colourful career took him to Dublin, Madras, Calcutta and Canton before settling in Macao, the Portuguese trading settlement on the Chinese mainland near Hong Kong. Although Chinnery exhibited only portraits, he is most widely known for his vivacious and atmospheric watercolours, oils and pencil sketches of life in India and China.

The first exhibition on Chinnery in more than fifty years was held at Asia House, London, in the winter of 2011-12, entitled *The Flamboyant Mr. Chinnery: An English Artist in India and China*. In reviewing the exhibition, Brian Sewell shrewdly observed how, in little more than a generation, this engaging and once familiar artist had become an obscure figure. After neatly summing him up as '...the only Chinnery recorded in the *Dictionary of National Biography*, the famous painter, the penniless fornicator, the begetter of an uncertain number of illegitimate Chinnerys white, brown and yellow, and the recorder of faces, places, pursuits and pastiches in India and on the south China coast,' Sewell then recalled the once-thriving market in Chinnery's work. 'It is so long since I last saw one of his paintings,' he wrote, 'that I had almost forgotten him, but half a century ago he was greatly in demand among ambitious young collectors of English watercolours, appeared in almost every sale or exhibition of these, and if an oil painting came onto the market it was dubbed "important" and might fetch a whacking price.' How different is the situation today, he continues: 'Say Chinnery to any art buff under 40, and the name will elicit no response..' But in 1970, at the height of the artist's popularity with collectors, the superb pair of watercolours of Macao below would have been a talking point of our firm's watercolour exhibition that year.

Chinnery deserves to be remembered if only because he lived so long in India and China, recording in his attractive pictures many aspects of life in those parts of the world at the time, from landscape, architecture and English colonials to local traders and peasants.



Chinnery returned again and again to the subject of this food stall by the church of San Domingo at Macao, as seen in a series of pen sketches in the Orange bequest at the Victoria and Albert Museum, where there is also an oil sketch of it, acquired in 1962. The railings of the church can be seen in the background of this drawing. To quote from the catalogue of the afore-mentioned 1957 Arts Council exhibition on Chinnery, 'The [Macao] period of Chinnery's life was in some ways to be artistically the most productive and successful.' As in his oils, his colouring was lively and direct, with reds and blues emphasized in a manner that is individual and recognizable.

## OPPOSITE

*Street scene at Macao* •

pen and watercolour  
5¼ x 8in (13 x 20cm)

## PROVENANCE

with John Mitchell & Son, 1969

## EXHIBITED

John Mitchell & Son, 1970, no. 6

## BELOW

*The Praya Grande, Macao* •

pen and watercolour  
6 x 8¾in (15 x 22 cm)  
inscribed and dated 1832

## PROVENANCE

John Winter Jones (1805-1881);  
with John Mitchell & Son, 1969.

## EXHIBITED

John Mitchell & Son, 1970, no. 7



Again, this is a frequent subject in Chinnery's work, with a closely similar version in the V.&A.'s Orange bequest. This view along the Praya Grande, the principal waterfront of Macao with its Portuguese Baroque architecture, shows the Governor's residence and, in the distance, Pedro fort. Chinnery's topography was remarkably accurate and so a drawing like this is an important historical record of a townscape now changed beyond all recognition.

## SAMUEL ATKINS (1787-1808)

A marine painter, Samuel Atkins began exhibited at Royal Academy in 1787, the same year as his fellow marine artist William Anderson. From 1796 and 1804 he was at sea, visiting the East Indies and the China Coast. His work is scarce, and can be of high quality judging from this example and *View of the Pool, below London Bridge* (ca. 1790) [London, V. & A. Museum, E. 188-1911].



*Estuary scene with figures and boats*

pen and grey ink and watercolour  
10¼ x 14¼in (26 x 36cm)  
signed lower right

## WILLIAM TURNER OF OXFORD (1789-1862)

It is particularly fitting to be able to offer here one of William Turner's views of Oxford as his name is indelibly linked with that city, just as Constable will be ever associated with the vicinity of East Bergholt and the neighbouring Stour Valley. Turner was sent to London at the age of fifteen to take up an apprenticeship under John Varley, and was elected a full member of the Old Watercolour Society in 1808. It was in this period that J.M.W. Turner rose to fame, and as a result the younger artist became known as 'Turner of Oxford'. His own reputation firmly established, he returned to his uncle's estate at Shipton-under-Cherwell in 1811 and spent the next few years sketching the Oxfordshire countryside, in particular the meadows along the Cherwell. He continued to submit his work to the Society's exhibitions in London and, at the same time, continued to build up his practice as a drawing master in Oxford.



*A View of Oxford from Osney*

watercolour  
9¾ x 15¾in (25 x 40 cm)

George Pyne married the daughter of John Varley and was much influenced by the latter's watercolours. Pyne specialised in drawing the colleges of Oxford and Cambridge, and other famous institutions such as Eton College and the Royal Naval College, Greenwich. As Huon Mallalieu has noted in his *Dictionary of British Watercolour Artists*, 'Pyne's characteristic figures have elongated, tubular legs, and he is particularly good at handling the texture of old stone buildings'. This particular quality of his work is much in evidence in these fresh watercolours.



*Canterbury Quad, Christ Church, Oxford*  
watercolour & pencil heightened with bodycolour  
6 x 8½in (15 x 21.5cm)  
signed and dated G. Pyne 1866



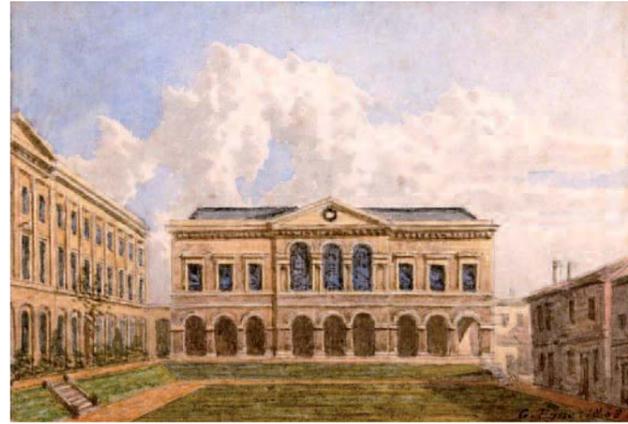
LEFT  
*Oxford Cathedral*  
watercolour and pencil  
9¼ x 7in (23.5 x 17.8cm)

BELOW  
*Tom Tower & Christ Church College  
seen from St. Aldate's, Oxford*  
watercolour and pencil  
7¼ x 10in (18.2 x 25.8cm)  
signed and dated 1851





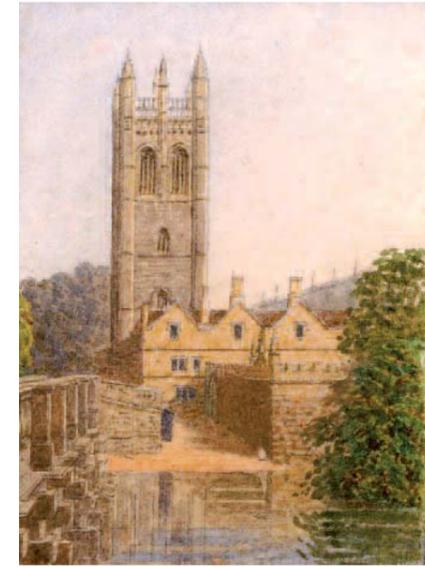
*Worcester College, Oxford, Provost's Lodgings*  
watercolour and pencil  
3¼ x 4½in (8 x 11.5cm)  
signed and dated 1878?



*Worcester College Library, Oxford*  
watercolour and pencil  
3¼ x 4½in (8 x 11.5cm)  
signed and dated 1868



*Worcester College, Library exterior*  
watercolour and pencil  
3¼ x 4½in (8 x 11.5cm)  
signed and dated 1869



*Oxford: Magdalen Tower from Magdalen Bridge*  
watercolour and pencil  
4¾ x 3in (12 x 7.5cm)



*Christ Church College, Oxford*  
watercolour & pencil heightened with bodycolour  
3½ x 4¾in (12.5 x 8.2cm)  
signed and dated 1868 and inscribed on reverse 'Christ Church Coll Oxford West Front'



*Magdalen College, Oxford*  
watercolour & pencil heightened with bodycolour  
3¼ x 4½in (8 x 11.5cm)  
signed and dated 1871



*Front Quad, Oriel College, Oxford*  
watercolour and pencil  
10½ x 13¾in (26.5 x 35cm)

## THOMAS SHOTTER BOYS (1803-1874)

Boys's watercolour manner and style of drawing are based very closely on those of Bonington, so closely in fact that early scholars of the British watercolour tradition supposed that much of his work had been 'absorbed and submerged in Bonington's oeuvre'. This was one explanation for the comparative scarcity of his work from a career spanning half a century (see Martin Hardie, *Water-colour Painting in Britain*, Batsford 1967, vol. 2, p.185). Boys moved to Paris in 1825 and it is said to have been persuaded by Bonington to abandon the career of engraver, on which he was already launched, for painting. Whether or not they shared a studio remains uncertain, but the two artists worked together to a considerable extent, and today Boys is acclaimed for his bold and strongly coloured views of Paris. These were a highlight of an exhibition at the Wallace Collection in the summer of 2013, entitled *The Discovery of Paris: Watercolours by Early Nineteenth-Century British Artists*, and Boys emerged, in the eyes of one reviewer, as '... the undoubted star of the show.' The present example dates from Boys's time in France and is characterized by his distinctive dry use of watercolour.



*Landscape with Ploughmen and Ox*

watercolour on paper  
3½ x 4½in (8.5 x 11cm)  
signed and dated 1831

PROVENANCE  
Samuel Butler (1835-1902)

EXHIBITED  
Nottingham University Art Gallery and London, Agnew's,  
*Thomas Shotter Boys Centenary Exhibition*, 1974, no.16

## SIR FRANCIS GRANT (1803-1878)

This lively pen and ink study of a hound came from a collection of animal drawings by Sir Francis Grant which were discovered and exhibited by Simon Dickinson Ltd. in 2009. Grant was the son of a Perthshire landowner and did not take up painting professionally until the 1830s; from then on his social connections and flattering style as a painter of portraits and hunting scenes ensured him rapid success. His double portrait of Queen Victoria and Lord Melbourne riding in Windsor Great Park made him the most fashionable portrait painter of the day. Through his wife's family connection with the Duke of Rutland, Grant frequently worked around Melton Mowbray and sometimes collaborated with the horse painter, John Ferneley. In 1866 Grant was elected President of the Royal Academy.

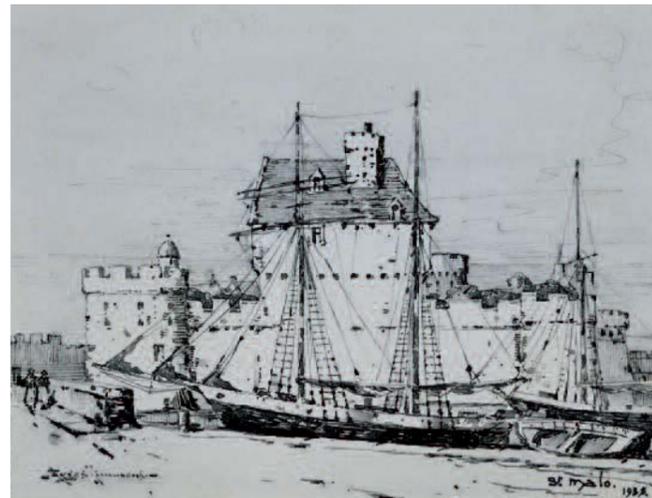


*Study of a Dog*

pen, ink and wash on paper  
4¾ x 4in (12 x 10cm)

## CHARLES EYRES SIMMONS (1872-1955)

Charles Eyres Simmons was born at Rainham, Kent early in 1872. In 1881 his family had moved to Kingston in Surrey where his father was a coachman. Studying under Hubert Coop he became a watercolour artist of landscapes, harbour and coastal scenes. Through his career he seems to have moved to many places and has not been found on the 1891 or 1901 census returns. In 1901 whilst living in Cardisland, Herefordshire he married Aimee Emily Swayne. He later moved to Devon and then the Channel Isles before finally settling in Hastings. He exhibited at the Dudley Gallery, Piccadilly and in Liverpool in the period 1902-1914.



*St Malo*

pen and ink

7 x 9in (17.5 x 23cm)

signed and inscribed, St.Malo 1938

## PARNELL JOHNSON (1850-1911)

This depiction of Grimsby port executed in 1878 shows the harbour at a time when industrial success and an enlarged North Sea fishing operation created an influx of wealth and trade, to what was a small fishing port. The town was a centre for the export of coal from the South Yorkshire coal fields, as well as a direct rail link to London's Billingsgate market, gaining the town prominence for its fresh 'Grimsby fish'. As an illustration in the same year that this work was painted, Grimsby founded its football team as well as the fishing Unions. By the mid twentieth century the Grimsby has become the largest fishing port in the world. It is feasible to suggest therefore that this worked was commissioned by one of the thriving industrial institutions. Born in Caistor, Lincolnshire, Parnell Johnson immigrated with his family to Sydney in July 1882. In that city he worked at the Sydney Technical College as an Instructor of design and technical draughtsmanship. In 1897 the year of his daughter Annie's marriage, Johnson was promoted to head of the industrial art department at the college. He died in Eastwood, Sydney in 1911.



*Grimsby Port*

watercolour on paper,

11½ x 15½in (29 x 39.2cm)

signed and dated 1878

## WILLIAM JAMES BODDY (1831-1911)

Boddy trained as an architect in York, but soon established a successful practice as a drawing master and exhibited regularly in York and London from 1865 to 1879, although he did not finally stop painting until 1908. As with some of the other pictures offered in this presentation, the artist's name is almost incidental when compared to the quality of his work in this instance, with the unusually well-preserved colours perfectly capturing a limpid summer's day at the seaside.



*At Hastings*

watercolour on paper

13½ x 17in (18 x 33.5cm)

signed and dated 1892, and inscribed with title

## WILLIAM CROUCH (ACTIVE 1817-1840)

Little is known of the life of William Crouch, however the high quality of his works attests to his enduring popularity. Specialising in small scale capriccio landscapes Crouch's watercolours often feature travellers with theatrical ruins, set in a romanticised vision of the Italian Campagna. As in our example his paintings are littered with architectural fragments of the ancient Mediterranean world. His use of glowing Italianate light shows the influence of Varley, Barret the Elder and most notably Turner. Examples of his work today can be found in the British museum and the Ashmolean and Fitzwilliam museums.



*A classical landscape with a capriccio of the Acropolis*

watercolour on paper  
3 x 5in (8 x 12.5cm)

## JOHN NEWBERRY (1934-PRESENT)

Born in Sussex John Newberry studied architecture at Cambridge, before focusing his efforts on fine art at Newcastle, where he studied under Lawrence Gowring and Victor Pasmore. Moving to Oxford he taught at the Ruskin school of drawing for twenty nine years, the final two of which he was the acting head. A painter of landscapes and architecture, his work is characterised by wide angle views and usually executed *en plein-air* in a single sitting. Much of his work depicts famous landmarks across Europe, Egypt and North Africa, as well as more intimate scenes of rural architecture in southern England. In 1995 Newberry was elected into the Royal Watercolour Society. Today he lives in Somerset.



*Salzburg from the Monchsburg*

watercolour on paper  
9 x 11¼in (22.5 x 30cm)  
signed

Although his enduring style is as a bird painter, still life, religious and mythological subjects (notably from Ovid's *Metamorphoses*) feature in Schouman's oeuvre. Furthermore, Schouman practised other art forms: as well as being a skilful etcher and maker of mezzotints, he engraved drinking glasses. A large proportion of his life's work were painted wall-hangings, chimneypieces and over-doors; once nailed into place they were seen by comparatively few people and, as a result, his standing is not as great as it might have been. After all, he was artistically a descendant of Rembrandt: at about the age of fifteen, Schouman was apprenticed to the Dordrecht painter, Adriaen van den Burg (1693-1733) who in his turn had studied under Arnold Houbraken. Houbraken's master had been Samuel van Hoogstraaten (1626-1678) and Hoogstraaten's had been Rembrandt.

In 1753 Aert Schouman moved to The Hague and became the teacher of, among others, Jan van Os. On the whole, his work could be described as decorative, though he made some very fine watercolour studies of birds, such as this unusually well-preserved pair, and it is perhaps for his work in this medium that he is best known today. Throughout his work runs a distinctive style, whether on a large scale or not, and his brushwork is free, lucid and painterly.



ABOVE  
*Two turtle doves on a tree*  
watercolour  
14½ x 10in (36.9 x 25.7cm)

OPPOSITE  
*A Kestrel perching on a branch, a windmill beyond*  
watercolour  
15 x 10in (37.8 x 25.2cm)



A graduate of Leiden University, Prins found his greatest inspiration in Dutch art of the previous century, in particular the architectural paintings of van der Heyden and Berckheyde. It was from these masters that he took his detailed depiction of masonry, as seen in this view of Rijswijk. Initially Prins studied medicine, and was self-taught in painting. After committing to his art he worked in Belgium, Paris and Amsterdam, before settling in Utrecht.



*A view of the New Tollbridge by the Burgvliet House with the Drievliet House in the distance - Rijswijk, Holland*

pencil and black ink and watercolour

7 x 8¾in (18 x 22.2cm)

signed 'J H Prins' (lower right) and with inscription 'Geziug aan de hiet op het huis te/Burgvliet en de Burteplaats Drievliet te Zun. J. H. Prins ad vw. f. 1783.' (verso)

Biedermann was a Swiss painter and engraver. He studied under Johann Rudolf Schellenburg in Winterthur and then, in 1778, with Heinrich Rieter (1751-1818) in Berne, where he was also influenced by the topographical landscapes of Johann Ludwig Aberli. He was adept at executing sharply detailed engravings of Swiss cities which he sold to tourists. In 1802 he published an important series of views of Switzerland, which were widely circulated. In 1807 he taught drawing in Basle and in 1814 was active in the area around Lake Constance. His paintings are often characterized by warm colours and frequently capture the atmosphere of late afternoon. Many of his landscapes are straightforward depictions of the Swiss countryside, stressing the romantic nature of the scene. He painted in Zurich in 1827 and was known to have travelled to Munich and Dresden.



*A Shepherd near the Grimselpass*

watercolour and gouache on paper

15¼ x 21½in (38.5 x 57.4cm)

signed

Topffer was born in 1766 the eldest son of Georg-Christoph Topffer, a tailor originally from Schweinfurt in Hessen, Germany. Georg-Christoph had moved to Geneva four years before and had married a woman from Lausanne.

Funded by the Societe des Arts in Geneva, the promising young Topffer first went to Paris in 1786 and began studying oil painting in the studios of Francois-Xavier Fabre (1766-1837) and Jean Baptiste Suvée (1743-1807). The Revolution was to cut short his progress and in 1790 he was back in Geneva concentrating his time on landscape painting. His talent for watercolour developed rapidly in this period and by 1792, Topffer was exhibiting works at the Salon de l'Academie in Geneva.

In Paris in 1803 Topffer first met the Empress Josephine through her art dealer, Guillaume-Jean Constantin. Josephine bought five of his landscape oil paintings and by 1805 Topffer was giving her drawing classes. 1805 also saw his first sales to the Russian royal family, notably to the Empress-Dowager Maria-Federova in St. Petersburg.

Towards 1810, Topffer was again back in Geneva, content with the sale that year of a further five pictures to Josephine, one of which was to obtain a gold medal at the 1812 Paris Salon. With Geneva's incorporation into Switzerland in 1815, Topffer's studio became an important destination for patrons and admirers of Swiss painting. Austrian and Italian royalty regularly visited him, and the appeal of his works in St. Petersburg also endured.

In 1816 a rich Devon landowner visited Topffer in Geneva and was very taken by these beautiful, anecdotal landscapes. Edward Divert, a wealthy and generous supporter of the arts, was to persuade Topffer to come to England and exhibit at the Royal Academy. The 1816 exhibition at the R.A. duly featured a large Foire de

Village by Topffer (whereabouts unknown today, see Boissonas ill. p. 241) His subsequent stay on Divert's Bystock estate in Devon was productive in a picture sense, but he found himself homesick and missing the pure mountain scenery of his native land. He often wrote to his wife of the English love of watercolours and, seeing their evident commercial success, renewed his efforts in that medium. On his return to Geneva in 1817, he found his status still secure but found it increasingly necessary to sell his prolific series of political caricatures and commissioned watercolour portraits.

The premature death of Edward Divert in 1819 was to end Topffer's picture sales in and association with England, and he now had to concentrate increasingly on his Swiss clientele. As co-founder of the Societe des Amis des Beaux-Arts in Geneva in 1822, Topffer was also head of the watercolour academy. From 1826 to 1830 Topffer's exhibits at the Salon de Geneve were greatly praised and his fame spread across Switzerland. The Salon de Berne in 1830 awarded him a Gold Medal. A remarkably industrious painter, Topffer continued to work until his death on 10th April, 1847. Although often quoted as one of the standard biographical details, it is true that Topffer's daughter, Ninette, found him dead at his easel.

The Musée d'Art et d'Histoire in Geneva owns over thirty of Topffer's landscape and genre paintings, as well as an important collection of his watercolours. Nearly all the museums in Switzerland own works by him, as do the Hermitage in St. Petersburg, the Albertina in Vienna, and many others in France and Germany.



*Farmers at rest by a Tree*

watercolour on paper  
11 x 14in (28 x 35.5cm)  
signed with monogram

Nephew of the more famous Aert Schouman (see pages 30-31), Martinus trained with him in The Hague. His father was a sea captain from that city who influenced Martinus' pictures in their remarkable knowledge of ships and the sea in all aspects. After his initial training he settled in Dordrecht where he became a celebrated marine painter, with a number of students, including the gifted Johannes Christiaan Schotel. Schouman also painted a few historical subjects, such as *The Dutch battle at Boulogne* in 1809 and *The Bombardment of Algiers* in 1816 (Rijksmuseum, Amsterdam).



*A Man O'War and fishing boats in a heavy swell off the Dutch coast*  
pen, ink and watercolour  
13¼ x 18¾in (35 x 48cm)  
signed

Charlet was one of France's most famous lithographic artists of the early nineteenth century; he was also a renowned painter and draughtsman. After working as a minor civil servant in Paris, Charlet joined the army and in 1814 distinguished himself at the Barrère de Clichy. As a Bonapartist, he lost his commission upon the restoration of the monarchy and so devoted himself to painting and drawing. He first studied under Charles Jacques Lebel, a pupil of David and then entered the studio of Antoine-Jean Gros. Gros had been Napoleon's favourite painter and Charlet at first followed in his master's footsteps by creating imagery of military nostalgia. Yet by the year of 1820 Charlet had emerged as one of France's most esteemed lithographic artists with a style and a temperament all his own. Besides the military subjects, Charlet designed many subjects of town life and peasant life, the ways of children, etc., with much wit and whim in the descriptive mottoes. One of the most famous sets is the "Vie civile, politique, et militaire du Caporal Valentin", 50 lithographs, dating from 1838 to 1842.



*Vive le Coco - the absinth porter*  
watercolour on paper  
9¼ x 7½in (23.5 x 19cm)  
signed



*A Study of a woman, standing full length*  
pencil and wash with white heightening  
13¼ x 8 in (33.5 x 20.5cm)  
signed

## ERNST FERDINAND OEHME (1797-1855)

This is a preparatory drawing for Oehme's painting of 1828 now in the Gemäldegalerie, Dresden. Oehme was a pupil of Caspar David Friedrich. Following a brief sojourn in Italy, he became a Court Painter at Dresden and an honorary member of the Dresden Academy.



*Colditz Castle, Saxony*

pen and ink, pencil and watercolour on paper  
8 x 11 in (20.5 x 28.3cm)

## PROVENANCE

Christie's, 12 December 2003

## FELIX HIPPOLYTE LANOÛE (1812-1872)

Felix Hippolyte Lanouë belongs to what has been described as 'the other nineteenth century' namely the continuation of the classic landscape tradition. Born in 1812, Lanouë was trained under the auspices of Jean-Victor Bertin and his fellow pupils would have included Corot.

It was Bertin who in 1801 proposed the idea of the Prix de Rome to the Academie and in 1841 Lanouë became the last of the great man's pupils to win the prize. Lanouë's links with Italy were also enhanced in that Horace Vernet, another artist who greatly influenced him, was director of the École de France in Rome until 1835.

Accordingly in 1841, having won the first prize for his *Adam et Eve chasses du Paradis terrestre*, Lanouë left for Italy and until his death in 1872 he was a regular contributor to the Salons with his Italian landscapes. Often it was Roman ruins which inspired him; in 1847 he won a second class medal for the *Vue des ruines d'Adrien à Tivoli*. Just as Lanouë was not confined to oils, working liberally in pastels after 1861, so he was not restricted to Italy, and in the 1850s many of his Salon paintings were the result of his visits to the Netherlands and Russia.



*Figures in a Wooded Glade*

Pencil drawing on paper  
6 x 8 1/4 in (15 x 21cm)  
signed, located and dated 'Rome 1844'

Born and raised in Bordeaux, the young Lalanne started drawing and painting during his spare time in a law career. His skill at landscape and town views in oil, charcoal or pencil quickly flourished and by 1850 he was a known artist exhibiting at the Bordeaux Salon. He worked in and around the Ile de France region and many of his best views depict the Seine to the west of Paris, on towards Rouen. He became an authority on the techniques of working in charcoal and on etching mediums and his artist's manual *Le Fusain*, published in 1886, soon became a standard reference work.

The technical mastery of his craft, combined with a gift for the picturesque in town and country landscapes, made him a sought after illustrator. He travelled in France, the Netherlands, Spain, England and Switzerland and this explains the quantity and diversity of his work. *La Hollande à vol d'oiseau* by Henry Havard, published in 1882 in Paris, contains probably his best illustrations. There are marvellous townscapes and his depictions of canals, ancient city squares and landmark windmills are all carefully annotated and located. His fine pencil drawings are well balanced by his atmospheric works in charcoal.

His enormous output in works on paper during his lifetime is baffling, but few works in oil can now be found. In 1873 he published a volume entitled *Souvenirs artistiques du Siège de Paris 1870-1871*. Few of the original illustrations for this publication can now be found. In 1875 he was made a Chevalier de la Légion d'Honneur and was widely reputed for his abilities as an artist, teacher and graphic expert. His last Salon exhibit was in 1880 and he died in Nogent-sur-Marne in 1886. Although there are works by him in many French museums including Lille, Rouen, Bordeaux, Nancy and the Victoria and Albert holds the finest collection of his etchings, there is still much to discover and learn about Lalanne's work.



*A river running through woodland*

charcoal on paper  
8½ x 5½in (21.5 x 14cm)  
signed



*Street Scene*

charcoal on paper  
11¼ x 17¾in (29.5 x 45cm)  
signed

A talented artist and keen mountaineer, Steiger was born in Herisau, capital of the Appenzell Ausserrhoden canton, in the far north-eastern part of Switzerland. His sketch books reveal that as a twelve year old he had already begun making drawings further afield in the Appenzell and Sankt Gallen region. Not much is known about Steiger's artistic apprenticeship, if any, but he also began a career in the cloth business moving into banking and later regional politics. In 1861, he founded the largest embroidery manufacturer in Herisau, spending the next decade between Belgium and the United States in trade. In his banking life he was the first president of the Cantonal Bank from 1876 to 1881 as well as a member of the Grand Council of Appenzell Ausserrhoden (1870-1875, 1881-1882) and State Councillor for Finance between 1875-1881. In 1869 he co-founded the Sântis section of the Swiss Alpine Club becoming its Vice President and Treasurer until 1883. Although some of the drawings are sporadically dated, given the sheer quantity of high mountain sketches it is likely that he recorded his climbs and glacier tours throughout his whole life.

Steiger's topographical commissions for *die Schweizerische Post* began in 1887. Once published six years later they were intended to advertise the extent of the postal network across the Alps. Steiger spent the end of his life in Bern where he was involved in the coal industry.

These three watercolours come from a collection of over three hundred, which until now have remained in the family's estate. The entire collection can be viewed on our website ([www.johnmitchell.net](http://www.johnmitchell.net)).



OPPOSITE TOP  
*Vorauen, by Klonthal*  
watercolour on card  
6¼ x 7¼in (15.8 x 18.4cm)  
inscribed and dated Sept 1860

OPPOSITE BELOW  
*Bec d'Epicourne*  
watercolour on paper  
5½ x 7¼in (14.1 x 18.5cm)  
signed

ABOVE  
*The Dent Blanche, Dent d'Hérens,  
Glacier de Ferpècle, Tête Blanche,  
Dent de Perroc, Pennine Alps*  
watercolour on paper  
5¾ x 19¾in (14.5 x 50cm)  
signed

# JOHN MITCHELL

## FINE PAINTINGS

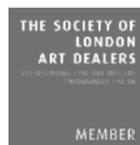
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