

David James (1853 - 1904)

Breakers, 1895

Oil on canvas

The Crown Estate

By the 1890s, David James (real name, Joseph Donaghue) had moved on from depictions of rocks and sea, with the odd fishing boat, to pure seascapes. Often, as in this work, he concentrated purely on the power and majesty of Cornish breakers.

Joseph Mallord William Turner RA (1775 - 1851)

St Michael's Mount, 1834

Oil on canvas

Victoria & Albert Museum

Turner only visited Cornwall in 1811, and, whilst he largely restricted himself to drawings with colour notes, he commented at the time on the quality of the light and the intense colour, which reminded him of depictions of Italy. Later, in the 1820s and 1830s, he reverted to his sketches of Cornish subjects and, utilising his memories of Cornwall's unique atmospheric envelope, produced creative reconstructions of them, exploring composition, light and colour.

Thomas Luny

St Michael's Mount, 1835

Oil on canvas

Royal Albert Memorial Museum and Art Gallery, Exeter City Council

Henry Moore RA (1831 - 1895)

Seascape, 1893

Oil on canvas

Williamson Art Gallery, Birkenhead

In the early days of the Cornish colonies, Henry Moore, who won the Grand Prix at the Paris World Exhibition of 1889, was the principal source of inspiration for marine painters. He was one of the first artists to capture the feeling of immensity, the glory of colour and the vigour of form of the ocean deep and to champion the pure seascape as an art form in itself. Moore was a frequent visitor to Cornwall, particularly in the early 1880s, often sailing along the coast in the yacht of his friend, Richard Burnett. This work is typical of Moore's style and intense blue colouring. By the end of the century, however, his work was considered too realistic, lacking poetry and imagination.

William Henry Borrow (1840 - 1905)

Polperro, 1885

Oil on canvas

Private Collection

William Borrow, a student of marine painter James Danby, is best known for his depictions of the fishing industry at his home town of Hastings. However, he was a regular visitor to Cornwall from 1863. He took part in an exhibition in Penzance in 1884, contributed

this painting of Polperro to the Royal Academy in 1885, attended the St Ives dinner to celebrate Adrian Stokes's sale to the Chantrey Trustees in August 1888 and exhibited in Falmouth in 1891.

David James (1853 - 1904)

Fishing Boats Going Out, 1893

Oil on canvas

Williamson Art Gallery, Birkenhead

Paintings by David James of the Cornish coast are held in many public collections, but very little is known about the artist. This is largely due to the fact that the name 'David James' is a pseudonym. His real name was Joseph Donaghue, and he was the fourth child of a London porter and a, probably, Irish mother. However, his talent attracted the attention of a German-born picture dealer, who supported his training and with whose family he lived for much of his life. James must have been deeply indebted to his patron, for he exhibited four times at the Royal Academy, the last in 1897.

John Henry Charles Millar (1863 - 1929)

Cornish Solitude

Oil on canvas

Atkinson Art Gallery, Southport

Millar was born in London, but moved with his widowed mother, who was the niece of the Norfolk artist, Henry Bright, to Padstow in the 1880s. He married a local girl, Mabel Key, in 1895, with whom he had five children. He specialised in marine painting and remained in Padstow, not then a fashionable centre for artists, for the rest of his life. This work was originally part of the Bootle Art Gallery collection.

Samuel John 'Lamorna' Birch RA RWS (1869 - 1955)

Tol-Pedn, 1907

Oil on canvas

Private Collection, on loan to Penlee House

Richard Harry Carter (1839 - 1911)

The Rising Moon and Day's Departure, c.1911

Oil on canvas

Royal Institution of Cornwall/Royal Cornwall Museum

Although exhibiting at the Royal Academy from 1864, Truro-born artist, Richard Carter, started painting only as a sideline and did not record his sole profession as 'artist' until the 1891 census. In 1884, he gave a lecture on art in Penzance, in which he warned about the "great danger of letting slip the poetry of Art, for the more photographic reproduction of objects and detail". Although artists needed to go to Nature for inspiration and facts, "Nature is not everything to the landscape painter. Nature is the raw material; the artist is at once the loom which turns out the fine fabric, and the operator, who guides the loom. Clouds, shadows and sunshine, flashes of sunlight come and go, as the painter sits before his subject, and he turns out the fine fabric as he is impressed."

John Brett ARA (1831 - 1902)

Golden Prospects, Land's End, 1881

Oil on canvas

Nottingham City Museums & Galleries

The renowned Pre-Raphaelite marine painter, John Brett, first visited Cornwall in 1870 and returned many times. During the winter months, back in his studio in London, Brett would work up into major exhibition pieces the sketches in oil and watercolour that he had made during his summer painting tours with his family. This impressive, atmospheric work, which features his children, Michael and Jasper, on the cliffs near Land's End, dates from 1881. The microscopic detail of the lichen covered rocks impressed geologists at the time, but marine painters later in the century felt that Brett's work contained too much detail and not enough poetry. Victorian viewers would also have interpreted the title to refer to the prospects of the children as well.

Edward William Cooke RA (1811 - 1880)

Kynance Cove, Cornwall, 1872

Oil on canvas

*Russell-Cotes Art Gallery & Museum,
Bournemouth*

Cooke, one of the foremost marine painters of his generation, was the son of George Cooke (1781-1834), who, in partnership with his elder brother, William Bernard Cooke (1778-1855), had published Turner's engravings of Devon and Cornwall in 1814. Edward, who also studied under Clarkson Stanfield, another early visitor to Cornwall, decided in 1848 to tour Devon and Cornwall himself for two months. This resulted in Cornish paintings by him being exhibited at the Royal Academy in 1849 and 1853. However, there is no record of him touring The Lizard during this trip and this work, dated 1872, suggests a further visit.

John Brett ARA (1831 - 1902)

On the Cornish Coast, 1880

Oil on canvas

*Russell-Cotes Art Gallery & Museum,
Bournemouth*

This is an example of the oil sketches that Brett made in the open air during his visits to Cornwall, and is dated 'Sept 13 80'. He also used this rocky headland as a foreground to a painting of the well-known headland, Treryn Dinas, upon which is sited the Logan Rock. In this work, the rocks in the sea to the left are off the end of Treryn Dinas. Even in a sketch of this nature, the detail recorded is extraordinary.

William Holman Hunt RWS (1827 - 1910)

Asparagus Island, Kynance, Cornwall, 1860

Watercolour

Private Collection

This sparkling watercolour, with its typical Pre-Raphaelite level of detail, is part of a series executed

in the autumn of 1860 during a walking holiday in Cornwall and Devon that Hunt took with Alfred Tennyson, fellow artist Val Prinsep, and writer and art critic, Francis Turner Palgrave. Palgrave commented that Kynance Cove "almost seemed to us like a Turner landscape in actual presence, so rich and so varied is the colouring of its serpentine bastions". During its execution, this painting was nearly lost, for Hunt later recounted to his daughter Gladys: "One day a sudden gust of wind carried my nearly completed picture away and looking over the edge of the cliff, I saw it circling about, with the gulls in the abyss below - when, luckily for me, a fresh gust of wind bore it aloft until it lodged on a tuft of grass on the brink of a precipice. With the assistance of Val, I was able to retrieve it".

Edwin Ellis RBA NSA (1841 - 1895)

St Ives Pier, 1882

Oil on canvas

Stockport Heritage Services

Ellis was a Nottingham-born marine artist, who visited and painted coastal regions all around the country. His group of St Ives subjects, of which this work was one, at the 1882 Winter Exhibition of the Society of British Artists played an important role in alerting artists to the attractions of St Ives. Ellis's work always gives the impression of having been painted at great speed in the open air, and divided the critics - some praised him for his vigour and boldness and striking colour; for others, though, he was the epitome of all that was wrong about the 'slap-dash school'. This work was also exhibited at Bristol in 1883.

James Clarke Hook RA (1819 - 1907)

From Under the Sea, 1863

Oil on canvas

Manchester City Galleries

Hook was one of the first artists to take advantage of the new rail link to Penzance in 1859 and was a regular visitor to Cornwall for the rest of his life. Indeed, his depictions of the Cornish coast, featuring sentimentalised rustic figures, became known as 'Hookscapes'. Plein air artists were also grateful to him for his invention of the Hook travelling easel. Whilst industrial scenes were not often tackled by early visitors to Cornwall, as they were uncommercial, the stunning location of the Botallack Tin Mine on the cliff edge did attract artists, particularly as the mining shafts went under the sea. Hook's painting was executed in 1863, shortly after there had been a much publicised accident that April, when nine miners were killed, and so attracted considerable interest.

John Robertson Reid ROI (1851 - 1926)

Polperro, 1902

Oil on canvas

Royal Institution of Cornwall/Royal Cornwall Museum

Reid was a Scottish artist, who was a regular visitor to Cornwall from the early 1880s. He settled in Polperro with his sister, Flora Reid, also an accomplished artist, in the early 1900s. Known for the vigour of his handling of paint and for the rich forcefulness of his colour, he exhibited nearly one hundred works at the Royal Academy. This work is unusual, as it does not feature Reid's favourite subject, the children in the village, who were already showing a keen interest in all aspects of fishing. However, 'The Home Squadron' (1903 - Dundee) is a very similar scene, but with a mother and two children on the rock in the foreground, with one child sailing model boats in a half-barrel filled with water.

Thomas Creswick RA (1811 - 1869)

The Land's End, Cornwall, 1842

Oil on canvas

Victoria & Albert Museum

Born in Sheffield and educated in Birmingham, the prolific landscape painter, Thomas Creswick, was based in London for most of his career, albeit he travelled extensively around the country. He was unusual in his era for his diligent study of nature out of doors, even painting significant sections of his exhibition pieces on the spot. This work dates from 1842, the year he was made an Associate of the Royal Academy (full member 1850). Other Cornish works are dated 1838, 1851 and 1866.

IN CASE:

William Daniell RA (1769 – 1837)

The Land's End, published 1825

Hand coloured engraving

Penlee House Gallery & Museum

William Daniell RA (1769 – 1837)

The Land's End, published 1814

Engraving

Penlee House Gallery & Museum

William Daniell RA (1769 – 1837)

Penzance, published 1825

Engraving

Penlee House Gallery & Museum

William Daniell RA (1769 – 1837)

Penzance, 1813

Pencil on paper

Penlee House Gallery & Museum

William Daniell RA (1769 – 1837)

St Michael's Mount, published 1825

Hand coloured engraving

Penlee House Gallery & Museum

William Daniell RA (1769 – 1837)

St Michael's Mount, 1813

Pencil on paper

Penlee House Gallery & Museum

HALLWAY

Joseph Mallord William Turner RA (1775 - 1851)

St Michael's Mount

Engraving

Private Collection

Clarkson Frederick Stanfield RA (1793 - 1867)

The Botallack Mine, Cornwall, 1836

Engraving

Private Collection

Stanfield, who made his name initially in London as a scenery painter, came down to Cornwall in September 1829 and his large painting of St Michael's Mount (now National Gallery of Victoria, Melbourne), which was exhibited at the Royal Academy in 1830, attracted the attention of the King William IV. In 1836, Stanfield published a book, 'Stanfield's Coast Scenery', which included five engravings of Cornwall, presumably done from drawings that he had made during his 1829 visit. The subjects were St Michael's Mount, Land's End, Botallack Mine and two views of Falmouth. Engravings of industrial scenes at this juncture were unusual, but the position of Botallack Mine on the cliff edge, "combined with the wild sublimity of the rocks and the ocean", made it, in Stanfield's view, "one of the greatest wonders in the county of Cornwall".

Joseph Mallord William Turner RA (1775 - 1851)

Land's End

Engraving

Private Collection

Joseph Mallord William Turner RA (1775 - 1851)

Tintagel

Engraving

Private Collection

Turner was drawn to Cornwall's castles; as well as Pendennis, he painted St Mawes, St Michael's Mount and Tintagel. The text accompanying the Engraving of Tintagel in 'Picturesque Views' describes how the "rocks on this part of the coast give rise to great height and present objects of awful contemplation". Descriptions such as this reinforced Cornwall's place as a natural home of the 'sublime', a place where artists could discover romantic and awe-inspiring vistas.

William Daniell RA (1769 – 1837)

Polperro, 1825

Aquatint

Falmouth Art Gallery

After his father's premature death in 1879, William Daniell went to live with his uncle, the artist, Thomas Daniell (1749-1840) and together, after several trips to India, they produced the highly acclaimed set of coloured aquatints, 'Oriental Scenery' (1795-1808). Then, in 1813, Daniell embarked on another ambitious project, 'A Voyage Round Great Britain', recognised as his greatest artistic triumph. He started his journey in the summer of 1813 at Land's End, going up the northern coast of Cornwall, but did not complete his circuit of Britain until August and September 1823, when he did the southern coast of the county. In all, the work comprised 308 prints, and the atmospheric effects that he was able to convey in the aquatint medium were highly praised. He was elected a Royal Academician in 1822 - the final vote being between him and John Constable.

James George Philp RI (1816 - 1885)

Queen Victoria at Falmouth, 1846

Lithograph

Falmouth Art Gallery

Philp was a Falmouth-born artist, who was a prolific recorder of Cornish coastal scenes in the pre-colony years. At the time that he produced this lithograph recording Queen Victoria's visit to Falmouth, during her cruise in the Royal Yacht around Cornwall in 1846, he was living in Budock with his widowed mother and siblings. Shortly after, he went to London, where he enjoyed success at the Royal Academy for a decade. After his marriage to a Bristol girl in 1861, he divided his time between Bristol and Falmouth, but the majority of his considerable output were depictions in watercolours of the Cornish coast.

William Daniell RA (1769 – 1837)

Polkerris, 1825

Aquatint

Falmouth Art Gallery

Joseph Mallord William Turner RA (1775 - 1851)

East and West Looe

Engraving

Private Collection

Joseph Mallord William Turner RA (1775 - 1851)

Boscastle

Engraving

Private Collection

Alfred Joseph Warne-Browne (c.1854 - 1915)

Off the Cornish Coast, 1900s

Watercolour

Private Collection

After a spell in St Ives in the early 1890s, Warne-Browne settled in Ruan Minor, on The Lizard, in 1895 and depicted the Cornish coast in both oils and watercolours. He had a one-man show in London in 1901 and his work sold well to Americans.

John Clarke Isaac Uren (1845 - 1932)

St Ives Fishing Fleet off Gurnard's Head, 1880s

Watercolour

Private Collection

Born in Truro, Uren was based in Penzance from the early 1870s to the late 1890s, when he moved to Plymouth. He specialised in coastal studies of Devon and Cornwall in oil and watercolour, but is best known for his watercolours. He had some success at the RI, had work reproduced by 'The Illustrated London News' and, in 1896, he held a one-man show in Bath.

Richard Thomas Pentreath (1806 - 1869)

Queen Victoria at St Michael's Mount, 1846

Engraving

Private Collection

Queen Victoria's cruise around Cornwall in the Royal Yacht in 1846 resulted in the Duchy receiving more publicity than any other event in the first half of the 19th century. Periodicals of the time were full of engravings of her stops. Richard Pentreath, who was born in Mousehole, was a well respected local artist and engraver, who exhibited regularly at the Royal Academy (1853-1868).

Joseph Mallord William Turner RA (1775 - 1851)

Entrance to Fowey Harbour

Engraving

Private Collection

Joseph Mallord William Turner RA (1775 - 1851)

Pendennis Castle

Engraving

Private Collection

Joseph Mallord William Turner RA (1775 - 1851)

St Mawes

Coloured engraving

Private Collection

IN CASES:

William Daniell RA (1769 – 1837)

Entrance to Portreath, Cornwall, published 1814

Engraving

Penlee House Gallery & Museum

William Daniell RA (1769 – 1837)

Boscastle, published 1814

Hand coloured engraving

Penlee House Gallery & Museum

Thomas Allom (1804 – 1872)

Treryn Castle, from Port Carnow Cove, Cornwall

Hand coloured engraving

Penlee House Gallery & Museum

Thomas Allom (1804 – 1872)

Mousehole

Hand coloured engraving

Penlee House Gallery & Museum

Allom was an English architect, artist, and topographical illustrator, whose drawings were used for the 1832 publication, 'Cornwall Illustrated'.

Joseph Farington RA (1741 - 1821)

Rocks at The Land's End, published 1813

Engraving

Penlee House Gallery & Museum

Henry Besley

Views of Cornwall

Book of engravings

Penlee House Gallery & Museum

Richard Thomas Pentreath (1806 - 1869)

Mill Bay - near The Land's End

Hand coloured engraving

Penlee House Gallery & Museum

Published by Henry Besley of Exeter.

John Thomas Blight (1835 - 1911)

Penzance from Newlyn Battery

Hand coloured engraving

Penlee House Gallery & Museum

Published by Henry Besley of Exeter.

George Townsend (1818 - 1894)

Penzance from Lescudjack

Hand coloured engraving

Penlee House Gallery & Museum

Published by Henry Besley of Exeter.

GALLERY 2

Sydney Mortimer Laurence RBA (1865 - 1940)

Breaking Waves, Porthmeor Beach, St Ives, c.1896-7

Watercolour

Private Collection

Laurence was an American artist, who came to St Ives on his honeymoon in 1889 and was based in the colony for much of the 1890s, before deserting his wife and family in 1904 to go gold prospecting in Alaska. Having lost everything, he never made contact again, married bigamously and became Alaska's leading artist, celebrated in the film, 'Laurence of Alaska'! Having taken a Porthmeor studio in the early 1890s, he did a number of depictions of waves breaking on the beach, the most famous of which is the nine foot oil, 'Setting Sun on the Cornish Coast' (Southampton Art Gallery). Laurence was made an RBA in 1895 and so, given the signature, this work will post-date that.

Stanhope Alexander Forbes RA (1857 - 1947)

Chadding in Mount's Bay, 1902

Oil on canvas

Worcester Art Gallery

Forbes was the leader of the Newlyn colony of artists, many of whom had trained on the Continent, learning innovative painting methods and techniques. Painting in the open air, they depicted the fisherfolk at work and play, using square-tipped brushes to create volume rather than outline, giving their pictures an unfinished effect. The result was a startlingly naturalistic manner of painting that had not been seen before in British art. Deservedly rated one of Forbes's finest works, this atmospheric and highly coloured marine painting depicts a group of children fishing for chad (young sea bream) on Mount's Bay.

Maria Dorothy Webb Robinson (1840 - 1920)

Three Fishers went sailing out into the west, out into the west as the sun went down, 1895

Oil on canvas

Penlee House, donated by David Tovey

In the early years of the Cornish colonies, there appear to have been etiquette problems about adult male fishermen posing for female artists, so that most female artists depicted children in private settings. These concerns did not appear to worry Dorothy Robinson, so that her work was often mistaken for that of a man. Whilst capturing the attractive scene of a fishing boat leaving St Ives harbour as the sun sets, she has linked it to the popular poem, 'The Three Fishers', by Charles Kingsley, so as to give the additional narrative element that Victorians so enjoyed. Accordingly, Victorian viewers will have known that, despite the idyllic setting on their departure, the three men would get caught in a storm and drown.

William Banks Fortescue RBA (1850 – 1924)

St Ives, Evening, c.1900

Oil on canvas

Private Collection

The sight of the fishing fleet going out, with their rust coloured sails lit up by the setting sun, was rated one of the most beautiful sights for St Ives tourists. Fortescue was a Birmingham artist, who settled in Newlyn in 1885, before moving to St Ives in 1896, where he was based for the rest of his life. This painting has a similar subject to a Royal Academy exhibit of 1899 and used to hang in The Queen's Hotel, Penzance.

Samuel John 'Lamorna' Birch RA RWS (1869 - 1955)

Morning at Lamorna Cove, 1930s

Oil on canvas

Williamson Art Gallery, Birkenhead

This work depicts the view from Birch's home, Flagstaff Cottage, Lamorna. Because Lamorna faced south, artists painting there often had to paint *contra jour* (i.e. looking into the sun), and, accordingly, it

was not as popular with marine artists as St Ives, which faced north. This work dates from the 1930s, when artists were using heightened colour for greater emotional effect.

Charles Napier Hemy RA (1841 - 1917)

Alongshore Fishermen, 1890

Oil on canvas

Falmouth Art Gallery

Having moved to Falmouth in 1880, Hemy found that he was best able to capture the activities of the local fishermen if he worked from a floating studio, which he called the 'Vanderveld', and which he constructed from a seine boat. This work shows fishermen working by St Anthony's lighthouse at the eastern entrance to Falmouth harbour. He was made a Royal Academician in 1910 (ARA 1898), and, by his death, he had exhibited over 150 works at the Royal Academy, the vast majority of which were Cornish coastal scenes.

William Ayerst Ingram RBA RI ROI (1855 - 1913)

Seascape, c. July 1884

Oil on canvas

The Gwavas Collection

For most of his career, the marine painter, William Ayerst Ingram, was based in Falmouth, albeit, in the 1880s, he did work also in Newlyn and St Ives. Having spent some time in Australia, he became, in 1888, the President of the Royal British Colonial Society of Artists, and the founder and President of the Anglo-Australian Society. This painting was executed on a sailing trip that he went on with Henry Tuke, and he and Tuke were leading figures in the establishment of Falmouth Art Gallery in 1894.

Charles Napier Hemy RA (1841 - 1917)

The Hunters - Porpoises chasing Mackerel, 1911-12

Watercolour

Private Collection

Hemy often did watercolour versions of subjects before proceeding to enlarge them into exhibition-sized oils and this is the watercolour version of a large oil owned by the Laing Art Gallery, Newcastle-upon-Tyne, which was exhibited at the Royal Academy in 1912. Marine life did not tend to feature much in Cornish marine paintings and so the subject matter is unusual.

Harold Harvey (1874 - 1941)

In the Whiting Ground, c.1900

Oil on canvas

Penlee House Gallery & Museum. Purchased in 2006 with funding from the MLA/V&A Purchase Fund, The Art Fund, the Heritage Lottery Fund and The Friends of Penlee House

Whiting is a small fish, usually weighing about 1kg, which is caught between two and six miles off shore.

Charles David Jones Bryant ROI RBA (1883 - 1937)

Herring fishers, St Ives, c.1910

Oil on canvas

Private Collection

The Australian, Charles Bryant, who called himself the last student that Julius Olsson ever took, described St Ives as "the Mecca of the 'seascapist' " and indicated that the great feature about the colony was "the wonderful, unselfish comradeship in the artistic community. They all helped each other. That was what made St Ives such a happy place. Then, all was surrounded by art. The very time for meals was regulated by the daylight. There was the chance of studying others' work, and of obtaining criticism and suggestions from men of great experience and eminence." At the time of his untimely death, Bryant was hailed as Australia's leading marine painter, and several of his Cornish subjects are held in Australian public galleries.

Henry Scott Tuke RA RWS (1858 - 1929)

The Critics, 1927

Oil on board

Leamington Spa Art Gallery & Museum (Warwick District Council)

Tuke, who, after a brief spell in Newlyn, settled in Falmouth in 1886, is best known for his depictions of the male nude in bright sunshine in marine settings. As here, these often confer on Cornish waters a Mediterranean feel. He tended to work from his boat studio, so as to find secluded spots on the Fal Estuary, where he could work undisturbed. This is a late example, dating from 1927.

GALLERY 3

Richard Hayley Lever NA ROI (1876 - 1958)

The Fishing Fleet off Hayle Bar, 1910-14

Oil on canvas

Private Collection

Drawn from his home country of Australia to study under Julius Olsson, Lever married a local girl and stayed in St Ives for fourteen years, before being persuaded to try his luck in the USA, where he immediately won fame and fortune. Looking back, he paid tribute to his St Ives training, "I really worked there - when the tide was out and when it was in, at all hours; sunrise, midday, sunset and moonlight. I did not realise then how much my future depended upon those days when I studied diligently from morning until night."

Herbert Ivan Babbage (1875 - 1916)

A Morning's Netting, St Ives, c.1912-14

Oil on canvas

Private Collection

Babbage was a New Zealand artist, who was involved with the St Ives colony between 1905 and his death in 1916 (whilst serving with the Royal Defence Corps in

Cardiff). During this period, he studied under Julius Olsson and became an accomplished marine painter. His touring exhibition in New Zealand in 1910-11 drew great praise, particularly for his Cornish marines, and the Sarjeant Art Gallery, Wanganui, have a large collection of his work. This painting depicts hauling launces (sand-eels).

William Trost Richards NA (1833 - 1905)

After a Gale, 1890s

Oil on canvas

Harris Museum & Art Gallery, Preston

This lauded American Pre-Raphaelite artist did more than anyone to publicise the attractions of the Cornish coast in America. During his first visit to Cornwall in 1878-80, he worked at Land's End, Sennen, St Ives, Kynance Cove, Mullion, Tintagel and Trebarwith Strand and, although he paid four more visits to Cornwall, he was able to produce Cornish marine scenes from his old sketches whenever the mood took him or whenever commissions were forthcoming. Accordingly, a large number of paintings of the Cornish coast by him are held in American Public Collections and pass through American auction rooms, albeit his work is little known in Cornwall itself. This painting is typical of his style, although it may or may not be a Cornish subject.

Theodor Alexander Weber (1838 - 1907)

Off St Ives, 1870s

Oil on canvas

Private Collection

Weber was a German marine artist with an international reputation, who visited both St Ives and Penzance in the pre-colony era. He had a one man show in London in 1883, but this painting may be earlier as it shows the wooden pier at St Ives, upon which work commenced in 1864, seemingly almost complete and in good order, for it began to break up in the mid-1870s. His depiction of waves and storm tossed sailing boats follows the exuberant style of mid-nineteenth century marine art, before photography enabled further analysis of the movement of waves and boats possible.

John Mogford RI ROI (1821 - 1885)

Crossing the Bar - A Break in the Clouds, St Ives, c. 1873

Oil on canvas

Private Collection

This painting emphasises the hazards of the sea in the days of sail as a ship battles with a gale in St Ives Bay to the consternation of those on the pier. John Mogford, the son of an artist, was born in London, but his family were of Devon stock, and, in 1842, he married a daughter of the well-known Bristol artist, Francis Danby. He became a regular visitor to Cornwall from 1862 and, between then and his death in 1885, he regularly exhibited both oils and

watercolours of Cornish marine subjects. This work, with its full title, was exhibited at the Walker Art Gallery, Liverpool in 1885, the year of his death. However, the state of the wooden pier in the painting, (upon which construction started in 1864, but which, as can be seen, began to break up in the early 1870s before it was finished), suggests that it was executed a good deal earlier, and it is likely that this was the work exhibited at Glasgow in 1873 under the title 'Crossing the Bar'.

Robert Borlase Smart RBA ROI (1881 - 1947)

Moonlit Sea, 1930s

Oil on canvas

Penlee House Gallery & Museum. Purchased in 2006 with funding from the MLA/V&A Purchase Fund, The Art Fund, the Heritage Lottery Fund and The Friends of Penlee House

Smart studied in St Ives under Julius Olsson shortly before the First World War and then settled in the colony in 1919. Although he worked in a variety of media and styles, his principal objective was to become, like Olsson, a pure seascape painter, and, in 1935, he published 'The Technique of Seascape Painting', with a Foreword by Olsson, which became the major work on this subject for the next 50 years, being particularly popular in America. In this way, the St Ives approach to marine painting was disseminated worldwide.

Paul Dougherty NA (1877 - 1947)

Summer's Day, Coast of Cornwall, c.1910-14

Oil on canvas

Private Collection

One of the leading American marine painters of his generation, Paul Dougherty visited Cornwall every summer between 1908 and 1914 and made his name in America with his Cornish marine paintings. He was one of the artists "of great experience and eminence", whom the Australian, Charles Bryant, indicated was always willing to proffer advice. In 1914, he was given the Special Room of Honour at the Carnegie International Exhibition, Pittsburgh, and many of the 27 works displayed were Cornish scenes.

Frederick Judd Waugh (1861 - 1907)

A Cornish Coast (Lamorna), 1906-7

Oil on canvas

Private Collection

Waugh, who became the leading American marine painter of his generation, spent two significant periods in St Ives, during which he was clearly influenced by Julius Olsson. The first was in 1895-6, shortly after Olsson's School was formed. However, commercial pressures meant that he did other types of work in London and elsewhere, before returning to St Ives in 1906-7, determined to convert himself into a pure seascape painter. The influence of Olsson on the majority of his work is clear. This work dates from

1906-7 and was presented to the College Club of Pittsburgh by its first president in 1908 and hung there until 1992.

GALLERY 4

Top Left: W Donald Angier

Old Timers, St Ives, Setting Out, c.1930

Gouache

Private Collection

Donald Angier was an American artist, who was based in St Ives from c.1925-1932, during which time he developed a unique decorative style. Often as here, using grey paper, he surrounded areas of flat, bright colour, with bold lines in black or white to achieve highly decorative effects. Summoned back to Boston to run the family business, Angier Chemical Co, in 1932, he seems to have given up painting and so his work is little known.

Bottom Left: Louis Reckelbus (1865 - 1958)

St Ives Fishing Boats off Godrevy, c.1910

Watercolour and gouache

Private Collection

The highly regarded Belgian watercolourist, Louis Reckelbus, whilst he was a refugee in St Ives during the First World War, produced a series of very decorative and colourful watercolours. These works were inspired by the intensity of colour of the Fauves, and so he introduced into St Ives novel colour values, which clearly had an impact, particularly as such strong colour was not normally associated with this medium. He also had a unique way of depicting the sky, which a number of his St Ives students copied.

Right: John Anthony Park ROI RBA (1878 - 1962)

The Morning Ride, 1920s

Oil on canvas

Private Collection

Park first came down to St Ives to study under Julius Olsson in 1898 and was to be closely connected with the colony for over fifty years. During the 1920s, he ran a painting school in the town himself, sometimes in conjunction with Arthur Hayward. This is a fine example of Park's sun and colour-filled depictions of St Ives Harbour, which even impressed modernists, such as Sven Berlin, who commented about his work, "He paints like an angel - simply cathedrals of light".

Alfred Wallis (1855 - 1942)

Boat and Fish (untitled), 1930s

House paint on card

Private Collection

Wallis started to paint untutored in 1925 "for company" after the death of his wife. He painted on irregular pieces of cardboard or wood, using marine or household paints. His pictures of ships and lighthouses were recalled from his years spent in the merchant navy.

Alfred Wallis (1855 - 1942)

Mount's Bay with St Michael's Mount, Cornwall, 1930s

Oil and crayon on board

Leeds Art Fund (Leeds Art Gallery)

Wallis, who only took up painting when he was 70, was a retired fisherman and rag and bone man. His naive paintings on odd bits of cardboard using household paint, with their assemblage of forms and their disregard of proportion and perspective, were championed by Ben Nicholson and have become a touchstone for British modernism.

Left: Robert Hughes (1873 - 1953)

The Cliffs near Land's End, 1930s

Oil on canvas

Newlyn Art Gallery

Bertie Hughes and his New Zealand artist wife, Eleanor, were integral figures in the Lamorna art colony from its inception in 1912. He was a landscape and marine painter, and his best work captures the powerful and majestic rock formations on the coast between Lamorna and Land's End.

Top Right: Louis Augustus Sargent (1881 - 1965)

The Coast near St Ives, c.1910

Oil on board

Private Collection

During the First World War and prior to his departure from St Ives in 1921, Louis Sargent was considered to be the most innovative and advanced marine painter in the colony, for his daring and unconventional use of colour. His work was much admired by Borlase Smart, whose high tone depictions of rocks were clearly influenced by him.

Bottom Right: George Turland Goosey (1877 - 1947)

Groundswell, St Ives Bay, late 1920s

Oil on canvas

Private Collection

Turland was born as George Turland Goosey in Northampton, but worked between 1902-1919 as an architect in New York. Having been attracted to Cornwall by a visit to Polperro in 1913, he settled in St Ives in 1919 and concentrated on paintings of the harbour and the nearby coast, using the heightened colour that artists of the period believed had more emotional impact on the viewer. In an unpublished biography, his wife, Minnie, commented, "The sea particularly fascinated him because of its changing moods and various colour patterns, and in his keenness to catch its restless spirit splashing and cascading over the rocks, he would select a position so close to it he frequently came back drenched to the skin by a wave he had not anticipated. The exciting hour of the day was when he returned with his day's work to be reviewed and studied over cups of tea." She also recorded that purchasers had written to him many years later thanking him for "the new field of

colour interest he had opened up for them". He dropped 'Goosey' from his name in c.1924 as, apparently, he was being teased about it by the children of St Ives!

William Malcolm Cutts (1857 - 1943)

Sundown off the Cornish Coast, 1910-11

Watercolour and gouache

Private Collection

The Canadian artist, William Cutts, came to St Ives with his new wife and fellow artist, Gertrude Spurr, in September 1910 and spent eighteen months based in the colony. During this period, William confined himself to Cornish coast ocean studies, of which this work is one. Both William and Gertrude have Cornish marine paintings in the National Gallery of Canada.

Robert Borlase Smart RBA ROI (1881 - 1947)

Ebb Tide on the Reef, 1943

Oil on canvas

Swindon Museum & Art Gallery

Smart was a key figure in the history of the St Ives colony and was the driving force behind the success of the St Ives Society of Artists, which was formed in 1927. In particular, he arranged for the Society to put on a series of touring shows around the country, which served to heighten considerably the profile of Cornish artists. This work was bought by the newly established public gallery in Swindon from one of that Society's touring shows.

Harry Britton (1878 - 1958)

Moonlight on the Cornish Coast, c.1910

Oil on canvas

Private Collection

Britton was a Canadian artist, who was based for significant periods of 1910-12 in St Ives, during which time he was influenced markedly by the marine painters in the colony. This work is very Olsson-esque. Having met his wife, fellow Canadian Henrietta Hancock, in the town, they returned to Cornwall several times after the War. Britton went on to be hailed as Canada's best marine artist, and the National Gallery of Canada hold examples of his Cornish subjects.

Beatrice Bright ASWA (1861 - 1946)

Breakers on the Shore

Oil on canvas

Doncaster Metropolitan Borough Council,

Doncaster Museum Service

Bright, the daughter of electrical engineer, Sir Charles Tilston Bright (1832-1888), decided fairly late in her career to concentrate on marine painting. Having received advice from Julius Olsson in St Ives in 1909-10, pure seascapes became her speciality. She exhibited fairly regularly at the Royal Academy and is represented in a number of public collections.

Albert Julius Olsson RA (1864 - 1942)

Waves, Porthmeor Beach at Sundown

Oil on canvas

Private Collection

Olsson, who became Britain's leading seascape painter, was described by his Australian student, Charles Bryant, as "a commanding personality....a fine type of man, who painted in a large studio with big brushes on huge canvases, and had also a large heart, and gave ready help to all about him." He is the key figure in the development of St Ives's reputation as a centre for marine painting.

Albert Julius Olsson RA (1864 - 1942)

Stormy Evening on the Cornish Coast, 1912

Oil on canvas

Private Collection

Julius Olsson, whose father was a Swedish timber merchant, settled in St Ives in the late 1880s and, although largely self taught, was much influenced by Adrian Stokes's championship of tone and colour values. The School of Painting, which he set up in 1895 and which concentrated almost exclusively on the teaching of marine and landscape painting out of doors, was to attract artists keen to work in this genre from around the world. Even after becoming less involved with the School, his advice was freely given to any young artist with an interest in marine painting. This painting was exhibited at the Royal Academy in 1912.

Charles Sim Mottram RBA (1852 - 1919)

St Ives Bay in December, 1906

Watercolour

Private Collection

Seine fishing for pilchards off the coast was a popular sight for both artists and tourists. Most artists depicted the dramatic scenes as the catch was raised to the surface, but this painting shows the beginning of the process. A seine net, which could be a quarter of a mile in length, is about to be cast around a shoal of pilchards, whose presence is shown by the purple colouring of the water. Boats are stationed around the shoal, so as to ensure that the shoal does not escape.

Agnes Hope Joseph (fl. 1902 - 1950)

St Ives Nocturne, 1907

Oil on panel

Private Collection

Hope Joseph is an artist who studied in both Newlyn and St Ives in the early years of the 20th century. She can be placed in St Ives in 1906-7, and this has 'St Ives Arts Club' inscribed on the rear. Such works tend to be described as 'Whistlerish' but the real inspiration will have been Arnesby Brown's nocturnes of St Ives Harbour of 1905-6. Such nocturnes were a regular feature of the output of the colony, leading to the St Ives artists being labelled at one time as 'the School of Moonrises'.

George Gordon Byron Cooper (1849 - 1933)
sketch for 'The Harbour Bar, Hayle', 1909

Oil on panel

Private Collection

Byron Cooper, who has been called the father of the Manchester School of Painters, was a regular visitor to Cornwall from the early 1880s. A note on the reverse of this sketch records that it was done in September 1909 and that it was the basis for a painting shown both at the Royal Academy and at the New Zealand International Exhibition. A similar nocturne, which is typical of the St Ives marine painters of this period, entitled 'Godrevy Light' is owned by Manchester Art Gallery. Various depictions of Tintagel are also in public collections.

UPSTAIRS LANDING

Louis William Desanges (1822 – c.1887)

The Capture of Tubabecelong, Gambia, 1866

Oil on canvas

Penlee House - Gift of Mrs Nicholas Paul 1931

This painting commemorates the heroism of Lance-Corporal Samuel Hodge of the 4th West India Regiment, who was the first soldier of African descent to be awarded the Victoria Cross.

Harold Harvey (1874 - 1941)

Longships Lighthouse and the Land's End, 1936

Oil on canvas

Private Collection, on loan to Penlee House

There are several versions of this work, including a much smaller canvas also on loan to Penlee House from a private collection.

Elizabeth Adela Forbes ARWS (1859 - 1912)

Peeling Onions

Oil on canvas

Penlee House - The George Bednar Donation

Norman Garstin (1847 - 1926)

A Woman Reading a Newspaper, 1891

Oil on canvas

Tate. Presented by Mrs Garstin 1927

A family friend, the woman portrayed here was, in Garstin's words, 'a second mother to me when I was a boy in Caherconlish in Co. Limerick'. Fisherfolk imagery rarely shows women reading newspapers.

Henry Scott Tuke (1858 - 1929)

Taking a Spell, 1886

Oil on canvas

On long term loan from Plymouth City Council's Arts and Heritage Service.

This is a Plymouth History Centre partnerships project. For further details visit www.plymouth.gov.uk/loveourpast.

Walter Langley RI (1852 – 1922)

Idle Moments, 1892

Watercolour

Penlee House Gallery & Museum

Bequest of Helen Roberta Parsons

Charles Napier Hemy (1774 - 1841)

Sketch of a Fisherwoman

Pencil on paper

Penlee House Gallery & Museum

Bequest of Margaret Powell, the artist's granddaughter, 2015

GALLERY 5

Walter Langley RI (1852 - 1922)

Among the Missing - Scene in a Cornish Fishing Village, 1884

Watercolour and pencil

Penlee House. Purchased with funding from the Heritage Lottery Fund, the Art Fund, the V&A/MGC Purchase Grant Fund and the Friends of Penlee House

William Banks Fortescue (1850 – 1924)

News From Afar (untitled)

Oil on canvas

Private Collection, on loan to Penlee House

Albert Chevallier Tayler (1862 – 1925)

Her Comfort, 1889

Oil on canvas

Penlee House. Purchased in 2007 with funding from: The Art Fund; The MLA/V&A Purchase Fund and The Friends of Penlee House

Walter Langley RI (1852 - 1922)

Cornish Fisherfolk

Oil on canvas

On loan from Waverley Borough Council

Garnet Ruskin Wolseley (1884 - 1967)

The Fairy Story, c.1908

Oil on canvas

Penlee House, presented in memory of Peggy Levy

Jessie Ada Titcomb née Morison (1867 - 1955)

When all the World was Young, c.1895

Oil on canvas

On loan from Bristol City Museums and Art Gallery
This was exhibited at the Royal Academy in 1897.

Stanhope Alexander Forbes RA (1857 - 1947)

Abbey Slip, 1921

Oil on canvas

Penlee House Gallery & Museum

Purchased 2010 with support from the National Heritage Memorial Fund; MLA/V&A Purchase Grant Fund; the Friends of Penlee House, over 250 individual donors, and donations made in memory of Gerda Dales, Mrs Margaret Anne Veitch, Lt.Col. Martin Scrase and Frank Julian.

Stanhope Alexander Forbes RA (1857 - 1947)

Market Place, 1921

Oil on canvas

Private Collection, on loan to Penlee House Gallery & Museum

On the right-hand side of the street, starting at the top, the stallholders are as follows: - Mrs Richards; the two Misses James; William Maddern and Luke & Staples. The rest are unidentified. Simpsons Outfitters can be seen on the left.

Charles W Simpson RI (1885 - 1971)

Line Fishing Season, 1918

Oil on canvas

On long term loan from Plymouth City Council's Arts and Heritage Service.

This is a Plymouth History Centre partnerships project. For further details visit www.plymouth.gov.uk/loveourpast.

Frank Wright Bourdillon (1851 – 1924)

The Jubilee Hat, 1887

Oil on canvas

Private Collection

This scene depicts preparations for Queen Victoria's Golden Jubilee celebrations in Newlyn.

Stanhope Alexander Forbes RA (1857 - 1947)

Fish Sale on a Cornish Beach, 1885

Oil on canvas

On long term loan from Plymouth City Council's Arts and Heritage Service.

This is a Plymouth History Centre partnerships project. For further details visit www.plymouth.gov.uk/loveourpast.

Harold Harvey (1874 - 1941)

Sport on the Shore

Oil on canvas

On long term loan from Plymouth City Council's Arts and Heritage Service.

This is a Plymouth History Centre partnerships project. For further details visit www.plymouth.gov.uk/loveourpast.

Norman Garstin (1846 – 1926)

The Rain it Raineth Every Day, 1889

Oil on canvas

Penlee House Gallery & Museum

Gift of the artist. The blue structure in the middle-ground of this painting was a collecting box for the Royal National Lifeboat Institution, placed on Penzance promenade in 1877.