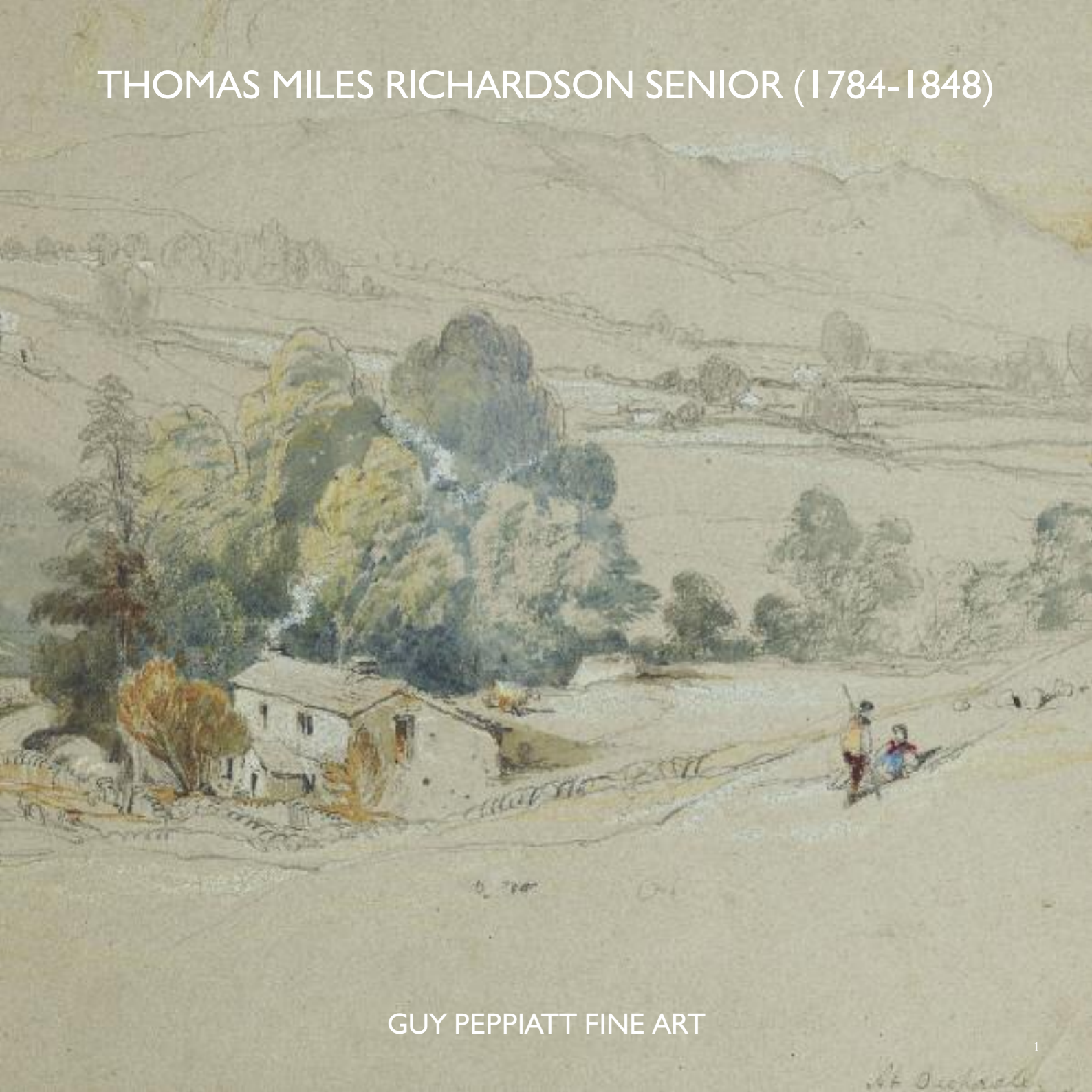


THOMAS MILES RICHARDSON SENIOR (1784-1848)



GUY PEPIATT FINE ART

A large body of work by Richardson Senior is a rare phenomenon, and this group of more than 60 drawings and watercolours represents the largest holding of his work outside that held by the Laing Art Gallery, Newcastle-upon-Tyne, the artist's native city. The watercolours and drawings in this exhibition catalogue were all mounted into an album dating from the mid-20th century with 'T.M. Richardson Sen.' written inside the front cover.

Thomas Miles Richardson Senior was referred to during his lifetime as "The Father of Fine Arts in Newcastle". After an apprenticeship to a cabinet-maker (1799-1806), Richardson succeeded his father as master of St. Andrew's Charity School, Newcastle, in 1806. During this period, he also operated as a drawing master and in 1813 decided to give up his job at the school and devote himself to art alone. The catalyst for this was probably the establishment of the Society of Antiquaries of Newcastle in that year. The remainder of Richardson's well-documented career saw him attempting to increase appreciation of the arts in Newcastle (as well as selling his own paintings) by organising exhibitions, as well as being involved with the antiquarian and topographical print market. Richardson was the organising force behind the foundation of the Northumberland Institution for the Promotion of the Fine Arts, which held its first exhibition in 1822. The success of these exhibitions led Richardson to set up the Northern Academy of Arts, Newcastle's first purpose-built exhibition premises, which opened in 1828. The story of Richardson's involvement with Newcastle's art exhibitions has been well told in the exhibition *Art for Newcastle - Thomas Miles Richardson and the Newcastle Exhibitions 1822-1843*, which was held at the Laing Art Gallery, Newcastle, in 1984.

Richardson was also involved with several publishing ventures, beginning with *A Series of Picturesque Views of the County of Northumberland* in 1816, of which only three parts appeared. This was followed by *Richardson's Northern Scenery*, a 'Selection of Views in that Part of the Border lying between the Tees and the Tweed' (1822), *Antiquities of Newcastle* (1826) and *Castles of the English and Scottish Borders* (1834). The last of these is typical of Richardson's involvement with print publishing; it was produced in collaboration with his publisher brother Moses Aaron Richardson (1793-1871), promising "Three large engravings and a Vignette" to be "published in Parts, the First Day of every alternate Month", but folded after only two issues.

Both as an exhibition organiser and businessman, and as a print publisher, Richardson was too ambitious and overstretched himself, but there is no doubting his industry and hard work, which are amply shown by the contents of this exhibition. Subjects include views in Newcastle itself (the interior of the chapel in the Norman Keep, and the demolition of Newgate in 1823), views along the Tyne Valley and Hadrian's Wall (Bywell, Carlisle, Prudhoe, Thirlwall, Welton Hall), views in Northumberland and the Borders (Dunstanburgh, Bamburgh, Warkworth, Caerlaverock), views in Lancashire (Kirkby Lonsdale, Deepdale), the Lake District (Coniston, Keswick, Cockermouth etc.), Yorkshire, Durham, Scotland (Aberdeen, Edinburgh) and London. None of the views appears to relate to published prints, and few of them are firmly dated; only two of the Lake District views are dated to August 1834, and a handful of others are datable from watermarks or architectural evidence.

Charles Nugent

For an extended version of this catalogue with more information on many of the drawings see 'current catalogues' on www.peppiattfineart.co.uk

GUY PEPIATT FINE ART
IN ASSOCIATION WITH CHARLES NUGENT

WATERCOLOURS AND DRAWINGS
BY
THOMAS MILES RICHARDSON, SENIOR (1784-1848)

16th to 30th January 2012

Monday to Friday 10am to 6pm
Weekends and evenings by appointment

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1 ***A wooded River Bank with Steps and Figures beside a Boat***

Watercolour with touches of body colour, on grey paper
9 ⁵/₈ x 9 ³/₄ ins. (247 x 250 mm.)

2 ***Figures beside a River with a Bridge over a Gorge beyond***

Pencil and watercolour heightened with white, on grey paper
7 ¹/₈ x 9 ins. (181 x 229 mm.)

3 ***Cottages at High Waterhead or Boon Crag, Coniston, Lancashire***

Inscribed 'cottages at Coniston', pencil and watercolour
4 ⁵/₈ x 9 ³/₄ ins. (117 x 249 mm.)

Coniston stands on the west side of Coniston Water, six miles south-west of Ambleside. The buildings in this drawing still stand on the road between Coniston and Hawkshead, close to Monk Coniston House. Situated as they were with easy access, the buildings were popular with visiting artists and became part of the visual vocabulary of vernacular buildings in the Lake District. They were first depicted by Francis Wheatley in an engraving published in 1785 and also appear among the first aquatints of the Lake District published by Peter Holland in 1792; John Rathbone painted them circa 1795 and they also appear in a soft-ground etching published by William Green in 1814.

4 ***The Bridge over the Greta with Keswick and Walla Crag beyond, Cumberland***

Pencil and watercolour
7 ¹/₄ x 11 ³/₄ ins. (184 x 304 mm.)

This view over the Greta was first publicised in an engraving after Joseph Farington published in 1787, entitled 'North Entrance to Keswick' (one of 20 engravings published between 1784 and 1789). The same composition was adopted by William Westall in an aquatint entitled 'Keswick Bridge' published in 1820. The Moot Hall in Keswick Market Place with its pyramid-roofed tower can be seen in the far distance on the left-hand side.

5 ***At Deepdale, Vale of Dent, Yorkshire***

Inscribed as title, pencil and watercolour heightened with white, on buff paper
9 x 11 ¹/₄ ins. (230 x 288 mm.)

6 ***Rydal Water, Westmorland***

Pencil and grey and brown wash
7 ³/₈ x 11 ¹/₄ ins. (197 x 288 mm.)

Rydal Water is ¹/₂ mile long and sits a mile north-west of Ambleside.

7 ***Cottages on a Road with Oast-Houses beyond***

Inscribed with notes, pencil and watercolour heightened with white, on grey paper
7 ⁵/₈ x 7 ¹/₂ ins. (194 x 192 mm.)

8 ***A House among Trees***

Inscribed "willow", pencil and watercolour heightened with white, on grey paper
8 ³/₄ x 6 ⁷/₈ ins. (195 x 176 mm.)

9 ***The River Coquet and Warkworth Bridge with Warkworth Castle beyond, Northumberland***

Signed with initials on the reverse, pencil and grey wash with touches of white heightening, on grey paper
5 ⁷/₈ x 10 ins. (150 x 254 mm.)

Warkworth stands near the mouth of the river Coquet, seven miles south-east of Alnwick. The castle was formerly a Percy stronghold and is now in ruins.

10 ***Houses beside a Harbour at low Tide***

Pencil and watercolour
8 ¹/₈ x 6 ⁵/₈ ins. (208 x 170 mm.)

11 ***Study of Houses and Shops***

Inscribed with colour and other notes, pencil and watercolour
8 ³/₈ x 6 ⁵/₈ ins. (213 x 168 mm.)

12 ***Boats on the Tyne with the Spire of All Saints beyond, Newcastle***

Pencil and watercolour heightened with white, on brown paper
6 ³/₄ x 9 ³/₄ ins. (172 x 249 mm.)

All Saints is a late eighteenth century church which stands on Lower Pilgrim Street, Newcastle.

13 ***Study of a Lobster Pot and two Studies of a Buoy***

Pencil
3 ⁷/₈ x 6 ³/₈ ins. (100 x 163 mm.)

14 ***A Ship sailing on a River***

Pencil
3 ¹/₂ x 5 ³/₈ ins. (88 x 136 mm.)

15 ***A Figure and Boats on a Shore***

Black and white chalk, on grey paper
6 ³/₄ x 11 ins. (170 x 280 mm.)

16 **Coastal View**

Black and white chalk, on grey paper
7 1/8 x 11 1/2 ins. (180 x 292 mm.)

17 **A View of a Village among Trees**

Pencil and watercolour with touches of white heightening,
on buff paper
4 1/4 x 7 3/8 ins. (108 x 194 mm.)

18 **Scene in the Lake District**

Pencil, watermark I ANN / 18[cut]
4 1/8 x 6 7/8 ins. (106 x 176mm.)

19 **A Pier on a rocky Coastline with Shipping beyond**

Pencil, white chalk and watercolour, on grey paper
6 3/4 x 11 1/8 ins. (172 x 283 mm.)

20 **A Pier on a rocky Shoreline with a Ship beyond**

Pencil, white chalk and watercolour, on grey paper
6 5/8 x 10 7/8 ins. (168 x 275 mm.)

21 **Warkworth Castle from the east, Northumberland**

Pencil
4 7/8 x 8 3/4 ins. (124 x 222 mm.)

22 **The Low Light, North Shields**

Pencil and watercolour, on buff paper
5 3/8 x 11 1/8 ins. (135 x 283 mm.)

North Shields stands on the north side of the mouth of the Tyne. The Low Light is the part of the town nearest the sea, so called because of a lighthouse standing on a wooden fish quay.

23 **Bamburgh Castle, Northumberland**

Pencil and watercolour
5 1/4 x 8 3/4 ins. (136 x 224 mm.)

Bamburgh Castle stands on the Northumberland coast just south of Lindisfarne. It was restored by the industrialist William Armstrong in the nineteenth century.

24 **Monnow Bridge, Monmouth**

Pencil and watercolour
7 5/8 x 10 1/4 ins. (196 x 262 mm.)

Monmouth is the county town of Monmouthshire and is 19 miles south of Hereford. Monnow Bridge was built in the late 13th century and is the only medieval fortified bridge in Britain with its gate tower still standing.

25 **Cockermouth Castle, Cumberland**

Inscribed and dated "Cockermouth Castle. Aug 16th. 1834.", pencil
6 3/4 x 9 3/4 ins. (172 x 248 mm.)

26 **View on the Tyne at Bywell, Northumberland**

Inscribed "Bywell" and "View on the Tyne near Bywell/way looki[ng]" [remainder cut], pencil and grey wash with touches of white heightening, on grey paper
8 x 11 7/8 ins. (205 x 303 mm.)

Bywell overlooks the Tyne, seven miles east of Hexham.

27 **Welton Hall, Northumberland**

Pencil and watercolour heightened with white, on grey paper
8 1/4 x 11 5/8 ins. (210 x 298 mm.)

Standing just south of Hadrian's Wall and about ten miles west of Newcastle, Welton Hall is an early 13th century house with one wing raised into a tower in the 15th century. In the early 17th century the main part of the building was refenestrated thus giving it a later appearance. The tower built of Roman stones taken from the nearby Wall can be seen on the left and to the right the two-storey window-bay on the south side of the building, described in the Pevsner volume for Northumberland as "the showpiece of the house".

28 **Colwith Force with Wetherlam beyond, Westmorland**

Inscribed and dated "Colwith Force, Westmorland, Aug 7th. 183[4]", pencil and watercolour heightened with white, on grey paper
7 x 10 3/8 ins. (180 x 265 mm.)

Colwith Force is on the Little Langdale river, five miles west of Ambleside. The waterfall makes four leaps, one of 70 feet.

- 29 *Gilnockie Tower, or Hollows Tower, from across the River Esk, Dumfriesshire*
Brown wash
7 ³/₄ x 11 ³/₈ ins. (198 x 289 mm.)
- Built for the Armstrongs in the mid-16th century, Gilnockie Tower was reroofed and restored in the late 1970s.
- 30 *Caerlaverock Castle, Dumfriesshire*
Inscribed "Dumfriesshire Caerlaverock Castle", pencil and watercolour
6 ³/₄ x 10 ¹/₂ ins. (171 x 268 mm.)
- Caerlaverock Castle stands on the north shore of the Solway Firth, five miles south-east of Dumfries. It was built in the 13th century and was the home of the Maxwell family until it was partly destroyed in the siege of 1640.
- 31 *Wreckers on the Shore with Dunstanburgh Castle beyond, Northumberland*
Signed and inscribed on the reverse, pencil and watercolour
7 ⁵/₈ x 11 ³/₈ ins. (194 x 290 mm.)
- 32 *Thirlwall Castle, Northumberland*
Signed and inscribed on the reverse, pencil and watercolour
7 x 10 ⁷/₈ ins. (180 x 276 mm.)
- This composition relates exactly to the engraving of Thirlwall Castle published in the two-volume *Border Antiquities of England and Scotland* (1812-15). Thirlwall Castle was engraved by J. Grieg after Luke Clennell and was published on 1 Nov. 1814, appearing in Volume II opposite page 114. The castle stands just north of the line of Hadrian's Wall, which provided the masonry for its construction in the early 14th century.
- 33 *Bridge at the Junction of the Tees and Greta, in Rokeby Park, Yorkshire*
Inscribed as title, pencil and watercolour, watermark EGLIN ROBERTS & CO. / 1828
11 ¹/₄ x 8 ³/₈ ins. (288 x 214 mm.)
- Rokeby Park and its Palladian house have been in the Morritt family since 1769. It stands near the junction of the rivers Tees and Greta, 2 ¹/₂ miles south-east of Barnard Castle.
- 34 *Sheet of Studies, including Warkworth Castle and a moored fishing Boat*
Pencil and watercolour
10 x 8 ⁵/₈ ins. (255 x 220 mm.)
- 35 *Prudhoe Castle from the south, Northumberland*
Pencil and watercolour heightened with white, on grey paper
8 ¹/₂ x 10 ¹/₂ ins. (218 x 267 mm.)
- Prudhoe is a ruined medieval castle standing on a hill above the river Tyne. It was formerly a Percy stronghold.
- 36 *Trees beside a Stream*
Pencil and watercolour with touches of white heightening, on grey paper
12 ¹/₈ x 9 ¹/₈ ins. (309 x 234 mm.)
- 37 *A Chute over a River with a House beyond*
Pencil and watercolour with touches of white heightening, on grey paper
10 x 8 ¹/₂ ins. (256 x 217 mm.)
- 38 *King's College, Aberdeen*
Inscribed on the reverse 'Kirk of the old Colledge Aberdeen', pencil and watercolour
7 ³/₈ x 11 ⁵/₈ ins. (190 x 295 mm.)
- King's College was an independent university founded in 1495 and now part of the University of Aberdeen. The chapel, with its crown tower, is the oldest part of the university.
- 39 *Ravensworth Castle, near Gateshead, Co. Durham*
Inscribed "Ravensworth", pencil and watercolour heightened with white, on brown paper
11 ³/₄ x 8 ³/₄ ins. (299 x 223 mm.)
- Ravensworth Castle was described by Sir Nikolaus Pevsner as "a piece of romantic scenery" and "the most splendid and most picturesque monument of the romantic medieval revival" in County Durham. The castle was designed after 1808 by John Nash for Sir Thomas Liddell (created Lord Ravensworth in 1821). Building continued in the 1820s and in 1834 Ravensworth retired from politics to concentrate on building; the castle was not completed until after 1840. Sadly, it was almost completely demolished in the early 1950s.

40 ***Ravensworth Castle, near Gateshead, Co. Durham***

Pencil and watercolour, on brown paper
10³/₄ x 8¹/₄ ins. (275 x 212 mm.)

41 ***The Interior of the Chapel in the Keep of Newcastle Castle, Northumberland***

Pencil and brown wash heightened with white, on buff paper
11 x 8¹/₂ ins. (280 x 218 mm.)

The 12th-century chapel on the ground floor of the Keep of Newcastle Castle is situated below the forebuilding of the Keep. It consists of a two-bay nave on a north-south axis with, to the north, a one-bay chancel set at right-angles. This view looks through from the chancel to the nave. Originally the chapel was unconnected to the rest of the Keep and was entered only from the outside, but by the 19th-century a doorway had been made in the west wall of the nave connecting the chapel with the rest of the ground floor; this is visible in the distance through the arch. A watercolour from the same angle but with a closer view of the archway, showing the chapel less cluttered with tombstones, is in the collection of the Society of Antiquaries of Newcastle (SANT.13.09).

42 ***View into the Choir through the Doorway in the Choir Screen of Carlisle Cathedral, Cumberland***

Pencil and watercolour
6³/₄ x 4⁷/₈ ins. (170 x 125 mm.)

43 ***View from the west of the Gatehouse of St. Mary's Abbey, York***

Brown wash
5⁷/₈ x 8³/₈ ins. (149 x 218 mm.)

St Mary's Abbey stands on steep ground to the west of York Minster in what is now Yorkshire Museum Gardens. It was one of the richest Benedictine monasteries in the north of England until its dissolution in the 1530s.

44 ***The Demolition of Newgate, Newcastle, 1823***

Pencil and brown wash
6³/₄ x 10 ins. (172 x 256 mm.)

During the late 18th and early 19th century, a large part of medieval Newcastle was demolished to make way for a planned modern city centre, much of it laid out under the guidance of the speculative builder and businessman Richard Grainger (1797-1861). Newgate, which originally had a statue of James I in a niche over the gateway, stood at

the end of Newgate Street near to what is now the longest surviving section of the medieval wall and was demolished during April and May 1823. Moses Aaron Richardson (1793-1871) was T.M. Richardson's younger brother and was involved with him in various antiquarian publications. His *The Local Historian's Table Book, of Remarkable Occurrences, Historical Facts, Traditions ... connected with the Counties of Newcastle-upon-Tyne, Northumberland and Durham*, Historical Division, Vol. III, 1843, described the demolition of 1823, "workmen commenced the demolition of the upper part of the barbican on the 2nd day of April. The removal rapidly proceeded, and on the 10th, the statue representing James I which stood over the gateway was removed in a sadly mutilated state ... By the end of May the greatest part of the barbican had been removed." A watercolour of Newgate from the north showing the statue in an niche under a pediment is in the collection of the Society of Antiquaries of Newcastle (SANT.13.09). This watercolour shows the beginning of the demolition process, since the statue has already been removed but the workmen (visible on top of the gate) have not begun to take down the gate itself.

45 ***Studies of Fisherfolk***

Pencil and watercolour heightened with white, on grey paper
9¹/₂ x 8⁵/₈ ins. (240 x 218 mm.)

46 ***Studies of two Ships***

Pencil and watercolour, watermark JWHATMAN / 1826
11³/₄ x 8¹/₂ ins. (298 x 218 mm.)

47 ***The Pool of London***

Pencil and grey wash
5⁵/₈ x 9 ins. (144 x 230 mm.)

This remarkable view of the Pool of London has been contracted by the artist to give it greater drama. Looking from left, the architectural features to be pointed out are Old London Bridge, demolished circa 1831-2, the tower of the Wren church St Magnus Martyr, Lower Thames Street, the dome of St Paul's Cathedral, the Monument, and the Custom House, as built to the designs of David Laing in 1813-17. Although Laing produced what Howard Colvin described as "an elegant neo-classical design of considerable merit", he failed to supervise the contractor properly with the result that the foundations were inadequate and in 1825 part of the façade collapsed, which necessitated expensive reconstruction to Robert Smirke's designs and the building of a duller facade. The drawing can therefore be dated to between 1817 and 1825, the period when Laing's Custom House was standing; views of his handsome façade, inspired by French neo-classicism, are comparatively rare.

- 48 **An Angler beside a Stream in a wooded Dell**
Watercolour heightened with white, on grey paper
10³/₄ x 8¹/₂ ins. (273 x 215 mm.)
- 49 **Part of the Royal Mile with St. Giles Cathedral, Edinburgh**
Inscribed with notes and squared for transfer, pencil and watercolour
9⁵/₈ x 8¹/₄ ins. (245 x 210 mm.)
- The view is taken from the corner of the West Bow looking east along the Royal Mile. Buildings include Bowhead House (on the corner) and St. Giles Cathedral with the spire of the Tron Kirk lightly delineated in the distance.
- 50 **Figures on a Beach, possibly Seaton Point, Northumberland**
Pencil and watercolour heightened with white
7¹/₈ x 11 ins. (181 x 280 mm.)
- 51 **The Devil's Bridge, Kirkby Lonsdale from the south-east, Lancashire**
Pencil and watercolour, on grey paper
8³/₄ x 11¹/₄ ins. (222 x 288 mm.)
- The Devil's Bridge straddles the river Lune near Kirkby Lonsdale. It dates from circa 1370.
- 52 **Study of a Building beside a River**
Pencil and watercolour heightened with white, on grey paper
8⁵/₈ x 11¹/₈ ins. (219 x 283 mm.)
- 53 **Beached Boats and Fisherfolk on a Shore below a Village**
Pencil and watercolour
7⁵/₈ x 12¹/₈ ins. (194 x 308 mm.)
- 54 **An extensive Moorland Landscape with Buildings beside a Waterfall in a Ravine**
Signed with initials on the reverse, pencil and watercolour heightened with white, on grey paper
8¹/₂ x 12¹/₂ ins. (218 x 318 mm.)
- 55 **Sunset over Moorland**
Watercolour
3³/₈ x 6 ins. (85 x 153 mm.)
- 56 **Windmills in an open Landscape**
Pencil and watercolour, watermark [WHA]TMAN / [cut]0
5¹/₈ x 8³/₄ ins. (131 x 224 mm.)
- 57 **Figures in a Boat with a Town beyond**
Pencil with touches of watercolour and white heightening, on brown paper
5¹/₂ x 6³/₄ ins. (140 x 172 mm.)
- 58 **Study of a Boat**
Pencil and watercolour
2⁷/₈ x 4¹/₂ ins. (75 x 117 mm.)
- 59 **Bamburgh Castle from the south, Northumberland**
Pencil and grey wash
4³/₈ x 7⁵/₈ ins. (113 x 194 mm.)
- Bamburgh Castle stands on the Northumberland coast just south of Lindisfarne. It was restored by the industrialist William Armstrong in the nineteenth century.
- 60 **Cottages with Hills beyond**
Inscribed with notes, pencil and watercolour
7³/₈ x 11¹/₈ ins. (187 x 284 mm.)
- 61 **A Village with Hills beyond**
Pencil and watercolour
7⁵/₈ x 10⁷/₈ ins. (195 x 278 mm.)
- 62 **View down the Street of a Village with a Hill beyond**
Inscribed with colour notes, pencil and watercolour with touches of white heightening, on grey paper
7⁵/₈ x 10⁷/₈ ins. (194 x 276 mm.)





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Guy Peppiatt started his working life at Dulwich Picture Gallery before joining Sotheby's British Pictures department in 1993. He soon specialised in early British drawings and watercolours and took over the running of Sotheby's Topographical and Travel sales. Topographical views, whether they be of Britain or worldwide, have remained an abiding passion. Guy left Sotheby's in early 2004 and has worked as a dealer since then, first based at home, and now in his new gallery on Mason's Yard, St James's, shared with the Old Master and European Drawings dealer Stephen Ongpin.

Charles Nugent is an independent art historian and freelance fine art consultant. After seven years at Christie's, he was for fifteen years Curator of Drawings and Watercolours at the Whitworth Art Gallery, University of Manchester. As well as contributing to specialist publications, he is the author of *Turner Watercolours from Manchester* (1996), *British Watercolours in the Whitworth Art Gallery* (2003) and *Edward Lear, the Landscape Artist* (2009).



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