

# *Artists in Exmouth before 1910*

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A considerable number of artists in the past discovered the outstanding beauty of Exmouth, with its fine coast and estuary. During the nineteenth century<sup>i</sup> Exmouth was frequented by many painters who were entranced by the broad estuarine views with a backdrop of hills, and by the quality of light over the sea and river. Some artists chose to settle in the town, others visited regularly or included Exmouth in their tour of the picturesque sites of Devon.

Apart from the visual delights of Exmouth,<sup>ii</sup> an advantage for visitors and residents alike was the mildness of the climate and the health-giving properties of the air and seawater. The climate was “considered to be something like that of Pisa in befriending weak lungs - so mild that winter seldom sets in ‘til after Christmas”<sup>iii</sup>; for artists who wanted to work outside in the open landscape this fine weather was a very particular advantage. In 1791 Dr Jebb, the King’s doctor, declared that the “pureness and salubrity of the air” was “equal to that of the south of France”,<sup>iv</sup> and bathing machines (for access to the beneficial effects of seawater) were installed on Exmouth beach as early as 1759.<sup>v</sup> Exmouth was the earliest seaside resort to develop in Devon and the fact that it was becoming the “handsomest and most fashionable of watering places”<sup>vi</sup> meant that there was likely to be a ready market for artists’ work.

## *Artists resident in Exmouth before 1910*

The artist whom many Exmouth people associate with the town is **Francis Danby** ARA (1793-1861) - after Turner’s death, he was “regarded as the sole remaining exponent of ‘poetic’ landscape”.<sup>vii</sup> He lived in Exmouth from about 1842<sup>viii</sup> until his death in 1861, though he had visited the town to paint many years earlier.<sup>ix</sup> He was “attracted to Exmouth not so much by its charms of climate as by its proverbial local advantages for the study of those gorgeous phenomena of sunrise and set which he here learnt so well how to render.”<sup>x</sup> Danby lived first at Rill Cottage<sup>xi</sup> overlooking the river Exe and later (in 1856) he took a long lease on Shell House on the Maer,<sup>xii</sup> where he devoted time to boatbuilding - he constructed his yacht ‘Dragonfly’ on the Maer. He was a keen sailor, had a boat called ‘The Chase’, and went sailing with Lord Godolphin who stayed in Exmouth where he moored his schooner ‘Coquette’.<sup>xiii</sup> It is thought that his studio in Exmouth was just off Exeter Road<sup>xiv</sup> where he would have had a good view of the river Exe; during the time that he lived in Exmouth he painted *Dead calm: sunset at the Bight of Exmouth*<sup>xv</sup> as well as other work depicting the estuary and sunsets.<sup>xvi</sup> It seems that he was a well-recognised figure in the town as, in 1857, he gave a lecture on the history of painting to an audience of 600 in Exmouth.<sup>xvii</sup> A lifelong friend of Danby’s was the painter Samuel Jackson - the ‘father’ of the Bristol School of Artists; his son **Samuel Phillips Jackson** (1830-1904), a landscape painter, did a watercolour of *Exmouth from the Warren*<sup>xviii</sup> and also one of Shell House in 1856<sup>xix</sup> (perhaps when he was visiting Danby). Shell House is also depicted in a drawing by Danby’s son James, also a painter.<sup>xx</sup>

Another notable inhabitant was **Conrad Martens** (1801-78), the official artist with Charles Darwin on HMS Beagle in 1833, who lived (at Elm Cottage) and painted in Exmouth from 1822 until 1832.<sup>xxi</sup> He too had an enthusiasm for the lyrical qualities of sky and landscape<sup>xxii</sup> and

eventually settled in Australia where he continued to paint landscapes, including many of Sydney harbour. In November 1828 Conrad Martens' art tutor **Copley Fielding** (1787-1855)<sup>xxiii</sup> visited Exmouth and painted *View of Exmouth*.<sup>xxiv</sup> Copley Fielding (who himself had been a pupil of John Varley - see below) was famous for his watercolour landscapes - he won a gold medal at the Paris Salon alongside John Constable<sup>xxv</sup> and was president of the Royal Society of Watercolours.<sup>xxvi</sup>

At this time a local artist, **Henry Bielfeld** (1802-1892) - a painter and engraver who exhibited at the Royal Academy - was born and brought up in Exeter and visited Exmouth to paint in his youth.<sup>xxvii</sup> He moved back to Devon later in life<sup>xxviii</sup> and was living in Exmouth in 1881 (at 3 Brunswick Square)<sup>xxix</sup> - he painted a watercolour in Exmouth in the summer of 1874.<sup>xxx</sup> Another local artist was **James Bridger Goodrich** (1826-1905) - a landscape painter who exhibited in the south-west.<sup>xxxi</sup> He was born in Topsham and lived in Exmouth for many years (1881 in Albion St<sup>xxxii</sup>; 1891 at 10 Danby Terrace; <sup>xxxiii</sup> 1901 at 5 Marpool Grove).<sup>xxxiv</sup> Three of his oil paintings of Exmouth have survived : *Withycombe Brook*, *View of a house on the Maer* and *View of the Estuary and Beacon from a field*.<sup>xxxv</sup> He gave drawing and painting lessons,<sup>xxxvi</sup> did flower paintings,<sup>xxxvii</sup> painted portraits (in 1880 the Western Times reported that his exhibition in Exeter included a portrait of the Right Rev Joseph Allen DD)<sup>xxxviii</sup> and even wrote poetry.<sup>xxxix</sup> He died in Exmouth in 1905.<sup>xl</sup>

In the mid-nineteenth century **Richard Thomas Pentreath** (1806-1869) - one of the most accomplished artists of his generation - moved from his native Cornwall<sup>xli</sup> to live in Exmouth in the late 1850s.<sup>xlii</sup> He lived at Australia Cottage (next door to Francis Danby's first house in Exmouth) - where he created a beautiful garden,<sup>xliii</sup> he died there in 1869<sup>xliv</sup> but his family lived on in the house until at least 1892<sup>xlv</sup> and his grand-daughter Kate A Pentreath attended Exmouth Art School.<sup>xlvi</sup> R T Pentreath was a greatly acclaimed portrait and landscape painter - exhibiting regularly at the Royal Academy;<sup>xlvii</sup> though he is best known for his lithographic prints which were published from 1829 onwards. However, he was a master of a wide range of media - including oils, watercolours and pastels and his influence extended for several decades - though no work exists which he did in Exmouth. Another painter who came to live in Exmouth at the end of his life was **George Parr Popkin** (1813-1899) - the son of a Lincoln's Inn lawyer<sup>xlviii</sup> who perhaps did not have to make a living from his art. For 20 years, from about 1846,<sup>xlix</sup> he was part of the artists' colony at Betws-y-Coed where he knew David Cox<sup>l</sup> and most of his surviving work is of landscape scenes in Wales, though pictures of Dartmoor watermills are known.<sup>li</sup> There is no evidence that he painted Exmouth, even though he lived with his family at 2 Clifton Terrace from at least 1889<sup>lii</sup> until his death.<sup>liii</sup>

Two artists born in Exmouth during this period were:- **William Henry Hallett** (1810-1858), the son of a shoemaker in Exmouth who was himself listed as a shoemaker in the 1841 census when he was living in Globe Lane with his first wife and two sons.<sup>liv</sup> However by 1851 he had presumably established himself as a painter as he is described as an artist on the census return and was living with his wife and family in Clinton Square<sup>lv</sup> - he in fact painted *View of Exmouth from the Beacon Walls* around this time.<sup>lvi</sup> It may be that his painting *Cattle on an estuary at dusk* was also done in Exmouth.<sup>lvii</sup> Additionally, **Richard Beavis** (1824-1896), also the son of shoemaker, was born in Exmouth but spent most of childhood in Sidmouth and moved to London in 1846 where he studied at the Government School of Design at Somerset House.<sup>lviii</sup> After exhibiting several times at the British Institution he obtained admission in 1862 to the Royal Academy<sup>lix</sup> and continued to exhibit there throughout his career. He was a prolific painter in oils and watercolours and his work found such constant favour with the public that he made a good living from it - the Sidmouth diarist Peter Orlando Hutchinson recalls Beavis' visits to his home in Sidmouth,

“resplendent in rings, gold chains and gaudy neck ties, and at last the pride of his father“.  
Although none of his paintings which have survived depict Exmouth, *The story of the wreck* is probably set on the east Devon coast<sup>lx</sup> and one of his drawings is held in the RAMM collection in Exeter.<sup>lxi</sup>

Later, **Charles Edward Strong** (1815-1899) - born in Somerset, educated at Oxford university,<sup>lxii</sup> then lived in various areas of the West Country<sup>lxiii</sup> - settled in Exmouth around 1870 where he lived at ‘Nutbrook‘ Withycombe until his death.<sup>lxiv</sup> He had been made a deacon of the Church of England in 1839<sup>lxv</sup> and contemporary newspaper reports demonstrate that he played an active part in the community of Exmouth<sup>lxvi</sup> - including hosting 500 inhabitants of Withycombe to “a substantial repast” in “the beautiful grounds” of his house in 1887 to celebrate the Queen’s Jubilee.<sup>lxvii</sup> A report (in the Western Times in 1880) of Strong’s introduction to a talk on ‘Popular Fallacies in Political and Social Economy’ mentioned that he was well-informed on the subject and added “indeed all those who know Mr Strong are aware that there are very few subjects that he is not well-informed on”.<sup>lxviii</sup> Like Danby he enjoyed sailing (he had a schooner called ‘Heron‘)<sup>lxix</sup> and his paintings were of maritime subjects;<sup>lxx</sup> he exhibited at the Royal Academy between 1851 and 1856.<sup>lxxi</sup> Three of his paintings have remained in Exmouth - *Exmouth estuary with Custom House and shipyard*,<sup>lxxii</sup> *Ships on the Exe estuary*<sup>lxxiii</sup> and *Schooner at the Point Exmouth*.<sup>lxxiv</sup> He also did a painting of Beacon Hill in Exmouth<sup>lxxv</sup> and *Catspaw, Exmouth* won first prize in the exhibition at the opening of the extension of the Exeter Museum in 1882.<sup>lxxvi</sup>

**William Edward Cooke** (1843-1916) was a painter of rustic scenes, figures and landscapes who exhibited at the Royal Academy.<sup>lxxvii</sup> He was born in Derby, lived in Leicestershire<sup>lxxviii</sup> and later moved to Devon - by 1898 he was living at Greenway Cottage Withycombe Exmouth and was offering lessons in ‘oil and watercolour painting’ with the opportunity for ‘private lessons in sketching from nature’;<sup>lxxix</sup> he painted nearby Withycombe Mill in 1898.<sup>lxxx</sup> A few years later he moved to Shobrooke<sup>lxxxi</sup> where he died in 1916. Also born in Derby was **George Shaw** (1843-1915), he married a Devon girl in 1866 and, after a brief time in Worcester, they settled in Devon where he found a ready market for his work. They lived in Exmouth during the 1890s;<sup>lxxxii</sup> many of his subjects were Dartmoor and Exmoor scenes but he also painted coastal and sea studies and exhibited regularly at Elands Art Gallery in Exeter and W F Dyer’s Gallery in Exmouth.<sup>lxxxiii</sup>

Another artist who had connections with Devon through marriage was **Robert Tucker Pain** (1840-1942) who was born in London, the son of a wealthy<sup>lxxxiv</sup> solicitor.<sup>lxxxv</sup> His family then moved to Frimley (Surrey)<sup>lxxxvi</sup> during the 1860s and some of Tucker Pain’s photographic work featured life in that area.<sup>lxxxvii</sup> However he was primarily a landscape painter<sup>lxxxviii</sup> and exhibited in London galleries - including the Royal Academy - from 1863 to 1877.<sup>lxxxix</sup> In 1870<sup>xc</sup> he married a Devonian<sup>xcii</sup> and it may have been because of this that they moved to Devon - first living in Lypstone<sup>xcii</sup> and then at Ryll Court in Exmouth.<sup>xciii</sup> Tucker Pain played an active part in the civic life of the town - this included being chairman of Exmouth Art School.<sup>xciv</sup> In 1898 his wife Emma died<sup>xcv</sup> and the following year he married an artist, almost 30 years his junior- Harriette Kennedy - who had studied at Exmouth Art School. They lived at Ryll Court<sup>xcvi</sup> for the rest of their lives and died within months of each other in 1942.<sup>xcvii</sup> Robert Tucker Pain continued to paint into his old age:<sup>xcviii</sup> a report of his 98<sup>th</sup> birthday noted “he [still] takes a delight in painting and during the past year has been doing some sketching on Woodbury Common, one of his favourite haunts”.<sup>xcix</sup>

## *Artists portraying Exmouth before 1910*

The landscape and marine painter **William Daniell** RA (1769–1837)<sup>c</sup> was one of the artists who put Exmouth on the map when he travelled around the coastline of Britain to paint watercolours for his book "A Voyage Round Great Britain" - his painting of Exmouth was done in about 1813.<sup>ci</sup> Before that, in 1771, **Coplestone Warre Bampfylde** (1720-1791) - of Hestercombe, Taunton<sup>cii</sup> who was a landscape painter (and garden designer)<sup>ciii</sup> in oils and watercolour (exhibited at the Society of Artists and the Royal Academy) - painted Holy Trinity chapel in Exmouth<sup>civ</sup> and also did an etching of the estuary.<sup>cv</sup> Then, in 1796 a French landscape artist and master drawing teacher **James Merigot** (1760-1824) who had recently moved to London from Paris,<sup>cvi</sup> painted a view of the Devon coast from the shore at Exmouth.<sup>cvi</sup> Ten years later **William Marshall Craig** (1765-1834) - who was painter to Queen Charlotte and HRH Duke of York<sup>cviii</sup> and drawing master for the Courtneys at Powderham<sup>cix</sup> - made a drawing entitled *Exmouth ferry*.<sup>cx</sup> At about this time **Thomas Luny** (1759-1837) moved from London to Teignmouth; he was a marine artist who frequently exhibited at the Royal Academy<sup>cxii</sup> and painted two seascapes off Exmouth - one in 1806.<sup>cxii</sup> Another painter who moved to Devon from London during this period was **William Payne** (1760-1830) - he worked for the Board of Ordnance in Plymouth as a draughtsman but later returned to London where he was a fashionable drawing master.<sup>cxiii</sup> He invented a neutral tint made up of indigo, raw sienna and lake which has since been known as Payne's Grey. Over the years he made a series of sketching tours in the West Country<sup>cxiv</sup> and during one such trip painted a watercolour *View of Exmouth*.<sup>cxv</sup>

Additionally, Exmouth is depicted in a drawing<sup>cxvi</sup> by **JMW Turner** RA (1775-1851), done in 1811 during his tour of Devon. Two friends of Turner who accompanied him on one of his tours of Devon were **John Varley** (1778-1842) who painted St John's church<sup>cxvii</sup> and **Samuel Prout** (1783-1852) who painted *Harbour scene, Exmouth*<sup>cxviii</sup> and made an etching of a cottage near Exmouth.<sup>cxix</sup> Varley was a watercolourist who exhibited at the Royal Academy<sup>cxix</sup> and was a founder of the Old Watercolour Society (in 1805); he had trained Copley Fielding (above) and was drawing master for the Clifford family at Ugbrook.<sup>cxxi</sup> Prout, born in Plymouth, was a master of watercolour architectural painting; he was appointed Painter in Water-Colours in Ordinary to King George IV in 1829 and afterwards to Queen Victoria. Also born in Plymouth was **Philip Hutchins Rogers** (1794-1853) who studied alongside Samuel Prout (under Dr John Bidlake) and was an occasional exhibitor at the Royal Academy up to 1835. Amongst the local views that he painted during that time was *Oyster boys discussing the morning catch, Exmouth*.<sup>cxvii</sup> An artist who was taught by Samuel Prout was **James Duffield Harding** (1796-1863) - at the age of 13 he exhibited two drawings at the Royal Academy. After 1818 he was exhibiting regularly at the Society of Painters in Watercolours<sup>cxviii</sup> and during his life published several well-received lithographic works.<sup>cxvii</sup> The watercolour which he painted in Exmouth was of fishermen unloading lobster pots.<sup>cxv</sup>

A little later **Henry Edridge** ARA (1768-1821)<sup>cxvii</sup> - painter of miniatures,<sup>cxvii</sup> portraits and landscapes<sup>cxviii</sup> - visited Exmouth and did a drawing of the view looking up the Exe<sup>cxix</sup> and in 1818 another Royal Academy exhibitor, **Frederick Christian Lewis** (1779–1856) - the eminent early nineteenth century painter, etcher, aquatint and stipple engraver<sup>cxix</sup> - completed a large panorama of the entrance of the river Exe from Beacon Hill Exmouth,<sup>cxvii</sup> nine years later he did an etching of Exmouth from Mamhead Grounds.<sup>cxvii</sup> In about 1822 **James Fidler** (1767-1846) - who trained at the Royal Academy and had moved from London (then Shropshire) to Exeter by 1829<sup>cxviii</sup> - painted a watercolour of Exmouth showing the Beacon, windmill and church.<sup>cxvii</sup> A few years later (in 1831)<sup>cxvii</sup> a drawing of Exmouth was done by **Henry Courtney Selous** (1803-1890); he had also attended the Royal Academy Schools and exhibited throughout his career at the Royal Academy.<sup>cxvii</sup> At around the same time an engraving was done of *Exmouth from the Gun Cliff* from a drawing which had been done by **Thomas Allom** (1804-1872) - artist, topographical illustrator and architect - who was a founding member of what became the Royal

Institute of British Architects (RIBA); his numerous topographical works were used to illustrate travel books.<sup>cxxxvii</sup> A year later **Thomas Lindsay** (1793-1861) - a member of the New Watercolour Society and the British Institution - painted a watercolour of *Exmouth from the estuary of the river Exe*.<sup>cxxxviii</sup> Another notable artist of this period was **William Adolphus Knell** (1801-1875) - he was born in Hampshire and by the time he was 25 had exhibited works at the Royal Academy. He was primarily a maritime and naval artist and was successful during his lifetime - exhibiting regularly at the Royal Academy, British Institution and the Society of British Artists and was twice commissioned by Queen Victoria.<sup>cxxxix</sup> His painting of *Exmouth from the Exe* was recently sold at auction.<sup>cxl</sup> Another maritime artist **Alfred Gomersal Vickers** (1810-1837) - son of landscape painter Alfred Vickers, by whom he was trained - was a talented artist who exhibited at the Royal Academy, the British Institution and the New Watercolour Society<sup>cxli</sup> and was beginning to obtain public recognition when he died at the age of 27. Two watercolours done by him were of Exmouth: *A Cottage by the sea, Exmouth, Devon*<sup>cxlii</sup> and *Exmouth*.<sup>cxliii</sup> **Charles Leaver** (1824-1888) was born in Birmingham and lived within that area during his life.<sup>cxliv</sup> He was a landscape painter who enjoyed painting winter scenes - one of them was *Winter at Littleham* done in 1876.<sup>cxlv</sup>

Several notable Exeter-based painters during the early years of the 19<sup>th</sup> century spent time painting in Exmouth. **Hubert Cornish** (1757-1823), born in Teignmouth,<sup>cxlvi</sup> settled in Exeter in 1798 after returning from India where he had spent 5 years as Private Secretary to his brother-in-law Sir John Shore (Lord Teignmouth), the Governor General. Cornish was a lawyer by profession but also an accomplished artist and musician;<sup>cxlvii</sup> it is likely that he painted *From the beach, Exmouth*<sup>cxlviii</sup> sometime during the first years of the nineteenth century.<sup>cxlix</sup> **Francis Towne** (1739-1816) - who by 1770 was firmly established in Exeter as a landscape painter and drawing master - painted a beach scene at Exmouth;<sup>cl</sup> whilst his friend and pupil **John White Abbott** (1763-1851) - a Royal Academy exhibitor<sup>cli</sup> - frequently visited Exmouth to paint during this period.<sup>clii</sup> Another Devon artist (and print seller) **John Gendall** (1789-1865) a Royal Academy exhibitor<sup>cliii</sup> who spent the first years of his career in London but then moved back to Exeter,<sup>cliv</sup> visited Exmouth several times to paint between 1824 and 1840.<sup>clv</sup> A friend and fellow artist of John Gendall was **William Traies** (1789-1872)<sup>clvi</sup> who was born in Crediton and had a studio in Chudleigh for 40 years. In their early years Gendall and Traies spent time in the Devon countryside sketching together and Traies developed an intimate knowledge of the landscape resulting in work which was 'accurate, atmospheric and evocative' for which he was famous.<sup>clvii</sup> He was sometimes called 'The Devonshire Claude'<sup>clviii</sup> and two paintings of Exmouth have survived: *A View on the Coast at Exmouth*<sup>clix</sup> and *The Mouth of the Exe*.<sup>clx</sup> During the same period **George Rowe** (1796-1864) also from Exeter spent time in Exmouth drawing; he was one of England's most prolific topographical print makers of the nineteenth century and his Exmouth scenes include views from the Warren of the Beacon and of the town.<sup>clxi</sup> **William Spreat** (1816-1897) like Rowe was a publisher as well as an artist,<sup>clxii</sup> with business premises (from 1841) at 263 High Street Exeter. Drawings of Exmouth done by him in 1844 and 1846 have survived;<sup>clxiii</sup> he also produced various lithographs of Exmouth views at that time.<sup>clxiv</sup> A few years later the Exeter artist **George Townsend** (1813-1894)<sup>clxv</sup> completed several drawings of Exmouth in the 1850s<sup>clxvi</sup> which were likely to have been for one of Besley's series of engravings;<sup>clxvii</sup> two of his watercolours were of wrecks on Exmouth beach.<sup>clxviii</sup>

Another Devon artist of this period - born in Ottery St Mary - was **Charles Frederick Williams** (1810-1894) who painted *The Mouth of the Exe*, now in Southampton City Art Gallery. He spent most of his life in the West Country (he lived in Exeter and Southampton) and after studying under the watercolourist David Cox, became a respected provincial artist and exhibited at the Royal Academy.<sup>clxix</sup> Landscape painter **William Widgery** (1826-1893) lived and worked in Devon all his life; he was entirely self-taught having begun his working life as a stone mason. He

is best known for his Dartmoor scenes but also painted the coasts of Devon - two of his watercolours of Exmouth were recently sold: *Dock jetty and beach, Exmouth* and *The Bight Exmouth*;<sup>clxxx</sup> he was the father of artist F J Widgery (see below). Also local was **William Williams** of Plymouth (1808-1895), a landscape painter whose subjects included river, estuary and coastal scenes. He lived in Plymouth for much of his life, but spent the last 30 years living in Topsham.<sup>clxxi</sup> He frequently painted along the river Exe, but paintings specific to Exmouth were *Exmouth beach*<sup>clxxii</sup> and *The Warren*.<sup>clxxiii</sup> Another landscape artist who moved to Topsham later in life (albeit just from Exeter where he was born)<sup>clxxiv</sup> was **John Wallace Tucker** (1808-1869) and during that period he visited Exmouth to paint *Littleham Devon*,<sup>clxxv</sup> *Exmouth windmill moonlight*<sup>clxxvi</sup> and a beach scene with shipping.<sup>clxxvii</sup> Later **Thomas Rowden** (1842-1926) who had grown up in Exeter, then enlisted in the Royal Marines but later moved back to Exeter (in 1880) where he established himself as a self-taught artist. Moorland scenes were the main subject of his work but he also painted in Exmouth<sup>clxxviii</sup> - *The Channel Exmouth*<sup>clxxix</sup>; *Cattle on the coast near Exmouth*<sup>clxxx</sup>; *The coast near Exmouth*<sup>clxxxi</sup> were recently sold at auction. Also born in Exeter, **George Whitaker** (1834-1874), a watercolourist and son of a civil engineer who lived in Exeter<sup>clxxxii</sup> and later in Dartmouth<sup>clxxxiii</sup> painted *Shipwreck at Exmouth beach, with lifeboat returning*<sup>clxxxiv</sup> and, in 1859, *Turf on the Exe*.<sup>clxxxv</sup>

During the second half of the nineteenth century another generation of Exeter artists visited Exmouth to paint. **James Bruce Birkmyer** (1834-1899) was born in Liverpool - the son of a carver and gilder.<sup>clxxxvi</sup> However in 1860, after teaching art in Liverpool,<sup>clxxxvii</sup> he moved to Exeter when he was appointed as head of the School of Art<sup>clxxxviii</sup> - a position he held until his death. He and his family lived at various addresses in Exeter<sup>clxxxix</sup> but by 1881 they had settled at 26 St Leonard's Road where he lived for the rest of his life.<sup>cxc</sup> As well as being head of Exeter art school Birkmyer was, for a time, head of Exmouth art school;<sup>cxc</sup> he also taught drawing at Exeter Grammar School<sup>cxcii</sup> and offered drawing lessons privately.<sup>cxciii</sup> He was involved with the preliminary discussions, in 1862, for the proposed museum and public library building in Exeter (now the Royal Albert Memorial Museum)<sup>cxciv</sup> and was a member of the Devon & Exeter Graphic Society.<sup>cxcv</sup> At the end of his career a diploma from the Royal College of Art was conferred on him - a local report on this noted that he was an "artist of distinction" and commented on his long service in art education.<sup>cxcvi</sup> James B Birkmyer exhibited regularly at the Royal Academy - two of his paintings hung in 1880 were of Exmouth<sup>cxcvii</sup> and ten years earlier he had painted *When the tide is low, Maer Rocks*<sup>cxcviii</sup> Three of his daughters studied art<sup>cxcix</sup> - Eleanor, Mary<sup>cc</sup> and Kate. Eleanor Birkmyer became an art teacher;<sup>cci</sup> she took over from her father as head of Exmouth Art School<sup>ccii</sup> and exhibited at the RCPS in 1889,<sup>cciii</sup> though she died in 1895.<sup>cciv</sup> Mary Birkmyer exhibited locally but died at a young age.<sup>ccv</sup> Kate Birkmyer studied art and music<sup>ccvi</sup> (as did her younger sister Margaret) and went on to teach both;<sup>ccvii</sup> she exhibited locally<sup>ccviii</sup> and for a time, up until 1904, taught at Exeter School of Art.<sup>ccix</sup> James Bruce Birkmyer's funeral was on 8 Feb 1899 - there were no flowers by request, but an exception was made for a tribute from the student and staff of Exeter Art School;<sup>ccx</sup> an obituary noted that "...his chief delight was painting landscape ... His brush depicted some of the exquisite scenery in Devon."<sup>ccxi</sup>

One of Birkmyer's pupils at Exeter School of Art<sup>ccxii</sup> was **Frederick John Widgery** (1861-1942) who was born in Exeter - the son of self-taught artist William Widgery. He went on to study at South Kensington, then Antwerp (under Charles Verlat) and at Herkomer's school in Bushey.<sup>ccxiii</sup> He started his painting career in London but returned to Exeter in 1890 where he lived for the rest of his life.<sup>ccxiv</sup> He not only became a well-recognised artist but also a prominent public figure - as councillor, Mayor, Freeman of the city and Alderman.<sup>ccxv</sup> He was also a governor at the Royal Albert Museum and it was through his association with Prof Herkomer<sup>ccxvi</sup> that the art gallery there received a donation of his paintings.<sup>ccxvii</sup> He established a studio at 20 Queen Street, close to the museum and art school, and is best remembered for his watercolours of Dartmoor, Exmoor

and the Devon coastline - some of which were done in Exmouth;<sup>ccxxviii</sup> he exhibited at the Royal Academy<sup>ccxxix</sup> and sold through Samuel Coombs Gallery in London. Another pupil of James Bruce Birkmyer's at Exeter School of Art was **John Shapland** (1865-1929) - born in Dawlish but lived in Exeter for most of his life<sup>ccxxx</sup> - who succeeded Birkmyer as principal of Exeter art school in 1899; a position he held until 1913.<sup>ccxxxi</sup> He was a painter of seascapes and landscapes mainly in watercolour but occasionally in oil and exhibited at the Royal Academy,<sup>ccxxxii</sup> Paris Salon, and in the USA. In 1894 he spent a year studying watercolour painting at Exmouth Art School under Charles E Georges<sup>ccxxxiii</sup> and in subsequent years frequently painted watercolours in Exmouth.<sup>ccxxxiv</sup> **Albert Moulton Foweraker** (1873-1942) was born in Exeter, he was the son of an Exeter clergyman who was headmaster of Exeter Cathedral School. He graduated in science from Christ's College, Cambridge and did not take up painting until his early twenties, when he studied art in Exeter. He exhibited in Exeter at the turn of the century and originated an exhibition of works by modern painters at Exeter, which developed into the Devon And Cornwall Fine Art Society. Throughout his career he exhibited widely<sup>ccxxxv</sup> and is best known for moonlit scenes, one of which was *An afterglow, Exmouth*.<sup>ccxxxvi</sup>

An artist who lived all his life in Exeter<sup>ccxxxvii</sup> (though born in Birkenhead) was **Arthur John Couche** (1862-1950) who was a landscape painter and illustrator - like Widgery he chose to have a studio in Queen Street<sup>ccxxxviii</sup> near the museum and art college and visited Exmouth to paint watercolours at the turn of the century - some of his work during this time was: *By the Maer Rocks* in 1907;<sup>ccxxxix</sup> *Exmouth from Battery*;<sup>ccxxx</sup> *The Exe estuary*;<sup>ccxxxi</sup> *Across the estuary towards Powderham* (1890) and *Across the Exe estuary looking towards Cockwood* (1900)<sup>ccxxxii</sup> Two other artists who moved to Devon during this period and then spent time painting in Exmouth were:- **John White Ri**<sup>ccxxxiii</sup> (1851-1933)<sup>ccxxxiv</sup> born in Edinburgh, his family emigrated to Australia in 1856 and he was educated in Melbourne but he returned to study at the Royal Scottish Academy Schools and won the Keith prize for design in 1875. He moved to Devon in 1877 and lived in Branscombe for many years (his wife's home town),<sup>ccxxxv</sup> moved to Exeter<sup>ccxxxvi</sup> and then lived in Beer until his death. He was a prolific artist who exhibited extensively - at the Royal Academy and elsewhere.<sup>ccxxxvii</sup> Many of his landscapes and seascapes were of Devon - including one of the cliff path near Exmouth.<sup>ccxxxviii</sup> **Fritz B Althaus**<sup>ccxxxix</sup> (1863-1962) was born in Kent - his father, born in Germany, was a professor of music. He lived in London for some years, though travelled in the West Country during that time.<sup>ccxl</sup> In 1893 he moved to Exeter<sup>ccxli</sup> and painted along the Cornwall and Devon coasts - most of his Royal Academy exhibits were seascapes of these coasts.<sup>ccxlii</sup> His painting *Estuary of the Exe* was shown locally in 1903 at the Devon and Cornwall Fine Art Society exhibition at RAMM.<sup>ccxliii</sup> He and his sister were talented musicians and played in concerts locally, sometimes with Katie Birkmyer - the daughter of JB Birkmyer (see above).<sup>ccxliv</sup>

Artists from outside Devon who visited Exmouth to paint during this period included **Frederick Tully Lott** (1829-1899) - a painter of coastal and landscape scenes - who worked in England, the Channel Islands and France and exhibited regularly<sup>ccxlv</sup> visited Exmouth, probably fairly early on in his career and painted *Exmouth, S. Devonshire*.<sup>ccxli</sup> **Charles Frederick Allbon** (1856-1926) is best known for his watercolours of landscapes and harbour and coastal scenes; he exhibited at the Royal Academy and at the Royal Society of Painter-Etchers and Engravers<sup>ccxlvii</sup> - one of his watercolours was of *Fishermen at Exmouth, Devon*<sup>ccxlviii</sup> In 1900 **Sir Herbert Hughes-Stanton** RA (1870-1937) painted *Cockles at Exmouth*<sup>ccxlix</sup> - it was oil on canvas, though as a landscape painter he also worked in watercolour. His father was the still-life painter William Hughes under whom he studied; he exhibited at the Grosvenor Gallery from 1887 and at the Royal Academy from 1897<sup>cc</sup> and served as an official war artist in France in WW1. He was knighted in 1923. **Mortimer L Menpes** (1855-1938) was born in Port Adelaide, South Australia, and attended classes at the Adelaide School of Design; his family then moved back to England (in 1875) where

his art training in London continued. He first exhibited at the Royal Academy in 1880<sup>ccli</sup> and during that year met James McNeill Whistler on a sketching tour of Brittany; he then became a pupil of Whistler's and shared a flat with him for a time in Cheyne Walk Chelsea. It is not known when he painted in Exmouth, but it may have been after his period as a war artist during the Boer War.<sup>ccliii</sup>

**Cecil Mendelssohn Round** (1865-1933) was primarily a landscape painter who exhibited at the Royal Academy between 1885 and 1898. He was born in Staffordshire, though by the time he was twenty he was living in Dorset and shortly afterwards relocated to the South-East where he generally resided within commutable distance of London. However, in the early 1900s he moved to Devon where he lived until his death (in Newton Abbot) - he exhibited locally<sup>ccliii</sup> and his painting of the estuary at Exmouth was done in 1909.<sup>ccliv</sup>

An important figure in the Exeter art scene for a short time was **Alfred William Parsons RA** (1847-1920)<sup>cclv</sup> who was a landscape painter, botanical illustrator<sup>cclvi</sup> and garden designer;<sup>cclvii</sup> he became President of the Society of Painters in Water Colour in 1905 and a full member of the Royal Academy in 1911. In the late 1880s he was part of the Broadway colony of artists (along with Francis Davis Millet, Edward Austin Abbey and John Singer Sargent). One of his garden designs was for Spreacombe Manor in north Devon<sup>cclviii</sup> and in 1898/99 he was a prominent member of the committee<sup>cclix</sup> which organised the exhibition of modern painting at the Exeter museum and art gallery (now Royal Albert Memorial Museum). He attended the opening on 19 May 1899 and was the person who made a speech in response to Lady Northcote's address<sup>cclx</sup> - two of his own paintings were in the exhibition.<sup>cclxi</sup> He exhibited regularly in Exeter from then until at least 1906<sup>cclxii</sup> and painted a watercolour of the estuary at Exmouth entitled *Sea Lavender, Exmouth* which was exhibited at the Royal Watercolour Society in the summer of 1903.<sup>cclxiii</sup>

As the 20<sup>th</sup> century progressed artists were drawn to Exmouth just as they had been previously: they were part of a continuum. The exceptional advantages which Exmouth had to offer still held (and hold) good: it is still true that "The situation of Exmouth is a fine one. It stands on the slope of a somewhat steep hill at the mouth of the Exe, and commands not only a fine coast view, but an extensive range inland over the cultivated country in front of it, and the barren moors in the distant background. The Haldon ridge, at an elevation of 800 feet, is about eight miles off, and forms a great feature in the landscape."<sup>cclxiv</sup> The quality of the light bouncing off both the sea and the estuary and the mildness of the climate - where "the sun seems to shine brighter and longer than in most parts of England especially towards evening when the sky frequently assumes an Italian lustre"<sup>cclxv</sup> - are elements which continue to entrance both visitors and residents. It is hoped that the sentiments which Francis Danby expressed in 1857 are still valid: he urged everyone "to possess himself while young of everything that may tend to cultivate the mind or enlarge ideas on the subject of fine arts, so that not only Devonshire may send forth some fine artists but that Exmouth may stand high in society as regards art and inventive skill"<sup>cclxvi</sup>.

## **Artists who lived in and/or portrayed Exmouth before 1910**

*in alphabetical order:*

**John White Abbott** (1763-1851)

**Charles Frederick Allbon** (1856-1926)

**Thomas Allom** (1804-1872)

**Fritz B Althaus** (1863-1962)

**Coplestone Warre Bampfylde** (1720-1791)

**Richard Beavis** (1824-1896)

**Henry Bielfeld** (1802-1892)

**James Bruce Birkmyer** (1834-1899)  
**William Edward Cooke** (1843-1916)  
**Hubert Cornish** (1757-1823)  
**Arthur John Couche** (1862-1950)  
**William Marshall Craig** (1765-1834)  
**Francis Danby** ARA (1793-1861)  
**William Daniell** RA (1769-1837)  
**Henry Edridge** ARA (1768-1821)  
**James Fidler** (1767-1846)  
**Copley Fielding** (1787-1855)  
**Albert Moulton Foweraker** (1873-1942)  
**John Gendall** (1789-1865)  
**James Bridger Goodrich** (1826-1905)  
**William Henry Hallett** (1810-1858)  
**James Duffield Harding** (1796-1863)  
**Samuel Phillips Jackson** (1830-1904)  
**William Adolphus Knell** (1801-1875)  
**Charles Leaver** (1824-1888)  
**Frederick Christian Lewis** (1779-1856)  
**Frederick Tully Lott** (1829-1899)  
**Thomas Luny** (1759-1837)  
**Conrad Martens** (1801-78)  
**Mortimer L Menpes** (1855-1938)  
**James Merigot** (1760-1824)  
**Robert Tucker Pain** (1840-1942)  
**Alfred William Parsons** RA (1847-1920)  
**William Payne** (1760-1830)  
**Richard Thomas Pentreath** (1806-1869)  
**George Parr Popkin** (1813-1899)  
**Samuel Prout** (1783-1852)  
**Philip Hutchins Rogers** (1794-1853)  
**Cecil Mendelssohn Round** (1865-1933)  
**Thomas Rowden** (1842-1926)  
**George Rowe** (1796-1864)  
**Henry Courtney Selous** (1803-1890)  
**John Shapland** (1865-1929)  
**George Shaw** (1843-1915)  
**William Spreat** (1816-1897)  
**Sir Herbert Hughes-Stanton** RA (1870-1937)  
**Charles Edward Strong** (1815-1899)  
**Francis Towne** (1739-1816)  
**George Townsend** (1813-1894)  
**William Traies** (1789-1872)  
**John Wallace Tucker** (1808-1869)  
**JMW Turner** RA (1775-1851)  
**John Varley** (1778-1842)  
**Alfred Gomersal Vickers** (1810-1837)  
**John Whitaker** (1834-1874)  
**John White** RI (1851-1933)  
**Frederick John Widgery** (1861-1942)  
**William Widgery** (1826-1893)

**Charles Frederick Williams (1810-1894)**  
**William Williams of Plymouth (1808-1895)**

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- <sup>i</sup> “artists only began to visit Devon in large numbers after tourism in the west country was well-established in the 1790s - the growth in tourism not only included artists in numbers it also promoted an interest in the pictures they might produce” see *The Perfection of England* Sam Smiles and Michael Pidgley
- <sup>ii</sup> Exmouth bay was described as “inferior only to Naples” in *White’s Directory* 1844+1850
- <sup>iii</sup> *White’s Directory* 1844+1850
- <sup>iv</sup> *Exeter Flying Post* 6 June 1791
- <sup>v</sup> Exmouth is Devon’s oldest seaside resort - see ‘*The Rise of the Devon Seaside Resorts 1750-1900*’ John F Travis 1993 University of Exeter Press
- <sup>vi</sup> *White’s Directory* 1844+1850
- <sup>vii</sup> *The Perfection of Devon - Artist visitors to Devon 1750-1870*, Sam Smiles
- <sup>viii</sup> It is difficult to establish when exactly Danby set up home in Exmouth: Francis Greenacre suggests that he settled in Exmouth about 1846, as until then he was living at Catford Hill Lewisham Kent. However his obituary in *The Art Journal* (1861, p118) says that he lived in Exmouth “for nearly the last 20 years of his life” and in *Memorials of Exmouth*, William J W Webb, 1872 it states that Danby lived in Exmouth for 20 years - NB: Many years later an inscription was added on his tombstone in St John’s in the Wilderness churchyard, Exmouth which reads “Sacred to the memory of Francis Danby Esq ARA who died Feb 10<sup>th</sup> 1861 aged 68. A renowned artist who came to reside at Exmouth in 1840. He will be best remembered for his paintings of sunsets over the River Exe”. A local historian, Ian Cann, who was involved with the placing of this later inscription said it was based on information in *Memorials of Exmouth*.
- <sup>ix</sup> *View of Star Cross from Exmouth* was painted c.1818-20 (subsequently sold Christies 2012) - see *Francis Danby*, Francis Greenacre, The Tate Gallery in association with City of Bristol Museum and Art Gallery catalogue 1988-89. Also a pen and wash drawing of Exmouth 1826 (Exmouth Library collection ref EXM10317)
- <sup>x</sup> *Exmouth Ancient and Modern*, Edward Edwards, 1868. See also *Art Journal* March 1855 p 80 British Artists - their style and character - about Danby “representation of nature in her most glorious aspects which his residence now, in one of the most picturesque towns of Devonshire and by the seaside, affords him the most favourable opportunities of doing”
- <sup>xi</sup> Slater’s directory 1852/3 lists Danby at Rill Cottage. It is likely that *A view across the artist’s garden* (Yale Center for British Art) - was painted at Rill Cottage, as it does not seem to resemble the landscape of the Maer and also perhaps *View from the drawing room of the artist’s house in Exmouth* (Francis Greenacre, as above)
- <sup>xii</sup> Gibbons papers F Danby to Mrs Gibbons 5 Nov 1856 - ref Francis Greenacre as above. 1857 directory lists Danby at shell House
- <sup>xiii</sup> *Western Luminary* May 1852

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<sup>xiv</sup> in Bakery Lane - ref Geoff Perriam, Exmouth Museum

<sup>xv</sup> exhibited RA 1855 cat no 47, RAMM collection

<sup>xvi</sup> *The Dawn of Morning, Exmouth* - RA Dictionary of Contributors 1769-1904 Also: *Sunset; Shore scene with breakwater and hulk at low tide; A z-masted yacht at anchor; Sunset across the Exe; Sunset through the trees* all catalogued in *Francis Danby*, Francis Greenacre - see above

<sup>xvii</sup> *Francis Danby*, Francis Greenacre, The Tate Gallery in association with City of Bristol Museum and Art Gallery catalogue 1988-89

<sup>xviii</sup> sold Phillips Ipswich 26 June 1997

<sup>xix</sup> private collection - see Francis Greenacre *Oxford Dictionary of National Biography*, 2004

<sup>xx</sup> RAMM collection; he also painted *Wreck on Exmouth Bar*, exhibited at the RA in 1861 - *RA Dictionary of Contributors 1769-1904*

<sup>xxi</sup> After the death of his father he moved from London with his mother and brother (also an artist) in 1822 to live at Elm Cottage; a watercolour *Coastal Scene near Exmouth* painted in 1829 was sold by Christies Melbourne in 2005 whilst a watercolour of Exmouth, dated 1831 was sold by Lawrences in 2009. One of his lithographs *The Beacon, Exmouth* is in the Dixson Library Collection Sydney. He and his brother, JW Martens, 'sketched along the coast' whilst they lived in Exmouth - see *The Life of Conrad Martens - the man and his art* Lionel Lindsay, 1920

<sup>xxii</sup> *The Rainbow Bridge*, Raymond L Lee, Alistair B Fraser, 2001

<sup>xxiii</sup> his full name was Anthony Vandyke Copley Fielding

<sup>xxiv</sup> dated 4 Nov 1828, sold at auction in 2009 - International Art Centre New Zealand

<sup>xxv</sup> in 1824

<sup>xxvi</sup> in 1813 he became a full member of the Old Water-colour Society and in 1831 became President - a post which he held until his death - it was later known as the Royal Society of Watercolours

<sup>xxvii</sup> *River Exe at Exmouth* and *Exmouth Harbour* c1830 both Devon Heritage Centre collection

<sup>xxviii</sup> He lived in London at 13, Rathbone Place 1837-48. Born in or near Exeter, and exhibited at the Royal Academy between 1837 and 1848. He wrote *A Guide to Painting on Glass*, published by G.Rowney and Co. in 1855

<sup>xxix</sup> with his wife Emma, stepson Edwin T. Paine and niece Emma Wake - 1881 census ref RG11/2139/77/31; however the 1891 census records that he was living at 47 Alma St Kentish Town London (ref RG12/133/56/55) where he died on 15 Oct 1892- see probate register.

<sup>xxx</sup> *Exmouth, Sunday 16 August 1874* listed in West Country Studies catalogue, but in private collection

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<sup>xxx</sup><sub>i</sub> Truro exhibition of the Bath & West Society in 1861+1863 - the *Western Times* (8 June 1861) noted "...some pleasing landscapes and drawings which merit careful examination"

<sup>xxx</sup><sub>ii</sub> 1881 census ref RG11/2139/41/2

<sup>xxx</sup><sub>iii</sub> 1891 census ref RG12/1676/31/18

<sup>xxx</sup><sub>iv</sub> 1901 census ref RG13/2029/85/7

<sup>xxx</sup><sub>v</sub> first two view of Exmouth were painted in 1884; all 3 paintings are in Exmouth Library collection

<sup>xxx</sup><sub>vi</sub> *Western Times* 21 Jan 1868 advert for drawing and painting lessons by Goodrich in Sidmouth on Thursdays

<sup>xxx</sup><sub>vii</sub> *Western Times* 23 July 1867 "some very beautiful specimens of flower painting...admirable for their colouring, highly finished and true to nature" - exhibition at Mr Lee's in North Street Exeter

<sup>xxx</sup><sub>viii</sub> formerly Bishop of Ely - *Western Times* 17 Aug 1880 - it had been painted for Mr Allen of The Mount Budleigh Salterton and was in an exhibition at Mr Owen Angel's High Street Exeter

<sup>xxx</sup><sub>ix</sub> *Western Times* 7 Jan 1860 advert for poems just published sold by Henry Hodge, bookseller - 'The Wreck of the Royal Charter' and 'Morning After the Storm.' Also *Western Times* 8 May 1868 report confirming (via Sir Stafford Northcote) that the Queen had graciously accepted Goodrich's poem which had been written on the occasion of the opening of the Albert Memorial Museum

<sup>xl</sup> BMD register ref 4thQ 1905 St Thomas 5b/39

<sup>xli</sup> he may have wanted to be nearer his printers in Exeter - Vibert & Tonkin and Besley

<sup>xlii</sup> biography - Penlee House Gallery, Penzance. NB Cornwall Artists Index notes that he was living in Exmouth by 1856

<sup>xliii</sup> obituary *Cornish Telegraph* 27 Jan 1869

<sup>xliv</sup> Probate Register

<sup>xlv</sup> 1871 census ref RG10/2048/64/12 and 1891 census ref RG12/1676/27/9. NB his widow Mary Ann died there on 6 Oct 1885 (ref Register of Wills and notice in *Western Times* 8 Oct 1885).

<sup>xlvi</sup> she was a prizewinner at Exmouth Art School in 1889 (*Exeter Flying Post* 23 Aug 1889) and in 1892 (*Western Times* 7 Dec 1892)

<sup>xlvii</sup> 1853-1868

<sup>xlviii</sup> baptism record ref DL/T/087/15 and law directory

<sup>xl</sup><sub>ix</sub> see [www.waymarking.com](http://www.waymarking.com)

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<sup>i</sup> see [www.alisonsgallery.co.uk/betws-y-coed](http://www.alisonsgallery.co.uk/betws-y-coed)

<sup>ii</sup> *Dartmoor Artists* Brian Le Messurier

<sup>lii</sup> 1889 White's directory

<sup>liii</sup> 1891 census ref RG12/1676/24/3 and Probate register entry

<sup>liv</sup> census ref HO107/207/4

<sup>lv</sup> census ref HO107/1865/277/17. NB Slater's directory 1852/3 lists him at the Strand

<sup>lvi</sup> RAMM collection

<sup>lvii</sup> sold at Phillips London 21 June 1994

<sup>lviii</sup> which also housed the Royal Academy and the Society of Antiquaries

<sup>lix</sup> 2 paintings: *A Mountain Rill* and *Fishermen Picking Up Wreck At Sea*

<sup>lx</sup> painted 1872 - Sunderland Museum and Winter Gardens collection

<sup>lxi</sup> *Hilly landscape* 1867-75

<sup>lxii</sup> he was born in Locking, the only son of Rev Charles Strong. He was at Wadham College :- BA 1837, MA 1841 - ref *Oxford University Alumni*

<sup>lxiii</sup> see census entries: 1841=Lydiard St Lawrence (ref 959/13/1); 1861=Clifton (ref 1725/3/2)

<sup>lxiv</sup> see census entries: 1871 ref 2048/11/14; 1881 ref 2139/15/23; 1891 ref 1676/6/6 also died 4<sup>th</sup> quarter 1899 ref St Thomas 5b/28

<sup>lxv</sup> *Ecclesiastical Gazette* 1838-39 p239

<sup>lxvi</sup> *Exeter&Plymouth Gazette* 1887 expressed his support for Mrs Hume-Long's proposal to start a cottage hospital; *Western Times* 13 August 1886 (+see reports 1885-80) was on the committee of the Horticultural and Cottage Garden Society; *Western Times* 28 Feb 1899 nominated (together with R Tucker-Pain) John Budd Phear to sit on the Exmouth School Board; *Exeter Flying Post* 3 Sept 1892 expressed support for the architect to rebuild St Margaret's Mission church

<sup>lxvii</sup> *Exeter&Plymouth Gazette* 23 June 1887 - there was also a procession

<sup>lxviii</sup> *Western Times* 2 April 1880 the lecture was by E Vivian Esq of Torquay and was supported by JP Bryce Esq of Bystock

<sup>lxix</sup> *Exeter&Plymouth Gazette* 30 July 1872

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<sup>lxx</sup> *Sea piece off Calshot Castle* 1850 Ashmolean collection; *Breezy day shipping in an estuary* sold Greenslades Taunton 26 June 2003; *Fishing boats off a headland* sold Greenslades Taunton 25 May 2000; *Fishing vessels and sailing ships off the south coast* sold Phillips Sevenoaks 11 Dec 1997 *Lake view at sunset* sold Bonhams 23 Feb 1994; *Fishing boats in a calm off coast* sold Christie's 14 Oct 1993; *Coastal scene* sold Christie's 27 July 1973

<sup>lxxi</sup> notes Ashmolean Museum

<sup>lxxii</sup> 1859, Exmouth Town Hall collection

<sup>lxxiii</sup> 1884 Exmouth Library collection

<sup>lxxiv</sup> painted in 1860, Exmouth Library collection

<sup>lxxv</sup> which he presented to Miss Short as a prize at Torbay Archery Society - see *Exeter Flying Post* 28 Aug 1856

<sup>lxxvi</sup> he also entered *Squall off Gravesend* - see *Exeter & Plymouth Gazette* 1 Sept 1882

<sup>lxxvii</sup> exhibited at Royal Academy:- *The Village Wharf*; *Agricultural Depression* and *The Rent Day*. Cooke also exhibited at The Royal Society of British Artists, London, The Royal Institute of Oil Painters, London.

<sup>lxxviii</sup> see [www.quormuseum.com](http://www.quormuseum.com)

<sup>lxxix</sup> *Exmouth Journal* 14 May 1898

<sup>lxxx</sup> Exmouth Library collection

<sup>lxxxi</sup> see *Exeter and Plymouth Gazette* 4 Nov 1904 and 1911 census ref RG14/13206/36

<sup>lxxxii</sup> See '*Hidden Talents: Dictionary of Neglected Artists working 1880-1950*' Jeremy Wood. He lived in Exeter, Exmouth, Torquay and finally Rewe, Devon - see census records 1881 ref RG11/2227/127/14; 1901 ref RG13/2061/56/3; 1911 ref RG14/12647/21. In 1896, a large oil landscape of the Doone Valley was accepted by the Royal Academy, but not hung, and the *Exmouth Chronicle* reported that it was sold to 'a gentleman at South Kensington for 25 guineas'. In 1899 he was referred to in the *Western Times* 26 May 1899 as "George Shaw of Exmouth" when exhibiting at the Bath & West Show at Exeter. He died at Latchmoor Thorverton 2 July 1915 (*Western Times* 9 July 1915)

<sup>lxxxiii</sup> *Dictionary of Neglected Artists Working 1880-1950*

<sup>lxxxiv</sup> Edward Pain owned Tower Lodge and the land surrounding it which later formed the Surrey Lane Estate [in Battersea] see related Conservation Area documents

<sup>lxxxv</sup> baptised 9 Oct 1840 at St John's church Waltham Green Fulham - his parents were Edward and Edna Pain (ref parish register P77/JN001)

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lxxxvi Wykeham Park

lxxxvii there is a collection of his photographs at Surrey Archives. Also an exhibition of his photographs was held from 19 March 1980 at the Christopher Wood Gallery 15 Motcomb St Belgravia

lxxxviii he stopped producing photographs at the end of the 1870s - Gillian Barnes-Riding Senior Museum Officer Surrey Heath Museum

lxxxix *Country Life* Vol 167 1980 Also entry *British Watercolours in the V&A* 1980: "Pain, Robert Tucker fl c1863-c1877 exhibited RA etc 1863-76. Landscapes. *A Misty Morning at Tal y Llyn*, spent 7 years at Shoreham Kent painting visionary landscapes."

xc in London - ref parish records St George Hanover Sq London 3rd Q 1870 1a/608

xci she was the daughter of James Bayley Esq of Hassall Shandbach Cheshire (possibly of Willaton Hall Cheshire and possibly a banker) -his father-in-law owned Hassall Hall Cheshire. Emma and her siblings were born in Bere Ferris Devon

xcii 1871 census they were living in the Manor House Lymptone (ref RG10/2048/82/5)

xciii 1889 *Kelly's Directory*; after that census returns and then telephone directories

xciv *Exmouth Chronicle* 5 Dec 1896

xcv in Exmouth, aged 73 - her own personal effects amounted to £48,000 (ref Probate Register)

xcvi 3 children were born to them there: Robert Edward K Pain b.1900; Arthur Charles Davy Pain b.1901 and Richard Shirley Pain b.1903. Arthur CD Pain went to St Peter's College Radley Abingdon and then to Oxford (1922) - he was a gemologist/mineralogist and discovered in 1952 Painite (which was subsequently named after him) which is the rarest gem on earth. The Natural History Museum has a bequest from him (given abt 1971) which is a collection of Burma gemstones. He is listed in the telephone directories from 1961-71 at "Cranford", Salterton Rd Exmouth and started a charity (The Pain Trust )in Exmouth which is still in existence. It seems that he never married and died in 1971.

xcvii On 11 Feb 1942 Robert Tucker Pain died in his 102<sup>nd</sup> year at Ryll Court Exmouth, the funeral was at St John's church. On 28 April 1942 his wife Harriette Emma Shirley Pain died at Ryll Court (ref *London Gazette* 23 Oct 1942)

xcviii Watercolours recently sold: *Evening in the Lofoten Islands Norway, July 1920; A Tribute to the Wharf Barden Beck; A Village by the river with figures in the foreground; Midnight Kirk Fjord near Reine Lofoten; An extensive river landscape* 1866; *Evening Criccieth Beach Caernarvonshire*, poss 1866; *Afternoon Queens Bower Wood New Forest* 1875. Private collection: *The Otter Valley*. V&A Collection: *A Misty Morning at Tal y Llyn*. Oils recently sold: *Small boats in coastal waters*, possibly of Skye; *The junction of the Machno and the Conway*, near Pandy Mill N. Wales 1864; *A wooded landscape with figures by a stream* 1874; *Mountain pasture* '1876. RAMM: *'nterior of a Shetlands cottage* '1877. Photos recently sold: *Building the Haystack Abraham Hall* 1860-69 *Two studies of horses* sold at Christies 1991

xcix *Western Times* 26 Aug 1938

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<sup>c</sup> he exhibited at the Royal Academy and the British Institution and became a Royal Academician in 1822

<sup>ci</sup> Yale Center for British Art

<sup>cii</sup> he inherited Hestercombe on the death of his father in 1750 - he then developed pleasure grounds to the north of the house, with cascades, lakes, and a series of ornamental structures.

<sup>ciii</sup> he worked mainly in the south-west. He designed the cascade at Stour head (1765) and between 1766 and 1780 he made several painting tours - Hampshire, Devon, the Peak District and the Lake District

<sup>civ</sup> University of Exeter collection

<sup>cv</sup> abt 1750-1760 British Museum collection

<sup>cvi</sup> he taught the artist Augustus Charles Pugin, and later his son Augustus Welby Northmore Pugin, the designer of British Houses of Parliament. He moved to London sometime after 1791 and his aquatint etchings appeared in numerous British publications. His 1816 publication of *The Amateur's Portfolio (New Drawing Magazine)* was influential on the next generation of British and Continental artists.

<sup>cvii</sup> Exmouth Library collection

<sup>cviii</sup> he exhibited at the Royal Academy from 1788 until 1827. He was painter in water-colours to the Queen, and miniature painter to the Duke and Duchess of York. He also excelled as a draughtsman on wood, and as a book illustrator, and he published in 1821 *Lectures on Drawing, Painting, and Engraving*.

<sup>cix</sup> *The Perfection of England* Sam Smiles and Michael Pidgeley

<sup>cx</sup> Exmouth Library collection

<sup>cxii</sup> exhibited at the Royal Academy 29 times between 1780 and 1802

<sup>cxiii</sup> 1806 *Shipping Off Exmouth* Government collection and *Yacht Race off Exmouth* National Maritime Museum collection - see <http://collections.rmg.co.uk>. These images were made on the western side of the river Exe.

<sup>cxiv</sup> exhibited at the Royal Academy from 1786

<sup>cxv</sup> Michael Pidgeley in *The Perfection of England: Artist Visitors to Devon c1750-1870*, Sam Smiles and Michael Pidgeley, 1995

<sup>cxvi</sup> exhibited at Society of Artists of Great Britain - see *William Payne, Watercolour painter* Basil S Long, Walker's Quarterly 1922 (Walter's Galleries 118 New Bond Street London)

<sup>cxvii</sup> 1811 *Sketch Exe estuary* Tate Gallery

<sup>cxviii</sup> in 1810, collection Victoria National Gallery, Australia (bequest of Septimus Miller, 1925)

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<sup>cxviii</sup> Whitworth Art Gallery collection

<sup>cxix</sup> ?1819, Indianapolis Museum of Art

<sup>cxx</sup> he was a pupil of Joseph Charles Barrow at 12 Furnival's Inn Court, Holborn. In 1798 he exhibited a highly regarded sketch of Peterborough Cathedral at the Royal Academy and was a regular exhibitor at the RA until the founding of the Old Watercolour Society

<sup>cxxi</sup> *The Perfection of England* Sam Smiles and Michael Pidgley

<sup>cxxii</sup> sold Southebys 12 April 1995

<sup>cxxiii</sup> became a Member in 1821

<sup>cxxiv</sup> notable: *Sketches at Home and Abroad* (1836), *Principles and Practices of Art* (London, 1845); *Lessons on Art* (London, 1849); *Lessons on Trees* (London, 1850); *Drawing Models and their Uses* (London, 1854); *The Early Drawing Book* (London, 1856);

<sup>cxxv</sup> sold Bonhams Oxford 6 Feb 2013

<sup>cxxvi</sup> He became a student at the Royal Academy in 1784 and was elected an associate in November 1820

<sup>cxxvii</sup> Sir Joshua Reynolds was so impressed with one of his miniatures that he insisted on having it, paying him well.

<sup>cxxviii</sup> he was apprenticed to William Pether, mezzotint engraver and landscape painter

<sup>cxxix</sup> *View of the Exe from Exmouth* British Museum collection

<sup>cxxxi</sup> he studied at the Royal Academy Schools and exhibited at the Royal Academy (1802-1853), the British Institution (1817-1853), the Society of British Artists (1824-1846) and at the Old Water-Colour Society. He was appointed Engraver of Drawings to King George IV, King William IV and Queen Victoria.

<sup>cxli</sup> Devon Heritage Centre ref WSLMSC1054

<sup>cxlii</sup> Devon Heritage Centre ref WSLLS1058

<sup>cxliii</sup> In 1829 he was offering drawing and painting lessons (landscape, flowers, figures) at his Academy in Paris St - see *Woolmer's Exeter & Plymouth Gazette* 15 Aug 1829. He was recorded in 1841 census (ref HO107/268/3/11) as living in Sandford St, St. Sidwells with his wife and two daughters; he died in Exeter 12 Jan 1846 (see *Woolmer's Exeter & Plymouth Gazette* 17 Jan 1846)

<sup>cxliiv</sup> RAMM collection ref 2/1931/2

<sup>cxlii</sup> in 1831, RAMM collection

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- <sup>cxxxvi</sup> 1818-28: under the name of Slous, 1838-85: under the name of Selous
- <sup>cxxxvii</sup> eg E W Brayley's book *A topographical history of Surrey*, 1850
- <sup>cxxxviii</sup> catalogue entry for 111<sup>th</sup> Annual Exhibition of Watercolours and Drawings, Thomas Agnew & Sons 1984
- <sup>cxxxix</sup> *The Landing of the Prince Regent at Dover* and *The Review of the Fleet at Spithead*
- <sup>cxl</sup> Rowley Fine Art Newmarket 19 Nov 2013.
- <sup>cxli</sup> In 1833 he received a commission to make sketches in Russia for publication. Steel engravings from these and from many of his marine pieces appeared in annuals between 1835 and 1837.
- <sup>cxlii</sup> sold 1995 Sotheby's
- <sup>cxliii</sup> sold 1995 Warren & Wignall, Leyland
- <sup>cxliv</sup> lived in Harborne - see 1871 census ref RG10/3085/52/10 and Northfield Worcs - see 1881 census ref RG11/2952/40/8. He died 5 Mar 1888 in Halesowen - ref Probate Register
- <sup>cxlv</sup> sold Christies 2 Aug 2011
- <sup>cxlvi</sup> son of James Cornish of Teignmouth - see *Dictionary of Indian Biography*
- <sup>cxlvii</sup> *Dictionary of Indian Biography*
- <sup>cxlviii</sup> Government Art Collection
- <sup>cxlix</sup> he became well-known for his *Panorama of Sidmouth* (engraved by R Havell in 1815) - mentioned by Peter Orlando Hutchinson in *A History of the Town, Parish and Manor of Sidmouth (1880)*
- <sup>cl</sup> Bolton Museums collection - the work may have been done during his tour of Devon and Cornwall in 1809
- <sup>cli</sup> Abbott exhibited annually at the Royal Academy between the years 1795 and 1805; his last recorded exhibit being in the Academy show of 1822.
- <sup>clii</sup> 1802 *Between Lympstone and Exmouth* 1802 pen and ink watercolour RAMM; 1810 *The Warren near Exmouth* Yale Center for British Art; 1811 *View of the port of Exmouth* Plymouth Art Gallery; 1811 *Figures on the shore near fishing vessels Exmouth* sold Christies 1988; 1811 *The Exe Estuary* sold auction 1990; 1814 *Exmouth from behind Staplelake* sold Sotheby's 1969
- <sup>cliii</sup> exhibited at the Royal Academy from 1846 until his death on 1 March 1865.
- <sup>cliv</sup> Sir John Soane introduced him to London where he worked for Rudolph Ackermann who was a developer of lithography, and an illustrator of publications. After leaving Ackermann's, he moved back to

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Devon and occupied premises in Cathedral Yard, Exeter. He continued to paint in Exeter and at picturesque locations around Devon. He produced a series of etchings of Exeter published by himself in 1834 and a series of six lithographs of Bickton church published 1850

<sup>clv</sup> 1824 *The Old Church Exmouth*; 1830 *The Mouth of the Exe from Exmouth*; *Exmouth Church* and *View of Powderham Castle from Exmouth*; 1840 *The Exe Estuary* and *Exmouth* all Devon Heritage Centre collection

<sup>clvi</sup> exhibited 4 times at the Royal Academy

<sup>clvii</sup> early in his career he illustrated a book on natural history written by a Scottish physician, Dr Neal. He exhibited four landscapes at the Royal Academy: one in 1817, two in 1822 and one in 1845.

<sup>clviii</sup> see V&A collections

<sup>clix</sup> on sale March 2013 at Bloom Fine Art and Antiques, Brooklyn New York

<sup>clx</sup> RAMM catalogue (1932) for an exhibition of early Devon painters; Exmouth Reference Library

<sup>clxi</sup> he worked in Sussex and Kent and returned to Exeter probably in 1826 where he worked as a drawing master and produced many prints of Devon, notably of Exeter and Plymouth and seaside resorts.

<sup>clxii</sup> produced extensive views of both north and south Devon - c200 Devon scenes. One of his earliest publications was *The Picturesque Sketches of the Churches of Devon*, which came out in eighteen parts with 74 lithographs, completed in 1842

<sup>clxiii</sup> RAMM collection

<sup>clxiv</sup> 1842+1846 *Exmouth from the sea*; 1842 *Littleham church*; 1843 *Exmouth* and *Exe estuary*; 1845 *Exmouth Sea Wall* and *Bassett House* all Devon Heritage Centre collection

<sup>clxv</sup> he was born in Exeter and lived there all his life - from at least 1871 in Deanery Square. In 1851 census he was described as "lithographer artist" (ref HO107/1868/506/40) whilst in 1881 he was noted as "watercolour artist and drawing master" (ref RG11/2151/69/16)

<sup>clxvi</sup> *View of Exmouth from Louisa Terrace*; *View of Exmouth from the sea wall*; *Rodney Steps and Langstone Cliffs Exmouth*; *Exmouth from the Beacon*; *Exmouth from the sea* - Exmouth Library collection

<sup>clxvii</sup> In 1848 Besley began to publish a series of vignettes, mainly by George Townsend whose pencil sketches were copied by steel engravers. By 1871 he had produced c100 views of Devon and Cornwall.

<sup>clxviii</sup> RAMM collection *Salvaging a wreck on Exmouth beach* (ref 33/1974) and *A sale of wreckage on Exmouth beach* (ref 2/1931.1)

<sup>clxix</sup> biography - Southampton City Art Gallery

<sup>clxx</sup> e-bay 22 Dec 2013 and 10 Nov 2013.

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clxxi in a house on The Strand (probably North View House - where he died, see Probate Register) see census records:- 1861 ref RG9/1386/461/9; 1871 ref RG10/2051/48/16; 1881 ref RG11/2142/42/7; 1891 ref RG12/1679/45/21

clxxii *Exmouth beach* sold Bearnès 2007; *View near Exmouth* sold Sotheby's 1991; *Exe Estuary* Plymouth City Council collection

clxxiii *On the Warren, near Exmouth* painted 1880, sold Christies 8 June 2000

clxxiv 1861 census record ref RG9/1386/126/22

clxxv in 1867, University of Exeter Fine Art collection

clxxvi sold Webb's auction, Auckland 20 April 2010

clxxvii painted 1866, sold Bearnès 4 March 2003

clxxviii perhaps later in life as he exhibited two paintings of Exmouth in 1908 - see Elands catalogue for the 18th Annual Spring Exhibition at 236 High St Exeter, entitled "The West Country depicted by Devonshire artists..."

clxxix sold 27 April 2008 Sheffield Auctions

clxxx sold 12 April 2002 John Taylors Louth

clxxxi sold by Art Cache Gallery New York

clxxxii 1861 census ref RG9/1397/5/3

clxxxiii 1871 census records him living at Prospect Mount, Dartmouth with his wife Susan and 7 children (ref RG10/2093/107/16); he died in Dartmouth on 16 Sept 1874 (ref probate register)

clxxxiv sold Phillips Exeter 27 Nov 1986

clxxxv RAMM collection

clxxxvi see 1851 census ref HO107/2183/49/39

clxxxvii Art Directory 1865 he is listed as having the art training certificates: 1, 2, 6a and 6b.

clxxxviii *Exeter & Plymouth Gazette* 28 Dec 1860 NB *Western Times* report 11 Aug 1863: Exeter School of Art was established in 1854; in 1862:- 1,160 students attended (day+evening classes) - 890 from public schools; 40 from private; 18 teachers+pupil teachers; 212 attended the central school; 700 visitors had attended the exhibition of students' work

clxxxix 6 St James Terrace 1861 census ref RG9/1394/37/16; 6 Bradninch Place 1869 - see bankruptcies notices *Edinburgh Gazette* 26 Nov 1869; 1871 census ref RG10/2067/65/46; 9 Higher Terrace Mount

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Radford 1878-9 *White's Directory*

<sup>cx</sup> 1881 census ref RG11/2152/112/22; 1891 census ref RG12/1689/108/29. He died 4 Feb 1899 at 26 St Leonards Rd - see Probate Register

<sup>cx</sup><sup>i</sup> *Exeter Flying Post* 18 Nov 1889. Also adverts for drawing classes in Exmouth were advertised in the *Exmouth Journal* (5 Oct 1878); he taught at Fairfield School Exmouth (*Exmouth Journal* 11 June 1881+6 Jan 1883))

<sup>cx</sup><sup>ii</sup> see *White's Directory* 1878-9; *Kelly's Directory* 1889; *Besley's PO Directory* 1895-6

<sup>cx</sup><sup>iii</sup> at 26 St Leonard's Rd - see *Besley's PO Directory* 1895-9

<sup>cx</sup><sup>iv</sup> along with Sir Stafford Northcote, Messrs Acland, Coleridge, Kennaway, Wippell junior and J Jeboult - see *Exeter Flying Post* 24 Sept 1862

<sup>cx</sup><sup>v</sup> other members were Gendall and Pyecroft - see *Exeter & Plymouth Gazette* 6 Feb 1883

<sup>cx</sup><sup>vi</sup> *Exeter & Plymouth Gazette* 12 Nov 1898

<sup>cx</sup><sup>vii</sup> *RA Dictionary of Contributors 1769-1904* lists: (addresses= 6 Bradninch Place Exeter and in 1872 Mount Radford Exeter) 1868 *View near Yestor Dartmoor*; 1871 *Marshes near Budleigh Salterton Devon*; 1872 *A study*; 1878 *Coast, Runswick Yorkshire*; 1879 *Towards Exeter, from Woodbury Common*; 1880 *The Warren, near Exmouth; Exmouth from the Warren; Woodbury Common, Devon*; 1884 *A Common near Exeter*; 1887 *The valley of the Exe from Woodbury Common*; 1889 *A siesta*; 1892 *The coast of Jersey; Dartmoor near Tavistock*; 1898 *Moorland*

<sup>cx</sup><sup>viii</sup> RAMM collection

<sup>cx</sup><sup>ix</sup> 1881 census RG11/2152/112/22

<sup>cc</sup> they gained distinctions in the South Kensington exams in 1884 - see *Exeter & Plymouth Gazette* 3 Jan 1884

<sup>cc</sup><sup>i</sup> 1891 census RG12/1689/108/29

<sup>cc</sup><sup>ii</sup> from possibly 1890, as her father was head of Exmouth School of Art in 1889. *Exmouth Journal* 5 Dec 1894 report on Exmouth Art School

<sup>cc</sup><sup>iii</sup> Royal Cornwall Polytechnic Society 1889 catalogue *Chrysanthemums and Pansies*

<sup>cc</sup><sup>iv</sup> *Exeter Flying Post* 25 May 1897 report on the headstone for her grave which was placed in Exeter Higher Cemetery by her family and students of Exeter and Exmouth Schools of Art. It was designed by her father and incorporated a replica of her last painting of pansies.

<sup>cc</sup><sup>v</sup> exhibited *Interior of a cottage on Woodbury Common* at the Fine Art Gallery Fore St Exeter (*Western Times* 20 Feb 1885) and *A study* (head of an old man and a still life at Exeter Fine Art exhibition 1885 (*Western Times* 25 Aug 1885)

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ccvi she gained a senior certificate of honour from Trinity College of Music in London - see *Western Times* 22 Dec 1885

ccvii see census entries

ccviii at the Devon and Exeter Fine Art exhibition at Elands gallery Exeter in 1895 - *Exeter & Plymouth Gazette* 23 Aug 1895

ccix she resigned from teaching at Exeter School of Art - her duties were taken over by Mr Morrall, Mr Edon and Mr Glenn - see *Western Times* 5 July 1904

ccx he died 4 Feb (Probate register); attending the funeral were Messrs Blachford, Shapland, Glanfield, Woolway, Wolsey and Trott from the Technical College - see *Western Times* 9 Feb 1899. NB *Western Times* 10 April 1899 reported that his paintings and collection of curios, including 2 Japanese suits of armour recently at the museum, were to be sold tomorrow.

ccxi *Western Times* 7 Feb 1899

ccxii was awarded a prize at Exeter School of Art in 1880 (*Western Times* 14 Feb 1880)

ccxiii *Western Times* 30 Jan 1942 report of Widgery's death, also mentioned that he studied "under the late John Syer RI"

ccxiv from about 1900 he lived at 11 Howell Road

ccxv He was also involved in many local institutions including the Rotary Club, and as a member of the 1st Devon and Somerset Royal Engineer Volunteers he rose to the rank of Captain

ccxvi Herkomer was a frequent visitor to E. Devon and in fact died at Budleigh Salterton where he was staying on the advice of his doctor - he had arterial sclerosis (see report of his death - *Western Times* 3 April 1914). On these visits it is likely that he often met up with Widgery - see *Exeter & Plymouth Gazette* 17 Feb 1905

ccxvii *Exeter & Plymouth Gazette* 15 June 1909 mentions that Widgery was a governor of RAMM. *Exeter & Plymouth Gazette* 27 March 1905 reported the donation of 'Study of a Bavarian peasant girl'; *Western Times* 1 April 1914 report of Herkomer and Widgery attending an event together (unveiling of immemorial to Hamilton Macallum) "Alderman Widgery of Exeter was a pupil of Prof Herkomer and the latter through the former's good offices enriched the picture gallery of Exeter Museum with *The Tryst*."

ccxviii eg: *The Warren at Exmouth* sold Bonhams 2005; *Exmouth, coastal landscape* (pair) sold Bonhams 2007; *Sands near Exmouth* sold Kivells 2012; plus 6 paintings of the Exe - 1908 Elands catalogue for the 18th Annual Spring Exhibition at 236 High St Exeter, entitled "The West Country depicted by Devonshire artists"

ccxix 5 paintings at RA; 6 at Royal Institute of Oil Painters

ccxx his address from at least 1901 until he died was 8 Topsham Road - see 1901 census ref RG13/2046/54/11 plus 1920s phone books

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ccxxi He was at one time in business with the well known Devon artist W. H. Sweet

ccxxii He exhibited 5 paintings at the RA - two of them were *Fairy Led* and *Paradise Lost*.

ccxxiii *Western Times* 23 Nov 1895: "Mr John Shapland and Mr Walter Scott who have for some time been students at the Exeter School of Art, last year attended the Exmouth classes taught by Mr Georges Art Master for the purposes of studying water colour drawing. The works which they sent to the Dept of Science and Art for the higher certificate were accepted and that of Mr John Shapland have been retained for exhibition until next summer, showing that the studies thus made in water colour were eminently successful"

ccxxiv 4 paintings of the Exe and the Warren were exhibited at 1908 Elands Gallery (18th Annual Spring Exhibition) at 236 High St Exeter. Watercolours sold in recent years: *Exmouth and the Warren* sold Bonhams Bath 18 Jul 2005; *Exe Estuary looking towards Starcross* sold Hamton & Littlewood; *Exmouth* sold Burstow & Hewett; *Exmouth estuary* sold Batemans Stamford Lincs 5 Nov 2011; *Exmouth from across the estuary* sold Bearness Hampton & Littlewood 6 Sept 2011; *The Exe at Exmouth* sold Bearness Exeter  
*Exmouth, High Tide* sold Antique Fine Art Modbury Devon; *The Warren Exmouth* Mellors & Kirk 2004; *Coastal View Exmouth* sold Bearness Exeter 18 Oct 2000

ccxxv Birmingham, Liverpool and Manchester Art Galleries, the Royal Academy, the Royal Society of British Artists, the Royal Institute, and the Royal Scottish Academy

ccxxvi sold 1998 John Taylors Louth

ccxxvii 1881 census (ref RG11/2153/60/27) records him (then a lithographer's apprentice) living with his widowed mother (a schoolteacher) plus siblings at 6 Queen's Terrace Exeter. From 1901 he plus wife and family lived at 37 Cross Park Terrace Heavitree (ref 1901 census RG13/2034/14/19) - he lived there until he died (ref probate records)

ccxxviii 1910 Kelly's Directory Arthur John Couche, artist, 81 Queen Street

ccxxix sold 2008 Dickins, Buckingham

ccxxx see *Hidden Talents; Dictionary of Neglected Artists 1870-1950* Jeremy Wood

ccxxxi watercolour sold Bearness 2009

ccxxxii both in Exmouth Library collection

ccxxxiii elected to the RI in 1882 and the ROI in 1877

ccxxxiv painting of the cliff path near Exmouth - 1908 Elands catalogue for the 18th Annual Spring Exhibition at 236 High St Exeter, entitled *The West Country depicted by Devonshire artists...*

ccxxxv 1891 census ref RG12/1670/18/5; 1901 census ref RG13/2021/27/6

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ccxxxvi 1911 census ref RG14/12612/21

ccxxxvii Royal Academy 40, Royal Institute 190, Royal Institute of Oil Painters 106, Royal Society of British Artists 43

ccxxxviii 1908 Elands catalogue for the 18th Annual Spring Exhibition at 236 High St Exeter, entitled "The West Country depicted by Devonshire artists"

ccxxxix he later changed his name to Frederick Bernard Kerr

ccxl painted in 1890 a pastel 'Off the fishing grounds, East Devon' sold at auction

ccxli *Kelly's Directory* 1893 lists him as an artist living at 2 East View Ide his sister Kitty, a music teacher, was also listed at this address; Kelly's Directory 1902+95 and *Besley's Exeter Directory* 1906-11 lists his address as 10 Mont le Grand

ccxlii 18 RA exhibits - see Cornwall Artists Index

ccxliii *Western Times* 26 May 1903; also he exhibited at the annual exhibition at Eland's Gallery in Exeter - eg see *Exeter & Plymouth Gazette* 7 April 1904

ccxliv see *Western Times* 9 Jan 1893; *Western Times* 26 Sept 1895 - when the concert was in Exmouth, led by Bernhard Althaus; *Exeter Flying Post* 18 Jan 1896

ccxlv at the British Institution and the Royal Society of British Artists

ccxlvi sold 2000, Skinners Boston USA

ccxlvii exhibited 1874-1892: 47 Royal Society of Painter-Etchers and Engravers; 6 Royal Academy; 6 Suffolk Street Gallery

ccxlviii sold Bonhams 2004

ccxlix sold Sotheby's 1987

cccl elected RA 18 March 1920

cccli he became a member of the Royal Society of Painter-Etchers and Engravers (RE) in 1881, Royal Society of British Artists (RBA) in 1885, Royal Institute of Painters in Water Colours (RI) in 1897 and Royal Institute of Oil Painters (ROI) in 1899.

cccli *Exmouth* sold Christies Melbourne 1994. As the title of this painting does not specifically include 'Devon' it might be of a scene in Exmouth Australia - however the view of the Art Gallery of South Australia in Adelaide is that it is definitely of Exmouth Devon because Menpes left Australia in 1775, before he started his painting career, and never returned.

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ccliii *Exeter & Plymouth Gazette* 17 July 1909 report on an exhibition at Elands Gallery Exeter - his portrait of Mr Trehawke H Kekewich was on show. It also mentions a portrait of Muriel, daughter of Sir P Bowman (exhibited at RA) and one of the late Edmund Yates (exhibited at the New Gallery)

ccliv [www.cecilround.co.uk](http://www.cecilround.co.uk)

cclv born Laverton near Frome, Somerset, his father was Dr Joshua Parsons who had an enthusiasm for growing alpinas which may have sparked Parsons early interest in plants and gardening

cclvi he produced watercolours for botanist Ellen Ann Willmott and illustrations for William Robinson, author of *The Wild Garden*

cclvii amongst others, he designed Great Chalfield Manor, near Melksham, Wightwick Manor near Wolverhampton and Lamb House, Rye, he also designed several gardens in Broadway including Court Farm, home of Mary Anderson (de Navarro), Broadway Court, Bell Farm home of the pianist and composer Miss Maud Valerie White and eventually his own at Luggershill - where he lived until he died.

cclviii for the Style family, ref: Nicole Milette - see ref below

cclix secretary was Albert Moulton Foweraker - see *Exeter Flying Post* 1899

cclx *Western Times* 23 May 1899

cclxi *The star that bids the shepherd fold* and *Japanese iris in Weybridge garden* - described as "with a foreground of flowering iris overhung by verdure whilst through an opening under a tall tree is described a charming bit of landscape" - see *Western Times* 3 June 1899

cclxii 1900 included in list of exhibitors at Exeter Museum (*Western Times* 4 Aug 1900); 1902 exhibited *Near the keepers* (described as "pheasants amid wild flowers in the foreground whilst the keepers are at work close by") at the Devon and Cornwall Fine Art Society's exhibition at Barnfield Hall Exeter (*Western Times* 17 June 1902); 1903 exhibited "a woodland scene with spring flowers in the foreground; his treatment of the subject suggests the grey windy days of March" at the 2<sup>nd</sup> exhibition of the Devon and Cornwall Fine Art Society's exhibition in Exeter (*Western Times* 26 May 1903); 1904 exhibited "a brilliantly coloured canvas - a large open landscape of green grass dotted with wild flowers, the Hawthorn in full flower and women and children gathering flowers" at Devon and Cornwall Fine Art Society exhibition at Exeter Museum and Art Gallery (*Exeter & Plymouth Gazette* 13 June 1904); 1906 exhibited *Thorverton Bridge* at the Devon and Cornwall Fine Art Society exhibition in Exeter (*Exeter & Plymouth Gazette* 22 Aug 1906)

cclxiii Nicole Milette, *Landscape-painter as Landscape-gardener : the case of Alfred Parsons R.A.*, York : Institute of Advanced Architectural Studies, University of York, 1997. This painting was sold by McTears Glasgow 5 June 2012

cclxiv I Burney *Climate and Health Resorts*, 1882

cclxv William Daniell *Voyage Around Great Britain* pub 1825

cclxvi *Western Luminary* 7 April 1857: Francis Danby gave a talk on the history of art to 600 people in Suggs Assembly Rooms, The Beacon, Exmouth (now the Golden Dragon restaurant)

