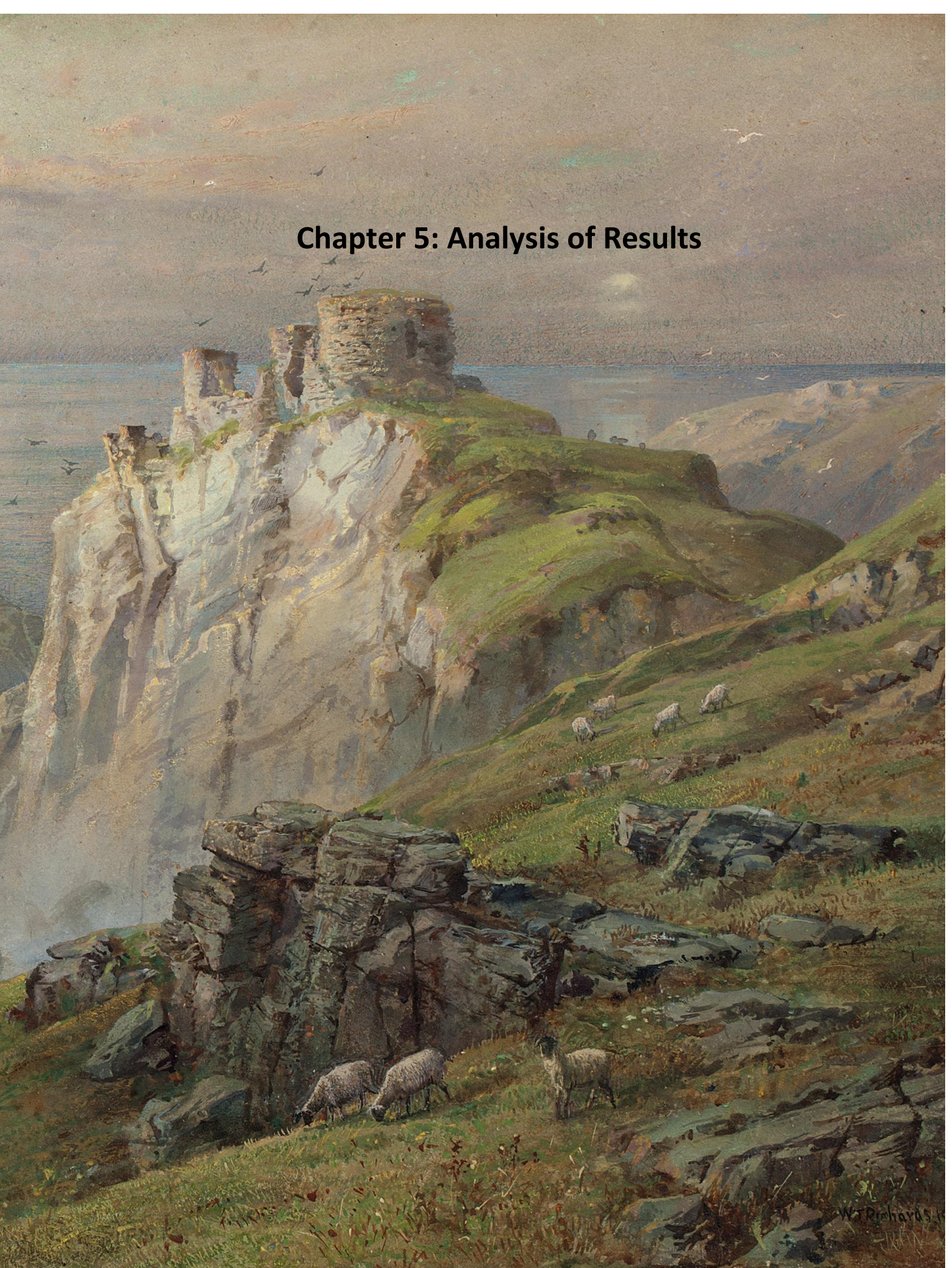




Chapter 5: Analysis of Results



CHAPTER 5

Analysis of Results

5.1. Introduction

The coastal zones of England, Scotland and Wales are of enormous variety, scenic beauty and geomorphological interest on account of the wide range of geological exposures to be observed. The geological history, including the impacts of mountain building phases, have caused the rocks to be compressed, folded and faulted and, subsequently, they have been subjected to the processes of weathering and erosion over millions of years. Later, the impacts of glaciation and changes in sea level have led to the evolution and shaping of the coastline as we know it today.

Over the last two centuries geologists, geographers and archaeologists have provided evidence of coastal change; this includes records of lost villages, coastal structures such as lighthouses, fortifications and churches, other important archaeological sites, as well as natural habitats. Some of these important assets have been lost or obscured through sea level rise or coastal erosion, whilst elsewhere, sea ports have been stranded from the coast following the accretion of extensive mudflats and saltmarshes. This 'State of the British Coast' study has sought to advance our understanding of the scale and rate of change affecting the physical, environmental and cultural heritage of coastal zones using artworks dating back to the 1770s.

All those involved in coastal management have a requirement for high quality data and information including a thorough understanding of the physical processes at work around our coastlines. An appreciation of the impacts of past and potential evolutionary processes is fundamental if we are to understand and manage our coastlines in the most effective and sustainable way.

The preparation of shoreline management plans (SMPs) over the last two decades has recognised the importance of taking a long-term perspective of coastal evolution in order to inform effective decision-making. In many locations coastal monitoring is a relatively recent innovation and there are few locations where systematic monitoring has been in place for more than twenty years. It has, of course, been possible to make use of photographic images and these can provide coastal information, albeit mainly in black and white, dating back to the 1850s. However, by making use of the art imagery resource it is possible to take advantage of the wisdom of hindsight by reviewing detailed paintings of our coastlines, extending back as far as the 1770s, and in full colour.

At a time when local authorities and nature conservation bodies are examining increasingly the environmental gains that may be derived from altering or removing coastal defence structures art provides the opportunity to review the coastline in its natural condition since the 1770s. This could prove to be an invaluable tool to inform wide decision-making and aiding designs.

The popularity of the seaside, particularly during the nineteenth and early twentieth centuries, has meant that there is excellent coverage of most parts of the British coastline through the medium of art. This includes original paintings in both oil and watercolour and also many kinds of engravings, which were often included in illustrated topographical travel books and guides. The same artists would often return to the spot many times to re-paint or update a particular view as the coast changed and expanded over that time period. Where one is confident of the accuracy of the artist it is, therefore, useful to examine sequences of their works or to group artists' works together to help increase our understanding of change at a particular location.

5.2. Brief Résumé of Approach to the Study

This study has sought to examine the physical impacts of change both on coastlines themselves and their natural environments and cultural heritage. The study approach has involved identifying those locations where there is a suitable selection of art images available that span the period from the late eighteenth century up to the 1930s, and then to supplement these with artworks from the late twentieth century and present day photographs. This methodology will provide as complete as possible a chronology of change (or lack of it) over the last 260 years. The study has utilised the artistic tours of several key artists:

1. William Daniell RA, who, between 1814 and 1825, toured the whole of the British coastline producing 308 aquatint engraved views, which were contained in his publication '*A Voyage Round Great Britain*' (Daniell & Ayton, 1814-1825¹).
2. For the nineteenth century there is a rich resource of landscape paintings, many of which were exhibited at the Royal Academy and other principal London exhibitions, as well as more local works often produced by amateur artists. One important group that contributes in particular to this study is the Pre-Raphaelite Brotherhood that flourished from the late 1840s to the early 1850s, who sought to paint nature out of doors and in a truthful and highly accurate manner. Although the Pre-Raphaelite Brotherhood was relatively short-lived, Its Followers continued to paint in this highly detailed manner until nearly the end of the nineteenth century.
3. In the early twentieth century postcard manufacturing companies commissioned artists to paint colourful watercolours of the coastal towns and villages as they expanded in order to fulfil the popular demand for sending postcards and also to meet the demand of those who wished to collect cards. Artists including Alfred Robert Quinton, who alone painted particularly between 1900 and 1934 and produced several thousand watercolour views of coastal towns and villages in England and Wales; these represent a valuable resource.
4. From the late 1980s until 2000 the distinguished architect and watercolourist, David Addey, took on the monumental task of revisiting nearly all of the coastal vantage points painted by William Daniell on his '*Voyage Round Great Britain*' and the results are a series of watercolours which provide a very important record depicting the extent of coastal change (or lack of change) some 160 years after Daniell's initial voyage. Combined with present day images, these sequences of artistic works have been used to assess the state of the British coast and to comment on change that has taken place over time (Addey, 1995²; 1997³; 2000⁴; 2002⁵).

5.3. Accuracy and Confidence in the Ranking of Artists and their works

As part of this study an art ranking system, refining earlier studies (McInnes, 2016⁶; McInnes *et al.*, 2010-2014⁷⁻⁹; Momber *et al.*, 2013¹⁰), has been provided to establish a robust methodology for identifying those artists who have depicted coastal scenery most accurately since the late eighteenth century. The study has compiled a shortlist of ninety artists, the names of whom will be familiar to art researchers, and some of whom painted almost photographic images of the coastline, particularly during the mid-nineteenth century. Accuracy in art was important for a number of reasons and originated from the demands of the Army and the Navy for detailed views of coastal locations, ports and harbours for military and navigational purposes. From the mid-eighteenth century the Duke of Cumberland and others commissioned artists such as Thomas Sandby to paint topographical views and a wealth of images were also commissioned by the Board of Admiralty from the 1790s onwards; these are held in collections such as those of the National Archives.

The purchasers of artworks, including wealthy Victorian and Edwardian customers on holiday at the coast, required accurate depictions of scenery in full colour. These were deemed preferable to the recently invented black and white photographic images that were becoming available. The Victorians particularly appreciated the hours and days of effort involved in creating the best artworks. Some of these artists, such as the Pre-Raphaelites and their Followers, had been influenced by the Victorian art critic, John Ruskin, who promoted the ethos of painting 'out of doors'.

In his Edinburgh lecture in 1853, Ruskin stated that *"Pre-Raphaelitism has but one principle, that of absolute, uncompromising truth in all that it does, obtained by working everything down to the most minute details from nature and nature alone"* (Ruskin, 1853¹¹). The emerging science of geology in parallel with Pre-Raphaelitism resulted in a growing interest in depicting geological coastlines, which, by necessity, required artistic accuracy (Holmes, 2017¹²). This report has been illustrated extensively with works by those artists who were ranked most highly for their accuracy.

5.4. Availability of Art Images

The French Revolution and the Napoleonic Wars prevented artists and gentlemen taking the Grand Tour of Europe. This situation continued from the commencement of the French Revolution in 1789 until after the Battle of Waterloo in 1815. This led to an increased interest in the exploration and discovery of the more remote landscapes of the British Isles. In fact, from the middle of the eighteenth century a number of British writers and travellers, such as William Gilpin (1724-1804), sought to define and categorise human responses to natural phenomena such as landscape scenery (Gilpin, 1786¹³).

Gilpin's publications resulted in artists travelling to the more remote parts of the British Isles, including the Scottish Highlands and Islands, the Lake District, Snowdonia, the South Wales coast, the New Forest and Hampshire and the Isle of Wight. The invention of the paint box enabling artists to carry their paints easily with them whilst they were on their journeys led to a proliferation in the painting of watercolours out of doors as opposed to oils, which were generally painted in the studio.

The nation's rich resource of art images were, for many years, confined to exhibitions and archives of national and regional museums, galleries and study rooms. The invention of the internet and the publication of art images online developed rapidly following an initiative by Dr Fred Hohler, who established a charity 'The Public Catalogues Foundation'. With his team he arranged the photographing of 212,000 oil paintings in public collections by 37,000 artists. Following a publication of a large number of well-illustrated catalogues the artworks were placed on a website called 'BBC Your Paintings'. Subsequently, these were transferred to the ArtUK website (<https://artuk.org/>).

In 2016 Dr Hohler established a new charity, the Watercolour World (www.watercolourworld.org/) under the joint patronage of HRH the Prince of Wales and HRH the Duchess of Cornwall, which is creating a visual online topographical record through watercolours spanning the period from 1600-1900. Already nearly 100,000 watercolours can be viewed on this website and these are continuing to be supplemented with additional images. The availability of the wealth of artworks on these two sites, both oils and watercolours, has provided thousands of additional views of the coast, many of which had never been seen publicly before.

The most painted locations over the last few centuries have tended to be either sites of dramatic coastal scenery and the developing coastal towns and villages, their ports and harbours. A repetition of the same views of these towns and villages over this time period provides a valuable chronology of development and change as a result of both natural and human influences. Other artists painted views looking out to sea from the clifftops or looking along the cliffs, and some of these captured sites of existing and past importance by illustrating physical processes such as coastal erosion and landslip, as well as environmental changes and losses affecting heritage sites and other kinds of development.

The value of old photographs and photographic postcards to supplement the art imagery resource has long been recognised and, indeed, the links between photography and art (Font-Réaulx, 2012¹⁴; Jacobi & Kingsley, 2016¹⁵). However, the availability of artworks in full colour offers an additional dimension to the examination of the British coast. Alongside art a further resource that can support the study of our changing coasts are historical maps; these fall outside the remit of this study, however, a detailed appraisal of maps and their accuracy was undertaken as part of the Interreg 'Arch Manche' study (www.archmanche-geoportal.eu).

There are some other limitations in terms of the use of artworks. For example, artists often chose to depict the more dramatic cliffed coastlines rather than low-lying frontages such as estuaries, creeks and saltmarshes. This is an important issue because low-lying locations are likely to be particularly vulnerable to flooding and sea level rise. However, for the purposes of this study, some examples of artworks for low-lying coastal zones have been included. Other artists liked to produce paintings showing the coastline at High Water as they felt this offered a grander vision rather than the painting of waves breaking on the lower foreshore. However, for most of the case study locations there has proved to be a sufficient selection of images to include those which, importantly, show the nature of beach conditions. The geographical extent of depictions of the British coast by some leading artists, including Daniell, Cooke, Paton, Bough, Birket Foster, Carmichael, Quinton and Brett, are illustrated in **Fig. 5.3.-5.8.** overleaf.

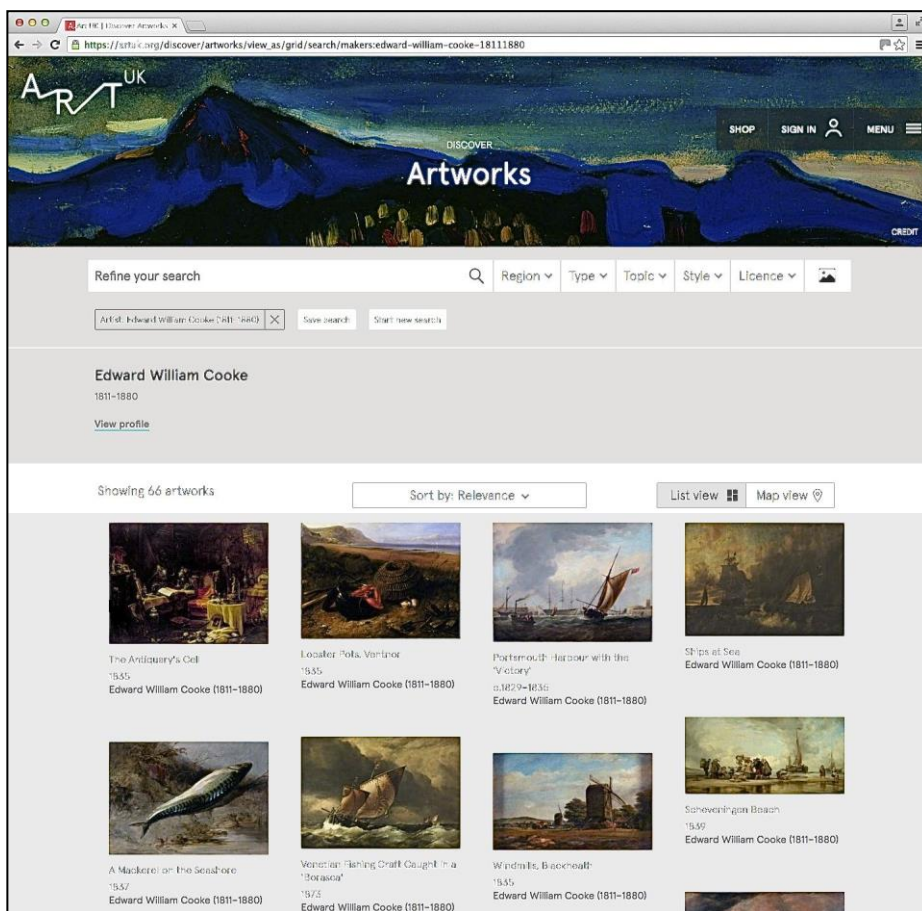


Fig. 5.2. (above) & 5.3. (below) show pages from the ArtUK and Watercolour World websites, which together provide an invaluable source of reference for coastal research.

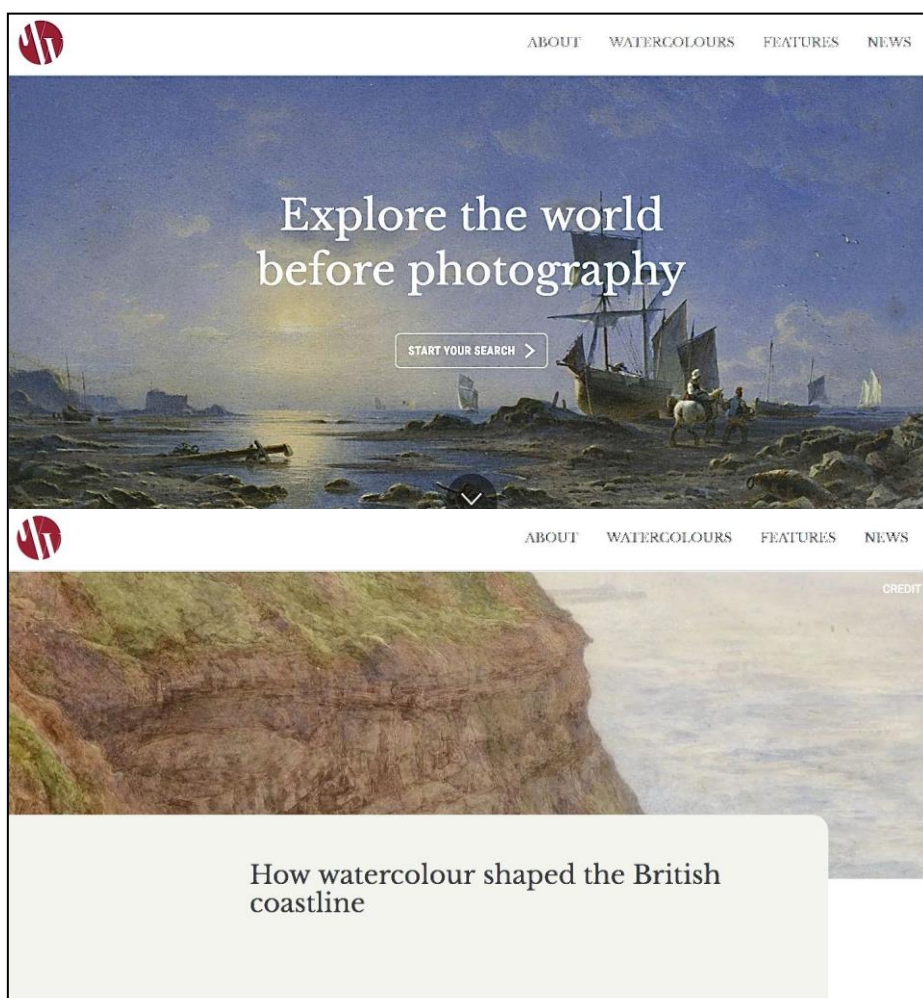




Fig. 5.4. Locations of aquatint engravings by William Daniell RA from 'A Voyage Round Great Britain' (1814-1825).



Fig. 5.6. Locations of coastal artworks by E. W. Cooke RA (1811-1880), Waller Hugh Paton (1825-1895) and Samuel Bough (1822-1878).



Fig. 5.7. Locations of coastal watercolours by Myles Birket Foster RWS (1825-1899).

5.6. To what extent can art imagery support our understanding of coastal change within coastal zones?

The physical impacts of coastal change include cliff retreat as a result of coastal erosion at the toe of cliffs or unstable slopes, whilst in low-lying areas flooding by the sea is a wide-ranging problem. The impacts of these physical changes can be clearly demonstrated through artworks. For example, along the Dorset and South Devon coasts and on the Isle of Wight, the impacts of erosion and large scale landsliding are admirably depicted and are illustrated in case studies 4.2 and 5.9. However, clifflines such as those found extensively in parts of Devon, Cornwall and along the Scottish coast are often considered to be static features with very slow rates of change observed. However, an examination of a number of such key sites, show significant, albeit episodic, retreat over time.

Paintings and watercolours, as well as literature accounts, illustrate or describe heavily jointed or fractured cliffs and evidence of massive rock falls along the shorelines below. Rockfalls and other landslide events over the last decade have resulted in dramatic land losses, which have affected people, property, infrastructure and heritage sites. In order to illustrate the topographical accuracy of some of the higher ranking artists that painted such events a series of examples are provided overleaf. The clarity and detail achieved by these artists point to the truthfulness and reliability of their works.

Of particular note is Edward William Cooke (1811-1880) who was more than just a distinguished landscape painter. He was elected a Fellow of the Linnaean Society in 1857, a Fellow of the Geological Society in 1862 and his election as a Fellow of the Royal Society, an uncommon distinction for a painter, came in 1863 shortly before he was made an RA. Cooke's father, George Cooke, had engraved copper plates for Sir Henry Englefield Bt. that appeared in his *'A Description of the Principal Picturesque Beauties, Antiquities and Geological Phenomena of the Isle of Wight and adjacent Coast of Dorsetshire'* (Englefield, 1816¹⁶). Englefield had stated that *'in no instance has accuracy been sacrificed to the effect of the engraving'*.

This ethos underpinned E. W. Cooke's work throughout his life with him receiving highly favourable comment from John Ruskin the great Victorian art critic (Ruskin, 1853¹¹). On Cooke's election to the Royal Academy in 1863 the Illustrated London News said of him *'The prime characteristic of Mr Cooke's art is literal fidelity to nature. He is probably the most scientifically accurate painter we possess. His pictures provide exact reproduction of the outward aspects of the natural world satisfying the geologist, botanist, meteorologist, architects and shipbuilder'* (Illustrated London News, 1863¹⁷). **Fig. 5.9. (overleaf)** shows Cooke's view of *'Fishing Cove of Beer'* one of several paintings he made at the location. To further illustrate the precise nature of Cooke's work four further coastal views are included as **Fig. 5.12.-5.15.**

The watercolourist Samuel Edward Kelly (1862-1935) produced highly detailed watercolours of the south-west coast of England. His view of *'Oddicombe Beach'* near Torquay painted in 1910 (**Fig. 5.16.**) is a fine example of his work. Kelly followed the Pre-Raphaelite principle of capturing nature faithfully and this is evident in this scene, which shows the precarious cliffline above the beach as well as the debris from previous falls. Comparison with recent photographs confirms the level of accuracy that such artists could achieve with the brush alongside photography.



Fig. 5.9: *'The Fishing Cove of Beer'* by E. W. Cooke 1858 (top). The Upper Chalk exposure of Annis' Knob also shown in **Fig. 5.10. (right)** is clearly visible as is the extensive Middle Chalk exposure in the main cliff below. Cooke's painting also shows the nature of the landscape before the extensive tree and vegetation growth that masks the cliff top today.

Photograph (right) courtesy of © Ian West.

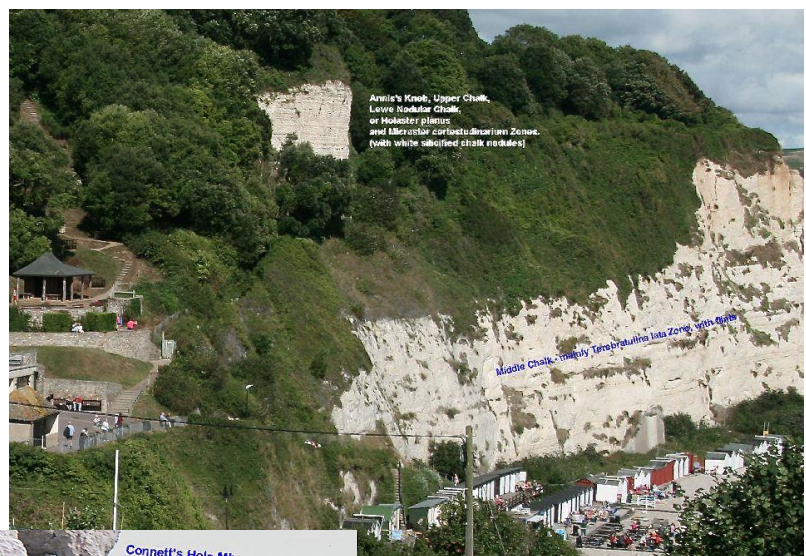


Fig. 5.11. (left) shows the Upper Greensand-Lower Chalk junction on the south side of Small Point, Beer. Cooke has captured this exactly in the bottom left corner of his painting.

Photograph (left) courtesy of © Ian West.

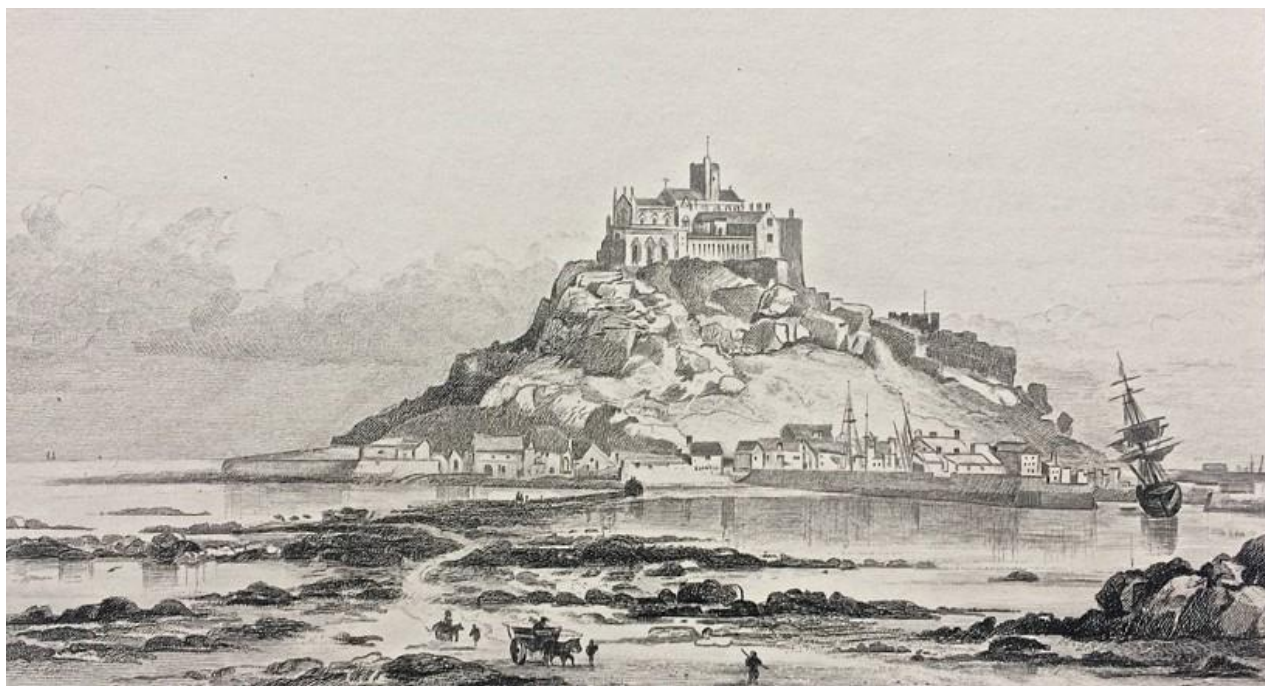


Fig. 5.12. (above) *'St Michael's Mount, Cornwall'* by E. W. Cooke RA. 1831. Steel engraving.

Fig. 5.13. (below) *'Newlyn near Penzance'* by E. W. Cooke RA. 1831. Steel engraving.





Fig. 5.14. (above) *'Carrick Cladden Bay, St Ives, Cornwall'* by E. W. Cooke RA. 1848. Steel engraving.

Fig. 5.15. (below) *'Pegwell Bay near Ramsgate, Kent'* by E. W. Cooke RA. c.1848. Steel engraving.

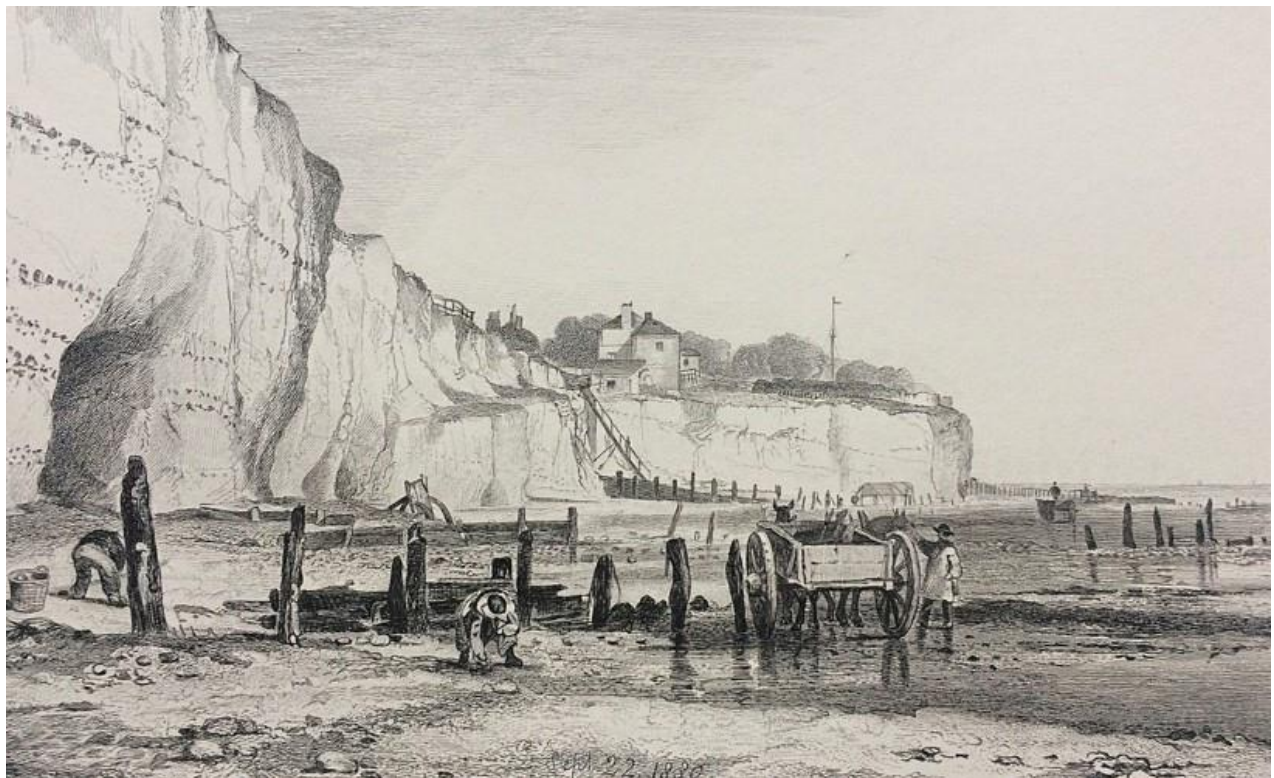
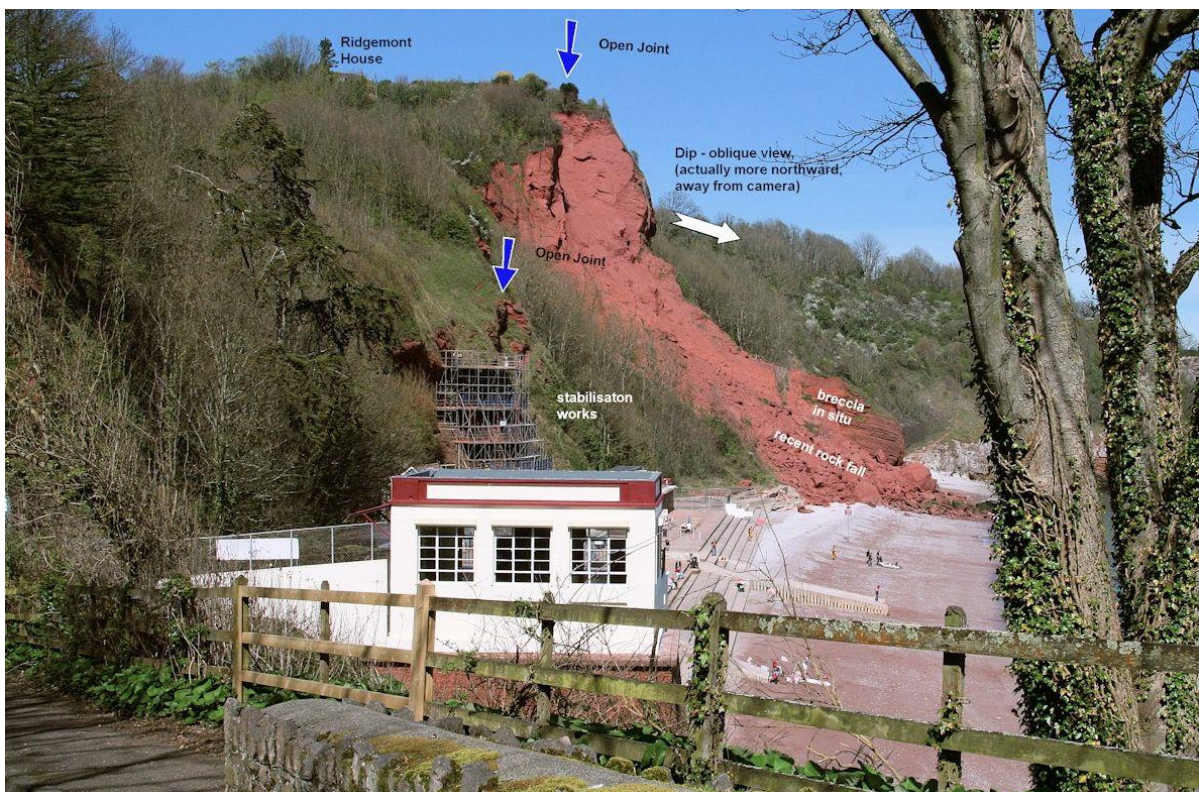




Fig. 5.16. 'Oddicombe Beach' near Torquay by Samuel Edward Kelly c.1910. Views such as this remind us of the changing coastal environment both in terms of physical change, and the landscape through development and management practices. Kelly's watercolour provides evidence of coastal processes at work and risks from the unstable cliff face.

Fig. 5.17. (below) shows the scene on 7th April 2011 with a cliff fall and opening joint lines. A major fall here in April 2013 saw the loss of Ridgemont House on the cliff top.

Photograph courtesy of © Ian West.



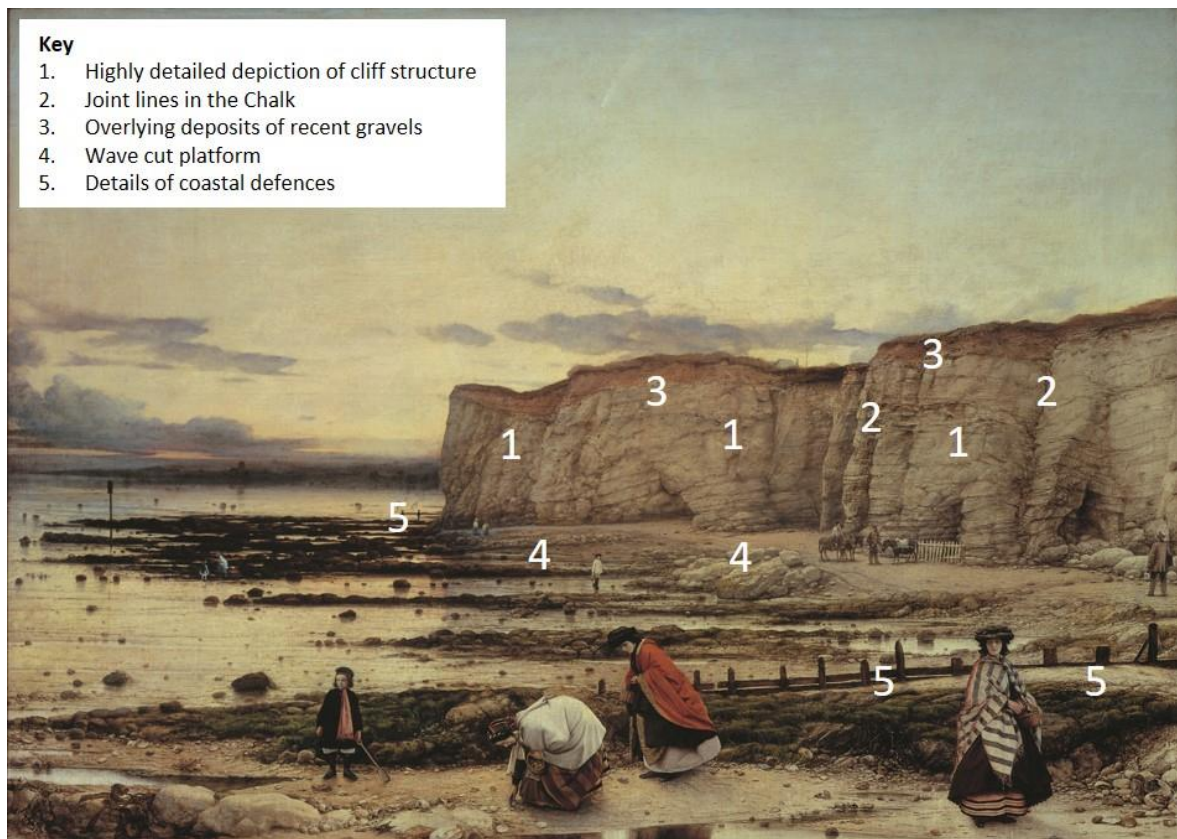
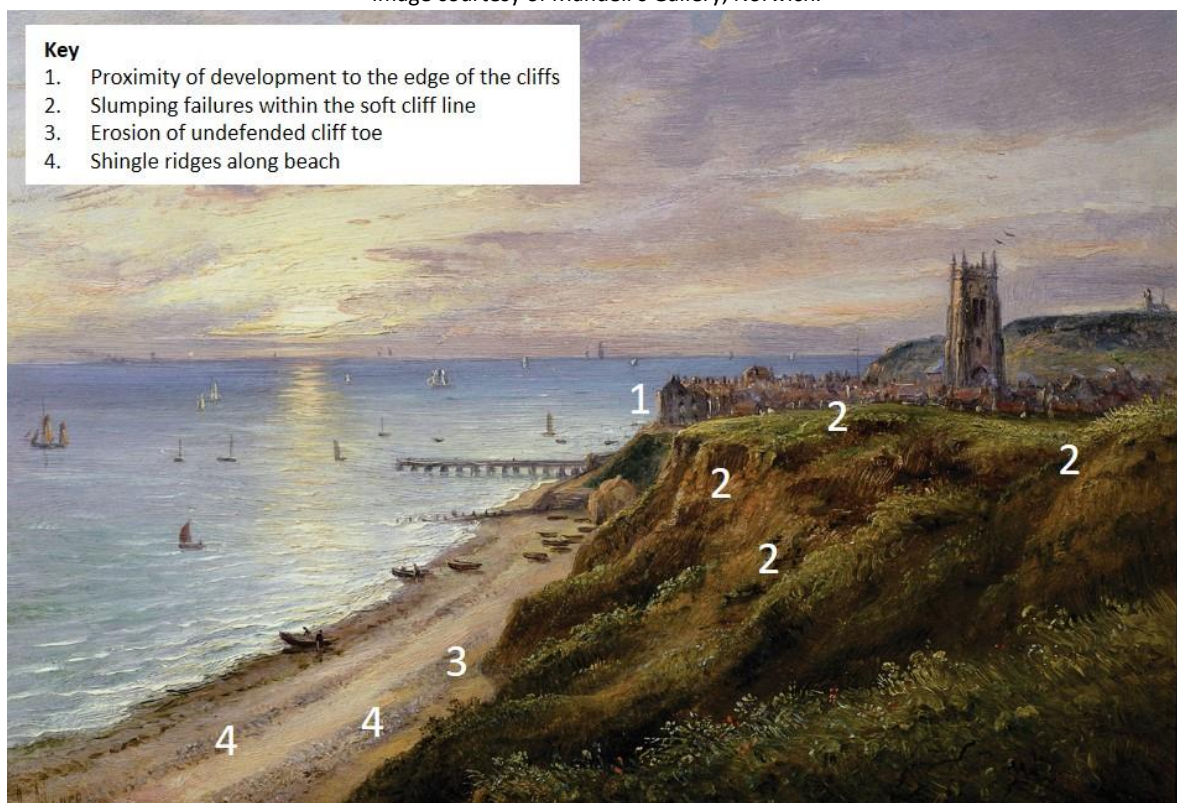


Fig. 5.18. (above) Chalk cliffs occupy significant lengths of the English coastline. This oil painting by the Pre-Raphaelite artist, William Dyce, which was painted in 1858 shows the scene in almost photographic detail.

Image courtesy of Tate Images © 2018.

Fig. 5.19. (below) The oil painting of Cromer by John Moore of Ipswich was painted in 1879. The view allows an understanding of instability processes before the seawall was constructed at the cliff base; this halted both erosion and instability. The painting also provides information on the form and composition of the beach.

Image courtesy of Mandell's Gallery, Norwich.



It has been demonstrated through the case study examples how art can be used as a qualitative tool to support understanding of long-term coastal change. Where images painted by high ranking artists include structures such as buildings or coast protection works (seawalls or groynes) it may be possible to measure or compare coastal change over time in a quantitative way.



Fig. 5.20. (above) Sidestrand Church Tower, Norfolk by Charles Frederick Rump shows the close proximity of the structure to the cliff edge.

Image courtesy of Sheringham Museum.

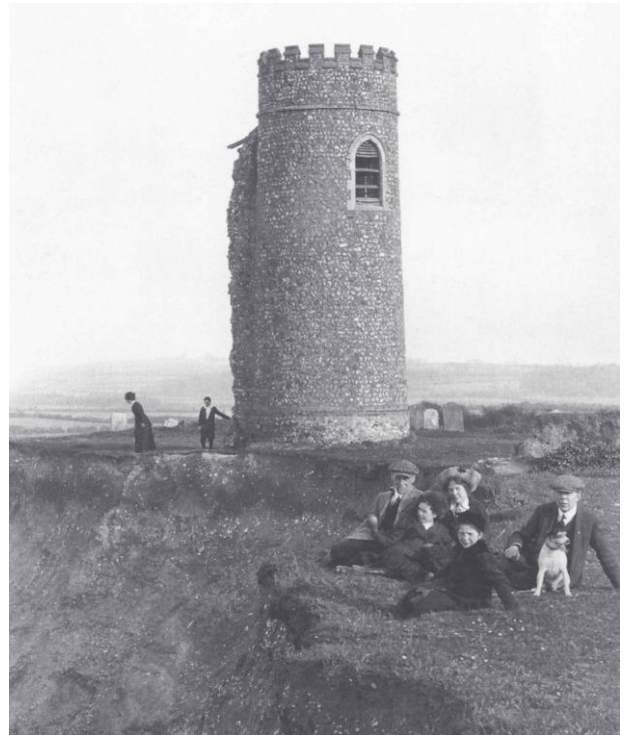


Fig. 5.21. (above right) A photograph of the tower even closer to the cliff edge. If the height of the structure is known an assessment can be made from paintings and photographs of the distance to the cliff edge.

Photograph courtesy of N. Storey.



Fig. 5.22. This view of 'West Bay, Dorset' shows the extent of the beach on either side of the harbour arms in 1825. By comparing the length of the arms with historic maps the position of the beach can be plotted. William Daniell produced 308 aquatint views such as this covering many parts of the British coast between 1814-25.



Fig. 5.23. *'Tintagel Castle, Cornwall'*. This watercolour of the ancient castle by William Trost Richards painted in c.1980 shows the battlements extending towards the cliff edge. Such structures and the changes observed to them through artworks over time can provide both qualitative and quantitative evidence of the rate of coastal change.

Image courtesy of © Bridgeman Images.

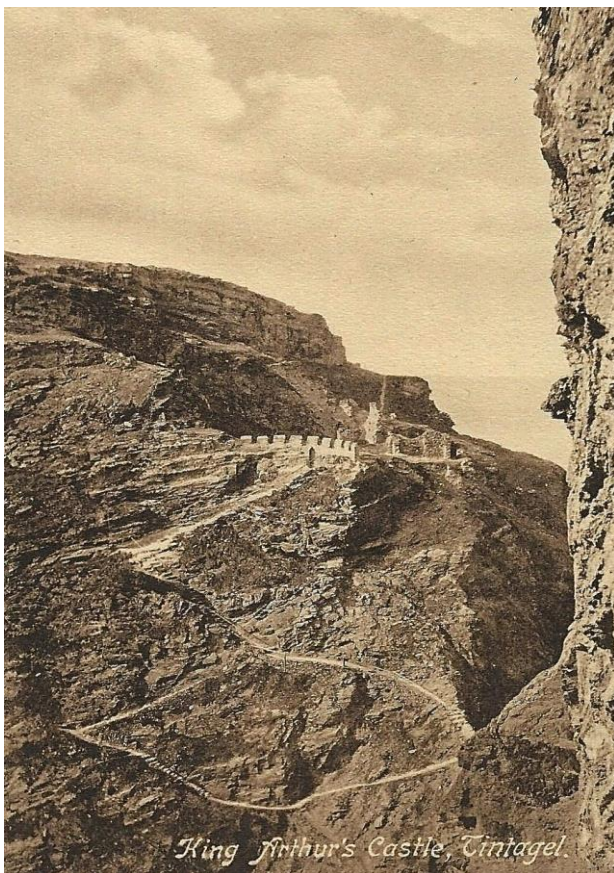


Fig. 5.24. (left) shows a view of Tintagel Castle (pre-1914), which looks directly at the cliff face surmounted by the battlemented wall. This postcard shows a substantial bluff beneath the end of the wall; this is absent in the present day photograph in **Fig. 5.25. (below)**.

The extent of loss can be seen by comparing the number of battlements to the right of the entrance arch (four) in the postcard, whilst the photograph only shows one battlement remaining.

Image courtesy of Dave Hooley.





Fig. 5.26. (above) This highly detailed watercolour of 'Wheeler's Bay near Ventnor, Isle of Wight' by William Gray, 1855, was exhibited at the Royal Academy in that year. The advertisement promoting the artist, Gray, (**Fig. 5.27. below**) refers to this "...rocky marine picture – a geological picture..." and links it to the famous Victorian publication 'Testimony of Rocks' by Hugh Miller (1856) demonstrating, once more, the close relationship between geology and art, and science and art more widely.

Under the Patronage of His (late) Royal Highness the Prince Consort

Mr. W. GRAY, ARTIST,

(Student of the Royal Academy of Arts, London.)

CHURCH STREET, VENTNOR, I. W.,

GIVES LESSONS IN DRAWING, PAINTING

AND SKETCHING, IN OIL OR WATER COLORS.

OPINIONS OF THE PRESS on Works Exhibited by Mr. Gray, at the Exhibitions of Fine Art, in London.
 "The work before us does great credit to Mr. GRAY, who is evidently an Artist of considerable talent."—*Times*, January 29, 1851.
 "We must not omit a little sunset from Shanklin, in the Isle of Wight, by Mr. W. GRAY, full of Evening calm, and with a distance most beautifully painted."—*The Times*, February 9, 1859.
 "M. W. GRAY's 'Yaverland Manor House,' shows good taste and execution."—*Daily News*, March 1855.
 "On the Coast, Ventnor, Isle of Wight."—Mr. W. GRAY,—is another rocky-marine picture—a geological picture—a Hugh Miller picture, and the "testimony" of Mr. GRAY's rocks is very charming. It is but justice to Mr. GRAY, to testify to the surprising truth and fidelity with which this transcript of nature has been executed."—*Illustrated Times*, March 20, 1859.
 "Children at the Well."—Mr. W. GRAY.—A subject from the wooded scenery of the Isle of Wight. Treated with much elegance and independence of feeling."—*The Art-Journal*, April 1860.



Fig. 5.28. (above) William Daniell RA produced numerous aquatint engravings of the British coast between 1814 and 1825; he is regarded as one of the finest early topographical artists. The view of '*Brading, Isle of Wight*' (1823) was made before the harbour was reclaimed for agricultural use. A road and railway link was provided across the harbour together with a tidal embankment in the 1830s. In the present day view in **Fig. 5.29. (below)** the East Yar River has been channelized and development has taken place at Bembridge (on the right). Artworks of this kind can record not just physical changes but also human intervention, which may result in environmental change.

Photograph courtesy of Wight Light Gallery.





Fig. 5.30. (above) & Fig. 5.31. (below) show two examples of highly detailed paintings that illustrate the natural environments of low-lying coastlines. The oil painting above is a view '*On the Welsh Coast at Towyn*' by Benjamin Williams Leader (1919). The painting below is of '*Harlech Beach*' in Wales by Henry Moore (1868). Both artworks illustrate the conditions on open coasts. As these locations were painted by these and other artists many times it is possible to identify coastal change (or lack thereof) over the decades.

Images courtesy of Fig. 5.30. Haynes Fine Art of Broadway; Fig. 5.31. Bridgeman Images.





Fig. 5.32. This watercolour entitled '*On Lundy Island*' (North Devon) was painted with Pre-Raphaelite attention to detail by Henry Moore RA in 1857. The watercolour provides information on the natural environment of this protected site 160 years ago. Thrift is growing on the steep cliffs of Megacrystic Granite and Devonian Morte Slates, which are inhabited by razorbills, puffins, fulmars and gulls.

Image courtesy of Christie's Image Limited © 2013.



Fig. 5.33. This very detailed watercolour of 'Yarmouth, Isle of Wight' was painted by the Pre-Raphaelite Follower, Charles Robertson, in 1891. In the foreground a field of Ox-Eye Daisies lead down towards the estuary where the artist has clearly defined the extent of the saltmarsh and mudflats at Low Water. By 2050 over 40% of these habitats will be submerged by rising sea levels and images such as this help explain the rate of change including habitat loss in such sensitive locations.
Private Collection.

5.7. The added value of colour art images over Black and White Photography

The use of colour washes, together with pen and ink, started to become available from the mid-seventeenth century. Watercolour art became very popular with paint boxes providing an easy means of depicting landscapes in colour in the field. Art, both oils and watercolours, has continued to be an effective colour illustration medium through to the present day.

It has been explained that photography emerged in the 1840s but the use of this medium for portraying the landscape only became popular from 1855-1860 onwards as portraiture had been the prime interest before that time. Paintings of the landscape and coastal scenery in colour were very much favoured by Victorian and Edwardian customers over black and white photography, because art provided a more complete record of the coastal scenery that they had visited and enjoyed on their holidays. In fact, when photography first emerged as a potential competitor to art, many critics were dismissive of the notion that photography could be considered an 'art' in its own right. This was because artworks in colour were able to display the splendour of real life as the viewer could actually see it, and thereby provide a permanent record and visual reminder of the landscapes and scenery enjoyed by visitors to the coast when they returned to their homes inland or in the large cities (Jacobi & Kingsley, 2016¹⁵).

Colour photography started to emerge in the early twentieth century, but it is recognised that initially the quality was very poor and, in fact, it could be argued that it was not until the early 1990s that the quality of colour photographs was sufficient to make a real difference in terms of usage of colour for scientific purposes such as coastal monitoring and archaeological studies and investigations.

Artworks do, therefore, provide a permanent, enduring colour record extending back at least to the 1770s. The addition of watercolour paint to aquatints and other engravings practiced by leading art galleries and distributors such as Ackermann's of London, has provided us with a unique and often accurate record of past conditions. Tours to various parts of the country by artists such as William Daniell RA and others allow us to inspect these coastlines with the benefit of full colour some 50 years before the evolution of black and white topographical photography, and over 150 years before colour photography became more widely available.

As part of this study project, evidence has been sought as to the perceived added benefits of colour photography over black and white, but no published research has been found on the subject to date. Coastal monitoring using aerial photography undertaken by the Environment Agency and later by the Channel Coast Observatory moved from black and white to colour in the early 1990s and there is no doubt that the added dimension of colour enhances the interpretation of coastal zones from the air. Colour artworks, therefore, extending back to the late eighteenth century, provide us with the opportunity to examine the changing coast over a very long time period in as realistic a medium as possible, and the applications of this have been illustrated in numerous case studies contained in this report.

This study has sought to highlight the potential of such historical artworks to inform us of the impacts of change over time. Those studying environmental and heritage topics are often familiar with both the interpretation of old photographs, and use of new technologies such as high-resolution aerial photography and Lidar rather than art. The findings of this study recognise the significance of the art resource and consultees have helpfully highlighted a wide range of potential uses for art images although some limitations of the medium are also recognised.

Although black and white topographical photography started to become available from the 1860s it was not until the 1920s that colour film was introduced. As a result, the only colour medium available for coastal views until the early twentieth century was through art (paintings, watercolours and prints). Whilst black and white photographs from the Victorian and Edwardian periods were often very clear the benefits of watercolour can be seen clearly in the examples below.

Fig. 5.43. black and white postcard (c.1900) of coastal road, Niton, Isle of Wight, UK (right). **Fig. 5.35.** shows the same view in the watercolour drawing by A. R. Quinton, c.1910 (below). The route was destroyed by a rockfall in 1928.

Image courtesy of Salmon's.

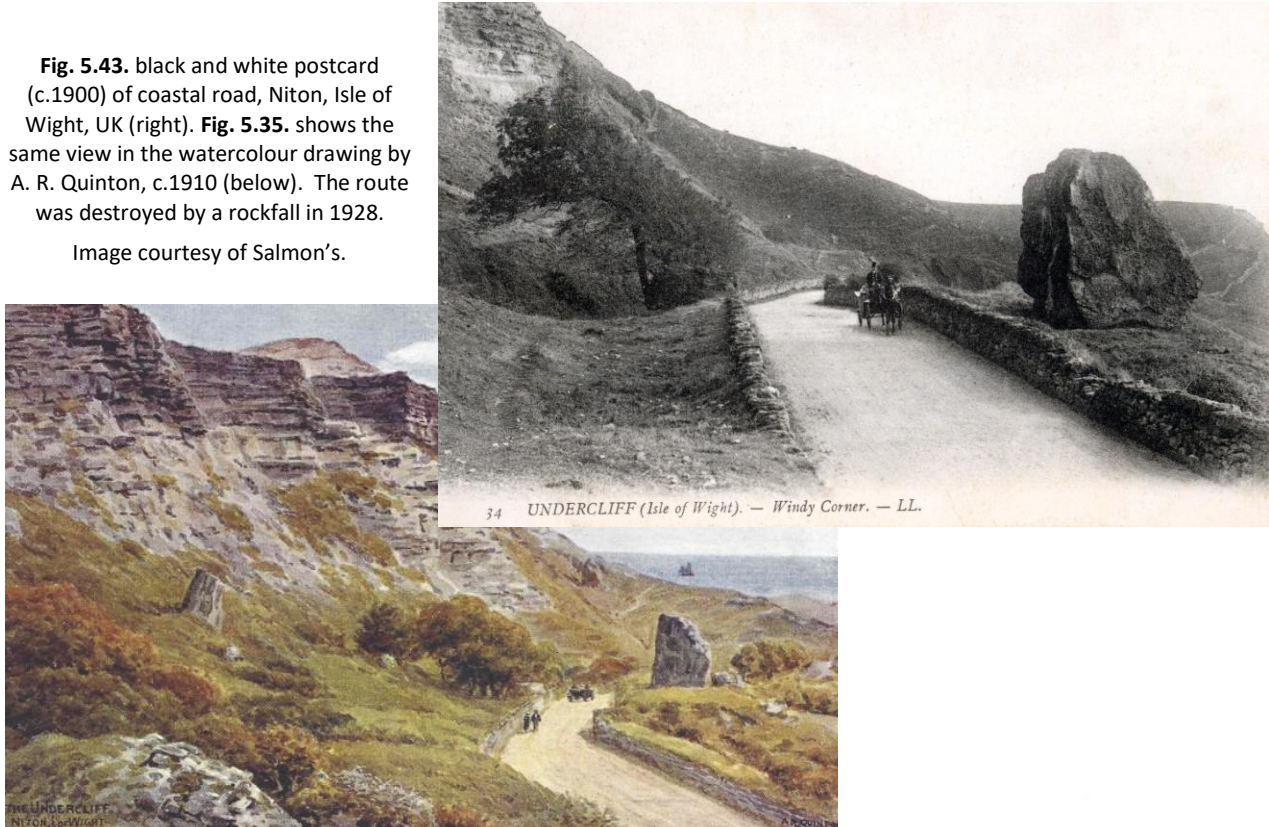
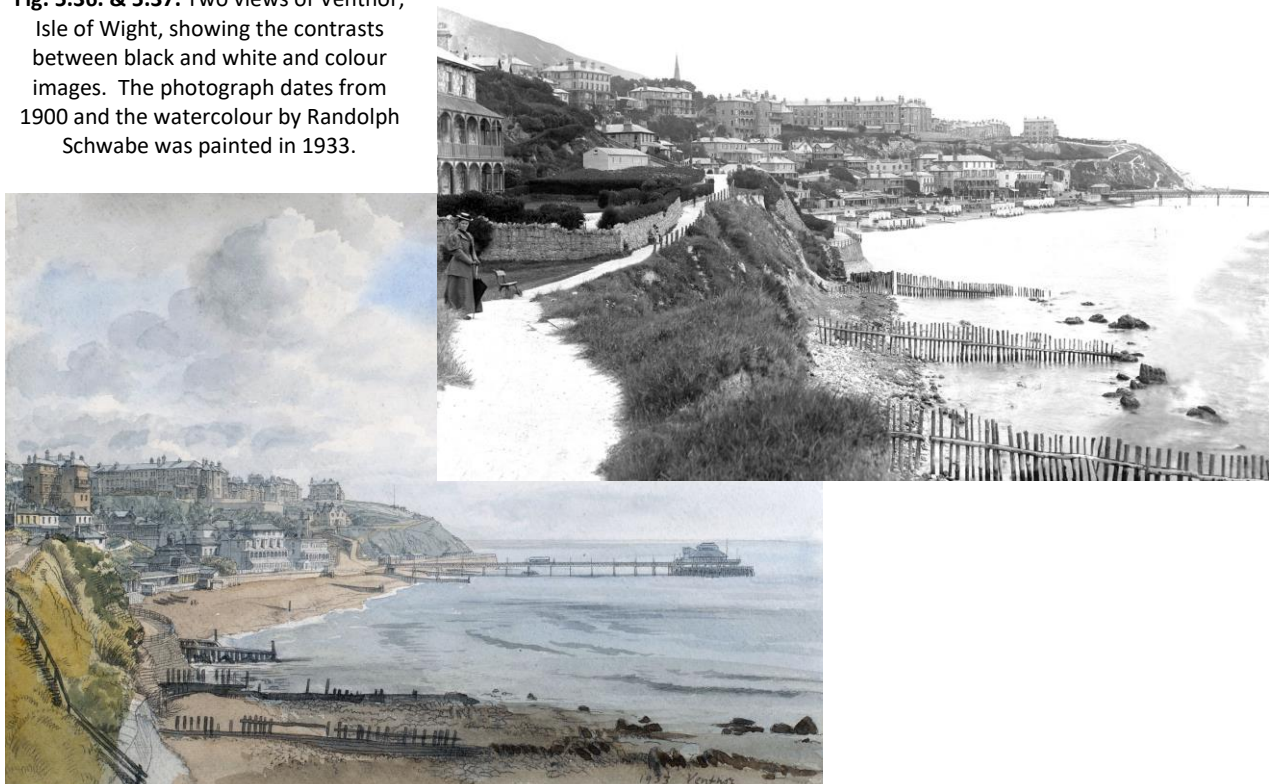


Fig. 5.36. & 5.37. Two views of Ventnor, Isle of Wight, showing the contrasts between black and white and colour images. The photograph dates from 1900 and the watercolour by Randolph Schwabe was painted in 1933.



5.8. Improving understanding of our changing coasts

The study of coastal management in Europe developed from the early 1990s encouraged by a series of initiatives by the European Commission. In particular the promotion of 'integrated coastal zone management' (ICZM) and a 'Demonstration Programme' led to a Recommendation to the European Parliament and publication for Member States (European Commission, 2002¹⁸). A number of proactive coastal local authorities participated in this Programme and established the basis for the creation of many sub-regional networks and groups supporting management of both coastal and estuary frontages. Following a bottom-up approach these groups and networks took advantage of funding support from EU programmes including LIFE Environment and Interreg, whilst coastal researchers benefitted from participation in the various EU Research Framework Programmes.

The popularity of ICZM, particularly from the 1990s, led to the establishment of over 100 Coastal and Estuary Partnerships around the coastlines of England, Scotland and Wales. This initiative has continued successfully under the auspices of the Coastal Partnerships Network (www.coastalpartnershipsnetwork.org.uk). The publication of national guidance on coastal management (Defra, 2009¹⁹) led to the implementation of strategies seeking this more integrated approach to the management of coastal areas. More specific guidance was published for the development of shoreline management plans, which were produced within the framework of Coastal Groups based on a well-established sub-division of the coastline into 'sediment cells' (MAFF, 1993²⁰; Defra, 2006²¹; McInnes, 2008²²). More recently, nationally significant studies around parts of the British coast commissioned by the National Trust (National Trust, 2015²³), Natural England (Natural England, from 2015²⁴), Historic England (Historic Environment Forum, 2016²⁵), Scottish Natural Heritage (Hansom *et al.*, 2017²⁶), the National Assembly for Wales (Dodds, 2017²⁷) and other interested organisations has led to important advances in addressing risks and promoting coastal sustainability.

The wide range of coastal policy documents and reports produced over the last twenty years have been supported by sub-regional and local research, some of which has later expanded through networking around much of the coastline, for example, the strategic coastal monitoring programmes (Bradbury, 2007²⁸).

One of the most important and influential organisations in terms of management and protection of the coast has been the National Trust, which, in 1965, launched its 'Neptune Coastline Campaign' with the objective of raising funds to buy and protect further stretches of the coast. During that year the Trust commissioned the University of Reading to survey land along the coast of England, Wales and Northern Ireland to establish the nature of land use and areas most at risk from development. Fifty years later they resurveyed the coast to assess the nature of change. By the early part of the twenty-first century, reflecting a growing awareness of the impacts of climate change on the coast, in the form of an increased erosion and flooding, the Trust developed its thinking and practice around adapting to change on the coast under the banner of 'Shifting Shores'. In November 2015 it published 'Shifting Shores – Playing our part on the coast' (National Trust, 2014²³; Dyke, 2016²⁹). The work of the National Trust and its promotion of its 'Shifting Shores' policies has proved to be a particularly influential voice in terms of encouraging adaptative management around the British coast, a policy that it practices within its 1,240km (775 miles) of coastal landholdings.

In terms of protection of coastlines of England, Scotland and Wales, there is a hierarchy of statutory and non-statutory designations for protection of habitats, species, landscapes and important heritage sites. A robust statutory planning system has taken account of these designations as part of the strategic planning and development control processes and this system has generally worked well in terms of preventing the linear spread of development along our coastlines.

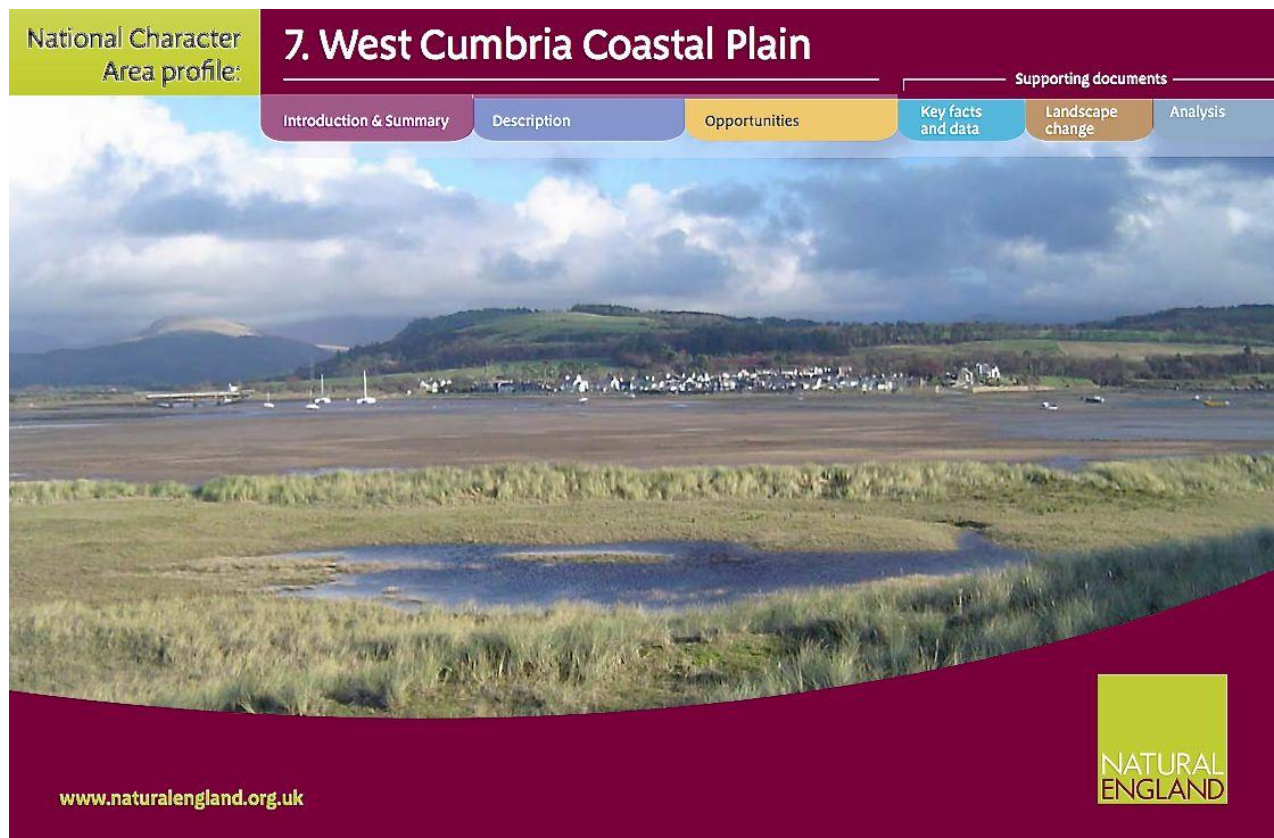


Fig. 5.38. (above) Natural England's series of 'National Character Area Profiles', which describe the whole of the English coast, provide comprehensive statements on the physical, environmental and cultural heritage issues affecting each frontage. Collectively they make a valuable contribution to coastal planning and management (www.naturalengland.org.uk).

Fig. 5.39. (below) The National Trust's '*Shifting Shores*' policy documents have been influential in encouraging more sustainable approaches to coastal risk management (<http://www.nationaltrust.org.uk/shiftingshores>).

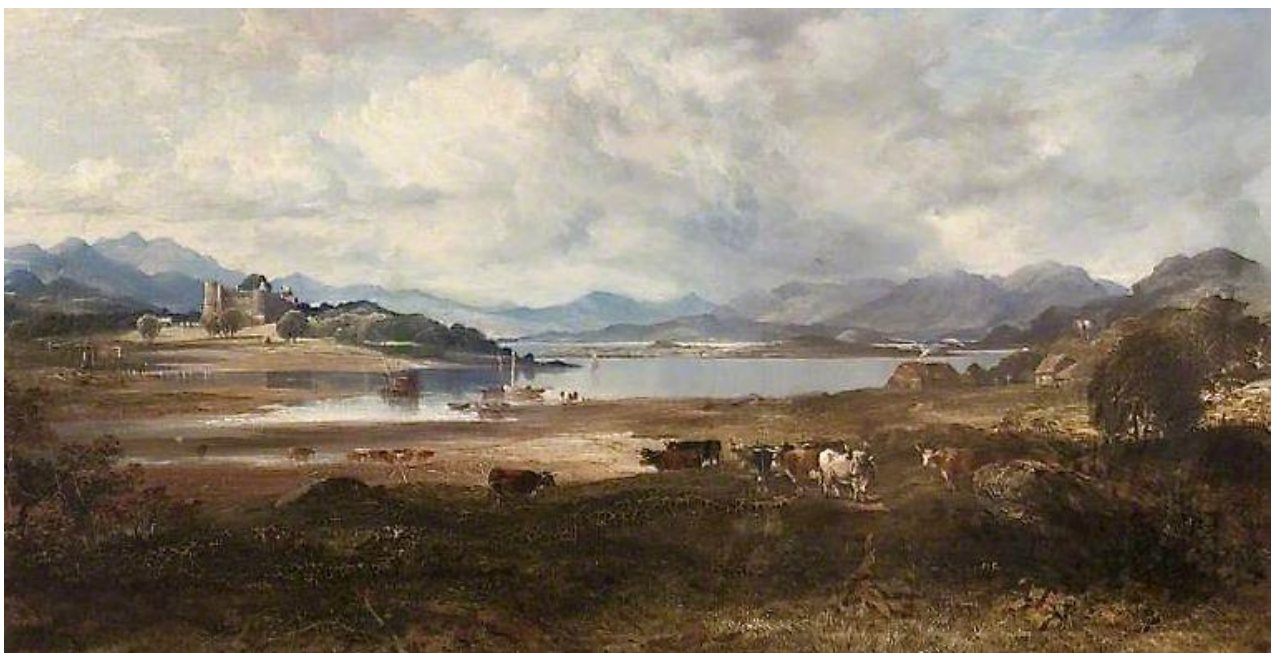




Fig. 5.40. (above) Scotland's 'Dynamic Coast: Coastal Change Assessment' (2017) has provided a comprehensive review of the extent and rate of change over time. Highlighting current and potential erosion and flood risks, the vulnerable locations and social, economic and cultural assets that may be affected, the report will be invaluable for coastal planning into the future (www.dynamiccoast.com/).

Fig. 5.41. (below) 'Dunstaffnage Castle' (north of Oban, Argyll & Bute) by Horatio McCulloch. 1805-1867. Oil. Scotland's rich architectural heritage including the many coastal castles were painted by numerous artists in the nineteenth century. Such views often illustrate in detail their settings within outstanding natural landscapes.

Image courtesy of Glasgow Museums.



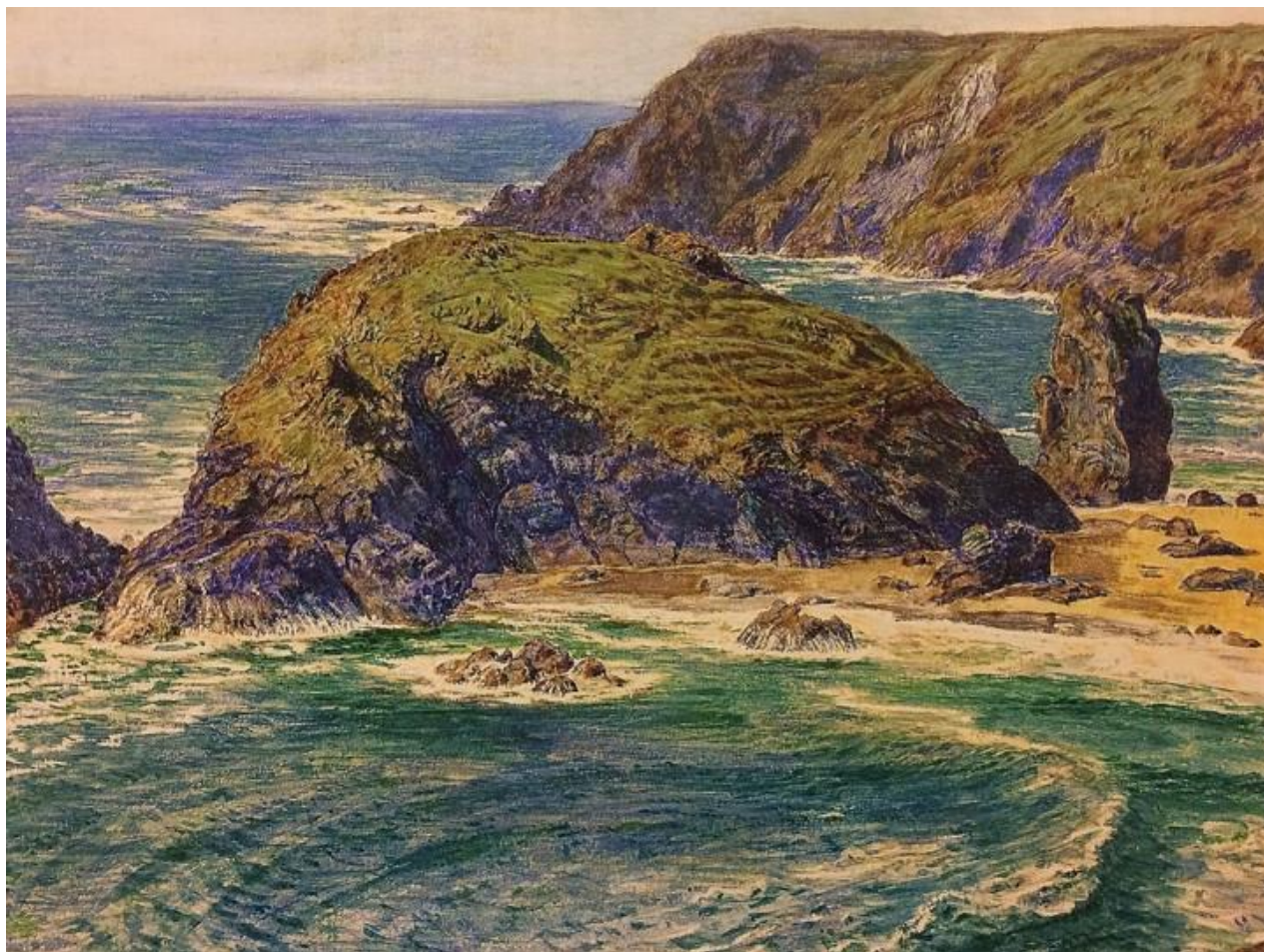


Fig. 5.42. (above) *'Asparagus Island, Kynance Cove, Cornwall'* by William Holman Hunt. 1860. The landscape art of the Pre-Raphaelites and their many Followers provide detailed depictions of environmental conditions during the second half of the nineteenth century.

Image courtesy of Christie's Images Limited © 2004.

Fig. 5.43. (below) *'Maryport, Cumbria'* painted by William Mitchell in 1896. Such highly detailed paintings form valuable records that can inform conservational planning and local history centre archives.

Image courtesy of Bridgeman Images.



This opinion is illustrated through the sequences of images provided in the thirty-two case study sites. It is apparent that substantial sections of the British coast have been only marginally affected by both physical, environmental or developmental change since the early nineteenth century. For example, extensive frontages on the north and west coasts of Scotland and the Isles, as well as long lengths of the Welsh coast, south-west England and north-east England in particular would be easily recognisable by early nineteenth century travelling artists and writers such as William Daniell and William Gilpin.

The coastline of south-east England is more developed but even here the quality of many of the coastal landscapes prevail, thanks to both the acquisition of key frontages by the National Trust through its Enterprise Neptune programme and the designations of landscapes as 'Areas of Outstanding Natural Beauty', 'National Parks' or 'Heritage Coast'. The National Trust has observed increases in some forms of coastal development over the last half-century such as caravan parks and other reductions of open countryside, but despite this over 5,000km (3,140 miles) of coastal land is protected by the Trust and other conservation charities, such as the RSPB and the Wildlife Trusts. Elsewhere, impacts of wartime bomb damage and subsequent reconstruction, seaside developments, particularly in the 1960s and 1970s with the alteration of Victorian and Edwardian seafront hotels and other buildings to increase accommodation and facilities, has had a significant impact on the appearance of some coastal resorts, but there are still many fine examples of Victorian and Edwardian seaside architecture, whilst heritage sites have generally been well preserved and managed for public enjoyment and interest.

Threats to the natural beauty and environment of the British coastline have always existed and, currently, concerns about weakening of the planning framework, limited resources for local authorities and other statutory bodies to fulfil their coastal management roles, together with the predicted impacts of climate change, may all pose risks. However, the historical artistic evidence, combined with present day photographs, suggests that the coastlines of England, Scotland and Wales have been well managed through a partnership approach between central and local government and the wide range of other non-government bodies and charities that fulfil important roles in coastal management.

5.9. References

1. Daniell, W. & Ayton, R., 1814-25. *'A Voyage Round Great Britain'*. Longman & Co. London.
2. Addey, D., 1995., *'A Voyage Round Great Britain – Sheerness to Land's End'*. Spellmount Limited. ISBN: 1-873376-34-0.
3. Addey, D., 1997. *'A Voyage Round Great Britain – Land's End to the Clyde'*. Spellmount Press. ISBN: 1-873376-97-9.
4. Addey, D., 2000. *'A Voyage Round Great Britain – The Highlands & Islands of Scotland'*. Spellmount Limited. ISBN: 1-86227-110-0.
5. Addey, D., 2002. *'A Voyage Round Great Britain – Orkney to Southend-on-Sea'*. Spellmount Limited. ISBN: 1-86227-184-4.
6. McInnes, R., & Stubbings, H., 2010. *'Art as a Tool in Support of the Understanding of Coastal Change in East Anglia'*. The Crown Estate, 92 pages. ISBN: 978-1-906410-10-0.
7. McInnes, R. & Stubbings, Hope, H., 2011. *'A Coastal Historical Resources Guide for England'*. The Crown Estate, 90 pages. ISBN: 978-1-906410-19-3.
8. McInnes, R. & Benstead, S., 2013a. *'Art and Coastal Change in Wales'*. The Crown Estate. ISBN: 978-1-906410-42-1.
9. McInnes, R. & Benstead, S., 2013b. *'Art and Coastal Change in Scotland'*. The Crown Estate, 97 pages. ISBN: 978-1-906410-49-0.
10. Momber, G., Satchell, J., Tidbury, L., Daire, M-Y., Motte, E. & McInnes, R. G., 2013. *'Arch-Manche-Archaeology, Art and Coastal Heritage'*. Interreg 2Seas Programme. www.archmanche.hwtma.org.uk.
11. Ruskin, J., 1853. *'Lectures on Architectural and Painting at the Philosophical Institute, Edinburgh'*.

12. Holmes, J., 2018. *'The Pre-Raphaelites and Science'*. Paul Mellon Centre for British Art, Yale. ISBN: 978-0300-232066HB.
13. Gilpin, W., 1786. *'Observations Relating Chiefly to Picturesque Beauty'*. R. Blamire. London.
14. Font-Révix, D. de. *'Painting and Photography 1839-1914'*. Flammarion, Paris. ISBN: 978-2-08-020132-4.
15. Jacobi, C. & Kingsley, H. K., with Jacklin, E., 2016. *'Painting with Light'*. Tate Publishing.
16. Englefield, Sir H., 1816. *'The Principal Picturesque Beauties, Antiquities and Geological Phenomena of the Isle of Wight and the Adjacent Coast of Dorsetshire'*. Private Press. London.
17. Illustrated London News, 1863. *'Review of the Exhibited Works of E. W. Cooke'*.
18. European Commission, 2002. *'Recommendations of the European Parliament and Council concerning the Implementation of ICZM in Europe'*. Brussels.
19. Defra, 2006. *'A Strategy for promoting an Integrated Approach to the Management of Coastal Areas in England'*. Crown copyright.
20. MAFF, 1993. *'Strategy for Flood and Coastal Defence in England and Wales'*. HMSO. London.
21. Defra, 2006. *'Shoreline Management Plans Guidance'*. Crown Copyright. London.
22. McInnes, 2008. *'Coastal Risk Management – A Non-Technical Guide'*. Report for SCOPAC. 86pps.
23. The National Trust, 2014. *'Shifting Shores – Adopting to Change'*. 15pps.
24. Natural England, 2015. *'National Character Area Profiles'*. Series of Reports.
25. Historic England, 2016. *'Heritage 2020 Framework'*. Report by the Historic Environment Forum.
26. Hansom, J. D., Fitton, J. M. & Rennie, A. F. *'Dynamic Coast – National Coastal Change Assessment – National Overview'*. CRW 2014/2.
27. Dodds, W., 2017. *'Flood and Coastal Erosion Risk Management in Wales'*. Research Service. National Assembly for Wales © Paper 17-024.
28. Bradbury, A., 2007. *'Strategic Monitoring of the Coastal Zone – Towards a Regional Approach'*. Report for SCOPAC.
29. The National Trust, 2016. *'Mapping our Shores – 50 Years of Land Use Change at the Coast'*.

Chapter 6: Conclusions

6.1. The coastal zones of Great Britain are subjected to significant risks arising from the hazards of coastal erosion, landsliding, weathering and flooding. These processes and their impacts on life, property, heritage assets and environments will become increasingly severe over the next decades as a result of climate change and sea level rise.

6.2. Whilst increasingly sophisticated approaches and more systematic monitoring of change within coastal zones have been introduced in recent years, a thorough understanding of long-term coastal evolution is also required to support coastal planning and adaptive management approaches.

6.3. The art record provides a continuity of full colour images for most frontages around the coast of Great Britain with some artworks dating back to the 1770s. It was a further 80 years before the wider introduction of landscape black and white photography and 150 years before the introduction of colour photography. Use of art images allow coastal scientists and practitioners to view the coast in colour before development took place in many locations, and thereby take advantage of the wisdom of hindsight when setting coastal policies for the future.

6.4. Whilst photographic images, both terrestrial and aerial, are familiar aids used by researchers and practitioners, for example in the preparation of Shoreline Management Plans and for Rapid Coastal Zone Assessments, the rich art resource has been much less used. This has been partly because of a lack of awareness of the range of images available but also due to uncertainty about their accuracy.

6.5. An art ranking system has been refined as part of this study; it has been suitably tailored to the needs of those wishing to study all aspects of the British coastline. A list of over one hundred artists who painted the coast more accurately has been provided in this study report.

6.6. The study has confirmed the rich art resource held in public collections and some private collections and thousands of coastal images are available for view on the ArtUK (<http://artuk.org/>) and Watercolour World (<https://watercolourworld.org/>) websites.

6.7. The most accurate artistic depictions of the coast are those completed by artists with architectural, topographical or geological backgrounds. Artists of the Pre-Raphaelite Brotherhood and their Followers in particular produced numerous finely detailed coastal views.

6.8. Artworks form an additional, very valuable and currently under-used resource available to a wide range of scientists, practitioners and other stakeholders. The more popular subjects tend to be locations with dramatic coastal scenery, coastal castles, mansions and monuments or ports, harbours and fishing villages whilst low-lying coastlines were painted less frequently. Whilst most locations around the British coastline were painted, current gaps are likely to be filled as more artworks become available through the ArtUK and Watercolour World websites.

6.9. Numerous artworks depicting historic coastal towns and villages are available and together they allow the progression of coastal development to be plotted and better understood. Such images, which record the detail of changes to both individual buildings as well as street layouts can inform planning processes and can be used to inform Conservation Area planning.

6.10. Some of the artworks produced over the last 200 years are so topographically accurate that they can support both qualitative and quantitative studies of cliff and beach change over time; for example, the works of E. W. Cooke RA and John Brett ARA.

6.11. Compared to the nineteenth and twentieth centuries up to 1930 there are very few artworks for the study timeline between 1930-1950. This was a result of changing public tastes away from the traditional landscapes of the Victorian and Edwardian eras, the effect of two World Wars and the advent of new styles of modern art. Since the 1960s there has been a strong revival of traditional landscape painting.

6.12. Through the case studies this project has adopted a sequential approach to the use of images through time. Four artists or artistic groups have produced numerous and often detailed views of the coast. They are William Daniell, RA (fl.1814-1825), the Pre-Raphaelite Brotherhood and their Followers (c.1850-1890s), Alfred Robert Quinton (fl.1910-1934) and other postcard artists such as those working for Valentine's in Scotland, and the architect and watercolour artist, David Addey who retraced William Daniell's voyage (1990s-2002). Combined with present day photographs these artists provide a number of benchmarks over time and comprise an illustrated '*State of the Coast*' over a two hundred year period.

6.13. Numerous early coastal artworks depict the open coast before defences were constructed and seafronts started to develop. In some locations active consideration is being given to removal of existing defences for environmental and other sustainability reasons. An examination of these early art images is strongly recommended as they may assist understanding of the implications of changing approaches to coastal management.

6.14. Extensive lengths of the British coastline remain in a pristine condition and appear to show little change since they were visited and painted by late eighteenth century artists. These conditions have been sustained through a robust planning framework, a co-ordinated approach to coastal management led by networks and groups working in partnership with statutory bodies and government, and the availability of an excellent range of coastal policy, guidance and strategy publications. Future risks may include any weakening of planning policies and a lack of resources particularly in the face of climate change.

6.15. The completion of this study could not have been achieved without the keen support of a wide range of coastal and fine art bodies, organisations and individuals (see pages eight to ten); their kind assistance is most gratefully acknowledged.

Chapter 7: Recommendations

7.1. Historical artworks provide detailed records over time of physical and environmental changes affecting the British coast, as well as illustrating changing development patterns. Greater use of these resources should be made to inform coastal planning policy, development control, coastal risk management, environmental sustainability and heritage management.

7.2. The study has benefitted from the photographing of 212,000 oil paintings from UK public art collections, which are available to view online through the ArtUK website. The recently launched Watercolour World website already hosts nearly 100,000 watercolours and is proving to be an invaluable resource for those interested in studying changing coastal landscapes and environments. It is strongly recommended that coastal scientists and practitioners take advantage of these art image collections.

7.3. The preparation of a list of British coastal artists ranked for accuracy as part of this study will reduce the need for time-consuming research and allow website users to source artists who painted their particular locations of interest more easily.

7.4. The completion of this study has drawn to the attention of the authors the excellent range of resources and expertise available through coastal partnerships and groups and also environmental and risk management publications and websites. Many of these sources of information are cited in the chapter references in this report and can form a helpful aide-memoire for coastal planners and managers.

7.5. It is recommended that in locations where removal of existing coastal defences is being considered, or where the coastline is to be realigned, the art record be searched in order to examine the coastline in its original, natural condition.

7.6. Artworks (together with old photographs) are images that coastal residents and other stakeholders are familiar with, and which they often trust. They form excellent visual aids to support presentations on coastal policy changes such as those affecting property, heritage sites and other public assets where difficult choices over future management in the face of climate change may require careful explanation.

7.7. The approach to the use of art described in this study can fulfil an important role in bridging the disciplines of the arts and science. It offers the opportunity for school pupils, as well as researchers studying art, geography and science, to engage more closely taking full advantage of the image resources that are becoming much more widely available online. These approaches also offer wide transferability value in terms of other subjects, disciplines and geographical regions across the world.

Professor Robin McInnes OBE and Chloe Stanford-Clark
Coastal & Geotechnical Services
Isle of Wight, UK

April 2019

Appendix 1: List of Abbreviations used in ‘List of Artists’

| | |
|------------|---|
| AG | Agnew’s |
| AOWS | Associate of the Old Watercolour Society |
| ARSA | Associate of the Royal Scottish Academy |
| POWS | President of the Old Watercolour Society |
| BI | British Institution (1806-1867) |
| FAS | The Fine Art Society, London |
| Fl. | Flourished (The period during which the artist was active) |
| IW | Isle of Wight |
| NEAC | New English Art Club |
| NMW | National Museum Wales |
| NWS | The New Watercolour Society (founded in 1832) |
| NSA | Norwich School of Arts |
| NSA | New Society of Artists |
| OWS | The Old Watercolour Society (founded in 1804, became RWS in 1881) |
| PC | Private Collection |
| RWS | The Royal Society of Painters in Watercolours |
| RA | The Royal Academy |
| RBA | The Royal Society of British Artists, Suffolk Street |
| RBC | Royal British Colonial School of Artists |
| RCA | Royal Cambrian Academy, Manchester |
| RE | Royal Society of Etchers and Engravers |
| RHA | Royal Hibernian Academy, Dublin |
| RI | The Royal Institution of Painters in Watercolours |
| ROI | Royal Institute of Oil Painters |
| RP | Royal Society of Portrait Painters |
| RPE | Royal Society of Painters and Etchers (Later becoming RE) |
| RSA | Royal Scottish Academy |
| RSW | Royal Scottish Society of Painters in Watercolours |
| Soth. Bel | Sotheby’s Belgravia |
| Sot. L | Sotheby’s London |
| Soth. Hop | Sotheby’s Hopetown House |
| Soth. Glen | Sotheby’s Gleneagles |
| Soth. Sc | Sotheby’s Scone Palace |
| SS | Society of British Artists, Suffolk Street (founded in 1824) |
| V.&A. | The Victoria and Albert Museum, London |
| W&W | Woolley & Wallis Auctioneers, Salisbury |

NB: The spellings listed in the titles of works are those provided by the artists or authors.

Appendix 2: List of Some Key Coastal Artists

ABLETT, Thomas Robert – 1849-1945. Yorkshire landscape painter. Art Master at Bradford Grammar School. Founder and Art Director of the Royal Drawing Society, 1888. *'Walberswick from the Marsh'* exhibited at the RA in 1899.

ABSOLON, John – 1815-1895. A painter of genre subjects on the coast, e.g. *'A beach scene with an Artist surrounded by on-lookers'*.

ADAMS, Albert George – Fl.1860-1878. He exhibited nine Isle of Wight works at the BI, SS and RA. 1860 (BI 269) *'On the Sands, Bonchurch'*; 1860 (SS 635) *'At Luccombe Chine'*; 1861 (RA 915) *'Ventnor'*; 1862 (BI 373) *'Early Morning at Bonchurch'*; 1862 (RA 755) *'Boats at Luccombe Chine'*; 1862 (SS 919) *'Cliff Path, Ventnor'*; 1864 (BI 633) *'Undercliff'*; 1867 (BI 62) *'Coast Scene near Luccombe Chine'* and 1876 (RA 852) *'Ventnor'*.

AITKEN, James Alfred ARSA RSW – 1846-1897. An Edinburgh painter of coastal scenery working principally in watercolour.

ALLAN Robert Weir RSW RWS VPRWS – 1852-1942. A plein-air painter in watercolour and oils from Glasgow; he was noted for his views of landscapes and harbour scenes on Scotland's east coast. His views include *'St Monan's, Fife'* – Soth. Hop. 27/3/1984 (Lot 165), *'Rosehearty Lighthouse'* – Soth. Hop 03/1984 (Lot 181). He was elected VPRWS in 1908 where he exhibited 403 works.

ALLEN, James Bayliss - 1802-1876. A London-based engraver, he produced several plates for *'Wales illustrated'* (publ. Jones, 1830-31).

ANDERSON, Robert L. ARSA RSW – 1842-1885. A painter of marine and coastal subjects; he exhibited at the RA and RI.

ANDREWS, Capt. J. W. – Fl.1860-1865, London. A painter of marine subjects, e.g. 1865 (BI 26) *'A calm – The Solent from the Esplanade, Ryde'*, oil.

ANDREWS, James Petit – Fl.1860. He exhibited four works of cliff scenes on the Freshwater coast, IW at the Free Society of Artists. 1767 *'A shipwreck in the IOW'*; 1767 *'An inside view of a cave near the Needles'*; 1767 *'An outside view of a cave near the Needles'* and 1768 *'A view of the Needles'*.

ARNALD, George ARA – Fl.1807-28. Painter of views of Southampton and Portsmouth. 1807 (RA 267) *'Southampton'*; 1819 (RA 311) *'Portsmouth from Portsdown Hill'*; 1820 (BI 125) *'View of Portsmouth from Portsdown Hill'* and 1828 (BI 80) *'Portsea Ferry looking into Portsmouth Harbour'*.

ATKINS, Samuel – Fl.1790s. Atkins produced several fine watercolours of shipping in the Solent or off the Needles, IW often using oval format.

AUSTIN, Samuel OWS – 1796-1834. A pupil and prolific painter in the style of Peter De Wint, he exhibited many views of North Wales and elsewhere on the coast (e.g. Plate 7.37).

BAKER, W. J. – Fl.1840-55. He exhibited a number of views of the Solent coasts including: 1841 (SS 703) *'Off Alum Bay'*.

BALL, Wilfrid Williams – Fl.1880-1898. Watercolourist and illustrator for late nineteenth century colourplate books (e.g. A. & C. Black's *'Hampshire'*).

BANNATYNE, John James RSW – 1836-1911. A follower of the Pre-Raphaelites he painted some fine landscapes of Iona and the west coast of Scotland.

BARBER, Thomas – Fl.1830-1840s. Steel plate engraver and author of *'Picturesque illustrations of the IOW'* (1830) with forty steel engravings and map by Simkin & Marshall and *'Wales Illustrated'* (publ. Jones, 1830-31).

BARCLAY, William – Fl.1850-1906. He produced coastal landscapes in the vicinity of Dundee usually working in both watercolours and oils.

BARNARD, George – Fl.1830-90. London landscape Painter and watercolourist. He painted views in Devon and on the IW including: 1837 (SS 850) *'Bonchurch and St Boniface Down'*; 1837 (SS 867) *'Steephill Cove'* and 1837 (SS 911) *'Bonchurch, IW'*.

BARNICLE, James – Fl.1830-45. London painter. His coastal views include: 1830 (BI 251) *'Old Castle and Pier, Southampton'*; 1831 (SS 273) *'Southampton Quay'*.

BARRET, George Jnr – 1767-1842. A number of the following works were exhibited at 'The IW in Georgian and Regency times' at Carisbrooke Castle Museum in 1966: 1774 (RA 5) *'A view of the village of Steephill at the back of the IOW'*; c.1820 *'Undercliff from Old Park Common'*. Pen and brown ink and pencil with wash. Sothebys 18.11.88, lot 118. Drawings include: *'St Lawrence'*, *'Near the Church Shanklin'*, *'Freshwater'*, *'Ventnor'*, *'Carisbrooke Castle from Mount Joy'*, *'Carisbrooke Castle'*, *'Shanklin Chine'* (1788), *'Shanklin beach and cliffs'* and *'Shanklin Chine'*.

BARROW, J. C. – Fl.1796-1802. A London painter of views of Southampton and IW including: 1796 (RA 433) and 1796 (RA 519) (two versions) *'South East View of Southampton'* and 1797 (RA 747) *'Southampton Water Gate'*.

BARRY, Frederick – Fl.1826-60. Painter of marine and coastal views particularly in the Solent off Ryde and Cowes, e.g. 1849 (RA 1142) *'Off Norris Castle – Ryde Pier in the distance'*; 1849 (SS 161) *'Oyster Boats off Cowes, IW'* and 1853 (BI 247) *'A strong breeze in Cowes Roads'*.

BARRY, William – Fl.1880s. A painter of coastal landscapes and harbour scenes. An oil of *'Dunnottar Castle'* (1907) is in the collection of the University of Aberdeen (Accession No: ABDUA 3027). His view of *'Canty Bay – Sunrise'* was sold at Soth. Glen. in 09/191 (Lot 699).

BARTH, J. S. – Fl.1790s. With J. King he published twelve fine large copperplate views of IW in 1813. Engraved coastal views include: *'St Helens Seamark'*, *'Brading'*, *'Sandown Bay'*, *'Yarmouth'*, *'Steep Hill'*.

BARTLETT, William Henry – 1809-1854. A prolific, well-travelled topographical artist and engraver who illustrated many early-to-mid-Victorian guidebooks. His Welsh coastal views were engraved in Finden's *'Ports & Harbours'*. He produced numerous drawings for his *'The Scenery of Ireland'* as well as for Barber's *'Picturesque Illustrations of the IW'* (1830s).

BATLEY, Walter Daniel – 1850-1936. A landscape painter from Ipswich. His work *'Sole Bay, Suffolk'*, was exhibited at the RA in 1897. His painting *'Minsmere Cliff'* is displayed at the Ipswich Museum.

BEATTIE, Scott, J. – Fl.1880-1905. A watercolourist from Aberdeen specialising in detailed coastal views.

BEECHEY, Sir William RA – Fl.1810-30, London. 1810 (BI 268) *'A view in the IW'*; 1818 (BI 289) *'A view of the Sandrock Chalybeate Spring lately discovered in the IW'* and 1830 (SS 209) *'Blackbury (?Blackgang) Chine in the IW'*.

BEECHEY, Capt. Richard Bridges – 1808-1895. Painter of marine, shipping and coastal scenes often in rough conditions.

BENHAM, Thomas – 1856-1911. Landscape, portrait and genre painter. Exhibited at RA from 1878, (also at RI, ROI, RHA and Tooth's). *'Stranded'* – a large painting depicting fisher-girls at Walberswick shown at the RA, 1889.

BENTLEY, Charles – 1806-1854. A prolific painter of coastal and shipping scenes he exhibited several views of Burntisland and elsewhere on the Fifeshire coast in the 1840s-1850s (e.g. *'Near Burntisland, Coast of Fifeshire'*, 1848, RWS) and in Wales e.g. *'Shipping off Tenby'*, 1838 (Tenby Museum); *'Wreck on the sands Cricceith Castle, Cardigan Bay'* (RWS 315, 1846); *'On the coast near Tremadoc'* (RWS 275, 1847); *'St Catherine's Rock, Tenby'* (TWS 340, 1850); *'Coast of Cardigan near Port Madoc'* (RWS 26, 1851) and at many other coastal locations.

BEVERLEY, William Roxby – 1811-1899. Painter of landscapes and coastal scenes in north-east England and on the Sussex coast.

BEVINGTON, Geoffrey - Fl.1870s. A watercolour of *'Portrush'* is in the collection of the Ulster Museum.

BIRCH, Samuel John 'Lamorna' – 1869-1954. A painter of the coast and country life, born at Egremont, near Birkenhead. He was brought up in humble circumstances in Manchester. As a self-taught landscape painter, he studied briefly in Paris. He was much involved with Newlyn artists and lived for a while in the nearby Lamorna Valley; he also painted at Walberswick in Suffolk.

BLACK, Andrew RWS – 1850-1916. A painter of marine subjects and coastal views mainly in watercolour (e.g. *'Scottish fishing village'* – sold Soth. Glen. 08/1977 (Lot 412); *'The new harbour St Monan's'* 1880 – Soth. L. 11/1976 (Lot 90) and *'An East Coast Harbour – Return of the Boats – Crail'*, 1884 – Soth. Glen. 08/1978 (Lot 538).

BLAIR, John – Fl.1880-1920. A watercolourist who depicted life on the east coast of Scotland, e.g. *'Edinburgh from near Musselburgh'* – Soth. Rosdhu House 29/6/89 (Lot 256) and *'St Monan's, Fife'* – Soth. Sc. 08/1982 (Lot 558).

BOIS, Miss – Fl.1860s. London-based landscape painter. She produced views of the IW, e.g. 1865 (SS 994) *'Luccombe Chine'*; 1865 (SS 1005) *'Steephill Cove near Ventnor'*; 1867 (SS 924) *'Study of rocks at Ventnor'* and 1867 (SS 750) *'A misty day on the Isle of Wight'*.

BOND – William Joseph, J. C. – 1833-1928. A painter of landscapes, coastal and harbour views, e.g. *'The Bass Rock, Firth of Forth'* – sold Soth. Tor. 12/6/1979 (Lot 51).

BORROW, William Henry – Fl.1860s-1890s. A painter of coastal scenery in oils from Hastings. Hastings Museum & Art Gallery hold several of his views of the adjacent coast; he also painted in the West Country.

BOUGH, Samuel RSA RWS – 1822-1878. An influential and well-respected Scottish artist working in watercolour; coastal topographical views were a particular interest for him. His works include *'The Kyles of Bute looking towards Arran'*, 1854 – Soth. L. 20/11/97 (Lot 172), *'Off Leith – Edinburgh in the distance'*, 1869 – Soth. Hop. 11/1977 (Lot 161), *'Off St Andrews'*, 1856 – Scottish National Gallery (Accession No. NG1475), *'The Pierhead, Aberdour'*, 1861 (Bourne Fine Art, Edinburgh, 2012), *'Bishop's Castle, Scrabster'*, watercolour (Bourne Fine Art, Edinburgh, 2010), *'A sunny day on Iona'*, 1871 – sold Soth. Glen. 08/1977 (Lot 375), *'Dysart Harbour'* (Collection of Fife Council), *'Canty Bay'*, c.1866 (The McManus, Dundee) and *'West Wemyss Harbour'*, 1866 (The McManus, Dundee).

BOUQUET, Michael – 1807-1890. Highly competent lithographer whose publication *'An Artists' Ramble in the North of Scotland'* contains numerous delicate views of the Scottish coastline.

BOWKETT, Miss Jane Maria – Fl.1860-85. Her subjects were often mothers with young children at play. 1875 (SS 211) *'On the sands at Shanklin'*.

BRADSHAW, Samuel – Fl.1840-56. Extremely fine engraver who produced many of the views in W. H. Davenport Adams', *'History, Topography and Antiquities of the IW'* (1856).

BRANDARD, Robert – 1805-1862. Predominantly an engraver but also a watercolourist, he produced engravings for Turner's *'Picturesque views in England and Wales'* (Turner, 1838).

BRANNON, Alfred – Fl.1840s-70s, Wootton, IW. Alfred contributed seven engravings to the total of nearly 200 views produced over a fifty year period for *'Vectis Scenery'*, which he published intermittently until at least 1876.

BRANNON, George – 1784-1860, Wootton, IW. Engraver, author and publisher of a series of Isle of Wight guidebooks between 1821-60. His most famous work *'Vectis Scenery'*, was produced annually from 1821 until his death in 1860. His early copper engravings produced in the 1820s were charming but primitive. Under the influence of his sons, Alfred and Phillip, he switched to steel engravings in the 1830s. Brannon's work has a picturesque charm showing the Island scenery to its best advantage occasionally from a 'birds' eye' perspective. On his death in 1860 his son, Alfred, took over the family business.

BRANNON, Philip – Fl.1840s-70s, Wootton, IW. Like his brother, Alfred, Phillip was a skilled engraver producing fine quality steel engraved plates for *'Vectis Scenery'* from 1837. His views of *'Bonchurch'* (1843) and *'The Needles rocks and lighthouse'* (1858) are particularly striking. Later he left the Island to produce guides to Bonchurch, Southampton and Netley Abbey.

BREANSKI, Alfred De. Snr. – 1852-1928. Painter of Highland, Lakeland and coastal scenery e.g. *'Carnarvon Castle'* (31" x 47", Soth).

BRETT, John ARA – 1830-1902. A follower of the Pre-Raphaelites, Brett was a painter of landscapes, particularly geological coastal views in south-west England, Wales and the Scottish Isles. Most of his earlier works are in watercolour but he worked mainly in oils after 1870. Fine examples of his works are held in the National Museum of Wales. *'John Brett – Pre-Raphaelite Landscape Painter'* (Payne, C., 2010) and *'John Brett – A Pre-Raphaelite on the Shores of Wales'* (National Museum of Wales, 2001). His Scottish subjects include *'The Isle of Oronsay'* 26/8/1888 – sold Soth. L. 7/10/1980 (Lot 10), *'The Isle of Arran from Farland Head'*, 1886 – sold Soth. L. 24/10/1978 (Lot 61), *'A view of Arran'*, 28/7/1886 – sold Soth. L. 8/11/1977 (Lot 86). Other works include *'Lock Linnhe'* 21/8/1883 (PC), *'Dunollie Castle'* 3/8/1885 (PC) and *'Millport Bay'* 5/6/1888. He painted also on the Isle of Wight (e.g. *'February in the Isle of Wight'*).

BREWTNELL, Edward Frederick RWS RBA – 1846-1902. London painter of genre and landscape subjects e.g. *'At Cley-next-the-Sea, Norfolk'* (1902).

BRIGHT, Henry – 1814-1873. Important Norwich School landscape painter and watercolourist; he studied with J. B. Crome and J. S. Cotman. He exhibited at the RA from 1843-1876 and at many other exhibitions. His East Anglian coastal subjects include *'North Beach, Great Yarmouth'*, *'Shore scene'*, *'Orford Beach'*, *'Orford Castle'* (1856) and *'On Yarmouth beach'* (1848).

BROOKS, Thomas – 1818-91, London. A genre painter of dramatic sea rescue scenes. 1869 (RA 78) *'Wreck in Luccombe Bay – the crew being saved by the rocket apparatus'*.

BROWN, J. Michael – 1854-1947. A landscape painter who is best known for his depiction in watercolour of golf courses in East Lothian.

BROWN, Sir J. Arnesby – 1866-1955. Studied in Nottingham under Andrew McCallum and in Bushey, Herts, under Sir Hubert von Herkomer. For some years he spent summers in St. Ives and winters in Chelsea before developing East Anglian links particularly from 1905. Elected RBA 1896, RA 1915. President, Nottingham Society of Artists, from 1913. Knighted in 1933 with W. F. Crittall's Sole Bay Group (Southwold and Aldeburgh). *'The Saltings, Southwold from the Blythburgh Road'* was shown at WE, Ipswich, 1994; he also painted *'Yarmouth'* and *'Blakeney'*.

BROWN, William Beattie RSA – 1831-1909. A landscape painter from Haddington, e.g. *'Bass Rock near Tantallon'* – Soth. Sc. 04/1980 (Lot 334).

BURCHETT, Richard – 1815-75. An art teacher and landscape painter his most important work is *'Harvesting above Shanklin'* (a scene in the IW) in the Victoria and Albert Museum.

BURKE, Augustus – 1838-1891. Landscape, genre and portrait painter. Elected RHA 1871. Showed *'The Fisherman's Quay, Walberswick, Suffolk'* and *'The Close of a Wet Day, Suffolk'* at the RA, 1884.

CAIRNS, John – Fl.1860s. He painted views on the east coast of Scotland e.g. *'Dundee from Broughty Ferry'*, 1861 – sold Soth. The Caledonian, 02/1975 (Lot 57) and *'West Haven, Carnoustie'* at Soth. Sc. 04/1978 (Lot 301).

CALLCOTT, Sir Augustus Wall RA – Fl.1811-1827. London artist exhibited: 1811 (RA 112) *'Itchen Ferry'* and 1827 (RA 291) *'Dead calm, boats off Cowes Castle'*.

CALLOW, George D. – Fl.1860s. A competent painter of coastal scenes, e.g. 1861 (BI 32) *'Near Luccombe Chine, IW'* and *'Bonchurch Shore, IW'* Phillips (L) 1988 (Lot 121), oils.

CALLOW, John – 1822-78. Elder brother of William (below) he produced many excellent marine subjects along the south coast, e.g. *'Hurst Castle on the Solent – steamer towing out a brig'* 1853 (BI 408), as well as views in North Wales.

CALLOW, William RWS – 1812-1908. Painter of landscapes and sea pieces he accompanied his friend, Charles Bentley, on an Island tour in 1837.

CALVERT, Frederick – Fl.1820-50. A painter and Engraver of topographical subjects. His book *'The Isle of Wight Illustrated'* (1846) contains twenty finely aquatinted plates.

CAMERON – Sir David Young RE ROI RSW RWS RSA RA HRSW – 1865-1945. An etcher and painter in oils and watercolours. His views of coastal scenery are not detailed, instead offering a broad interpretation of the landscape.

CAMERON, Duncan – Fl.c.1900. Scottish landscape painter. He painted *'The harbour – St Andrew's'* in 1876 – sold Soth. Glen. 25/8/1990 (Lot 787). His painting of *'Largo Bay'* is in the collection of Sheffield Museums.

CAMPBELL, Tom – 1865-1943. A topographical artist from Glasgow, he painted *'Arran from Prestwick Shore'* – sold Soth. Hop. 13/11/1978 (Lot 169), *'Arran'* – sold Soth. Glen. 08/1978 (Lot 510). Two views of *'The Island of Rum, Arasaig'* and *'The Island of Lewis'* were sold at Soth. L. 25/9/1979 (Lot 235).

CAREY, Joseph William - 1859-1937. A watercolour of *The Gobbins Cliff, Belfast'*, 1919, was sold at Christie's (Irish Sale) on 8/5/2008.

CARMICHAEL, John Wilson – 1800-1868. A prolific painter of grand shipping and coastal scenes from Newcastle-Upon-Tyne. He was one of the leading marine painters of the Victorian era. His subjects include numerous views of the north-east coast and elsewhere; e.g. *'Off the Needles'* (1848); *'Shipping off Osborne'* and *'Ships of the line in the Solent'* (1860). His works are usually large canvases, a number of which are illustrated in this book.

CARPENTER, William – Fl.1840s. Carpenter's Repository of Arts published an important series of lithographs of IW scenes in the mid-1850s. Subjects often included the prominent hotel of the area in the view. His coastal works include *'Bonchurch'*; *'Ventnor'*; *'Blackgang Chine'*; *'Shanklin Chine'*; *'Ryde from St Johns'*; *'Plumley's Hotel Freshwater Bay'* and *'Alum Bay'*.

CARRICK, Robert RI – 1829-1904. Genre and landscape painter and lithographer of note. In the 1840s he published a series of excellent lithographs of IW scenes including *'Bonchurch Pond'*; *'Bonchurch Waterfall'* and *'Ventnor'*.

CASSIE, James RSA RSW – 1819-1879. An Aberdeen painter of genre and coastal scenes often including the activities of fishermen. His views are often detailed and provide an accurate record of conditions in the coastal zone at the time. Examples of his work include *'On the east coast'* (National Gallery of Scotland), *'Out on the Bass Rock at Sundown'* – sold Soth. L. 26/3/1974 (Lot 117), *'At Cove, Highlands'*, 1861 – Collection of Aberdeen Art Gallery (Accession No. ABDAG002253), *'Aberdeen Harbour'* – National Galleries of Scotland (Accession No. D3904). Other works include *'The mouth of the Tay'*, *'A north-easter, North Berwick'* and *'Dunnottar Castle'*.

CATTON, Charles R. A. – Fl.1770s. His coastal views include two of the IW: 1773 (RA 40) *'A view of the Needles at the west end of the IW'* and 1774 (RA 32) *'A view of the Needle rocks, west end of IW'*.

CHAMBERLIN, Mason Jnr – Fl.1790-1805. Painter of IW coastal scenes. 1797 (RA 751) *'View of Steepphill Cove, IW'*; 1797 (RA 771) *'View of Bonchurch, IW'*; 1802 *'Ventnor Mill'* and 1804 (RA 619) *'View of Steepphill, IW'*.

CHAMBERS, George Jnr – Fl.1850s. Son of George Chambers (below) he painted in a similar style and chose similar subject matter, e.g. *'A fresh breeze off Cowes'* (National Maritime Museum); 1853 (SS 441) *'View from upper part of Portsmouth Harbour'* and 1861 (SS 503) *'Portsmouth Harbour'*.

CHAMBERS, George RWS – 1803-40. An important painter of marine subjects from Whitby. His Naval upbringing is reflected in the accuracy of his work. He painted numerous views in the waters around the IW, the bulk of his local work being exhibited in the 1830s. 1829 (RA 336) *'Off Ryde, IW'*; 1830 (BI 493) *'A fresh breeze, Portsmouth in the distance'*; 1833 (BI 389) *'A line-of-battle ship off Culver Cliff'*; 1833 (SS 361) *'A Portsmouth ferry-boat crossing to the IW'*; 1834 (SS 125) *'Off Bembridge Point, IW'* and 1837 (SS 31) *'The Camilies, West Indiaman, leaving her fleet off Bembridge, IW'*.

CLARKE, Helen SWA – Fl.1880s. She painted a watercolour of Southwold beach and cliffs, Suffolk in 1889.

CLENNELL, Luke – 1781-1840. Northumberland watercolourist of coastal and figurative subjects, e.g. *'Fishermen's huts at Ventnor, IW'* and a watercolour of *'The Giant's Causeway'*.

CLINT, Alfred – 1807-1883. An important and prolific painter of coastal scenes who exhibited for over forty years; he was President of the Society of British Artists. His favourite subject was views of Sandown Bay and Culver Cliff, IW, which he captured on canvas, often on a large scale. An important work was his rendering of *'The Salvage of HMS Eurydice in Sandown Bay'* which so impressed Queen Victoria that she requested a copy of it. Other exhibited works include: 1834 (BI 153) *'Luccombe Chine, IW'*; 1834 (SS 651) *'Blackgang Chine, IW'*; 1834 (SS 700) *'Luccombe Chine, IW'*; 1848 (BI 66) *'View near Yarmouth, IW'*; 1848

(SS 305) *'Sandrock Bay, IW'*; 1876/7 (SS 77) *'Portsmouth from Southsea'* and 1877/8 (SS 341) *'View from Portsdown'*.

COLE, George Vicat RA – 1833-1893. A landscape painter in oils. His *'Loch Scavaig, Isle of Skye'* 1875 is particularly impressive – sold Soth. L 17/6/1980 (Lot 71).

COLEKETT, Miss Victoria S. – Fl.1860-85. Painter of coastal scenes on the South coast of the IW, e.g. 1867 (SS 1040) *'Sandown Bay from the beach at Shanklin'*; 1869 (SS 1061) *'Cliffs at Bonchurch, IW'* and 1870 (SS 835) *'High Port, Ventnor, IW'*.

COLEMAN, William Stephen – 1829-1904. He painted two views entitled *'At Luccombe'*.

COLLIER, Thomas RI – 1840-1891. He studied Manchester School of Art becoming known as a watercolourist of windswept coastal scenes; he was much influenced by David Cox.

COLLINS, William RA – 1788-1847. An important painter of coastal, landscape and genre subjects. He received lessons from George Morland, who also painted on the IW. Collins in turn influenced William Shayer, the most prolific genre painter on the Island. His coastal works include: *'Undercliff near Ventnor, IW'* possibly also entitled *'Samphire gatherers, Undercliff, Ventnor'* sold by Christie's 20 November 1964 Lot 142. *'Fisher boys on the cliffs'* (at Blackgang) oil on panel.

COMPTON, Thomas – Fl.early 19thC. Author of *'The Northern Cambrian Mountains'* (Compton, 1820) for which he prepared the original drawings. Compton and others including Robson, Gandy, Nicholson, Girtin, De Wint, Turner, Fielding and Prout also contributed to this magnificent publication.

CONDY, Nicholas – 1793-1857. He produced several oils of shipping scenes in the Solent, e.g. *'The Royal Yacht off the IW'*.

CONNING, George J. – Fl.1890. He exhibited a picture entitled *'The Sands, Yarmouth'* at the RA in 1890.

CONSTABLE, John RA – 1776-1837. A leading British landscape painter. He produced several oils of the Sussex coast but mainly painted landscapes of Suffolk.

COOKE, Edward William RA – 1811-1880. Son of George Cooke, the engraver, he made an outstanding contribution to British coastal art. His detailed knowledge of shipping and rigging gives his work great authenticity. Apart from exhibiting outstanding work at the RA and elsewhere between 1837-77 he also contributed drawings for W. H. Davenport-Adams' *'History, Topography and Antiquities of the IW'* (1856); Thomas Roscoe's *'Summer Tour of the IW'* (1843) and his *'Shipping and Craft'*. The definitive work on E. W. Cooke is the publication by John Munday *'E. W. Cooke – A man of his time'* (Antique Collector's Club ISBN: 1 85149 222 4; 1996). Cooke visited the IW on numerous occasions and his greatest British output was views of the south-east coast between Ventnor and Shanklin. He also painted in the West of England.

COOKE, George – 1781-1834. Engraver and father of E. W. Cooke. An engraver after Turner he produced plates for his *'Views of the south coast of England'* (1826) as well as for Sir Henry Englefield's *'Geology and antiquities of the IW'* (1816).

COOKE, W. B. – 1778-1853. Artist and engraver. He produced a number of the copper plate engravings for *'A New Picture of the IW'* (1808 and 1813) with George (above).

COOP, Hubert RBE – 1872-1953. He painted views of North Wales, e.g. *'Cricceith'*, exhibited at the Walker Art Gallery, Liverpool (Soth. 26/5/83).

COOPER, Alfred Heaton – 1864-1929. He studied at Westminster School of Art and became an extremely prolific landscape painter and illustrator. Mainly associated with the Lake District, where he settled, he travelled widely in Britain producing watercolours for publication in regional guides; e.g. Norfolk and Suffolk (A. & C. Black Ltd., 1921) and the IW. He also illustrated *'Ireland'* by Frank Mathew (A. & C. Black, 1909).

COTMAN, Frederick George – 1850-1920. A landscape and genre painter from Ipswich, nephew of John Sell Cotman; he studied at the RA Schools. Cotman exhibited several Suffolk paintings at the RA, including *'Departing Ray of Sunshine, Blythburgh in 1900'*.

COTMAN, John Sell – 1782-1842. A leading member of the Norwich School of Artists his works tended to be of architectural and countryside subjects rather than coastal scenes, although important coastal works include *'Dutch hoys-Yarmouth'* (1808), *'The Mars riding at anchor off Cromer'* (1808), *'Boats at Cromer Beach'* (1809), *'Boats on the shore at Blakeney'* (1809), *'Fishing boat off Cromer'* (1829) *'Sea view with fishing boat off Yarmouth'* (1834) and *'Yarmouth beach with figures'* (1834); he also painted a view of *'The Needles, IW'*.

COTMAN, Miles Edmund – 1810-1858. Eldest son of John Sell Cotman and close follower of his style. His works are in both oils and watercolour with coastal views including *'Beach scene at Great Yarmouth'* (1838), *'Yarmouth beach after a gale'* (1841) and *'North Beach, Yarmouth'* (1855).

COVENTRY, Robert McGown RSW ATSA – 1855-1914. A painter in both oils and watercolours of towns and villages around the Scottish coast, e.g. *'Fishermen by the coast, Oban, Argyll'* – sold Soth. Sc. 23/4/1979 (Lot 310).

COX, David Snr – 1783-1859. A pupil of John Varley, he was a prolific painter of English and Welsh scenery including coastal views. He was encouraged to visit Wales in 1805 and 1806; he made a further tour of North Wales in 1818. From 1844 he was particularly fond of painting views of North Wales. His view of *'Rhyl Sands'* is held by the V. & A. (P30-1930) and of *'Cardigan Bay'* (1846) by the National Museum of Wales. A view of *'Barmouth'* was sold by Christie's (Lot 14, 4/6/08). Other examples of works by Cox include *'On the coast near Towyn, North Wales'* (RWS 125, 1827); *'On the coast near Aberdovey'* (RWS 124, 1828); *'On the Holyhead road near Penmaenmawr'* (RWS 169, 1839) and *'Great Orme's Head'* (RWS, 1853).

CRANE, Walter RWS – 1845-1915. A watercolourist; he produced also lithographs of *'Caernarvon'*, *'Caernarvon Castle'*, *'Barmouth'* and others. He painted a watercolour of *'Below East Cliff, Southwold Beach'* in 1886.

CRAWFORD, Edmund Thornton RSA – 1806-1885. An important Scottish painter in oils and watercolours producing accurate depictions of coastal landscapes and fishing communities with a Dutch influence. His diverse range of coastal views include *'Collecting kelp, Auchmithie'*, 1852 – sold Soth. Sc. 04/1981 (Lot 140), *'Dundee from the east'*, 1820 – collection of Dundee Art Gallery, *'Ebb-Tide from Broughty'*, 1856 – collection of Dundee Art Gallery, *'Fishermen landing'* – sold Soth. Sc. 04/1980 (Lot 142).

CRAWFORD, William Caldwell – 1879-1970. A painter of seascapes and coastal scenery particularly of the islands of Mull and Iona.

CRISTALL, Joshua POWS – 1767-1847. A distinguished self-taught artist of the early school, he made regular excursions to the IW where he was captivated by the coastal scenery of the Undercliff coast. His patron was James Vine, who lived in the elegant marine cottage residence of Puckaster at Niton. Mr Vine commissioned a number of major works from Cristall, particularly scenery of the rugged Undercliff and the fishing cove at nearby Puckaster. Many of Cristall's best IW works were sold by Southbys on 10 July 1980.

CROME, John – 1768-1821. In 1803 John Crome, with Robert Ladbrooke, formed the Norwich School of Artists which held exhibitions almost continuously between 1805-1833. Crome produced a large number of detailed coastal paintings including *'Yarmouth Pier and jetty'* (1807), *'Yarmouth beach and jetty'* (1808), *'A scene on Yarmouth Quay'* (1809), *'Yarmouth Jetty'* (1817), *'Yarmouth Beach seen from the Pier'* (1818), *'Yarmouth beach looking north – morning'* (1819) and *'Yarmouth beach – jetty in the distance – evening'* (1819).

CROME, John Berney – 1794-1842. The eldest son and pupil of John Crome and a member of the Norwich School of Artists of which he became President in 1819. He painted landscapes and coastal scenes including *'Boathouses at Cromer – evening'* (1818) and *'View of Yarmouth from Gorleston'* (1818).

CROPSEY, Jasper Francis – 1823-1900. Leading exponent of the Hudson River School. He painted on the IW, e.g. 1860 (RA 394) *'Roadside at Bonchurch'*; 1860 (RA 479) *'Sea coast at Bonchurch'*; 1860 (RA 481) *'Under the cliff Bonchurch'* (Monks Bay) and 1861 *'Luccombe Chine'* (High Museum of Art, Atlanta).

CUBLEY, Henry Hadfield – Fl.1880-1905. A landscape painter in his own right, he was also employed by the postcard publisher, Raphael Tuck & Sons, to paint IW scenes for reproduction as colour postcards.

DADE, Ernest – 1864-1935. Dade was born in London and brought up in Scarborough. Studied at l'Académie Julian in Paris in the mid-1880s. Settled in Chelsea, on return in 1887 where the artist community may have precipitated his visits to the Blyth Estuary (and Lowestoft) in the ensuing two years. Re-settled, later, in Scarborough, becoming an active member of the Staithes Group where he painted coastal and fishing scenes.

DANBY, James Francis RA – 1793-1861. A prolific painter of Island scenes in Wales, North-east England and around the IW, which he visited on at least seven occasions; e.g. 1851 (BI 241) *'Storm off the Needles'*; 1855 (BI 332) *'Ventnor'* and 1855 (SS 234) *'Luccombe Chine'*.

DANIELL, William RA – 1769-1837. A coastal and marine artist he studied under his Royal Academician uncle. He produced eight volumes of aquatints on his *'Voyage Round Great Britain'*, which took eleven years c.1814-1825; he was elected RA in 1822.

DAVIS, William – Fl.1890-1910. He painted *'Port Ballantine, Isle of Bute'* which was sold at Soth. L. On 14/6/1977 (Lot 30).

DAVY, Henry – 1793-1865. Topographical artist. Assistant to, and pupil of, John Sell Cotman. He published a vast collection of etchings of Suffolk churches, country houses and architectural antiquities over a 25 year period (*'Walberswick Church'*, 1826), as well as detailed coastal drawings (e.g. *'Southwold'*, 1840, and *'The piers, Southwold'*, 1824).

DAY & Sons – Fl.mid-19thC. Publishers of fine lithographers, some with Catherall & Pritchard of Chester, e.g. *'Llandudno from the Parade'*, *'Llandudno from the hill behind the baths'* and *'Aberystwyth'*.

DE LOUTHERBOURG, Phillipe Jacques RA – 1740-1812. His romantic plates from *'Picturesque scenery of Great Britain'* includes *'Carisbrooke Castle'*, *'The Needles'*, he also published an aquatint of *'Cowes Castle'*.

DE WINT, Peter – 1784-1849. An important watercolourist and member of the OWS. He was an associate of Dr Monro and John Varley. His Welsh works include *'Caernarvon Castle and the Menai Straits'* (V. & A. 589-1892). He also painted coastal views at Blackgang Chine and Ventnor, IW, and many other fine English coastal scenes.

DENNIS, John – Fl.1795-1810. Landscape Artist. He published a series of picturesque aquatints, e.g. *'View near Bonchurch, IW'* and *'Ventnor Cove, IW'*.

DEVIS, Anthony – 1729-1817. Watercolourist whose works include: 1792 *'Lymington from the Buckland Rings'* and 1792 *'View of the Needles from the Hampshire coast'*.

DEXTER, Walter – 1876-1958. Fine painter of Norfolk landscapes mainly in oils including many views in the vicinity of King's Lynn (e.g. *'Lynn from the south-west'* in King's Lynn Museum collection).

DIXON, Charles Edward RI – 1872-1934. A prolific painter of shipping, port and regatta scenes. He painted the *'Spithead Review'* in 1897, which was acquired by the National Maritime Museum.

DIXON, Robert – 1780-1815. A painter of landscapes and rural scenes, which he exhibited at the RA and Norwich Society. In 1810/11 he published 36 views entitled *'Norfolk Scenery'*.

DODGSON, George Haydock – 1811-1880. He painted *'The coast of Gower, South Wales'* in 1879 (V. & A. 1772-1900)

DOUGLAS, Sir William Fettes PRSA – 1822-1891. He produced some coastal landscapes in watercolour sometimes displaying a Pre-Raphaelite level of detail e.g. *'Ebb Tide'*, 1882 – National Galleries of Scotland (Accession No. D NG 971) and *'Lunan Bay, Angus'*, 1890, watercolour – Collection of National Galleries, Scotland (Accession No. D NG 973).

DRURY, Susanna – 1698-1770. A landscape artist and book illustrator noted for her two extremely detailed gouache paintings of the Giant's Causeway taken from both east and west prospects. The Dublin Society acknowledged her work through its first award in 1740. Her original paintings are in the Collection of the Ulster Museum.

DUNCAN, Edward RWS – 1803-82. An important and meticulous painter of coastal scenes. "Duncan's work typifies the development of marine watercolour in the Victorian era. Less dramatic than Turner or Stanfield he appealed to the landsman's interest in the British coast. *'Spithead from Ryde Sands with part of the Baltic Fleet'* is a celebrated example of his best work showing his skill in drawing, and in the use of bright, fresh colours, and varied effects of light and shade" (S. Wildman, Birmingham Art Gallery). He also exhibited: 1832 (SS 274) *'View of Shanklin'*; 1855 *'Spithead, with part of the Baltic Fleet from Ryde Sands'* 14' x 21", Birmingham Art Gallery; 1857 (OWS 169) *'Spithead from the IW'* – another watercolour with this title was sold by Christies on 21 November 1978, Lot 109; 1859 *'The Baltic Fleet leaving Portsmouth, seen from the IW'* (V&A). This picture is also illustrated in Cornish's *'Isle of Wight'*; 1859 *'Fishermen off Culver Cliff'* was offered for sale by Christie's on 9 April 1992, Lot 95; 1867 *'Off Culver Cliffs – after the wreck'*, Christie's 30/6/1981, Lot 148; 1870 (RA 637) *'Culver Cliff, Whitecliff Bay'* and 1870 *'Landing sheep on Ryde Sands, IW'* 13½ x 20¾" was offered for sale by Sothebys on 1 April 1993, Lot 112.

DYCE, William ARSA ARA HRSA – 1806-1864. A painter of a limited number of landscapes influenced strongly by a Pre-Raphaelite approach. His oil of *'Pegwell Bay, Kent – a recollection of October 5th, 1858'* initiated the concept of the *'Art and Coastal Change'* studies sponsored by The Crown Estate.

EARL, William Robert – Fl.1825-45. A prolific early exhibitor of Southampton and the IW; e.g. 1824 (SS 56) *'West Quay, Southampton'*; 1825 (RA 338) *'View at the back of the IW'*; 1825 (BI 134) *'At Northam near Southampton'*; 1826 (BI 96) *'A view of Atherfield'*; 1826 (BI 99) *'A view from Blackgang Chine'*; 1826 (BI 191) *'At Newtown'* and 1843 (BI 159) *'Back of the IW'*.

ELLIS, Edwin – 1841-1895. A painter of coastal and fishing scenes, with a rich palate in the manner of Charles Napier Hemy.

EVERSHED, Arthur – 1836-1919. A painter, etcher and illustrator who studied under Alfred Clint before he became full-time artist. His RA titles include: *'Southwold'* and *'On the Beach, Southwold'* (1882),

'Blackshore, Walberswick', 'Fishing Gear, Southwold' and *'Walberswick Ferry'* (1884) and *'Walberswick Ferry'* (again) in 1896.

FARINGTON, Joseph RA – 1747-1821. Farington worked with Richard Wilson and became one of the first students at the RA. He painted a watercolour of *'Caernarvon'* in 1791 (V. & A. 245-1922) as well as painting in the Solent and at Cowes.

FARQUHARSON, David RA RSA RWS – 1839-1907. A highly accomplished painter of Scottish landscapes, including coastal scenery in oils. His works include *'Showery weather off the Bass Rock'*, 1883 – sold Soth. Sc. 04/1976 (Lot 218a), *'Flowery May, the Aberdeen coast'*, 1893 – sold Soth. Glen. 08/1983 (Lot 873), *'Canty Bay, North Berwick'* – Aberdeen Art Gallery (Accession No. ABDAG 002192), *'Arran from the Ayrshire coast'* – Glasgow Museums Resource Centre, *'Noonday shelter'* – sold Soth. Glen. 08/1977 (Lot 420) and *'In Lamlash, Arran'*, 1880 – sold Soth. Glen. 08/1978 (Lot 565).

FARREN, Robert B. – Fl.1880s. Painter of Scottish and East Anglian landscapes exhibiting sixteen works at the RA.

FEENEY, William Peregrine – Fl.1880-1896. He painted East Anglian and Thames landscapes exhibiting three views at the RA and eleven at the SS.

FENWICK, Thomas – Fl.c.1920. He painted *'Ravenscraig, coast of Fife'* – sold Soth. Glen. 28/8/1975 (Lot 245) and *'Leith Harbour'* – sold Soth. L. 27/4/1976 (Lot 266).

FIELDING, Anthony Vandyke Copley – 1787-1855. A prolific painter of landscapes and coastal scenes, he exhibited numerous watercolours at the RWS in the 1840s-1850s, particularly views of Staffa and Mull (e.g. *'Clamshell Cave on Staffa'*, 1840, No. 273; *'Scene on the seashore, Island of Mull'*, 1849, No. 361). He made numerous sketching tours of the IW producing views of Sandown, Shanklin, Ryde, Cowes and Culver Cliff. An aquatint of *'Ryde Sands'* was published R. Bowyer and M. Parkes in 1827. In Hampshire examples include: 1831 (BI 30) *'Vessels on the short near Southampton'* and 1844 (BI 326) *'View from Bow Hill near Chichester, the IW seen over Hayling Island'*. He painted coastal scenes in East Anglia including *'Beccles on the Waveney'*, 1819. Fielding toured Wales in 1808 and became a pupil of John Varley. He toured Wales again in 1811 and 1815. His Welsh works include *'Caernarvon Castle'* (V. & A. 2972-1876); *'View on the Flintshire coast across the Dee'* (RWS 35, 1820).

FINDEN, E. and FINDEN, W. – 1838. Authors of *'Ports, Harbours and Watering Places of Great Britain'* containing numerous views of the Scottish coastline engraved by W. H. Bartlett and others.

FLETCHER, William Teulon Blandford – 1858-1936. He painted a much-reproduced oil of children playing on the beach in front of Yarmouth Pier in the early 1880s. Fletcher visited Walberswick with Walter Osborne and Nathaniel Hill during the same years; he also painted a view of *'Wells-next-the-Sea'*.

FORBES, Stanhope Alexander RA NEAC – 1857-1947. A genre and landscape painter who worked in Brittany before settling in Cornwall in 1884. He was a leading member of the Newlyn School and a founder member of the NEAC in 1886.

FOSTER, Myles Birket RWS – 1825-1899. One of the finest watercolourists of the later Victorian period. Whilst best known for genre subjects, he also produced numerous views of coastal topography covering most parts of the British coast particularly north-east England, the south-east, the Isle of Wight and Devon and Cornwall. He was a friend of the poet Laureate Lord Tennyson and visited the family at Farringford in Freshwater on the IW, where he painted with Helen Allingham. A full catalogue of his works is provided in *'Birket Foster'* by Jan Reynolds (Batsford, 1984).

FOWLER, Robert – Fl.c.1905. He illustrated the A. & C. Black publication *'Beautiful Wales'* (Thomas, E., 1905).

FRANCIA, Louis Thomas – 1772-1839. Exhibited a series of views between 1796-98. His most famous pupil was R. P. Bonington. He exhibited views of the IW and Hampshire coasts including: 1796 (RA 487) *'A view of Mr Wilkes' Cottage'* (Sandown); 1796 (RA 860) *'A view from Shanklin Chine'* and 1798 (RA 590) *'A distant view of Yarmouth from Lymington, with part of the Lymington River'*.

FRIPP, George Arthur RWS – 1813-1896. A prolific painter of finely detailed coastal scenes in watercolour.

FULLWOOD, John RBA RI – Fl.1880-1930. He produced pen and ink, etchings and watercolours of Island scenes. Some of his work is illustrated in C. J. Cornish's *'Isle of Wight'*.

GASTINEAU, Henry – 1797-1879. A prolific exhibitor of costal landscapes exhibiting at the RA, OWS and elsewhere between 1812-75. Over 200 of his views were engraved for *'Wales illustrated in a series of views'* (publ. Jones, 1830-31). He exhibited works at the RWS, e.g. *'Tenby Harbour'* (RWS 304, 1836); *'The South Stack Lighthouse at Holyhead'* (RWS 187, 1842). He visited the Undercliff and painted the east coast of Scotland, in Northern Ireland on the Antrim coast, as well as on the IW.

GILBERT, Arthur – 1819-95. A London landscape painter of moonlight scenes; e.g. 1859 (SS 519) *'A bright day, Undercliff, IW'* and 1866 (RA 127) *'Night, near Ventnor'*.

GILES, Sir William RSA – 1801-1870. A painter of topographical views mainly in watercolour although he also depicted the dramatic Scottish coastal scenery in oils.

GLASS, John Hamilton – Fl.1880-1910. He produced numerous watercolours of coastal scenery especially in the counties of Fife and Angus but also on the west coast; e.g. *'A Quiet day, East Wemyss, Fifeshire'* and *'Evening – Buckhaven, Fifeshire'* – Law. Crewkerne 10/2011.

GLENDENING, Alfred Augustus – Fl.1870-99. Examples of his work include: 1871 (SS 236) *'The sea shore - Ventnor'*.

GLENDENING, Alfred Jnr RBA – 1861-1907. Son of Alfred Augustus he painted at Luccombe, IW, and in the Undercliff, IW, as well as coastal genre subjects.

GLOVER, John OWS – 1767-1849. A founder member of the OWS. He exhibited views of Wales (e.g. *'Bangor'* – NMW: 19808) as did his son, William (see below). He also painted on the IW.

GLOVER, William – 1808-1833. Son of John Glover, he painted a view *'Near Briton Ferry'* (V. & A. E1124-1920).

GODET, Julius – Fl.1850-80. A regular visitor to the IW, he returned on at least sixteen occasions to paint views throughout the Island but especially on the coast near Ventnor. Examples include: 1853 (RA 1240) *'Waterfall on the beach at Bonchurch'*; 1854 (BI 161) *'In the Undercliff'*; 1855 (RA 599) *'Bonchurch'*; 1856 (SS 583) *'View in the Undercliff near Bonchurch, Culver Cliff in the distance'*; 1860 (RA 41) *'Steephill near Ventnor'*; 1862 (BI 387) *'On the beach at Bonchurch'*; 1862 (SS 874) *'Steephill Castle'*; 1863 (SS 461) *'Coast scene near Ventnor'*; 1865 (BI 407) *'The Undercliff, Bonchurch'*; 1867 (BI 484) *'Near Ventnor'*; 1872 (SS 147) *'Coast scene near Ventnor'*; 1875 (SS 134) *'Near Ventnor'*; 1876 (SS 417) *'Near Bonchurch'* and 1879 (SS10) *'The Undercliff near Bonchurch'*.

GOODWIN, Albert RWS – 1845-1932. A painter of landscapes in oils and watercolour, he was influenced by Turner.

GORDON, Lady Willoughby – Fl.1820s-30s. Wife of General Sir Willoughby Gordon of The Orchard, Niton Undercliff, IW, she was a talented artist and pupil of J. M. W. Turner. Girtin and Cox. She was sister of John Swinburne of Capheaton. Turner's *'View from the terrace of a villa at Niton'* (from sketches of a lady): 1826 RA 297 was based on her drawings.

GOULDSMITH, Miss Harriet (later Mrs R. Arnold) – 1786-1863. A prolific painter of the activities of lobster fishermen at Ventnor Cove, IW. She also painted at Steephill, Bonchurch and Shanklin Chine. Examples of her works include: 1826 (BI 204) *'The Watermill at Ventnor Cove'*; 1826 (RA 38) *'Going out lobster fishing, Ventnor'*; 1826 (SS 299) *'The farm at Ventnor'*; 1827 (BI 30) *'View on the estate of T. P. Hill Esq. at Ventnor'*; 1827 (RA 127) *'View at Steephill'*; 1827 (SS 396) *'Going out lobster fishing at Ventnor Cove'*; 1827 (SS 479) *'A south view of the water mill, Ventnor'*; 1828 (BI 464) *'A water mill at Ventnor'*; 1828 (SS 152) *'A cascade in the IW'*; 1830 (BI 366) *'A cottage near Lord Yarborough's, IW'*; 1831 (SS 433) *'Cottages at Ventnor'*; 1831 (SS 455) *'View near Bonchurch'* and 1840 (BI 45) *'View at Ventnor'*. Her Hampshire coastal works include *'View of the ferry at Lymington'* 1829 (RA II); *'View in Hampshire, the IW in the distance'* – two exhibits (BI 141 – 1841 and SS 96 – 1830).

GRACE, James Edward – 1851-1908. Painter of coastal scenery in Suffolk and on the IW; e.g. *'Walberswick – A Ferry on the Blyth, Suffolk'* (RA 1877). RBA titles included *'Southwold Fishing Boats'*, *'On the Suffolk Coast'* and *'A Suffolk Village, Evening'* in 1877; 1891 (SS 217) *'Carting sand, Bembridge'*; 1891 (NE 110) *'Summer, IW'* and 1894 (RA 1085) *'On the cliffs, IW'*.

GRAHAM, Peter ARA HRSA RA – 1836-1921. He painted Scottish Highland and coastal views in oils particularly from the 1860s onwards, e.g. *'The cradle of the sea bird'* (Bourne Fine Art, Edinburgh) and *'A nesting place'* – sold Soth. Glen. 08/1977 (Lot 389a).

GRANT, Carleton – Fl.1890s. A landscape painter elected to the RBA in 1895; exhibited there and at the RA 1885-1899. Known for his work in Polperro, on the Thames Estuary and in North Wales; e.g. *'Near Walberswick, Suffolk'* shown at the RBA, 1897.

GRAY, William – Fl.1835-60. An important IW topographical artist of the mid-Victorian period. His watercolours heightened with white show the influence of T. C. L. Rowbotham and T. M. R. Richardson Jnr with whom he worked in the late 1850s and early 1860s at Bonchurch, IW. His son, William Gray Jnr. (see below) was less proficient, although some of the best works are almost indistinguishable. Gray exhibited at the RA and elsewhere; e.g. 1855 (RA 1137) *'The White Cliff, Ventnor'* (Wheeler's Bay); 1859 (BI 560) *'On the coast, Bonchurch'*; 1860 (BI 191) *'The Undercliff near Blackgang Chine'*; also *'Monk's Bay, Bonchurch, looking west'*; *'Niton Undercliff near the Cripple Path'*; *'Ventnor showing the Royal Marine Hotel'*; *'The fishing village at Luccombe'*; *'Sunset Ventnor Cove'*, *'Steephill Cove'* and *'Luccombe Beach'*.

GRAY, William Jnr – Fl.1860-80s, Ventnor. E.g. *'The Royal Marine Hotel, Ventnor'* and *'On the beach at Luccombe'*.

GREGORY, Charles – 1810-96. A watercolourist producing landscape and marine subjects around the IW. His style is more precise and confident than that of his son, George (below); his work was rarely exhibited. His views include: 1867 *'The Royal Yacht Squadron from the east'*; 1867 *'The Parade, Cowes'*; *'The ship 'John' and an American vessel in Thetis Dock, Cowes'* and 1868 *'Launch of the Sunday School Lifeboat 'Dove' from Prince's Green, Cowes'*.

GREGORY, George – 1849-1938. Proficient painter of marine, coastal and rural scenes in oil and watercolour. Son of Charles Gregory (above). Examples of his work include: 1881 *'On the River Medina'*, oil and 1903 *'Prince's Green, Cowes'*, watercolour.

GRIMM, Samuel Hieronymus – 1734-1794. A Swiss artist based in London. He produced delicate drawings of Welsh landscapes e.g. *'Briton Ferry'* (NMW: A12833); *'Conway Castle'* (NMW: A14718).

GRIMSHAW, John Atkinson – 11836-1893. A painter of city scenes and landscapes, often at night.

HAMILTON, James Whitelaw RSA RSW – 1860-1932. A prolific painter of Scottish coastal villages, harbours and fishing scenes on the east coast, e.g. *'The sound of Jura'* – sold Soth. Sc. 04/1982 (Lot 493) and *'Berwickshire Headlands'*, 1915 – sold Soth. Glen. 08/1983 (Lot 908).

HARDIE, Martin CBE VPRI RE RWS SMA – 1875-1952. An authority on watercolour painting he painted a view of *'Blakeney, Norfolk'*

HARDING, James Duffield OWS – 1798-1863. Landscape and topographical painter; e.g. 1870 *'Entrance to Wootton Creek, IW'*, watercolour.

HARDY, Thomas Bush RBA – 1842-97. Painter in watercolour of numerous coastal scenes; e.g. *'Off Ramsgate'*.

HARGITT, Edward RI ROI – 1835-1895. Influenced by the Pre-Raphaelites Hargitt produced finely drawn views of coastal scenery in watercolour, e.g. *'Hoy from the Black Craig, Orkney'* in the Robertson Collection, Orkney and *'Burntisland'*, 1865 – sold Soth. McLellan Galleries, Glasgow 12/1982 (Lot 387).

HARRADEN, Richard Bankes – c.1810. Produced fine large aquatints of Hampshire and the IW including *'The valley of Bonchurch'* and *'Blackgang Chine'*.

HARRIS, James – 1810-1887. Swansea marine painter, e.g. *'Mumbles Head, South Wales'*, 1875 (Soth. Bel. 14/1/78).

HARVEY, Harold Charles Francis – 1874-1941. Prominent painter of Cornish coastal and harbour views and genre subjects.

HARWOOD, J. & F. – Fl.1840s-1850s. Publishers of mid-nineteenth century guides illustrated with steel engravings – e.g. Roscoe's *'Tours'*.

HASLEHUST, Ernest William – 1866-1949. Born Walthamstow. Landscape painter (mostly watercolour) and book illustrator. Elected RBA 1911, RI 1924. Exhibited (1914-1945) at RA, RBA, RI and elsewhere. Walberswick work reproduced in Percy Bradshaw's *'I wish I could paint'* (Studio Publications 1945 – reprinted 1946, 1951, 1954). He illustrated *'The Isle of Wight'*.

HASELL, Edward – Fl.1833-1852. Prolific London painter of Hampshire and IW scenes, e.g. 1839 (BI 351) *'Distant view of Southampton from Itchen'* and 1839 (SS 528) *'Itchen ferry near Southampton'*.

HASELL, John – 1767-1825. A friend of George Morland, Hassell's *'Tour of the IW'* contained oval coloured aquatints. In Wales he engraved an aquatint of *'Conway Castle'* (1806); he also dedicated an aquatint *'View of Aberystwyth'* (1796) to the Rt. Hon Lord Viscount Bateman.

HASTINGS, T. – Fl.1840s. An album of his sketches in Wales (1849) includes a view of Aberystwyth (Nat. Lib. Aberystwyth).

HAVELL, Daniel – Fl.1812-1837. An aquatint engraver who produced many coastal illustrations for *'The Northern Cambrian Mountains'* (Compton, 1817) e.g. *'Abermaw'*, *'Harlech Castle'*, *'Bangor'*, *'Beaumaris Bay'*.

HAWKSWORTH, William Thomas Martin RA RBA – 1853-1935. A landscape painter of the Norfolk and Kent coasts, he painted views of *'The Yare, Great Yarmouth: Shipping, etc'* and two views entitled *'Great Yarmouth'*.

HAYES, Edwin – 1819-1904. A prolific coastal and marine painter. He favoured the coasts of Yorkshire and East Anglia, and the Solent. Elected RHA 1861, RI 1863, ROI 1883. *'Over the Bar, Southwold'* was shown at the RA in 1877. In Scotland he painted *'Tantallon Castle'* - sold Soth. Sc. 04/1981 (Lot 54).

HEARNE, Thomas – 1744-1817. A prominent early watercolourist; local works include: c.1791 *'Lymington – unloading from a ship'*.

HEMY, Charles Napier RA RWS – 1841-1917. An important painter of fishing and coastal scenes, sometimes with a Pre-Raphaelite level of detail. He painted *'Unloading the catch – Ayr Harbour'* in 1903. It was sold by Soth. at Central Hotel in 11/1976 (Lot 91). He is best known for his numerous views painted in the south-west England.

HEPBURN, J. William – Fl.1920s. An architect and painter, he was elected RBA 1924. RBA exhibition titles included *'Southwold Harbour'* (1924), *'Covehithe, Suffolk'* (1926) and *'A Corner in Southwold'* (1927).

HERDMAN, Robert – 1829-1888. A painter in oils and watercolour who was influenced strongly by the Pre-Raphaelites. He accompanied Walter Hugh Paton and J. A. Houston on painting expeditions to the west coast including Mull and Arran.

HESELTINE, John Postle – c.1843-1929. London-based artist and etcher, e.g. 1881 (RA 1273) *'Langstone Harbour'*; 1893 (RA 1376) *'Hurst Castle'* and 1894 (RA 1391) *'Lymington'*.

HICKS, George Elgar – Fl.1840s-50s. Produced several fine coloured lithographs of the IW Undercliff including *'Ventnor from the east'*; *'Upper Bonchurch'* and *'Bonchurch looking west'*.

HILL, Nathaniel – 1861-1934. Landscape, coastal and genre painter. Visited Walberswick with Walter Osborne and Blandford Fletcher, 1884/1885. *'Walberswick Pier'* shown at Dublin Art Club, 1886. Elected RHA 1894.

HINCHCLIFFE, J. J. – 1805-1875. An engraver who produced views for Finden's *'Ports & Harbours'* (Finden, 1838) e.g. *'Bridge at South Stack Lighthouse'*.

HINE, Henry George VPRI – 1811-1895. A painter of coastal scenes in Northumberland and Sussex exhibiting over ninety works at the RA and SS and elsewhere; Hine worked mainly in watercolour.

HINES, Theodore – Fl.1870s-80s. A London artist painting on the IW and elsewhere; e.g. 1880 (SS 115) *'The village of Luccombe'*; 1881 (RA 1424) *'The village of Luccombe'* and 1881 (SS 538) *'At Luccombe'*.

HOFLAND, Thomas Christopher RBA – 1777-1843. A prolific painter of rugged scenery he exhibited over 300 works. 1834 (SS 297) *'Blackgang Chine'*.

HORSLEY, Charles – 1848-1921. Landscape painter from Manchester. Studied Manchester School of Art. Elected RBA, 1904. His RBA titles included: *'The Windmill, Walberswick'* and *'Near Dunwick'* (1908); *'Trees, Walberswick'* (1910); *'Evening, Walberswick, When the Shades of Evening Close, Blythburgh, Suffolk'* and *'The Old Mill Wall, Walberswick'* (1911); *'On the Blyth'* (sic) in 1912; *'The Marshes, Walberswick'* (1913); *'Black Shore, Walberswick'* (1914); *'The Heronry on the Blyth'* (sic) in 1915; *'Evening, Walberswick, Stormy Evening, Walberswick Marshes'*, and *'The Heronry, Walberswick'* in 1916.

HORSLEY, Hopkins Hobday – 1807-1890. A painter of landscapes and coastal scenes, e.g. *'Sunset at Rhyll'*.

HOUSTON, George RSA RI RSW – 1869-1947. A prolific painter of coastal scenes particularly of Iona. His works include *'White Sands of Iona'* – Glasgow Museums (Acquisition No. 1708), *'Port Askaig, Islay'* (Sheffield Museums).

HOUSTON, John Adam P. RSA – 1812-1884. Under the influence of John Ruskin and the Pre-Raphaelite painter, Waller Hugh Paton, he produced fine landscapes in watercolour.

HOUSTON, Robert RWS – 1819-c.1942. A painter in watercolour of the coast and the islands of Western Scotland.

HOWARD, Vernon – 1840-1902. A painter of country scenes and landscapes on the IW; e.g. 1865 (SS 787) '*Bonchurch*'; 1870 (SS 711) '*Near Luccombe, IW – Culver Cliff in the distance*'; 1875 (SS 142) '*St Lawrence*' and 1876 (SS 441) '*At St Lawrence*'.

HULME, Frederick William – Fl.1840s. An album of IW studies including '*Undercliff*'; '*SteePhill Castle*', Ventnor was sold at Sothebys on 11 April 1991. A watercolour '*The Undercliff at Steephill*' (1857) was later engraved, as was another view of Steephill.

HUNT, Alfred William RWS – 1830-1896. A widely travelled landscape painter in watercolours.

HUNT, William Holman ARSA RWS OM – 1827-1910. A Pre-Raphaelite painter who produced some fine landscapes.

HUNT, William Howes – 1806-1879. Great Yarmouth painter of beach and coastal scenes. His works are held by the British Museum, Norwich City Art Gallery and Great Yarmouth Museums.

HUNTER, Colin RSW RE RI ROI ARA – 1841-1904. A prominent Scottish coastal and marine painter he produced views of the Hebrides, the Firth of Forth and along the West Coast.

HUNTER, James Brownlie – Fl.1880-1920. An Edinburgh-based painter of coastal scenery sometimes on the large scale.

IBBETSON, Julius Caesar – 1759-1817. A most important artist who painted numerous views of South Wales and of the southern coast of the IW. A fine watercolour '*A draw net at Tenby*', 1795 is held by Tenby Museum.

INCE, Joseph Murray – 1806-1859. Welsh landscape painter and lithographer. He painted a fine view of '*Tenby*' (NMW: 13403).

INCHBOLD, John William – 1830-88. Important landscape painter influenced by the Pre-Raphaelites; he was a close associate of Tennyson and Swinburne. 1870 (RA 305) '*The Undercliff – Springtime*'; 1871 (RA 1067) '*The Upper Cliff, IW*' and 1877 (RA 472) '*Yarmouth*'.

JACKSON, Samuel Phillips RWS – 1830-1904. A painter of marine and coastal subjects, e.g. '*Tenby Harbour*' (V & A: P24-1952) and works in the National Museum of Wales.

JAMES, David – Fl.1881-1892. Painter of seascapes and coastal views, e.g. '*Manorbeer Bay, Pembrokeshire*', 1888 (Soth. Bel. 9/12/80).

JONES, George Kingston – Fl.1896-1889. He exhibited three works including '*On Caister sands*' and '*Southwold from Walberswick*' at the RA.

JOY, William – 1803-1867 & **JOY, John Cantiloe** – 1806-1866. Painters of coastal and shipping scenes including '*A scene on Yarmouth Beach*' 1824, and '*A view on the Beach, Yarmouth*' 1823.

JUKES, Francis – 1745-1812. Engraver and artist. He published a series of coloured aquatints of the IW in 1799; e.g. *'View of Dunnose from the cliff near Shanklin in Sandown Bay'*. Other works include: *'View of the Undercliff'*, *'Part of Chale Bay'*, *'St Lawrence near Steeple'*.

KINSLEY, Alfred – 1852-1945. A prolific coastal and marine painter exhibiting record at the RA, RBA and RI. Examples include *'A Bit of Southwold'* (1893), *'Dunwich Bay, Suffolk'* (1895), *'Southwold Common from the Marsh'* and *'Old Pier, Southwold'* (1896).

KNELL, William Adolphus – 1805-75. A prominent marine painter, the north-east coast of England and the waters of the Solent were the locations for several of his paintings.

KNIGHT, John Baverstock – 1788-1859. From Blandford in Dorset, he painted a watercolour of *'Hurst Castle and the Needles from Lymington'*.

KNIGHT, Dame Laura RA RWS – 1877-1970. A painter who worked in Staithes on the Yorkshire coast before moving to Cornwall. She produced some bright, impressionistic landscapes.

KNOX, George James – 1810-97. A landscape artist, Knox painted and exhibited IW subjects over a thirty year period. His topographical work was of a high quality. Examples include: 1840 (SS 609) *'On the coast near Shanklin'*; (SS 621) *'On the coast near Brading'*; (SS 670) *'Fishermen's huts near Freshwater'*; 1842 (SS 693) *'Coast scene, IW'*; (SS 740) *'Fisherman's Cottage, IW'*; 1859 (SS 681) *'Dunnose Point, Shanklin'*; 1866 *'The Old Undercliff Road, Niton'*; 1866 *'Near Shanklin'*; Undated *'Wheeler's Bay near Ventnor'*; Undated *'Fishing off the Needles'*; *'Springvale near Ryde'*; *'Newtown, IW'* and *'Near Wootton, IW'*.

KNOX, John – 1778-1845. A landscape painter based in Glasgow. He produced some fine oils such as *'The first steamboat on the Clyde'* and illustrated *'Scottish Scenery drawn upon stone'* (1823). Other important works include *'Dumbarton Castle'* – Soth. Glen. 28/8/1979 (Lot 368), *'A view from Dumbarton'* – Soth. Central Hotel 11/1976 (Lot 201), *'A view down the Clyde'* – Soth. Hop. 11/1981 (Lot 683).

LADBROOKE, Robert – 1769-1842. Co-founder of the Norwich School, he exhibited a number of Norfolk coastal views at the Norwich Society of Artists including *'View from Lowestoft'* (1804), *'View of Mundesley'* (1806), *'View of Yarmouth Jetty'* (1806) and *'Mackerel market on the beach at Yarmouth'* (1810).

LAMOND, William B. RSA – 1858-1925. A painter of harbour and coastal scenes and seascapes e.g. *'A small Scottish fishing harbour'* – Soth. Sc. 04/1982 (Lot 594).

LANCASTER, Hume RBA – Fl.1840s. A London landscape painter, he worked on the IW; e.g. 1843 (SS 310) *'At Ventnor'*; 1844 (BI 222) *'Freshwater Bay'*; 1845 (BI 235) *'Arched rock, IW – Sunset after a storm'*; 1845 (SS 216) *'Wreck on the Needle rocks'* and 1846 (SS 305) *'Old breakwater, near Ryde'*.

LANCASTER, Percy – 1878-1951. Widely travelled painter and etcher, known for restrained, economical and elegant watercolours. Elected RBA, 1914, RI 1921. Showed *'Southwold from Walberswick'* at the RBA in 1923.

LANG, James Ramsay – Fl.1897-1917. He painted a watercolour of *'Dunbar Harbour'* – Soth. Glen. 08/1983 (Lot 703).

LANGLEY, Walter – 1852-1922. A genre and landscape painter working in Newlyn and Walberswick. Titles included: *'Walberswick'*, *'At the Capstan'*, *'Southwold'*, *'On the Beach'*, *'Southwold'*, *'On the Cliff, Southwold'* and *'At Walberswick'* and many Cornish views.

LAPORTE, John – 1761-1839. A drawing master who taught Dr Munro. He drew *'Conway Castle'* (V. & A. 1745-1871) and *'Bangor and Beaumaris'* (NMW: A18639)

LEADER, Benjamin Williams RA – 1831-1923. Leading landscape painter of mountainous scenes. He painted in North Wales e.g. *'On the sands at Harlech'*, 1901 (Soth. Bel. 20/3/82); *'The Welsh Hills from near Llandudno'*, 1895 (Soth. Bel. 24/12/78); *'Colwyn Bay on the Llugwy'*, 1899 (Soth. Bel. 9/12/80); *'Conway Bay'* (Soth. 30/8/73). The V & A hold an album of North Wales views (V & A: E437-550).

LEITCH, William Leighton – 1804-1883. A watercolourist and friend of Clarkson Stanfield who was an art teacher to Queen Victoria. Some of his finest work formed a major contribution to W. H. Davenport Adams *'History, Topography and Antiquities of the IW'* (1856). He executed numerous views of Osborne House and the estate.

LINNELL, John – 1792-1882. A landscape painter and pupil of John Varley as well as being a member of Dr Monro's circle. He toured Wales in 1812/13 (Mallalieu, 1984). Linnell painted several Hampshire coastal views, e.g. 1829 (BI 225) *'Southampton'* and 1829 (BI 8) *'A view of the IW from Lymington'*.

LIVESAY, Fanny – Fl.1870s. A painter of IW Undercliff scenery often in the vicinity of her home, Sandrock Spring Cottage. 1871 (SS 400) *'Blackthorn winter – Undercliff, IW'*; and 1872 (SS 565) *'Undercliff, IW'*.

LIVESAY, Richard – Fl.1790-1800. Teacher of drawing to the children of George III and drawing master to Portsmouth Naval College. His set of five large engravings *'Review of the Isle of Wight Volunteers'* are his best known works. His grand-daughter was the artist Fanny Livesay (above).

LLOYD, Walter Stuart RBA – Fl.1880-95. A prolific painter of landscapes. His works were often large watercolours and rather coarse in style. Examples include: 1880 (SS 9) *'Dunnose Head'*; 1880 (SS 236) *'Spring in the Landslip'*; 1880 (SS 472) *'Between Ventnor and Shanklin'*; 1880 (SS 511) *'Luccombe Bay'* and 1881 (RA 1435) *'Ventnor from the downs'*.

LOCKHART, William Ewart RSA RSW RB RP – 1846-1900. A President of the Scottish Arts Club, Lockhart painted the scenery of the east coast in a manner likened to that of Samuel Bough (Halsby & Harris, 2010) e.g. *'Aberdeen'*, watercolour, 1898 – Soth Glen. 08/1983 (Lot 662).

LOUND, Thomas – 1802-1861. An influential landscape painter from Norwich who studied under J. S. Cotman. His coastal works include *'Yarmouth jetty – early in the morning'* (1839), *'Cromer beach'* (1839), *'Yarmouth beach'* (1839), *'Hasbro' beach'* (1842), *'Beach scenes at Yarmouth and Mundesley'* (1846), *'Beach scene at Yarmouth'* (1846), *'Sea view – Lowestoft'* (1846), *'Yarmouth beach'* (1848), *'Off Lowestoft'* (1848), *'Cromer beach'* (1848), *'Mundesley beach'* (1848), *'The beach, Great Yarmouth'* (1849), *'Yarmouth beach'* (1849), *'The fishermen's rendez-vous near the Jetty, Great Yarmouth'* (1852), *'The beach – Great Yarmouth'* (1852), *'Beach scene at Yarmouth'* (1855) and *'Hunstanton beach'* (1860).

MacCULLUM, Hamilton RSW RI ROI – 1841-1896. An artist from the Island of Bute, who painted coastal and beach scenes in both oil and watercolour.

MacDONALD, John Blake RSA DSW – 1829-1901. A painter of coastal landscapes in oil and watercolour, e.g. *'St Monance'* – Soth. Glen. 30/8/77 (Lot 400); *'Dunnottar Castle, Aberdeenshire'*, oil – University of Aberdeen Collection (Accession No. ABDUA 31078).

MacINTYRE, Joseph Wrighton – Fl.c.1890. A painter of coastal scenes in oil and watercolour, e.g. *'Return of the missing boats'* – Soth. Rossdhu House 06/1981 (Lot 279); *'St Abb's Head, Berwickshire'* – Soth. Sc. 14/4/1980 (Lot 322).

MacLEAY, McNeil, ARSA – 1802-1878. A landscape painter from Oban who painted the west coast in a range of media.

MacWHIRTER, John RSW RE RI HRSA RA – 1839-1911. A painter of landscapes in oils, which embraced the Pre-Raphaelite ethos of capturing nature in precise detail. His work was appreciated by the art critic John Ruskin, e.g. *'Iona'* – Soth. Glen. 28/8/78 (Lot 588), *'On the west coast of Scotland'* – Soth. Sc. 04/1980 (Lot 331).

MARRIS, Robert – Fl.1770-1800s. Nephew-in-law of Anthony Devis. He painted a watercolour of *'Briton Ferry, Wales'* (V & A: P87-1937).

MARSHALL, Herbert Menzies RWS RE – 1841-1913. Topographical painter and watercolourist.

MASON, Frank Henry RI RBA – 1876-1965. Marine and coastal painter in oils and watercolours. He painted widely around the British coast.

McCULLOCH, Horatio RSA – 1805-1867. He trained with the engravers, W. H. Lizars of Edinburgh, and well connected in the Scottish art circle. McCulloch developed a free style of painting in watercolour and oils erring away from the detail provided by the Pre-Raphaelites such as Walter Hugh Paton. He produced many views of the west coast and the Islands, e.g. *'Lismore Lighthouse, Sound of Mull'* – Soth. Hop. 16/11/1981 (Lot 511); *'Knock Castle, Skye'*, c.1834 – The McManus, Dundee.

McGHIE, John – 1867-1952. Painter of Scottish coastal scenes in oil and watercolour, e.g. *'Off the coast'* – Soth. Glen. 09/1981 (Lot 886); *'The incoming tide'* – Soth. Hop. 11/1979 (Lot 402); he also painted *'Anstruther Harbour'* and *'Pittenweem Harbour'*.

McKENZIE, David Maitland RSA – Fl.1820-1840. Landscape painter based in Edinburgh, e.g. *'Fast Castle, Berwickshire'* – Soth. L. 26/7/1975 (Lot 171).

McKEWAN, David Hall – 1816-73. London landscape painter who produced numerous IW coastal scenes including; 1838 (SS 14) *'Coast scene, IW'*; 1838 (SS 232) *'Sands at Ryde'*; 1838 (SS 241) *'Yaverland Church and rectory'*; 1840 (BI 122) *'Coast near Shanklin'*; 1840 (RA 610) *'Wreck in Culver Bay'*; 1840 (SS 676) *'Arch rock, Freshwater Bay'*; 1842 (SS 672) *'Coast near Ventnor'* and 1845 (RA 860) *'Coast of Ventnor – ship ashore'*.

McTAGGART, William RSA VPRWS – 1835-1910. Although his early landscapes suggested Pre-Raphaelite tendencies in terms of detail to gradually develop a looser, more Impressionistic style. He painted on both the east and west coasts. His grandson, Sir William Taggart (1903-1981) was President of the RSA, e.g. *'Machrihanish Bay, a bright day'* – Soth. Hop. 11/1977 (Lot 314).

MEADOWS, Arthur Joseph – 1843-1907. A prolific painter of coastal and harbour scenes who exhibited widely.

MEADOWS, James Edwin – Fl.1850-70. London landscape and coastal artist. He painted mainly on the south coast of England; e.g. 1856 (RA 12) *'Cottage on the beach, near Bonchurch'*; 1856 (RA 161) *'The old church on the cliff, Bonchurch'*; 1857 (RA 208) *'Near Bonchurch'*; 1857 (RA 289) *'View at Wroxall, near Shanklin'*; 1864 (SS 42) *'On the beach at Bonchurch'*. Other works: *'New Brading'* (a view on the Downs road).

MELVILLE, Arthur RSW ARSA RP RWS – 1855-1904. An influential painter in watercolour whose coastal views include Orkney.

MILES, Thomas Rose – Fl.1870s. A painter of coastal scenes in oils. 1873 (SS 105) *'Evening, the beach at Sandown – Ships' Boats Putting off'*; *'Return of the Lifeboat'* (back of the Wight) sold by Bonham's in 1990.

MILLARD, Charles – Fl.1880-1890s. A painter of landscapes and marine subjects in North Wales including *'View on the Welsh coast'* (V. & A. AL5032).

MITCHELL, William Frederick – c.1845-1914. A Portsmouth painter of shipping views often set within the harbour or in the waters of the Solent. His numerous works are numbered and totalled over 3,000.

MOGFORD, John RI – 1821-85. A painter of coastal and river scenes in watercolours, particularly in the west of England.

MOORE, Henry – 1831-1895. A coastal and landscape painter and Follower of the Pre-Raphaelites. He studied at York School of Art and RA Schools. One of the most prolific and successful artists of his time.

MOORE, John of Ipswich – 1820-1902. East Anglian painter of landscape and coastal scenes; he exhibited 332 works at the Ipswich Art Club. His coastal views include: *'Cottages on the cliff – Walton-on-the-Naze'* (1878), *'A sketch of Cromer Sands'* (1880), *'Sunrise – Cromer'* (1880), *'Sunset – Cromer'* (1880), *'A sketch at East Runton near Cromer'* (1882), *'The beach – Felixstowe'* (1885 and 1887), *'Runton, Cromer'* (1897), *'The beach, Felixstowe'* (1897), and *'Gorleston Pier – vessel entering harbour'*.

MORLAND, George Charles – 1763-1804. Prolific painter of IW coastal scenes with fisherfolk, horses and other animals. He came to Shanklin in 1879 to escape his debtors, residing for a while at Eglantine Cottage in the High Street. He painted at least thirty-two works of importance on the Island, especially in the vicinity of the Mermaid Inn at Freshwater Bay, one of his favourite haunts, e.g. *'Wreck of an Indiaman at Blackgang Chine'*, *'Coast scene'* (Freshwater Bay), *'Smugglers off the IW'*. He accompanied Thomas Rowlandson on his IW tours.

MOSSMAN, W. – Fl.1830s. He engraved views of *'Oystermouth'* and *'The Mumbles rocks and lighthouse'* after W. H. Bartlett for *'Ports & Harbours'* (Finden, 1838).

MOSTYN, George – 1898-1972. Self-taught painter. Full-time artist from c.1925; exhibiting in Paris at around this time. Prominent member of W. F. Crittall's Sole Bay Group and regarded by distinguished contemporaries as a much under-rated artist.

MUNRO, Hugh – 1873-1928. A painter in oils of Scottish coastal scenery e.g. *'Across the Solway, Kirkcudbright'* – Soth. Glen. 08/1983 (Lot 658).

NASMYTH, Alexander HRSA – 1758-1840. Following an extensive visit to Italy Nasmyth returned to Scotland to paint landscapes. A walking tour in Scotland with Robert Burns strengthened this ambition. Some of his works have a classical theme (e.g. *'On the coast of Fife'*) whilst others provide more accurate depictions (e.g. *'Culzean from the sea'* and *'Culzean Castle from the east'*). His work is described in *'Alexander Nasmyth HRSA – A man of the Scottish Renaissance'* by J. C. D. Cooksey (1991). His two sons (Patrick and James) and his four daughters (Jane, Anne, Barbara and Charlotte) also painted Scottish landscapes.

NELSON, Thomas – Late 19thC. Publisher of a wide range of books containing chromolithographs of coastal and inland scenery between 1860-80.

NESBITT, John – 1831-1904. A painter of marine and coastal subjects from Edinburgh, e.g. *'Lamlash, Arran'*.

NESSFIELD, W. – Fl.1820s. He exhibited views of the Island of Staffa at the RWS in 1826/27.

NEWMAN, J. – Fl.1850s. A line engraver who produced many views of Welsh scenery (Williams, 1926). He may have lithographed two views of *'Tenby from the north shore'* and *'Tenby from the south sands'* published by R. Mason.

NIBBS, Richard Henry – Fl.1840-85. A painter of marine and coastal scenes in Sussex and IW; e.g. 1853 (SS 471) *'On the beach, Bonchurch'* and 1866 (SS 1) *'Rocken End, IW'*.

NICHOLS, Miss Catherine Maude RPE – 1848-1923. A painter and engraver of landscapes including thirteen at the RA; mainly views of Norwich and the Broads but also six works at the SS.

NICHOLSON, Francis OWS – 1753-1844. A painter of Yorkshire and Scottish landscapes in watercolour; his patron was the Marquis of Bute.

NIXON, John – c.1750-1818. A contemporary of Rowlandson, his drawings have a similar style. He engraved a view of *'Conway Castle'* after J. Walker. He made a tour of the IW and many of these works are in the collection of Carisbrooke Castle Museum. His drawings illustrated Thomas Pennants' *'Journey from London to the IW'* (1801).

NOBLE, James Campbell RSA – 1846-1913. A painter of coastal scenes and views on the Clyde. His *'Half-Tide Rocks, Berwickshire'*, oil (Royal Scottish Academy) is typical of his output, e.g. *'The Bass'* – Soth. Sc. 14/4/1980 (Lot 335).

NORRIS, Charles – 1779-1858. A prolific Pembrokeshire artist and etcher. His views include *'Etchings of Tenby'* (1812) e.g. *'The Pier Head'* (NMW) and *'Termination of the south wall'* (NMW).

OLSSON, Julius RA NEAC PROI RBA RWA – 1864-1942. A painter of the coastline and moonlit seas and waves breaking on the shore. He played a prominent role in Cornish art but painted more widely along the south coast of England and in Northern Ireland.

ORROCK, James RI – 1829-1913. A painter of Scottish coastal scenes in the manner of Wimperis and Cox, e.g. *'St Andrews'* – Soth. L. 13/5/1980 (Lot 170).

OSBORNE, Walter Frederick – 1859-1903. An Irish born painter of genre subjects sometimes on the coast. He visited Walberswick in 1884 and 1885. *'An October Morning'*, painted at the river mouth, hangs in the Guildhall Gallery, London. Elected RHA 1886, NEAC 1887. A further view of Walberswick *'Boy on a beach'* was painted in 1884.

PARKER, Henry H. – 1858-1930. A painter of landscapes and some coastal views mainly in south-east England.

PARS, William ARA – 1742-1782. Landscape painter of Irish and Welsh scenery. The V. & A. hold two watercolours of *'Caernarvon Castle'* (V. & A. 110-1894 and P2-1946).

PARSONS, Alfred Wilde RWA – 1854-1931. A landscape painter and watercolourist; some of his best subjects are coastal views with fishermen.

PATON, Waller Hugh RSA RSW – 1825-1895. A Scottish self-taught artist who, with his brother Sir Joseph Noel Paton (1821-1901), was influenced strongly by the Pre-Raphaelites. His work was praised for its detail by the art critic John Ruskin. He painted many views on Arran (as did his brother) but also on the east coast. His works in both watercolour and oil were sometimes of a grand scale, e.g. *'Autumn evening, Isle of Arran'* – Soth. Sc. 13/4/1981 (Lot 184); *'Entrance to Cuiraing, Skye'* - Bourne Fine Art, 2011; *'Brodick Bay, Arran'*, 1884 - Bourne Fine Art Summer 2012 Exhibition.

PAYNE, William – 1760-1830. One of the leading watercolourists and drawing masters from the 1790s. The National Museum of Wales holds a fine watercolour of *'Briton Ferry'* near Swansea. He also painted on the Yorkshire coast.

PERCY, Sidney Richard – 1821-86. An important painter of landscapes (usually the Highlands or the Lake District) but on occasions showing views of the coast.

PERIGAL, Arthur RSA RWS – 1816-1884. A painter of coastal scenes in oils and watercolour.

PERRY, Arthur W. – Fl.1908-1939. A painter of coastal scenes in watercolour.

PETHER, Sebastian – 1790-1844. A painter of landscapes, often by moonlight.

PLACE, Francis – 1647-1728. One of the first English landscape artists he produced a pen and ink view *'Shipping off Cowes Castle'* in 1577. Through contacts with the artist and etcher, W. Hollar, Place developed his interest in landscape painting. The National Museum has a collection of fifteen of his delicate drawings which form the earliest images of Wales in its collection including views of Oystermouth (NMW: 16368), Swansea (NMW: 16369).

PLAYER, William H. – Fl.1860s. A painter of IW landscapes including: 1860 (BI 255) *'The bathing place at Bonchurch'*; 1860 (BI 286) *'The breakwater at Bonchurch in a south-west breeze'*; 1862 (BI 394) *'From the cliff path near Ventnor'* and 1862 (SS 873) *'Cottages in Luccombe, Sandown Bay in the distance'*.

POCOCK, Nicholas – 1740-1821. A widely travelled sea captain and artist, his watercolours of the Welsh coast include *'Llanstephan Castle, coast of Carmarthenshire'* (V. & A. 41-1871); *'Town and port of Tenby – a strong gale'* (RWS 26, 1805); *'Holyhead – a fresh gale with shipping'* (RWS 302, 1807), as well as views in the Solent and the Channel.

POLLITT, Albert – Fl.1889-1920. He painted in the manner of David Cox. He produced a view of *'Cemaes Bay, Anglesey'* in 1889 (Soth. Chester 11/5/83).

POTTS, George B. – Fl.1830-50. He painted views in south-east England and on the IW, including: 1833 (SS 429) *'Ryde, in the IW'*; 1834 (SS 424) *'Near St Lawrence'*; 1839 (BI 46) *'On the coast near Ventnor Cove'*; 1841 (BI 253) *'At Ventnor'*; and 1848 (RA 443) *'Near Atherfield'*.

PRIEST, Alfred – 1810-1850. A painter of marine and coastal scenes in Norfolk and elsewhere. Works include *'Sea view'* (1834), *'Beach scene'* (1836) and *'Yarmouth beach'* (1836).

PRIESTMAN, Bertram – 1868-1951. A painter of landscapes and coastal scenes, including many fine East Anglian views.

PROUT, Samuel – 1783-1852. A widely-travelled artist in the styles of Girtin and Varley. His drawings illustrated *'Beauties of England and Wales or Delineations, Topographical, Historical Descriptive of each County'*, printed by Thomas Maiden, for Vernor and Hood (Britton, J., 1803). He painted *'Tenby Castle'* (V. & A. FA386).

PUGH, Edward – d.1813. A Welsh landscape painter who wrote and illustrated *'Cambria Depicta. A Tour through North Wales illustrated with Picturesque views by a Native Artist'* (W.Clowes, London) (Pugh, 1816).

PYNE, James Baker RBA – 1800-70. A Bristol landscape painter influenced by Turner. He painted *'Cricceith Sands'* in 1846 (Soth. Bel. 7/10/80).

PYNE, Thomas – 1843-1935. A landscape painter, usually in watercolour. He studied under his father, James Pyne. He painted in Walberswick and Southwold in the early 1880s, exhibiting some of his work in London in 1884; *'Mouth of the River Blythe, Suffolk'* (sic) at the RA, and *'The Ferry, Walberswick'*, *'At Walberswick'*, *'The Blythe, Suffolk'* and *'Southwold'* at the RBA.

QUATREMAIN, William Wells – Fl.1890-1910. Painter of landscapes in watercolours; he also worked for the postcard publisher J. Salmon Ltd of Sevenoaks and some fifteen of his views were reproduced. These were also illustrated in the book *'The Garden of England'* (c.1915).

QUINTON, Alfred Robert – 1853-1934. A prolific painter of landscapes in watercolour, he painted at the RA from the mid-1870s. In 1911 his work was brought to the attention of the postcard publishers J. Salmon and, by the time of his death, he had painted over 2,000 views for them.

RATTRAY, Alexander Wellwood RSW NEAC ARSA – 1859-1902. A painter of coastal scenes in both oils and watercolour from St Andrews, e.g. *'Among the fisherfolk, Carradale'* – Soth. Hop. 16/11/1981 (Lot 568).

RAVEN, Rev. Thomas – c.1795-1868. A gentleman artist influenced by the work of the Pre-Raphaelites. He painted in Snowdonia and *'St David's Head, St Bride's Bay'* (V & A: FS627).

RAYE, Charles – Fl.1825. Author and artist, his book, *'A picturesque Tour of the IW'*, published in 1825 with twenty four delicate aquatint plates, is one of the finest publications about the IW.

REDMORE, Henry – 1820-1877. A marine painter from Hull producing mainly east coast subjects.

REID, John Robertson RBA ROI – 1851-1926. A fine Scottish painter in oils and watercolours of east coast scenery including fishing genre subjects.

REID, John T. – Fl.1860s-1880s. A painter of coastal scenery, particularly in Orkney.

REINAGLE, George Philip – 1802-1835. An early painter of marine and coastal scenes. He exhibited five pictures of views on or around the IW coast between 1826-32.

RENNIE, George Melvin – Fl.c.1920. A painter of coastal scenery and the activities of fisherfolk particularly on Scotland's west coast, e.g. *'Iona from the Sound of Mull'* – Soth. Glen. 23/8/1976 (Lot 371); *'Morning on Arran Sands'* – Soth. Glen. 25/8/1990 (Lot 803); *'The coast near Oban'* – Soth. Hop. 11/1979 (Lot 392).

RICHARDSON, Thomas Miles Jnr RSA RWS – 1813-90. A painter of views of Scotland, the Yorkshire coast and the IW. One of the school of artists who painted at Seaside Cottage, Bonchurch Shore, IW, between 1855-65. He was probably a major influence on the Island artist, William Gray, who adopted his techniques. 1861 *'Horseshoe Bay, Bonchurch – unloading a coal boat'*, 13" x 35"; 1860 *'A scene on Bonchurch Shore'* (looking West), 8" x 29"; 1860 *'Bonchurch'* (looking east along shore), 13¾" x 39" and 1862 *'A fishermans' Cove'* (Bonchurch), 7½" x 28".

ROBERTSON, Charles RWS RPE – 1844-1891. A painter of landscapes in watercolour and a Follower of the Pre-Raphaelites he painted a detailed view of Southwold Harbour entitled *'On the East Coast'* in about 1883, as well as several views on the IW.

ROBINS, Thomas Sewell – 1814-80. A painter of marine subjects and coastal views; e.g. 1835 (RA 553) *'Ships at Spithead'*; 1847 (BI 476) *'Spithead, afternoon'* and 1877 (SS 798) *'Wreckers – near Shanklin'*.

ROCK & CO – Fl.1860-80s. Prolific publishers of vignette views. They were generally sold in locality books of twelve or twenty-four views and sometimes contained fifty or one hundred views.

ROSSI, Alexander M. – Fl.1870-1903. A painter of genre subjects such as family groups at the seaside. He exhibited numerous works at the RA and SS.

ROWBOTHAM, Thomas Charles Leeson – 1823-75. A painter of coastal and marine subjects in watercolour. He travelled and painted widely across the British Isles and his work was praised by Ruskin. He worked with T. M. Richardson Jnr, E. W. Cooke, Sir. E. A. Waterlow, W. Gray and others at Bonchurch, IW, between the mid-1850s and 1864. He produced an identical view to that by Richardson of '*A coal boat unloading at Horseshoe Bay at Horseshoe Bay, Bonchurch, IW*' in 1863. A further work was '*An extensive view of the coast at Shanklin*' was sold by Christie's on 23 January 1979.

ROWLANDSON, Thomas – 1756-1827. The most important artist of the Georgian period, a close friend and associate of George Morland, Henry Wigstead, Francis Wheatley and Samuel Howitt. As a caricaturist and artist, he toured extensively including the New Forest and the IW on several occasions. The IW Council acquired the Longleat collection comprising 112 watercolours in June 2002. Full details are provided in the Christie's sale catalogue (14 June 2002). He also made various excursions into Wales. His works include: '*The Mouths of the Rheidol and Ystwyth at Aberystwyth*' (V. & A. P121-1931); '*View of the entrance to Fishguard from Goodwyd Sands*', watercolour (Soth. 15/12/86).

ROXBY, C. W. – Fl.1880s. Watercolour landscape and figure painter. Exhibiting, mainly at RBA, '*Walberswick Pier*' (1888/1889); '*Eastern Broad, Suffolk*' (1889); '*View from the Common, Southwold*' and '*Walberswick Pier*' in the 1889 winter exhibition.

RUSSELL, Sir Walter Westley – 1867-1949. A painter, etcher and illustrator, he worked regularly on the Norfolk coast and in Suffolk. '*Southwold Beach*' was shown at the NEAC in 1897.

SANDBY, Paul RA – 1725-1809. A leading influential early watercolourist who painted landscapes from about 1770, also illustrating '*Views in South Wales*' in aquatint (Sandby, 1775). He also produced fine watercolour drawings of the city of Cardiff and the Castle (National Museum) and visited Cowes, IW.

SCHWABE, Randolph RWS NEAC – 1885-1948. A prolific painter of landscapes including coastal scenes.

SERRES, Dominic – Fl.1760-90s. Painter of numerous marine subjects in the Solent principally on the Portsmouth side, e.g. 1769 (RA 106) '*A view from the Gunwharf, Portsmouth*'; and 1770 (RA 172) '*A view of Hurst Castle in Hampshire*'.

SERRES, John Thomas – 1759-1825. Painter of marine subjects e.g. '*A view of the Royal Yacht Squadron*', offered for sale by Bonhams on 10 August 1989.

SEWARD, Marion – 1861-1924. She painted a large number of watercolours of Walberswick in Suffolk, and a series recording the disappearance over the crumbling clifftop of All Saints Church, Dunwich.

SEWELL, Miss Ellen M. – Fl.1870s. A member of the talented Sewell family of Bonchurch, IW. She produced drawings and watercolours, some of which were published in local books. Subjects include 1845 '*Ventnor*'; 1844 '*Bonchurch*'; '*Newtown Church ruins*'; '*Freshwater Gate*'; '*Pidford*'; '*Binstead Old Parsonage*'; '*Ashcliff, Bonchurch*'; '*St Lawrence Church*'; '*Mrs Vine's Cottage, Puckaster*'; '*Luccombe*'; '*Interior of Carisbrooke Castle*'; '*Chale Bay*'; '*Blackgang*'; and '*Ventnor*'.

SHARP, Dorothea RBA ROI VPSWA – 1874-1955. A painter of genre subjects and landscapes.

SHAYER, William Snr – 1787-1879. A painter of genre and rustic folk in rural (usually coastal) settings. He was the most prolific exhibitor of IW scenes between 1828-65. 1823 (RA 170) *'A scene in the IW near Mirables'*; 1828 (SS 153) *'Puckaster Cove, IW'*; 1834 (SS 156) *'A scene in the IW – Rocken End in the distance'*; 1835 (SS 244) *'The cornfield, a scene in the IW, Hambro' Castle and Steep Hill in the distance'*; 1839 (SS 396) *'Coast scene on IW'*; 1849 (SS 290) *'Undercliff, IW'* and 1850 (SS 387) *'On the beach near Puckaster, IW'*. His Hampshire coastal works include: 1829 (SS 84) *'Southampton Quay – evening'* and 1855 (SS 319) *'On the banks near Redbridge, Southampton'*.

SHORT, Frederick Golden – 1863-1936. A Hampshire landscape painter, e.g. *'Pittenweem, a Fifeshire fishing village'*, oil, W&W, 28/9/2011 (Lot 347).

SHORT, Obadiah – 1803-1886. Norwich landscape painter in the manner of John Crome. He exhibited *'Beach scene at Yarmouth'* (1832), *'Beach scene at Corton'* (1833) and *'Coast scene, Lowestoft'* (1856).

SLOCOMBE, Frederick Albert – 1847-1920. A London landscape and genre painter he worked on the IW; 1873 (RA 1293) *'Near Ventnor'*, 1873 (SS 662) *'Moonlight on the sea – St Lawrence'* and 1875 (RA 1108) *'On the beach, near Ventnor'*.

SMART, John RSA RSW – 1838-1899. A founder member of the RWS he produced landscapes of Scotland and Wales. An occasional painter of fresh coastal views, e.g. *'Dunure, Ayrshire'* – Soth. Rosdhu House, 29/6/1981 (Lot 327).

SMITH, John 'Warwick' – 1749-1831. A leading member of the OWS and, for a while in the 1770s, received the patronage of Lord Warwick. Schooled by J. Gilpin, Smith visited Wales repeatedly between 1784-1806. Often producing highly finished watercolours with blue or green tones Smith has left a rich legacy of Welsh coastal views e.g. *'Distant view of the Eifl Hills'* (NMW), *'Milford Haven'* (NMW: 1801), *'Milford'* (NMW: 16808), *'Fishguard'* (NMW: 16805), *'Fishguard Bay'*, 1797 (NMW: 16806).

SMYTHE, Thomas – 1825-1906. Brother of Edward Robert Smythe; his Suffolk works include: *'Old breakwater, Southwold'* (1880), *'Old boathouse, Southwold'* (1889) and *'Southwold beach'* (1889).

SNAPE, Martin – 1853-1930. Prolific painter in oils of the Hampshire coast, e.g. 1880 *'The Hard, Gosport'* and *'Haslar Creek'*.

STANFIELD, Clarkson RA – 1793-1867. An important topographical artist and a prolific painter of coastal scenery. He was a close friend of Charles Dickens and David Roberts, who both rented houses at Bonchurch, IW, and they may have encouraged him to visit the Island. He stayed at Seaside Cottage on the shore working with the other watercolourists. He also included a view of *'Brading'* in his book *'Coastal Scenery'* (1835). He also visited the Antrim coast of Northern Ireland where he painted a dramatic oil of *'The Stack Rock, County Antrim'* in 1861 (National Museums Northern Ireland BELUM U167).

STANNARD, Alfred – 1806-1899. Brother of Joseph Stannard (below) he was a Norwich painter of landscape and coastal scenes e.g. *'Yarmouth Quay from the south'* (1860), *'Gorleston looking towards the pierhead'* (1843) and *'Yarmouth beach with figures'* (1842).

STANNARD, Joseph – 1797-1830. Brother of Alfred Stannard (above) he also painted coastal and fishing scenes, e.g. *'Beach scene'* (1825), *'Yarmouth beach'* (1825), *'Fishermen – Yarmouth beach'* (1829), *'Shrimpers – looking from Gorleston Pier towards Lowestoft'* (1829).

STARK, James – 1794-1859. A Norwich School landscape painter in oils and watercolour. He exhibited at the Norwich Society, RA, BI and elsewhere. His coastal views include *'Cromer, Norfolk'* (1837), *'On Yarmouth beach'* (1851), *'Scene on the beach, Cromer'* (1818) and *'Cromer beach'* (1836).

STEEDMAN, Charles – Fl.1830-40s. A London painter of IW views: 1833 (SS 201) '*A smithy near Ventnor*'; 1843 (RA 56) '*Near Ventnor*'; 1846 (SS 98) '*Near Ventnor*'; 1846 (SS 528) '*Ventnor Cove*' and 1849 (RA 133) '*Part of the Undercliff*'.

STEEPLE, John RI – Fl.1852-1888. He exhibited at the RA and elsewhere e.g. '*Squally weather on the Welsh coast – At Llanon near Aberystwyth*', 1863 (V. & A. AL6822).

SYER, James – Fl.1860s-1870s. He painted landscape and marine subjects including '*A panoramic view of Oban Harbour*', 1888 – Soth. L. 15/1/1974 (Lot 103) and '*Near Barmouth*', exhibited RA 1875 No. 556 (Soth. Bel. 3/7/79).

TAYLOR, Henry King – Fl.1857-1869. A painter of dramatic marine and coastal subjects he exhibited at the RA between 1859-1864.

TAYLOR, T. – Fl.1799-1805. Oxford painter of IW views: 1799 (RA 51) '*View of Brading Harbour*'; 1799 (RA 552) '*View of Shanklin Chine*'; and 1800 (RA 290) '*Mill Bay*' (Ventnor).

THIRTLE, John – 1777-1839. A founder member and later President of the Norwich Society of Artists, Thirtle was a fine draughtsman and watercolour artist. His coastal views include '*Scene – Cromer*' (1830), '*Cromer beach*' (1830) and '*Beach scene*' (1830).

THOMPSON, Rev. John of Duddington HRSA – 1778-1840. A pupil of Alexander Nasmyth, he painted both dramatic and tranquil coastal scenes. His works were engraved, alongside those of Turner, to illustrate Scott's '*Provincial Antiquities of Scotland*', e.g. '*Fast Castle from above*', 1823 – National Galleries Scotland (Accession No. NG 2412); '*On the Firth of Clyde*' – National Galleries Scotland (Accession No. NG 461); '*Tantallon Castle and the Bass Rock*' – Soth. Central Hotel 11/1976 (Lot 138).

THORNELEY, Charles RBA – Fl.1858-1898. A coastal and marine painter; he exhibited at RA, RB and ROI in late nineteenth century.

THORNELEY, William – Fl.1858-1898. Painting of coastal and shipping scenes.

TOMKINS, Charles – Fl.1790-1809. Distinguished artist and draughtsman who published a '*Tour of the IW*' (1796) with eighty aquatints. Further of his watercolours are illustrated in '*A picturesque tour of the IW*' (McInnes, 1993).

TOPHAM, F. W. – Fl.1830s. He engraved two plates of '*Barmouth*' and '*Ness Sands and Lighthouses*' for '*Ports & Harbours*' (Finden, 1838).

TREHEARNE, C. L. – Fl.1830s-1850s. He produced views of Pembrokeshire, including Tenby, in pencil and watercolour (e.g. National Library, Aberystwyth).

TURNER, Joseph Mallord William RA – 1775-1851. A pupil of T. Malton and Dr Munro, Turner made sketching tours around the British coast from an early age. He first toured Wales in 1792 and again in 1795, 1798 and 1799. His landscapes up to the 1820s were more topographical after which his experimentation with the effects of light rendered them more impressionistic. He visited most parts of the British coast producing drawings that could later be developed as paintings in this studio. Many of his views were engraved, e.g. '*Picturesque Views of the South Coast of England*' (Cooke, 1826).

TURNER, William – 1789-1862. Landscape painter whose views included 1839 (RA 525) '*Portsmouth Harbour and the IW beyond from Portsdown Hill*'. This subject was repeated at 1841 (BI 244) and 1846 (RA 1150). He exhibited two views of Skye – '*View from Querang, Isle of Skye*', No. 8 and '*Loch Corvick, Isle of Skye*', No. 173, at the RWS in 1839. His views were often taken from elevated locations and offering

panoramic views; e.g. *'Scene on the sands at Barmouth'* (RWS 152, 1832); *'Port Penrhyn – Low Water, Beaumaris, Puffin Island, Great Orme's Head and Penmaenmawr in the distance'* (RWS 140, 1835).

VARLEY, Cornelius – 1781-1873. Brother of John Varley, he was a founder member of the OWS. He toured North Wales with his brother and William Havell in 1802-1803, e.g. *'Coast scene Merionethshire, with Harlech Castle'*, 1804 (V. & A. 201-1890).

VARLEY, John – 1778-1842. A fine landscape and architectural watercolourist. He exhibited extensively, particularly at the OWS. He produced a fine watercolour of *'Cromer beach'* in 1802 and another in 1830, as well as a detailed drawing of Trimmingham Cliffs in 1822. Influenced by Dr Monro and Girtin he was exhibiting at the RA from 1798, the year of his first tour of Wales. He produced numerous landscapes (e.g. *'View of Barmouth near Dolgelly, Merionethshire'*, 1804 – Soth. 30/3/80) and town scenes of Wales together with romantic landscapes illustrating the castles e.g. *'Harlech Castle with Snowden in the distance'* (NMW), *'Conway'* (V. & A. FA436). Two views of Penrhyn Castle by Varley were contained in *'The Goodwin Album'* of drawings sold by Sotheby's on 10/7/80.

VAWSER, Miss Charlotte – Fl.1830-50. A London artist who painted on the IW: 1838 (RA 608) *'Steephill'*, 1844 (RA 1038) *'St Lawrence'* and 1847 (RA 838) *'Steephill'*.

VICKERS, Alfred Gomersal – Fl.1827-1837. Son of Alfred Vickers (below). He painted views on the IW and elsewhere. 1827 (SS 471) *'Fishing boats off Ryde'*; 1830 (RA 224) *'Near Bembridge'*; 1831 (BI 459) *'A wreck in Freshwater Bay'*; and 1837 (SS 269) *'Scene at St Helens'*.

VICKERS, Alfred Snr – 1786-1868. A prolific painter of IW landscapes his sketchy style of oil painting is quite distinctive and has been compared with that of the French artist, Eugene Boudin. He first exhibited a view of the IW in 1832 and continued painting IW scenes until his death in 1868. 1832 (SS 459) *'Cowes'*; 1835 (BI 28) *'A squall of Cowes Point'*; 1835 (BI 79) *'View on Southsea Common'*; 1836 (SS 175) *'View of Sandown Bay from Shanklin'*; 1838 (BI 207) *'View at St Lawrence, Undercliff'*; 1838 (BI 264) *'Scene on Southsea Common, IW in the distance'*; 1840 (BI 287) *'Coast scene, view of Yarmouth from Freshwater'*; 1841 (BI 373) *'Luccombe Chine'*; 1842 (RA 282) *'Scene on the coast at Milton, Hampshire'*; 1843 (RA 282) *'Morning at Lymington, IW in the distance'*; 1843 (SS 151) *'Sandown Bay from Luccombe Point'*; 1843 (SS 183) *'The Solent sea near Yarmouth'*; 1845 (RA 180) *'At Wootton Bridge'*; 1846 (SS 477) *'Clearing up after a gale at Spithead'*; 1847 (BI 297) *'The way to Bembridge by Brading Harbour'*; 1847 (RA 327) *'On the beach near Culver Cliff'*; 1847 (BI 231) *'Entrance to Portsmouth Harbour from Southsea beach'*; 1850 (RA 1213) *'Tide flowing into Brading Harbour'*; 1850 (SS 226) *'On the south coast of the IW – near Luccombe Chine'*; 1851 (RA 748) *'On the coast near Bembridge'*; 1861 (BI 345) *'The IW from the Lymington River'*; and 1868 (SS 372) *'At Freshwater'*.

VINCENT, George – 1796-1832. Norwich School artist who painted many beach scenes with fishing boats and fish market scenes in oils, e.g. *'A Dutch fair on Yarmouth beach'* (1821), *'Yarmouth beach'* (1821), *'View of Yarmouth Quay'* (1823) and *'Yarmouth Quay'* (1830).

WALKER, Francis S. RHA RE – 1848-1916. A landscape artist who illustrated *'Ireland'* published by A. & C. Black, in 1905.

WALLIS, Henry – 1804-1890. He produced drawings for *'Ireland – Its Scenery and Character'* published by S. C. Hall in 1841/43.

WALMESLEY, Thomas – 1763-1806. A landscape painter who exhibited at the RA from 1790. His work is in the 'Picturesque' style with a number of his views engraved as aquatints by others. His *'Select views of the IW'* are the finest picturesque works of that period.

WALTERS, George Stanfield – 1838-1924. A coastal and marine painter who worked at Whitby and along the Thames Estuary. His 408 exhibition titles at the RBA (elected 1867) included *'On the Beach, Southwold'* (1902), and *'The Harbour Inn on the Blyth, Suffolk'* (1903).

WATERLOW, Sir Ernest Albert RA PWS – 1850-1919. Landscape and animal painter who worked in southern England, e.g. at Bonchurch, IW, in the 1870-80s.

WATKINS, Bartholomew Colles RHA - 1833-1891. An Irish landscape painter. He painted a fine view of *'Murlough Bay and Fair Head'* in about 1870, which is in the collection of the National Gallery of Ireland (NGI 4673).

WATSON, Edward – 1814-1887. He worked with David Cox producing illustrations for *'Wanderings in Wales'* (Radclyffe, 1853).

WATTS, Frederick William – 1800-62. A landscape painter who was influenced by the work of John Constable. He produced views on the IW: 1837 (BI 175) *'Near Bonchurch'*; 1837 (BI 203) *'On the coast at Ventnor Cove'*; 1837 (RA 255) *'Distant view of Shanklin'*; 1837 (SS 195) *'Mill at Ventnor'*; and 1837 (SS 211) *'View near Brook'*.

WEATHERILL, George – 1810-1890. A painter of east coast views and shipping subjects.

WEBB, James – 1825-95. A prolific painter of coastal scenes in southern England including the IW. These include: 1854 (BI 70) *'A peep of the Culver Cliff, Shanklin'*; 1854 (BI 557) *'Sandown Bay, Culver Cliff'*; 1855 (RA 222) *'A day on the downs, Shanklin'*; 1855 (SS 217) *'Evening off the Needles'*; 1855 (SS 397) *'Shanklin'*; 1864 (BI 254) *'Bonchurch'*; and 1865 (SS 676) *'Sandown Bay'*.

WEBB, William Edward – c.1862-1903. Manchester painter of marine and coastal subjects e.g. *'Conway Castle'* (Soth. Bel. 22/7/80).

WEBSTER, George – Fl.1797-1832. A London-based artist producing marine and coastal scenes. He first exhibited at the RA in 1826. He also exhibited at the BI between 1816-1832.

WEBSTER, Thomas RA – c.1772-1844. A geologist and artist associated with Francia and Girtin. He toured North Wales with the Varley's in 1802, e.g. *'Harlech Castle'* (V. & A. AL4837).

WESTALL, William ARA – 1781-1850. A prolific artist and steel engraver, William Westall was the younger brother of Richard Westall, an oil painter, and was chosen as a landscape artist to accompany an expedition to Australia at the age of 20. He survived a shipwreck to return to work for Rudolph Ackermann, who had opened a print shop in the Strand in 1795. Between 1838-1842 Westall worked on the IW and engraved an extremely fine set of some twenty-four views of prominent buildings and scenes.

WHAITE, Henry Clarence RWS – 1828-1912. First President of the Royal Cambrian Academy, he exhibited from 1851, painting views of North Wales.

WHITE, John RI ROI – 1851-1933. A painter of coastal, marine and genre subjects including a number of views of the Devon coast.

WILLIAMS, C. F. – Fl.1840s. He produced views in Wales of *'Barmouth'*, 1849 (NMW: A5656), *'Port Madoc from the Rock Walk'* (NMW: 5652) and *'Port Madoc from the embankment'*, 1849 (NMW: A5651).

WILLIAMS, Hugh 'Grecian' – 1773-1829. A painter of delicate watercolours of many parts of the Scottish coast. He travelled extensively in Greece thus acquiring the name *'Grecian'*.

WILLIAMS, Terrick John RA PRI ROI – 1860-1937. A painter of coastal, harbour and shipping scenes.

WILLIAMS, Walter – 1835-1906. An exhibitor of views of Wales at the RA, e.g. *'A view across Barmouth Water'* (Soth. Bel. 25/10/77).

WILLIAMSON, Frederick – Fl.1870-80. His favourite subject was sheep and cattle in the south of England, often on the coast; e.g. 1871 (RA 747) *'Near Bonchurch'*; 1877 (RA 660) *'Near Shanklin'* and 1878 (RA 693) *'Near Luccombe'*.

WILSON, David Forrester RSA – 1873-1950. A lithographer and occasional painter of coastal scenes, e.g. *'Campbelltown Harbour'* – Soth. Hop. 03/1984 (Lot 357); *'Home of the sea birds'* – Soth. Sc. 04/1982 (Lot 418).

WIMBUSH, Henry B. – Fl.1880-1908. Henry Wimbush was a prolific landscape artist who was commissioned by the postcard manufacturers, Raphael Tuck, to produce a large number of views of Island scenes to be reproduced as colour postcards. His light, clear and bright style is particularly distinctive and attractive. However, his watercolours are quite rare as the Tuck repository in London was destroyed in the blitz.

WIMPERIS, Edmund Morison VPRI – 1835-1900. A prominent early watercolourist, he exhibited three views of Undercliff scenery at SS between 1870 and 1872. 1870 (SS 361) *'On the coast – Puckaster'*, 1870 (SS 371) *'Puckaster Cove'* and 1871 (SS 332) *'Near Ventnor'*.

WINGATE, Sir James Lawton PRSA – 1846-1924. A painter of landscapes on the island of Arran as well as on the east coast of Scotland. He developed a looser, more Impressionistic style in later life, e.g. *'Arran shore – evening'* – Soth. Glen. 09/1981 (Lot 774); *'Pladda Lighthouse and Ailsa Craig from Kildonan'* – Soth. Glen. 30/8/1982 (Lot 862).

WOLFE, George – 1834-1890. A painter of coastal scenes in oils and watercolours particularly in Devon and Cornwall.

WORTHINGTON, Alfred – 1835-1927. A landscape painter in oils; he settled in Criccieth for health reasons in about 1870. After running a photographic business, he turned to paintings including works on slate. The Ceredigion Museum in Aberystwyth hold examples of his works e.g. *'Marine Parade, Criccieth'*, and *'Egg Rock, Aberystwyth'* (c.1931).

WYLLIE, William Lionel ARA – Fl.1871-1898. Prolific London and Portsmouth marine painter in oils and watercolours, and an etcher, e.g. 1871 (RA 387) *'Rotten Row, Portsmouth Harbour'* and 1880 (SS 684) *'Portsmouth Harbour'*.

YGLESIAS, Vincent Philip – 1845-1911. A landscape and genre painter, he exhibited widely, especially at the RBA. He painted at Staithes, Yorkshire, and East Anglia in the late nineteenth century. His RBA exhibition titles included *'Southwold from Walberswick'* and *'The Ferry, Walberswick'* (1884/1885). *'Walberswick'*, *'Evening at Walberswick'* and *'A High Tide at Walberswick'* (1885); *'Sea Holly on the Suffolk Coast'* (1888/1889); *'Walberswick'* (1890) and *'At Walberswick'* (1897).

YOUNG, Alexander – Fl.1880-1920. A painter of coastal scenery particularly in Fife, e.g. *'Unloading the catch, Fifeshire'* – Soth. Sc. 04/1978 (Lot 313); *'Early morning Buckhaven Harbour'* and *'Pittenweem Harbour, Fife'*, a pair – Soth. Glen. 28/8/1978 (Lot 532).