

# Lexicon of Inverclyde's Artists 1800-1939



This document is intended to provide an overview of artists connected to Inverclyde who were working in the period 1800-1939. It includes artists who worked in the Inverclyde area as well as those who were born in the area but who have made their career elsewhere. Inverclyde, in addition to producing many professional artists, has also been home to many amateur artists who exhibited occasionally at professional venues. They have also been included. Inevitably the surviving documentation provides less evidence for the lives and careers for these amateur artists but sources such as the census and local street directories have helped to provide some details of their background.

## A



### **Anderson, Nina** (active 1886-1938)

Miss Nina Anderson was a painter of landscapes, flower pieces and portraits. She lived at 35 Fox Street, Greenock and in Edinburgh. She is known to have exhibited at the Royal Scottish Academy in 1889 and also at the Glasgow Institute and at the Greenock Art Club exhibitions. Two paintings by her: *A Fishwife* and *Seascape with Rocks* are in the collection of North Tyneside Council, and were painted in 1905.

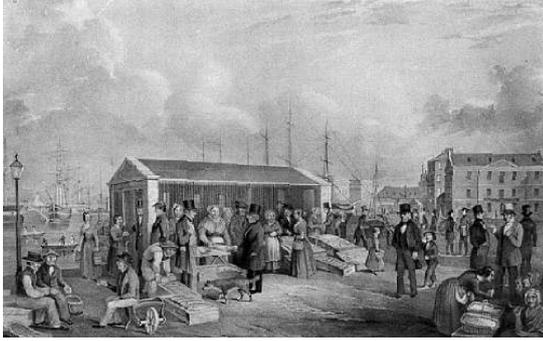
### **Anderson, T.M.** (active 1886-1903)

T.M. Anderson was an amateur Gourock based artist who lived at Berry Bank, Ashton between 1886 and at 47 Ashton Road, Gourock between 1902 and 1903.

### **Anderson, William** (active 1884-1886)

It seems likely that William Anderson was a relation of the T.M. Anderson listed above as he is also recorded as living at Berry Bank, Ashton Gourock between 1884 and 1886.

## B



**Baird, John** (born 1813)

*Addresses of residences in Inverclyde: 44 West Blackhall Street, Greenock*

John Baird was born in Falkirk in 1813 and is known to have lived at 44 West Blackhall Street, Greenock. He was described in the Greenock Advertiser of 25 March 1845 as 'an up and coming artist'. He was a portrait painter as well as painter of landscapes. The work above would seem to be one of the series he did of Greenock views. The newspaper also gives details of a painting of the River Clyde which includes the quays and town of Greenock. He appears to have been active until at least the later 1840s, for in 1848 the Glasgow firm of Miller and Buchanan issued a lithograph print of a painting (shown above), of Baird's entitled *Scene of the Old Fishmarket, Greenock*.

**Baird, Robert** (active 1850-1860)

Robert Baird was resident between 1851 and 1852 and was based at 56 West Blackhall Street, Greenock.

**Ballement, Miss D.** (active 1902)

Miss D. Ballement was an amateur Greenock artist, the sister of L. Alexandra Ballement. She exhibited once at the Royal Scottish Academy in 1902.

**Ballement, L. Alexandra** (active 1900-1902)

L. Alexandra Ballement was a Greenock based miniature painter who exhibited at the Royal Scottish Academy and the Royal Glasgow Institute of the Fine Arts. She was the sister of Miss D. Ballement.

**Barr, George Renwick** (1820-1898)

George Renwick Barr was born in Port Glasgow on the 29<sup>th</sup> August 1820, the son of a customs officer, Robert Barr. During his youth his family moved to Lynn on the east coast of England but on his father's death he returned to Port Glasgow with his mother. During his time in Port Glasgow he served an apprenticeship with Messrs. MacAlister & Fyfe, Greenock. He then set up business as a painter and decorator. In addition to his profession of painter he also turned his hand to artworks painting landscape, seascape, portrait and ship paintings. A genre in which he was particularly successful was the painting of his ship and marine subjects and was a friend of Samuel Bough.

He was also involved in local politics was elected to the town council and became a senior magistrate. He married Ann Cuthbert (1825-1898) and they had a son George Barr (1863-1882). He died at Rose Cottage, Barr's Brae on the 11<sup>th</sup> June 1898 and is buried in Port Glasgow.

The National Maritime Museum, London has two oil paintings by him in their collection: *The Clipper Ellen Rodger* (1858) and *The Brig 'Jansen'*.



**Boag, Andrew** (active 1870-1914)

*Addresses of residences in Inverclyde: 2 Hamilton Street, Greenock; 1870: 16 Laird Street, Greenock; 1870; 1875 4 Hamilton Street, Greenock; 1880s 3 Barton Street, Greenock*

Andrew Boag was a Greenock based artist who was active from around 1870 until the start of the First World War. His primary occupation seems to have been as an engraver with art as an occasional semiprofessional sideline. Around 1870 he is recorded as living at 16 Laird Street, Greenock but seem to have moved shortly thereafter to and in 1875 at 4 Hamilton Street. Directories of the period record his profession as a 'practical engraver and artist'. In the 1880s he conducted an engraving and stationery business at 3 Barton Street, Greenock. The McLean Museum holds a watercolour by him of the Mansion House, Greenock.



**Bough, Samuel** (1822-1878)

Samuel Bough was a landscape and marine painter. He was born in 1822 in Carlisle, the son of a shoemaker and a cook. Although Bough received no formal art education, he learned from an older generation of artists in Carlisle such as John Dobson, George Sheffield, Robert Harrington and other artists visiting the area. He visited London and being briefly apprenticed to the engraver Thomas Allom before a short interlude in Carlisle, eventually moving to Manchester and working as an assistant theatrical scene painter whilst attending the life classes at the Manchester Academy. Bough had little financial success there and took up another scene painting job in Glasgow in 1849. Once again, Glasgow failed to offer the breakthrough in art that Bough sought, so he moved on, first to Hamilton

and Cadzow Forest in 1851, where his friendship with the landscape painter Alexander Fraser (1827-1899) resulted in the creation of some remarkable oil and watercolour pictures of woodland scenes. In 1854 Bough moved to Port Glasgow in order to improve his technique in drawing ships and boats. By 1855 Bough moved to Edinburgh with early success at the Royal Scottish Academy exhibitions and was elected an associate in 1856. Thereafter his relationship with the Academy was a stormy one and it was not until 1875 that he was elected a full academician, despite being a prolific exhibitor.

When Bough died the Inverclyde press was effusive in its praise. **The Port Glasgow Observer, November of 23<sup>rd</sup> 1878** showed that memories of the artist were still strong.

#### RECOLLECTIONS OF SAM BOUGH

*“The news of the death of the eminent painter, Sam Bough, who for many years has occupied a high position in the world of art, has startled and saddened many survivors in Greenock and Port Glasgow of the generation in its prime twenty years ago. Our readers may ask what has the Edinburgh Academician, the world renowned Sam Bough, ever had in common with such towns as the two we have mentioned; but surprise will cease when we tell them that not only was Sam Bough a resident in Port Glasgow, and lived in Ivy bank, but that at an earlier stage in his career he acted as scene painter in the old Greenock Theatre in Mansionhouse Lane.*

*During his stay here and in Greenock he contracted many friendships, some of which survived until the day of his death. At the time he was in Greenock, Fame had but found him out and made him one of her favourite children, so that it can easily be imagined that his connection with a theatre such as the Greenock one of those days, was not very profitable, and far from a sinecure. He had to make himself generally useful, and well do we remember his appearance, along with the manager, nearly every forenoon in the office of the Greenock Herald, with the copy of the day-bill, which would be left with strict injunctions to be put in type at once, while the joint authors adjourned to a favourite howff to wile away the time until a proof should be ready.”*

*“We have a very hazy idea of how long the illustrious painter had to bloom unseen in Greenock, but when, after some years, he took up his residence at Ivy bank, he had made his mark in his profession, and, despite a native brusqueness of manner and a rough outspokenness, resembling that of the late Samuel Hunter of the Glasgow Herald, he soon became a great social favourite in the Port, and formed one of a circle in which that prince of jokers, David Gilkison, was chief, with a worthy Lieutenant in the person of Campbell Lade, death has made sad havoc among those lively spirits of the long ago, and care and age has bowed the heads of those who still linger; but the memory of many a merry ploy and pleasant jest remains green in their hearts, and, once started on their favourite topic, a whole afternoon and evening would be too short to exhaust the subject.”*

His obituary was in similarly glowing terms.

#### DEATH OF SAM BOUGH

*“The celebrated painter, Sam Bough, died at Edinburgh this week after a short illness. He was born in Carlisle in the year 1817. His father was a shoemaker, and intended that his son should follow the same business; but a single day in the shop showed that that intention could not be carried out. This lad was then apprenticed to a lawyer, the Town Clerk of Carlisle; but before his time was out his taste for art had declared itself so decidedly in the sketches he made in the neighbourhood that it was resolved to allow him to follow the profession he had chosen for himself. For this purpose he went to reside with an old friend of his father's settled at Cheswick, near London, and began his artistic career by copying the old masters in the National Gallery. After a short time spent in such study he accepted the situation of scene painter in the Theatre Royal, Manchester. In this situation he soon showed superior excellence, but for many years continued to paint scenes and study hard in the higher walks of the profession. When Edmund Glover opened the Princes Theatre, Glasgow, Bough was on the staff, but was discharged for marrying one of the actresses, a talented young lady, named Miss Taylor, who still survives. After this he led a wandering life, but kept abreast of his rivals, and gradually built up a name which will be remembered as long as the products of his genius are in existence. He lived for several years in Hamilton, then in Port Glasgow, and finally removed to Edinburgh, where he soon came to the front, was made a Fellow of the Royal Scottish Academy, and has never failed since to contribute year after year to the Exhibition. As an artist he excelled in water-colours, but has left many*

*fine oil paintings, one of the most famous of which, "Shipbuilding on the Clyde", was painted while he was in Port Glasgow."*

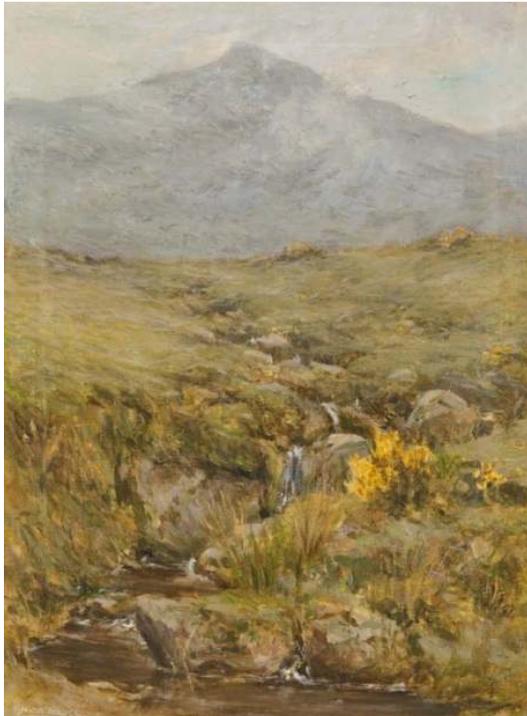
**Boyd, Elizabeth Frances** (active 1896-1935)

Elizabeth Frances Boyd was a painter and woodcut artist who was born at Skelmorlie and moved to Dublin at an early age. All her works were exhibited from addresses in Dublin, London and latterly Rye, Sussex. She specialised in Italian landscapes and flower paintings, exhibiting at the Royal Academy, Royal Scottish Academy and the Royal Glasgow Institute of the Fine Arts She most frequently showed her at the London Salon (20). She also exhibited abroad, for example at the Salon d'Automne and at the Salon de la Société Nationale des Beaux Arts in Paris from 1905 onwards.

**Brodie, John Lamont** (active 1824-1898)

*Addresses of residences in Inverclyde:* 1845-1846: 5 Clarence Street, Greenock

John Lamont Brodie is a rather shadowy figure but his profession seems to have been that of a portrait painter. He was born in St. Dunstan, London sometime between 1824 and 1827 and he is recorded as living at 5 Clarence Street, Greenock in between 1845 and 1846. By 1851 he had returned to England, living at 126 Albany Street and 1 Willoughby Place, London between 1851 and 1871. In the 1850s and 1860s he also appears to have regularly travelled to Manchester, maintaining an address there and also exhibiting there. In 1871 he moved to 21 Bedford Square Brighton before returning to London and living at 5 Denmark Hill, Wimbledon in 1881. He died at Louder House, Wimbledon on 23rd November 1898.



**An Arran Hillside**

**Bruce, Peter Ross** (1871-1931)

Peter Ross Bruce was born in East Lothian. He was an amateur watercolour artist who worked as a bank clerk with the Clydesdale Bank in Greenock. He exhibited at the Royal Scottish Academy and the Royal Glasgow Institute. He died at 47 Brougham Street, Greenock on the 29 October, 1931

**Brymner, William** (1855-1925)

William Brymner was a miniature portrait painter, also did figurative subjects and occasional landscapes. He was born in Greenock and migrated to Canada when a child in 1857. Although he exhibited occasionally at the Royal Institute of Oil Painters and at Manchester City Art Gallery, his professional life was spent in Canada. He studied architecture in Ottawa and sometime after 1878 he paid a visit to Paris where he studied at the Academie Julien and with Carolus-Duran. He became an

honorary member the Royal Society of Miniature Painters, Sculptors and Engravers in 1916. His visit to France was part of a general wave of Canadian artists who were known for sentimental narrative pictures that were the mainstay of the Royal Canadian Academy until the end of the century. His study in Paris for six years and exploiting of Impressionism resulted in him becoming head of the Art Association of Montreal classes in 1886. He died at Wallesley, Cheshire.

**Buchanan, John C.** (active 1932)

John C. Buchanan was an amateur artist from Kilmacolm who exhibited at the Royal Glasgow Institute of the Fine Arts in 1932.

**C**

**Cameron, Robert Christie** (1911-2002)

*Addresses of residences in Inverclyde: 1930s:130 Drumfrochar Road, Greenock*

This Greenock artist, probably an amateur artist, seems to have mostly worked in watercolour. He exhibited at the Royal Society of Painters in Watercolours and at the Royal Glasgow Institute of the Fine Arts.

**Campbell, Hugh** (active 1928-1932)

*Addresses of residences in Inverclyde: 20 Union Street, Greenock*

Hugh Cameron was a Greenock landscape painter in watercolour. He is known to have exhibited at the Royal Society of Painters in Watercolours and Royal Glasgow Institute of the Fine Arts.



**Carsell, Thomas** (1810-1860)

*Addresses of residences in Inverclyde: 1841: 7 Bearhope Street, Greenock; 1845: 69 Rue End Street, Greenock; 1847: 18 Boyd Place, Greenock; 1851-1853: 17 & 33 Crawford Street, Greenock; 1853: 6 Kilblain Street, Greenock; 1858: 2 Buccleuch Street, Greenock; 1859: 3 Tobago Street, Greenock*

Nowadays Thomas Carsell is remembered as professional painter of architectural and landscapes subjects but nineteenth century documents constantly refer to his main profession as 'portrait painter'.

The census of 1851 records his year of birth as 1810 and he appears in various Greenock Directories from 1837 until 1855. On the 30th December 1839 he married Jane Rebecca Smith (b. 1816) in Greenock and the decade 1840-1850 was to see the arrival of several daughters. Louisa was born in 1841, Jane in 1843, Elizabeth in 1845, Margaret in 1848 and Emily in 1850. The family appears to have moved frequently during this period, living at 7 Bearhope Street, Greenock in 1841, moving to 69 Rue End Street in 1845, then on to 18 Boyd Place in 1847.

Although he is listed as a professional portrait painter he also painted landscapes as well. The McLean Museum has two paintings, *Greenock Railway Station* and *Greenock* which may have been commissions for the recently formed Glasgow, Paisley and Greenock Railway Company or for someone associated with it.

The circumstances surrounding the death of Thomas Carsell remain unclear. He committed suicide in 1860 and is buried in Greenock. The motivation for his suicide is unknown, but it is possible that he felt under economic pressure as a portrait painter with the arrival of photography in the 1850s threatening

to diminish his income. His end was not quick. He attempted to commit suicide in Tobago Street, Greenock on the 19th February 1860 by slitting his throat. The attempt was bungled and he lingered on for another three days before dying in Greenock Infirmary on the 26th February 1860. He is buried in Greenock.

**Carlyle, Miss** (active 1887)

*Addresses of residences in Inverclyde: 44 Esplanade, Greenock*

Miss Carlyle was an amateur Greenock painter of domestic interiors who exhibited two works at the Royal Glasgow Institute of the Fine Arts in 1887.

**James Caw** (1813- at least 1852)

*Addresses of residences in Inverclyde: 1849: 2 Ashton; 1851-1852: Phillips' Cottage West Bay, Gourock*

**Connor, John** (active 1870-1912)

*Addresses of residences in Inverclyde: 1870s: 9 & 11 Nelson Street West, Greenock; 1880s: 7 Brisbane Street, Greenock; 1880s: 10 Kelly Street, Greenock; 1893-1912: 6 Kelly Street, Greenock*

John Connor was a professional scene and theatre painter. He is recorded as living in Greenock from 1871 until 1912. At that time Greenock had several theatres which would have offered work for a professional scene painter. During the 1870s he lived at 9 & 11 at Nelson Street West but from the 1880s he lived at 7 Brisbane Street and 10 Kelly Street before settling in 1893 at 6 Kelly Street where he remained until 1912.

**Craig, James Richardson** (1857-1914)

James Richardson Craig was born in Gourock and was an amateur artist, his main profession being a wool and cloth manufacturer in Glasgow. He provided a series of illustrations for an early book on the history of Gourock, *'Notes About Gourock'*, published in 1880 and written by his brother-in-law, the Rev. David Macrae. His work could on occasion be quite ambitious as can be seen in the large oil painting of the pier head area of Gourock which shows the area prior to the arrival of the railway and the construction of the modern pier.



**Clark, William** (1803-1883)

*Addresses of residences in Inverclyde: 1836-1837: 9 William Street, Greenock; 1841-1842: 8 Cross Shore Street, Greenock; 1845-1850: 9 Cross Shore Street, Greenock; 1851-1856: 2 Cross Shore Street, Greenock; 1857-1871: Seafield, 2 Fox Street, Greenock; 1871-1878: Seafield, 2 Fox Street and 8 Esplanade, Greenock*

Clark was born in Greenock on the 26th June 1803, the son of a mariner, John Clark and Mary Clark (nee Fletcher). He was the third child in a family of two boys and two girls. In later life his father became a customs officer. Details of William Clark's early life and education are scant. In his youth he was apprenticed as a 'decorative house painter'. Although this might sound like a somewhat limited pursuit for a prospective artist the opportunities offered in a seaport in the early nineteenth century often included carrying out skilled tasks such as lettering and gilding and decorating the master's accommodation aboard ship. The route from artisan painter to ship portrait painter was one regularly followed by artists at the time. It is also believed (according to Williamson in his *Old Greenock*) that Clark was a pupil of an artist called James Stuart who had a studio in Galbraith's Land, Innerkip Street, Greenock. John Ward of Hull (1798-1849) and George Chambers of Whitby (1803-1840) both followed

this path. It is also possible that Clark may have had some lessons from a professional painter or drawing master, but again there is no surviving evidence beyond that cited by Williamson.

Another encouragement to the young Clark would have been the work of Robert Salmon (c 1775-c 1851) who worked in Greenock from 1811 until 1822. We do not know if the two ever met, but Clark would have been able to see examples of Salmon's work. There is a greater probability that he knew John Fleming, who worked in Greenock until his death in 1845. By his late twenties Clark had become confident enough of his own abilities to establish himself as a professional artist. After having sold nine paintings, five of which were commissions, he set up business as a marine artist in Greenock on the 1st March 1830.

During the 1830s he regularly exhibited with the Glasgow Dilettanti Society and in 1835 his career was given a major boost when he was asked to paint a picture of the 1835 Regatta for the Royal Northern Yacht Club. This was both recognition of Clark's increasing eminence in the field of marine painting and, when he was elected a member of the Royal Northern Yacht Club in 1838, confirmation of his rising social status. Clark was soon exhibiting his work in Edinburgh and elsewhere.

Throughout the 1840s he regularly exhibited his work at the exhibitions of the West of Scotland Academy in Glasgow. His reputation continued to grow. The Greenock advertiser of 25 January 1838, commenting on an exhibition being held by the Edinburgh Society of Artists, stated that: 'Clark of Greenock, exhibits three paintings which are perfectly flawless as to accuracy of drawing....E.W. Cooke is the best marine painter in Britain, but Clark in this department has no competitors north of the Tweed'. Throughout the 1840s Clark's work continued to develop and he was capable of producing masterworks such as 'The Queen's Visit to the Clyde in 1847'.

As the Clyde shipyards reduced production of sailing ships and changed to steam powered vessels Clark was clearly equally adept at painting both. In this respect Clark's work is a valuable record of technological and nautical engineering development. He often painted the vanishing world of sail, as in the 'The Channel Fleet off Greenock', painted in 1861. So popular was Clark's work that many lithographic prints of his paintings were made during his lifetime. At least 40 of Clark's paintings, mostly of steamers, were reproduced. Increasing prosperity can be seen in the addresses of his residences. In the 1830s he was living at 9 William Street but by 1841 he had moved to Cross Shore Street where he lived at various numbers until 1857 when he moved to No.2 Fox Street on Greenock's west end where he was to remain until his death. Clark was able to afford his own house and pay for a housekeeper and housemaid. A steady supply of work enabled Clark to spend his career in his native town without having to seek patrons elsewhere. A lifelong bachelor he seems to have been of a sociable disposition and participated in various local events. He was also an active and enthusiastic member of the yacht club as this report from the Greenock advertiser of 28 May 1878 shows: 'Of those...who have this week visited Rothesay, we cannot refrain from mentioning one whose innate modesty...will not be seriously offended by our thus alluding to him. We refer to Mr. Clark of Greenock, the eminent marine painter. It was on Thursday afternoon when we observed him perched alone on a 'coigne of vantage' at Bogany watching the yachts as they flew...on their outward course. Our friend with his eye like the poet's 'in a fine frenzy rolling' seemed enraptured. We felt loath to disturb his joyous daydream. We ventured however, such spirits as he not being every day to be met with, even in Bute. Hearing our footstep, the artist wheeled round, luckily as the last of the fleet was passing, and his salutation was so like him, that we cannot withhold it from our readers. 'Young Buteman!' quoth our friend in his most impassioned tones, 'don't you think Keats was right when he declared that 'a thing of beauty is a joy for ever', and Tom Moore was not far wrong and must have had such a panorama as this view when he exclaimed, And oh! If there be an Elysium on earth it is this!' Suffice it that before parting with the artist, we drank Her Majesty's health in the Queen's and Marquis's of Bute.'

Clark also contributed to his hometown in other ways. On 5 May 1859 the Greenock Advertiser reported that Mr. Clark was responsible for the invention of a device for turning ships during a calm and that 'The model has been examined, and approved of by practical persons.' He was also responsible in 1868 for the decorative column erected on Steamboat Quay (now known as Customhouse Quay). This contained a drinking fountain, lamp, letterbox and a multifaceted clock. Clark does not seem to have exhibited during the last twelve years of his life and he seems to have painted much more infrequently. This was due to the poor health that he suffered during the last decade of his life. He died on the 10 November 1883. He had been suffering from a cold, which then

developed complications. The success of his career can be seen in the size of his personal estate of £3,362, a sizable sum in 1883.

The Glasgow Herald of 12 November 1883 was fulsome in its praise of Clark's work:

*'In this department of art Mr. Clark had few rivals, and nearly every celebrated Clyde-built ship and latterly many famous steamers have been represented by him. Occasionally his art would take a higher flight, and in several pictures of a more general character he was highly successful...Many stirring scenes, such as the Channel Fleet off Greenock, and other memorable incidents at the Tail of the Bank, also secured his attention, while all along the West Coast familiar attractive spots have been interwoven with his marine subjects. His ships were drawn with mathematical precision, every detail connected with hull, rigging, etc. being minutely reproduced...A few days ago Mr. Clark caught cold, which rapidly developed into a bronchial complication from which he failed to rally.'*

The Greenock Advertiser's obituary of 12 November 1883 provides the best summation of Clark's art: *'Besides showing much fidelity to details in drawing, he displayed very considerable artistic feeling in the manner in which he handled his subjects'*.



**Cochrane, John S. (1891-?)**

*Addresses of residences in Inverclyde: 25 Brisbane Street, Greenock; 9 Finnart Street, Greenock*

John S. Cochrane (or Cochran) was born in 1891 in Greenock. His mother was the sister of the Ardrossan based portrait painter John Stevenson (this may explain the middle initial of his name). Sometimes his name is spelt Cochrane. In 1901 his family were living at 25 Brisbane Street, Greenock and his father was employed by D. McCormack & Co. By 1905 the family had moved to 9 Finnart Street, Greenock. He graduated from Glasgow School of Art with a Diploma in Painting and Drawing in 1914 and is known to have exhibited with the Barrhead Art Club in 1912 in addition to exhibiting at the Royal Glasgow Institute on one occasion and at the Royal Scottish Academy three times. His juvenile works were portraits and copies of works by Raeburn and Robert Salmon. Although his parents remained in Greenock into the 1920s John S. Cochrane disappears from the record after 1914.

**Connor, John c 1838-1891)**

*Addresses of residences in Inverclyde: 10 Kelly Street, Greenock:*

He was born in England and

**Crown, John (c 1816-1874)**

*Addresses of residences in Inverclyde: 1872-1874: 28 Sir Michael Street, Greenock*

Little is known about John Crown. It may be that he only spent a brief time in the Inverclyde area, since he is only recorded as a Greenock resident during 1872-1874, when he lived at 28 Sir Michael Street.



**Currie, William** (active 1938)

*Addresses of residences in Inverclyde: 52 Murdieston Street, Greenock*

Currie was an amateur Greenock watercolourist and etcher of still life and landscapes. He exhibited at the Royal Glasgow Institute of the Fine Arts on two occasions.

**Curtis, Miss Ada Norrish** (30.1.1862-1887)

*Addresses of residences in Inverclyde: 1862: 16 Kelly Street, Greenock; 'Ebberly', 27 Octavia Terrace, Greenock*

Miss Ada Curtis was an amateur artist who lived at 'Ebberly' in Greenock. She married a Greenock solicitor, Alexander Reid Prentice (1859-1937), on 15<sup>th</sup> October 1890 and the couple had 4 children. She was the sister of Ellen Curtis and exhibited at the Royal Glasgow Institute of the Fine Arts on two occasions between 1886 and 1887.

**Curtis, Miss Ellen** (active 1879-1887)

*Addresses of residences in Inverclyde: 'Greenbank', Greenock*

Miss Ellen Curtis was a Greenock landscape painter who also worked in oil. She was the sister of Ada Curtis and is recorded as having exhibited 7 works at the Royal Glasgow Institute of the Fine Arts between 1879 and 1887. Her address was given as 'Greenbank', presumably Greenbank House, Greenock.

**Curtis, E.M.** (active 1922-1930)

*Addresses of residences in Inverclyde: 27 Bentinck Street, Greenock*

E.M. Curtis was a Greenock based painter who exhibited a flower study at the Royal Glasgow Institute of the Fine Arts.

**Curwen, Edward** (active 1922-1930)

Edward Curwen was a painter in watercolour. He lived in various locations in the West of Scotland, living in Glasgow in 1922, moving to Rutherglen in 1923 and Greenock in 1927. He exhibited at the Royal Scottish Academy and four times at the Royal Glasgow Institute of the Fine Arts.

**D**

**Dalton, Miss Carrie** (active 1885)

*Addresses of residences in Inverclyde: 'Denistoun', Greenock*

Carrie Dalton was an amateur artist who exhibited two figurative paintings in oil at the Royal Scottish Academy.



### **Downie, Patrick (1854-1945)**

*Addresses of residences in Inverclyde and other locations: 1861: Hunter's Land, 30 Sugarhouse Lane, Greenock; 37 Roxburgh Street, Greenock; 1881: 16 Holmscroft Street, Greenock (listed in the census as a 'Grocer's Asst. & Artillery Letter Carrier'); 1881: 2 Allison Place, Paisley; 1886-1888: 37 Roxburgh Street, Greenock; 1887: Moved back to Paisley; 1891: 2 Allison Place, Paisley, Scotland; 1901: 2 Leven Street, Tradeston, Glasgow, Scotland (listed as a boarder); 1903: Skelmorlie, Scotland; West Kilbride, Scotland; 1914: Glasgow; Dunbar, East Lothian, Scotland; 1945: 34 Douglas Street, Largs, Scotland*

He then lived at Dunbar in East Lothian before returning towards the end of his life to 34 Douglas Street, Largs, where he died on 16<sup>th</sup> May 1945.

#### *Family:*

Father: Peter Downie (b. ca. 1791-1883?).

References to Peter Downie have some inconsistencies but they may all refer to the same person. His is listed as a 'linen salesman' (on his death certificate) and a 'Soft Goods Dealer' (on his marriage certificate). A Peter Downie is listed as dying in 1883 aged 91 in Gourack.

The 1881 Census list a Peter Downie as a 'Pauper Widower' aged 81, formerly a Labourer, born in Ireland and resident at Greenock Poorhouse and Asylum, Smithston, Inverkip. If these references all refer to the same person then the widely repeated story that Patrick Downie's father died when he was young may have been created to hide the fact that his father was in an institution.

Mother: Margaret Downie (b. ca. 1811) (nee Murray)

Sister: Susan Downie (b. 1843)

Sister: Agnes Downie (b. 1845)

1885 he married the daughter of Robert Cochran, the Provost of Paisley. She was also an artist, specialising in flower paintings. After her death he married her sister.

Patrick Downie was born in Greenock in 1854 (he was baptised in October 1854) and spent his early life there. He was the son of Peter Downie (b. circa 1791) and Margaret Downie (nee Murray b. circa 1811). His father and his mother were both Irish immigrants. If the 1861 census is to be believed, his father seems to have been around 63 and his mother was 43 at the time of his birth. Their marriage certificate doesn't confirm his father's religion either because it was a marriage by declaration and not a religious marriage, or possibly because his wife was not Catholic. Patrick Downie had two elder sisters: Susan, born in 1843 and Agnes, born in 1845.

The obituary for Patrick Downie published in the Greenock Telegraph on the 17th May 1945 states that his father died in Patrick's youth but there is an intriguing entry in the 1881 census records a Peter Downie as a 'pauper widower aged 81, formerly Labourer born Ireland, residing at Greenock Poorhouse and Asylum, Smithston, Inverkip'.

Downie's background was an impoverished one and whatever artistic talents he may have displayed as a youth economic necessity meant that had to initially work in a variety of jobs. The family is first

recorded as living at Hunter's Land, 30 Sugarhouse Lane, Greenock in the 1861 census and by 1881 he is recorded as living at 16 Holmscroft Street, Greenock with his mother, his profession listed as a 'Grocer's Asst. & Artillery Letter Carrier.' He later lived at 37 Roxburgh Street, Greenock before moving to Paisley.

His youth in Greenock was important in providing Downie with a rich source of images which served his art throughout his life. The streets of Greenock and the attendant activity of the waterfront were favourite subjects and he painted them in oils and watercolours. His works were also published as book illustrations and as lithograph prints. Downie once claimed "I could almost rebuild Old Greenock from my sketch-book".

He was in Paisley from the late 1880s, living at 2 Allison Place in 1881 where his profession was described as 'landscape artist'. At that time he appears to have been living with his sister, Agnes. In 1885 he married the daughter of a draper in Paisley who had been Provost of Paisley. Downie's first wife died in 1888 and Downie then married her sister, who was also an artist.

Although he was to spend a brief period studying in Paris, he remained largely self-taught. He started to show his work around 1885 and was showing his paintings in the major London galleries from the late 1880s

Downie was the first Greenock artist to have a painting exhibited in the Royal Academy, London. His painting was entitled "*A Wet Evening Moonshine*" and portrayed the old house with the crow-stepped gable which once stood at the south east corner of Hamilton Street and Manse Lane, Greenock. He then moved to Glasgow where he is recorded in the census as living at 2 Leven Street, Tradeston, Glasgow in 1901 as a boarder, again his profession is described as landscape painter.

His work became widely shown in Britain and he also showed abroad with a major success in 1901 when a large oil painting entitled '*Wintry Sunshine on the Clyde*' won a gold medal at the Paris Salon. This work was also exhibited in Venice in 1910 where it was sold. In 1906 Glasgow Corporation bought a winter scene entitled '*The Day of Rest*' and Paisley Corporation purchased a work showing the setting sun and shipping on the Clyde which had been exhibited at the Royal Scottish Academy Exhibition in 1911.

Downie's work even attracted royal attention. When King George V and Queen Mary visited the Institute of the Fine Arts in Glasgow, the Queen, whose attention had been drawn to a picture by E.A. Hornel, said "*I do not care for that style but there is a picture I like*", pointing to one signed by Patrick Downie".

Although best remembered for his west coast and Greenock scenes he painted in several locations on the east coast of Scotland including St. Andrews and Dunbar. Patrick Downie continued to paint into old age and was still painting pictures of Greenock harbours in his eighties. His work, especially his street scenes of Greenock, continues to appeal to a wide audience and he remains the most popular of the various artists born in Greenock in the latter half of the nineteenth century.

Exhibition History:

Downie's exhibition history is extensive. He exhibited at, amongst others, The Arlington Gallery; The Royal Glasgow Institute of the Fine Arts; The Walker Art Gallery, Liverpool; Manchester City Art Gallery; The Royal Academy; The Royal Society of British Artists; Royal Institute of Painters in Watercolours; Royal Scottish Academy and the Royal Scottish Society of Painters in Watercolour.

## F

### **Farwell, Wilhelmina Fillans (1838-1894)**

*Addresses of residences in Inverclyde: 1889-1894: 31 Brougham Street, Greenock & 8 Kelly Street, Greenock*

Mrs. W. Fillans Farwell is recorded as being an 'artist' in Greenock street directories between 1889 and 1894. During that time she lived 31 Brougham Street and from 1891 at 8 Kelly Street, Greenock.

### **Fleming, John (1792-1845)**

*Addresses of residences in Inverclyde: 1837: 5 William Street, Greenock; 1841-1842: 38 Hamilton Street, Greenock*



John Fleming (1792-1845), was an artist highly esteemed by his contemporaries, in Inverclyde and the West of Scotland. Fleming was born in Glasgow in 1792 and the source for most of the details of John Fleming's early life come from his obituary notice published by the Greenock Advertiser on the 28th March 1845. It states clearly that he was born in Glasgow but gives no indication as to his parentage or their profession. It is known that he had two sisters, Janet and Mary, from his trust deposition and settlement presented to Paisley Sheriff Court on his death in 1845. Establishing a chronology for Fleming's early life is difficult but through his obituary of 1845, presumably written with the input and approval of his son, William C. Fleming, it is possible to reconstruct the pattern of his early career. The 1841 census simply states that Fleming was born in Scotland. There seems little reason to doubt that he was born in Glasgow.

The obituary stresses Fleming's early artistic ability:

*'at a very early age, it is said even in childhood, he manifested a disposition for drawing. The meaning and signification of lines and pictures seemed to be what his mind first awoke to a knowledge of; and in after life, though his acquirements were both numerous and various, yet it was evident that much had been sacrificed to the early bent of his genius.'*

In early adolescence there seems to have been attempts to gain him a place in an engraver's workshop but he was eventually apprenticed as a house-painter at the age of fourteen. As part of his apprenticeship he seems to have worked at Hamilton Palace and, encountering the paintings and other art collections there, had his desire to become a professional artist reinforced. The means by which Fleming gained his artistic training is unclear. It is known that he had some contact (the extent is unknown) with the portrait painter James Saxon who worked in Glasgow and Edinburgh intermittently from 1803 onwards, leaving Scotland around 1817. It was presumably from Saxon that Fleming gained at least some basics as a portrait painter. Unfortunately Saxon himself is a somewhat shadowy figure (born in 1772 and previously thought to have died in 1817, he now seems to have lived to at least 1828) so the precise nature and extent of the relationship is difficult at this time to establish. As far as landscape painting goes, it is not clear if Fleming ever had any formal training. Fleming's obituary recounts that on the expiry of his apprenticeship he moved to London, working at his trade. He was said to have stayed in London for 'some years' so a precise timeline is not easy to establish.

That Fleming had not worked in London as an artist seems to be implied by the statement in his obituary that he 'seems not to have had sufficient confidence in his own abilities to come before the public as an artist'. This is reinforced by the initial intention of Fleming to set himself up in partnership in a decorating business in Glasgow. This venture never came to fruition, since it was to be overtaken by events, namely the invitation of an acquaintance to come to Greenock to paint a portrait.

Fleming's obituary states that *'he became the first resident artist which Greenock ever had'* and that he had spent *'the whole of his useful and meritorious professional career (a period of about thirty-five years)'* in Greenock. This would clearly date his arrival there to around 1810, the year before the great marine artist Robert Salmon arrives in the town. One document which might appear to challenge the traditional chronology is the information in the census of 1841. As the sole 'official' piece of information

about Fleming's year of birth it cites the year of his birth as being 'about 1801'. This is both vague and inaccurate, both as to Fleming's age and year of birth, as evidence from other reliable sources clearly contradicts it and it may therefore be safely discounted. The standards of census data collection in 1841 did not meet modern standards of accuracy and in any case the information may not have been supplied by Fleming himself.

#### Early Career 1810-1820

The main local vehicle for exhibiting his works in the period 1813-1820 was the 'Society for the Encouragement of Arts and Science' in Greenock which held its first exhibition in 1813 and continued to mount exhibitions until at least 1823. In addition to this public exhibition society there was also a local tradition of exhibiting paintings in the shop windows of artist's colourmen and suppliers which continued into the late nineteenth century. The display of paintings in these local shops was frequently associated with the selling of engravings, and in later years, of lithographs of the work by the shop concerned as can be seen in the case of William Clark's relationship with the Greenock art dealers Laurie and Fleming.

The exhibition of 1813 was probably the key public event in establishing Fleming in the public eye as a professional artist. The exhibition was clearly aimed at those who were likely to be able to afford to commission an artist such as Fleming since the admission price was one shilling, rising to five shillings 'during the season' (the catalogue cost three pence). That the exhibition was probably Fleming's first chance to display his talents before the public is indicated by relatively wide range of genres and subjects which he showed in the exhibition. He seems to have been attempting to demonstrate the widest range of his capabilities in the hope of gaining commissions.

The works included 'Peter denying Christ', 'Portrait of a Gentleman', 'View of the Trosachs', 'The Emigrant', 'Groupe of Flowers (from Nature)', 'Portrait of an Artist', 'View of Dumbarton Castle, above the Ferry House', another 'Groupe of Flowers (from Nature)', 'Leven Castle', 'Auchmugton Cottages', 'Cottage upon Loch Katrineside', 'Gypsies near Horniswood', 'Glasshoyle Cottage, Loch Katrineside', 'Cottages near Crawford's-dyke' and 'Study from Nature'.

Fleming exhibited a total of 15 paintings in an exhibition of 131 works. Identifying the remaining extant works from this exhibition is problematic but the work exhibited as 'Portrait of an Artist' seems very likely to be the self-portrait now in the McLean Museum (accession number 1977.821). It shows a young, confident artist engaging with the viewer and clearly asserting his claim as portraitist.

That Fleming also had inclinations to work in other genres can be seen in his following on from 'Peter denying Christ' with 'Margaret of Anjou, after the Battle of Heram' and 'Paul before Agrippa, Felix and Berenice' at the Society's exhibition in Greenock the next year (1814). Such ambitious, possibly overly ambitious, Biblical and historical subjects were unlikely to have generated commissions locally and seem likely to have been painted to demonstrate his talents in a prestigious genre to critics and public alike. 'Margaret of Anjou, after the Battle of Heram' was reviewed in the Scots magazine by an 'Admirer of the Fine Arts' from Gourock:

*'As serpents frequently lurk under the most beautiful foliage, so in this delightful Wood Scene, the unfortunate Queen and her infant Son meet with a Robber; though luckily not one of the worst kind. This is a very pretty painted picture, and is sufficiently intelligible of its subject to everyone acquainted with the history.'*

The 'Admirer of the Fine Arts' carried on with a review of 'Paul before Agrippa, Felix and Berenice' saying: *'The eloquence of Paul on this occasion is certainly a better subject for reading than painting. This picture is however very fair for an Artist of no great experience, considering the difficulty of the subject. The figure of Paul is dignified, and some of the bystanders possess considerable interest. The splendour of Royalty is rather deficient in respect of the Throne, and flow of drapery, which is a necessary appendage.'*

Perhaps predictably, our admirer of the arts felt more warmly towards other works by Fleming: 'Flowers from Nature' being described as 'This is a splendid group of flowers of the choice kinds, delicately and accurately painted.' 'Cottages and Wool Mill on Loch Lomond Side' and 'Cottages near Strathblane' were considered 'very excellent specimens of this kind of rural scenery by that Artist'.

It is not clear how much portraiture Fleming carried out during this early period. All the examples in the McLean Museum collection and those elsewhere date from the 1820s onwards, so it may be that Fleming was relying primarily income from his landscapes and the hope of a commission for a painting on a historical or a religious subject. One major work which appears to date from this decade is a very large painting now known as 'Greenock from the East' (McLean Museum collection No. 1977.820). From the internal evidence of the painting and the stylistic features shown in the execution, this work would appear to belong to the first five years or so of Fleming's stay in Greenock.

Apart from this painting there are relatively few known works by Fleming painted during this decade outside of those recorded in the annual exhibitions of the Society. In particular, there is a notable lack of portraits from this period.

#### Mid-Career 1820-1835

By 1819 Fleming seems to have outgrown the exhibiting possibilities available locally and the Society for the Encouragement of Arts and Sciences was itself was beginning to run out of steam and was to end in 1823. This seems to have prompted to him to exhibit further afield, primarily in Glasgow and Edinburgh, during the next decade.

The establishment of The Institution for the Encouragement of the Fine Arts in Scotland in 1821 provided new opportunities and Fleming exhibited 12 paintings at their exhibitions of 'modern pictures' in 1821 and 1822.

Amongst the works Fleming also exhibited at the 1st exhibition was no.136 'Gourock Watering Place.' As can be seen in the following review, exhibiting in Edinburgh was something of a two edged sword: *"Mr. JOHN FLEMING. A lively perception of the appearances of nature in ordinary circumstances, and an apparently artless representation of them, mark the character of this artist's style, although he seems to have had but little experience in the practical part, and no great acquaintance with the principles of art, No.136. Gourock Watering Place is well conceived, every object in it is truly represented according to its local colour, and its condition with respect to light and shadow; but, from the want of unity of effect, by not keeping the lights and shadows more in masses, the picture has not the pleasing repose that it would otherwise have possessed. The figures, as to position and colour, are well introduced. There are several other specimens by this gentleman, which are all chargeable with the same defects, although we cannot but consider them as works of great promise."*

Fleming also exhibited four works at the 7th exhibition held in February 1828 at the Institution's new premises on Princes Street.

This expansion of his exhibiting activity was matched by Fleming becoming established as a professional portrait and landscape painter with a network of local contacts producing a series of commissions. From the mid-1820s Fleming's partnership with Joseph Swan of Glasgow enables his landscape work to become known further afield.

An interesting aspect of this progress was that although Fleming was well established painting landscapes, portraits of local eminent figures and other subjects he generally avoided marine subjects. Indeed throughout Fleming's career he seems to have avoided this subject area. The relative absence of this type of work in his output may be explained by the presence in Greenock during Fleming's career of two of the most outstanding marine painters of the nineteenth century.

Robert Salmon and William Clark were successful painters of marine subjects. Both Salmon and Clark painted, as did Fleming, views of Greenock, but their primary reputations rested on their marine works and Fleming seems to have been content to concentrate on landscape and portraiture as his two main genres. Portraiture was a much clearer field locally and Fleming seems to have had both the inclination and personality to become the resident portrait artist for the local merchants, shipbuilders and other local notables and their wives. Throughout the 1820s Fleming paints a series of portraits of local figures and his membership of local clubs such as the Watt Club would have facilitated the social connections necessary to develop his portraiture commissions.

Having his base in Greenock offered Fleming several other benefits. It was close enough to Glasgow and Edinburgh to allow him to participate in the exhibitions (especially after the opening of the

Greenock, Paisley and Greenock railway in 1841 and the Glasgow-Edinburgh line in 1842). It was also a useful point to start on his journeys to Argyll and western Highlands as well as having the Loch Lomond area and the Trossachs within reach. Locations in Ayrshire and points on the lower Clyde were also easily accessible, especially after the arrival of steamships on the Clyde in 1812.

That Fleming had settled well into Greenock society is clear by his membership (recorded in 1824) of the Watt Club in Greenock. Daniel Weir's publication 'History of Greenock' appeared in 1829 and Fleming was a subscriber to the first edition of Weir's History of Greenock. In 1829 Fleming appears on the list of subscribers to Daniel Weir's History of Greenock, perhaps in connection with Fleming's portrait of Daniel Weir (now in the McLean Collection). Fleming's presence as a subscriber may be taken as an indication of his status and prosperity within Greenock society, although it what not entirely without an element of self-promotion: the frontispiece reproduced Swan's engraving of Fleming's 'View of Greenock from the South East'.

By 1826 Fleming was being commissioned to paint prominent local figures such as Robert Steele (1745-1830) and his wife and, via his Watt Club contacts, other local luminaries such as Henry Bell (1767-1830), originally commissioned by the Watt Club of Greenock.

He also seems to have found a ready market for landscapes of the town of Greenock. He painted several versions showing a view of the town from the east, an attractive view which took in the sweep of the lower Clyde with recent local achievements such as the harbour and the new Customs House visible.

This new theme of the industrialized Scottish town, combining the topographical recording of a rapidly changing Inverclyde with an element of pride in these changes, he accomplished in series of views nowadays usually entitled 'Greenock from the East, Old Greenock' etc. (none of the titles appear to be Fleming's). Demand for this view of the town seems to have been considerable with Fleming painting various versions ranging in size from near miniature to the very large. Indeed it was an engraving of one of the versions of this subject that was used as a frontispiece illustration to Daniel Weir's 'History of Greenock' published in 1829.

As one of the earliest towns in Scotland to industrialise, Greenock was something of a phenomenon, offering an artist the chance to include the dramatic new features of an urban landscape with tall chimneys and refineries, bottle works and ironworks, shipyards and foundries adding interest to the scene.

This fascination with the industrial town is also seen in his painting A Panoramic View of Dumbarton from the North West Featuring the Dumbarton Glassworks Company, now in the National Museums of Scotland Reserve Collection, which features the cones of the glassworks set against Dumbarton Rock.

Fleming was to find a further outlet for his work via engravings of his paintings printed and published by Joseph Swan (1796-1872) of Glasgow. Swan's main business seems to have been a hybrid of engraver of book illustrations and portraits with being the publisher and promoter of his works.

The arrival of Fleming's son in the early to mid-1820s may have been part of the impetus encouraging his partnership with Joseph Swan around the same time, since it would have provided a valuable extra income source to offset the innately erratic nature of portrait commissioning.

When, in September, 1828, the Glasgow Dilettanti Society opened in their exhibition rooms in the Argyle Arcade, Glasgow they offered through their 'first exhibition of works by living artists' a new exhibition outlet for Fleming's works. He took full advantage of the opportunity, exhibiting 10 works in 1828 and showing over 65 works between 1828 and 1838. In 1830 he was designated an 'Extraordinary Member of the Glasgow Dilettanti Society'. These paintings were generally a mix of local Inverclyde scenes combined with landscapes of the Highlands, Trossachs and Argyllshire. The 'Portrait of a Lady', 'Portrait of a Gentleman' and the 'Portrait of Henry Bell', painted in 1826 but shown in 1830 being the sole exceptions.

Several of the works were the originals from which Joseph Swan derived his engravings and the general nature of Fleming's paintings exhibited with the Society tend to reinforce the long standing

impression, outside of the Inverclyde area, that Fleming was mainly or exclusively a landscape painter.

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Fleming's first contact with Swan seems to have come about in 1828 when he collaborated with the Glasgow artist John Knox (1778-1845) and Swan on publishing a set of views of Glasgow entitled '*Select Views of Glasgow and its environs*'. The subsequent publication of *Views on the Clyde* (1830) and *The Lakes of Scotland* (1834) helped to consolidate his reputation as a landscape artist and brought his work to a much wider audience. The public reception was enthusiastic:

*"The same trio of talented individuals, in their various departments, who produced so beautiful a volume "Views of the Clyde", have in this work combined to favour the public with a work on the "Lakes of Scotland". The first number contains three plates of Loch Lomond, and these are accompanied with a very full description. The plates are highly beautiful; the points of view are picturesque and happily selected, and the prints are executed in the highest style of line engraving. Each part will be illustrative of one, or two, of the principal lakes. The whole will be comprised in about a dozen numbers; and the present work will form an excellent companion to "Views of the Clyde". It is highly deserving of encouragement."*

*"The silvan shadow above our heads is Beiti-bhuridh a portion of Cruachan. This used of old to be one of our favourite stations, and our ingenious friend John Fleming has done it justice, with a fine poetical feeling, in one of his Views, engraved by our ingenious friend Joseph Swan, for the Select Views of the Lakes of Scotland, a publication which deserves the patronage of the public, and we are happy to hear receives it, for it is true to the character of the Highlands, and we remember with delight the shadow of this scene on paper, even with the glorious reality before our eyes."*

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#### Late Career 1835-1845

Fleming's personal life during his stay in Greenock is not well documented. His addresses in Greenock during the 1820s remain unknown as Post Office directories for Greenock do not appear until the 1830s but by 1836 he is sufficiently well known to merit an entry. He is recorded as a 'portrait and landscape painter' living at 5 William Street, Greenock. In 1836 William Street was a busy thoroughfare leading from Cathcart Square to Greenock Harbour and would have been close to the

economic and social heart of Greenock. It was also the street where the marine artist William Clark lived.

Exhibition records for the Glasgow Dilettanti Society and the Exhibition of works by British Artists record him as living at 12 William Street in 1837/1838. By 1841 he is listed as a 'portrait and landscape painter' living at 38 Hamilton Street, Greenock. The address at 38 Hamilton Street seems to have been Fleming's longest and final address. This property was a lodging house which may well have served as Fleming's studio as well since no evidence of such a property has been found. Since Fleming had a young son to look after it may be that he found this arrangement more convenient than running an independent establishment. There is evidence to suggest that Fleming was sufficiently well off to have done so had he wished.

The census of 1841 shows the property had four inhabitants:

- \* Mary Carr, a lodging house keeper
- \* John Bankier, a bookseller
- \* John Fleming, artist
- \* William Fleming, artist

Throughout the 1830s Fleming's career continued with portraits of local notables still in demand and he seems to have been fairly successful financially, or at any rate successful enough to have had some surplus funds to invest. In 1837 he was wealthy enough to invest £100 in shares of the Greenock, Glasgow and Paisley Railway (interestingly his fellow artist William Clark invested £50 – perhaps an indication of how well an artist could do in Greenock in the 1830s).

His participation in Greenock's social life continued to yield benefits as in 1838 when he was commissioned by the Watt Club to paint the portrait of local novelist and colonial entrepreneur John Galt. The Watt Club already owned portraits of James Watt and Henry Bell by Fleming. The portrait was presented to Galt at a dinner given by the club in 1839, the presentation being the last time Galt appeared in public. At the annual dinner of the Watt Club in January 1839 the portrait was officially 'hung' by John Fleming.

#### *Portrait of John Galt*

76.3 x 63.4 cm - Oil on canvas - Signed and dated 'Fleming 1838 Greenock'  
McLean Museum Collection no.1978.367

This portrait was commissioned by the Watt Club of Greenock in 1838

The reverse of the painting carries a label stating that it showed Galt 'after 13 attacks of paralyses'.

In addition to Fleming's well known relationship with Swan he also maintained contact with his fellow professionals and a wider public through exhibiting and membership of professional bodies. The establishment of the West of Scotland Academy of Fine Arts in 1841 not only provided Fleming with another exhibiting venue, it also gave him professional recognition from his peers.

The West of Scotland Academy of Fine Arts was founded as a response by artists to the generally unsympathetic treatment they believed they received from the Royal Scottish Academy and other fixtures of the Edinburgh art establishment. It had high ambitions, being founded 'upon the same principles as the London, Dublin and Edinburgh Academies'. It was intended that it should support an annual exhibition and form a School of Design. Interestingly the Committee of Management for 1841-1842 included Joseph Swan as Secretary. Eleven Academicians were chosen in 1841 and these included John Fleming, thereafter being styled as 'John Fleming RWA'.

John Fleming exhibited seven works with the Academy in 1841, five works in 1842, six in 1843 with nothing in 1845 (the catalogue for 1844 is missing). The Academy also provided an opportunity for his son, William Fleming, to show his work with 2 works being shown in 1841, 4 in 1843 and 2 in 1845. Paintings from the last two years of Fleming's are difficult to find but this relative lack of works may have been due to ill health as the announcement of his death states that he had died after 'a lingering illness'.

Fleming died on the morning of the 16th February 1845, the precise cause of his death remains unknown. He was aged 53 years old. There was a brief announcement of the event on the 18th in the 'Deaths' column of the Greenock Advertiser: 'Here, at Hamilton Street on the morning of the 16th instant, MR. JOHN FLEMING, artist' followed by the following statement in the main newspaper:

*'It is with sincere regret we have to announce the death of our townsman, Mr. John Fleming, artist, who died here on Sunday morning after a lingering illness. He was the father of landscape painting in the West of Scotland, and for many years delighted and captivated the admirers of the art with the various productions of his pencil. He excelled especially in the beauty of his compositions and was by no means deficient in producing pictorial effect. He succeeded well as a portrait painter in producing good likenesses, free from that stiffness of position which so much prevails, and which is so difficult to overcome in this branch of art. Mr. F. was altogether destitute of that prejudice which refuses due praise to the works of others; and when he indulged in criticism, it was always done with that caution and openness characteristic of an honourable mind, and in a way by no means calculated to give offence. His death will be deeply regretted by a large circle of friends, by whom he was held in much esteem.'*

John Fleming's obituary was published later on the 27th March 1845. The obituary is anonymous, but was presumably written with at least the assistance of his son William Fleming, since it contains interesting details about Fleming's early life which are not recorded elsewhere. It fully conveys the important and affectionate place he occupied in the life of early nineteenth century Greenock.

#### The Late Mr. John Fleming

John Fleming's obituary as published in the Greenock Advertiser of the 27<sup>th</sup> March 1845, page 2:

*'The desire which is generally felt to know the history of anyone whose labours have afforded matter of public attention and gratification, induces us to offer to our readers the following brief notice of the late Mr. Fleming. His works have been, and will continue to be, a source of delight and improvement to the lover of art. They still live with us, a tangible good, though the hand that executed them is at rest for ever. We would have felt proud in claiming Mr. Fleming as exclusively a Greenockian, but we must rest satisfied with the not much less important claim of his being so during his professional life.'*

*Mr. Fleming was a native of Glasgow: at a very early age, it is said even in childhood, he manifested a disposition for drawing. The meaning and signification of lines and pictures seemed to be what his mind first awoke to a knowledge of; and in after life, though his acquirements were both numerous and various, yet it was evident that much had been sacrificed to the early bent of his genius. There is little of general interest in Mr. F's life unconnected with his professional career. At the age of fourteen he was apprenticed to a house-painter in Glasgow, but previous to that, some attempts had been made to get him placed with an engraver. From the nature of both these professions we see that his disposition for drawing must have held a ruling influence in the choice of a trade. During his apprenticeship we may with certainty view him as devoting all his leisure hours to the pencil, and a circumstance occurred at this time which must have materially aided in confirming the disposition which had already taken root in his mind: he was sent to work at Hamilton Palace. There it was, during a lengthened opportunity of studying that splendid collection of pictures, that we may consider him as receiving the first deep draught of knowledge regarding what constitutes the higher qualities in the art of painting, and of acquainting himself with the particular character of a very great portion of the best old masters. Another favourable circumstance occurred about this period: he was brought into the notice of Mr. Saxon, a very eminent portrait painter, then residing in Glasgow, and we may infer, not without benefit as to his views in the art.*

*As might have been expected, at the expiration of his apprenticeship, he went up to London, where he wrought at his trade for some years, making it subservient to his maintenance while studying the various collections of pictures to be seen there, and familiarising himself with the merits of the artists of the day.*

*On his return from London to his native city he seems not to have had sufficient confidence in his own abilities to come before the public as an artist. This appears to be the case from the circumstance of his having entered into an agreement with another person to commence business as a house-painter. This intention was abandoned in the birth or nearly so, and our embryo artist was cast back on his favourite studies. Some productions of his pencil had begun to make their appearance, but amongst the first of his engagements was his coming to Greenock to paint the portrait of an acquaintance. Here*

he was warmly received as a portrait painter; and although the promise of support, in so small a town, could not be very inviting, yet to his modest views and economical habits it seemed sufficient, and he was induced to make Greenock the place of his abode. In doing so, he became the first resident artist which Greenock ever had, and it is much to be admired in the man and the artist, and much to the credit of the liberal community amongst whom he has so placed himself, that the whole of his useful and meritorious professional career (a period of about thirty-five years) has been spent amongst them.

Although at home chiefly known and employed as a portrait painter, and still to be gratefully remembered as such, yet, in other places and the country generally, Mr. F. was better known as a landscape painter. Landscape, indeed, was his favourite study, and it may be presumed as certain that had he had the means in early life of following this branch of the art exclusively he would have arrived at great eminence. As far back as 15 or 20 years ago, there is a complimentary notice taken of him in the *Noctes of Blackwood's Magazine*, "that chiel Fleming in the West". It is in reference to some of his pictures then in the Edinburgh Exhibition. His greatest work also, and that which has gone farthest to establish his reputation as an artist, is in the landscape department of the art, namely: his *Views for Mr. Swan's Lake Scenery of Scotland*, which, for faithful drawing, and the judicious selection of these points of view, could not be surpassed. Truth-the faithful delineation and strict adherence to what was before him, were the aim and achievement of his pencil.

He was particularly fond of, and had long practised, not only drawing but painting from nature. The glens and romantic scenery of the West Highlands were, it might be said, his studio. There are but few places, even spots, of interest, which he had not visited, and many of the best bits of his pencil are these little sketches down in the fields. It was in this way that he sought and obtained from nature's self that power of discriminating and condescending so happily upon the requisite objects of interest for his picture; and to this practice, devotedly carried out, may be ascribed the principal excellence contained in his productions. That which gives character - that on which their sterling merit rests, is, that however weakly expressed the intention may be, still it is evident that he had data and facts for what he aimed at, and that truth was as well the guide of his pencil as the groundwork on which he proceeded. At the same time that he thus rigidly adhered to the "literal", he always endeavoured to find, and only adopted, those combinations which were in accordance with the acknowledged principles of his art, of which he was by no means ignorant. He sought the "living flower" for himself, and if nature be the beginning and end of an artist's studies, as Sir Joshua Reynolds says, then he was in the right path. The lover of nature and her truthful representation will sympathise with the feelings which directed his labours, and regard with regret the loss of the artist; while to those who had opportunities of knowing his integrity of heart and honest worth, no small portion of their regret will arise from the loss of the man.'

The inventory of Fleming's estate gives some indication of his economic status at the time of his death. The total value of his personal estate was £1085.5/-7.

The disposition of his estate throws some further light on Fleming's familial relationships and with other Inverclyde figures. His trust settlement states that his entire estate was to be made over to '*William Fleming my natural son, presently residing with me, and the heirs of his body but failing him by decease without issue then to my sister Mary Fleming wife of John Henderson Tailor in Glasgow, and my other Sister Janet Fleming*'.

Because of the date of the trust settlement (24th July 1839), William Fleming was still a minor when it was written and so Fleming had made provision for his son nominating James Mackie, a physician in Greenock (he was the physician at Hillend Lunatic Asylum), Archibald McVicar, a gilder (and subsequently an artist) and David Glassford, a writer, to be 'tutors and curators' to his son during his minority.

The status of Fleming within Greenock society and the widespread appreciation of his work were later emphasized by the erection of a monument to him in the Duncan Street Cemetery, Greenock in the 1850s. The monument was the result of a public subscription campaign led by the notables of the town.

### **Fleming, William Charles (1824-1852)**

*Addresses of residences in Inverclyde: 38 Hamilton Street, Greenock; Campbell's Land, Inverkip*

William Charles Fleming was the son of John Fleming. His birth certificate states that he was the son of 'John Fleming, portrait painter and Isabella McKinlay Barr' and was born on the 17<sup>th</sup> October 1824. The census of 1841 records him living with his father at 38 Hamilton Street, Greenock. Interestingly his profession, at the age of 15, is already being recorded as 'Artist'. John Fleming had presumably trained him in the requisite skills and by 1845 he is already exhibiting at the Royal Scottish Academy. His address in 1845 lists him as being a portrait painter resident in Greenock. On 16 December 1848 his marriage banns were read. He was marrying Jane Douglas. His wife seems to have been three years younger than he was. The 1851 census lists him as a 'landscape painter' and by that time he has 1 year old daughter, also named Jane. He died shortly afterwards on 22 January 1852. Confirmation of William Fleming was John Fleming's natural son. In the court papers settling his will he is described as the 'illegitimate son of John Fleming of Greenock'.

**Fraser, Jessie** (c 1821-1898)

*Addresses of residences in Inverclyde: 1880-1881:4 Finnart Street, Greenock & 'Ladies Studio', 2 George Square, Greenock; 1897: 12 Margaret Street, Greenock; 1898: 38 South Street, Greenock and at Newfield House, Kilbarchan*

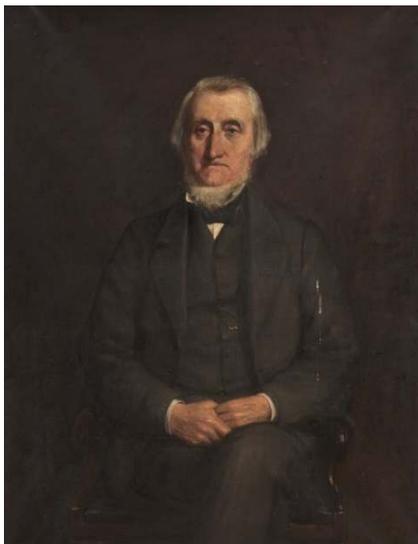
Jessie Taylor was an art teacher in addition to exhibiting. She lived in Inverclyde from 1884 until 1899. She seems to have started as an 'artist' in the mid-1880s but by 1887 she was being styled as an 'artist and teacher', presumably adding teaching to supplement her income. During this time she lived at 2 George Square, Greenock. She continued as an artist and teacher at 12 Margaret Street in 1897-1898 before moving to 38 South Street. Her final entry in the 1898 Greenock Street Directory carries an implied elevation in her status as she is now recorded as having a studio at 38 South Street. It is possible that she may have been the Jessie Fraser, wife of Captain William Tait, who died at 20 Bank Street, Greenock on 6th April 1913.

**Fyfe, Samuel Holborn** (1822-1905)

*32 Clyde Place, Broomielaw, Glasgow*

Samuel Holborn Fyfe was born in Port Glasgow, the son of a house painter, on the 26th August 1822. The family business later moved to Glasgow where his father changed trades and became an ironmonger. His son followed his father's trade but despite this he continued to live in Greenock until his marriage in 1846. By 1848 he was living in Glasgow but worked as a marine artist in his spare time and from 1871 he is regularly listed in Glasgow directories as a marine artist and is also recorded as such in the 1871 census. Although he appears to have formally exhibited his works on very few occasions he seems to have been able to create a wider circle of appreciation of his work through more informal channels. He died on the 15th May 1905.

**G**



**Gair, William Gillies** (1842-1906)

*Addresses of residences in Inverclyde: 1851: 44 Innerkip Street, Greenock; 1861: 7 Tobago Street, Greenock and 1881: 4 Albert Street, Merthyr Tydfil; 1901: Hammersmith, London; 1906: Montbouggh Square, London*

William Gilles Gair was born in Greenock on the 26th September 1842 and was the son of Alexander Gair (d. 1884) and Mary Gair (d.1864), his father's profession being that of a joiner/coach maker. He was primarily a portrait painter. In 1851 the Gair family was living at 44 Innerkip Street, Greenock and by 1861 he was employed as a gilder living at 7 Tobago Street, Greenock. He moved to Wales and at lived 4 Albert Street, Merthyr Tydfil in 1881 and was listed as a 'portrait and landscape painter'. By 1891 he was living in Cardiff. He appears to have moved to London at some point for the 1901 census records an artist by the same name living in Hammersmith. He died in London in 1906.

### **Gibb, John**

(1831-14.9.1909)

Gibb was born in, and spent his early years in, Cumbernauld and, from 1835, at Kirkintilloch. The family then moved to Greenock and from around 1848 he began to receive formal instruction in painting in the studio of the Greenock artist John McKenzie. He appears to have earned most of his income during this period from employment as a builder. In October 1852 Gibb married his first wife Agnes Crichton but by 1855 his wife and their two children were dead.

At this time Gibb was living at Dunoon and a few years later he moved to Inellan. He married his second wife, Marion Menzies, in 1857 and his work was now being shown at the Royal Scottish Academy and the Royal Glasgow Institute of the Fine Arts. In 1863 his father drowned in the Clyde and the family moved to Alnwick in Northumberland for four years before returning to Inellan in 1867. In the early 1870's four of his daughters died in epidemics and in June 1876 he left and his surviving family left Scotland. In New Zealand he was to have a very successful career as a landscape painter. He died at Canterbury, New Zealand.



### **Gilkinson, Jeanie** (active 1860)

Jeanie Gilkinson appears to have been an amateur Port Glasgow etcher.



### **Glover, George** (1842-at least 1901)

*Addresses of residences in Inverclyde: 26 Cardwell Road, Gourock*

George Glover was born in England in 1842 and is recorded in the 1901 census as a 'decorative painter' living at 26 Cardwell Road, Gourock. He painted local street scenes and landscape views.

### **Gordon, Alexander** (1861-1931)

*Addresses of residences in Inverclyde: 1901: 17 Ardgowan Street, Greenock; 1902: 29A Newton Street, Greenock; 1902-1911: Victoria Villa, Broomberry Drive, Greenock*

Alexander Gordon was an art teacher in the Inverclyde area. He was born at Marykirk, Kincardineshire but by 1901 he living with his wife Sarah at 17 Ardgowan Street, Greenock. He was the Principal Art Teacher at Greenock Art School, a post from which he seems to have retired around 1925, although he continued to teach art classes at Greenock Academy. He died in June 1931 at which time he was living at Ibrox, Glasgow

**Greenlees, James** (active 1860-1903)

James Greenlees lived in Glasgow, Greenock and Dunblane. He was a painter of landscapes in oil and watercolour concentrating on topographical detail. He exhibited at the Royal Scottish Academy on 50 occasions on subjects the West of Scotland and scenes of Perthshire and Argyll. He also exhibited and at the Royal Glasgow Institute of the Fine Arts on 46 times occasions.

**Grey, Charles** (c 1808-1892)

*Addresses of residences in Inverclyde: 1836: 17 Westburn Street, Greenock*

Charles Grey was painter in oil of landscapes and portraits. He was born in Greenock, probably around 1808 and was the father of Alfred, Gregor and James - all of whom became artists. His early years seem to have been based in Greenock and in 1836 he is recorded as a 'portrait and landscape painter' living at 17 Westburn Street, Greenock. An important development in his career came when as a young man he went to Ireland, finding employment as a portrait painter in Dublin, especially among the Scottish community.

From 1837 he exhibited at the Royal Hibernian Academy and was elected an Associate of the RHA in 1838 and Academician 1845. Lord Londonderry and Lord Powerscourt, spent much time with him in the Scottish Highlands, mostly at Glenisla in Angus. He also created a number of sketches showing portraits of Irish noblemen which were etched by John Kirkwood for Dublin University Magazine. Later in life he changed subject matter, painting almost exclusively Scottish scenery. He was elected RHA in 1846 and his works were exhibited regularly at the Royal Scottish Academy.

**Grier, John Joseph** (active 1877-1884)

John Joseph Grier was an amateur Greenock landscape painter. In addition to painting he also served as a Major and Adjutant with the 1st. Battalion of the Renfrewshire Rifle Volunteers. He exhibited during the above years in London. His last Greenock Directory entry is 1884/5.



**Guthrie, James** (1859-1930)

Sir James Guthrie was born in Greenock, the son of Rev. John Guthrie D.D., one of the founders of the Evangelical Union Church. He entered Glasgow University to study Law but left before taking his degree to train as a painter.

Guthrie's father died in London in 1878 and he and his mother briefly considered emigrating to New Zealand before returning to Glasgow, staying there until John Pettie persuaded him to leave in 1879 to study in London and Paris. Although Guthrie was originally influenced by British social realist painters and members of The Hague school, eventually turned to the plein-air naturalism of Bastien-

Lepage. He worked in Glasgow 1887-1897, in London 1898-1901, and then in Edinburgh. He became associated with members of the Glasgow School, painting landscapes to begin with, but later specialising in portraiture from around 1886, a field in which he achieved considerable success, becoming one of the most prominent Scottish portrait painters.

He joined the New English Art Club (1889), the Royal Scottish Society of Painters in Watercolours (1890), the Royal Scottish Academy (1892) and was President of Royal Scottish Academy 1902. He was knighted in 1903.

## J

**Jamieson, William** (active 1891-1895)

*Addresses of residences in Inverclyde: 1891-1895: 23 Nelson Street West, Greenock*

## K

**Kenmore, Mary** (active 1861)

Exhibited 'Moonlight' at the Royal Glasgow Institute of the Fine Arts, from Greenock.

**Kerr, Peter** (1857-1940)

*Addresses of residences in Inverclyde: 1885-1888: 43 Campbell Street, Greenock; 2 Newton Street, Greenock; 1888-1901: 87 Eldon Street, Greenock; 1901-1905: 121 Forsyth Street, Greenock; 1906-1912: 51 Brougham Street, Greenock and then Bathgate*

Peter Kerr was educated at the old Highlanders Academy in Roxburgh Street, Greenock. He was first apprenticed as a lad to Messrs. McMillan and Bathgate, a firm of carvers and gilders before studying art at Edinburgh School of Art. He painted portraits and landscapes in oil and watercolour. He also made etchings. As a student he gained 92 prizes of which three were silver medals won in national competitions. He won the Queen's Medal three years in succession. His fellow students included Hornel and William Wells. He was a regular exhibitor in Glasgow and Edinburgh and three of his still life studies were exhibited as part of an exhibition of Scottish Art at the Paris Salon. He exhibited at the Royal Glasgow Institution from 1889 until 1906 and was a member of the Pen & Pencil Club of Glasgow. His obituary was published in the Glasgow Herald on 3.1.1940.

## L

**Lamont, Thomas Reynolds (1826-1898)**

*Addresses of residences in Inverclyde: 1859-1865: 36 Eldon Street, Greenock*

Thomas Reynolds Lamont was educated in Greenock and London. He studied in Paris along with Du Maurier and Poynter at the Atelier Gleyre. His student days are recalled by Du Maurier in 'Trilby' in which Lamont is 'B.T. Laird'. 'By 1861 he is described as an 'Artist Painter'. He specialised in painting historical scenes in watercolour, often with figures dressed in eighteenth century costume. He also painted illustrative scenes, and worked on stained glass. One of his works, a window in the Church of St. Nicholas in North Bradley, Wiltshire, depicts portraits of his two wives, Bessie and Mary.

**Leitch, Miss Anne Mary** (active 1901-1918)

*Addresses of residences in Inverclyde: 1 Finnart Terrace, Greenock*

Landscape painter and teacher who was born, lived and worked most of her life in Greenock. She was the daughter of Daniel Leitch of the local firm J. Leitch and Son. She exhibited at the Royal Scottish Academy and the Royal Glasgow Institute of the Fine Arts from family home at 1 Finnart Terrace, Greenock.

**Lepori, William** (b 1813)

*Addresses of residences in Inverclyde: 1841: Cathcart Street, Greenock*

William Lepori is recorded by the 1841 census as being an artist living in Cathcart Street, Greenock. His age at the time was 28, making his birth date about 1813. The record states that he was born in Scotland but does not state where.

**Lindal, Miss Ann** (active 1841-1863)

*Addresses of residences in Inverclyde: 1841: Cathcart Street, Greenock*

Ann Lindal was a Greenock painter of flowers who is known to have exhibited at the Royal Scottish Academy.

**Logan, George B.** (1866-1904)

He was born at Beith where he began his career as a furniture designer. He later lived in Greenock and was well known as a designer of furniture and interiors for Wylie & Lochhead and playing an important part in raising the national and international profile of the firm. He was also a competent watercolour painter of interiors and a poet, composing poems which were published in the Greenock Telegraph. In later years he lived in Gourrock. He exhibited at the several times at Royal Glasgow Institute of the Fine Arts.

**Long, Jessie M.** (active 1883)

Amateur painter of still life and flowers. Exhibited at the Royal Glasgow Institute of the Fine Arts from Royal Bank House, Port Glasgow.

**Luxton, Alice E.** (active 1897)

*Addresses of residences in Inverclyde: 14 Ardgowan Square, Greenock*

Alice Luxton was an amateur flower painter. She exhibited at the Royal Glasgow Institute of the Fine Arts.

**Lynas, John Langtry** (1879-1956)

Painter, sculptor and illustrator who was born in Greenock. His parents had Ulster origins and moved back to Ulster when he was small. He attended the Model School in Belfast, spent a short time at Belfast School of Art. In his mid-twenties, without adequate resources, he embarked on a trip through Europe and was later said to have studied art in London and Paris. In Belfast he did a variety of jobs such as building and sign writing to support himself and his family. He exhibited at various galleries, mostly in Northern Ireland.

## M

**Macbeth, Norman** (1821-1888)

*Addresses of residences in Inverclyde: 1855-1856 28 Eldon Street, Greenock; 1857-1860 10 Margaret Street, Greenock*

Macbeth, Norman (1821-1888), portrait painter, was born on 7 November 1821 at Port Glasgow, Renfrewshire, the son of James McBeath, an excise officer, and Janet Lees, his wife. As a boy he moved to Glasgow and served a seven years' apprenticeship as an engraver. He then moved to London, where he studied at the Royal Academy Schools, and made copies in the National Gallery. Afterwards he travelled to Paris, where he studied in the Louvre. In 1845 he established himself as a portrait painter in Greenock, moving to Glasgow in 1848, but was practising in Greenock again by 1856. He was a regular exhibitor at the Royal Scottish Academy from 1845. In 1861 he went to Edinburgh, where he gained much employment as a hard-working portrait painter of both public and private commissions. Macbeth was elected an associate of the Royal Scottish Academy in 1870, and an academician in 1880.

Macbeth's works, which include Sir John Steel RSA, Sculptor (1878; Royal Scottish Academy, diploma collection), Alexander Whitelaw MP (1880; Glasgow Museums and Art Galleries), and William Forrest HRSA (1886; Royal Scottish Academy), are conventional and competent but lack any distinction in either their treatment or ability to capture character. He also painted some genre subjects and landscapes, particularly of Arran early in his career, and of Switzerland in 1883 and of Berkshire in the last years of his life. On 21 April 1846 Macbeth married Mary Walker and among their children were the painters James Macbeth (1847–1891), Robert Walker Macbeth, and Henry Macbeth-Raeburn (1860–1947), and Allan Macbeth (1856–1910), organist, choirmaster, and principal of the Glasgow College of Music. By 1881 he was resident at Parkhill Villa, 1 Granville Street, Helensburgh and was described in the 1181 census as 'Artist R.S.A. Portraitist'. Norman Macbeth moved to London in 1886 and died there, at his home, 10 Belsize Avenue, Hampstead, on 27 February 1888. He was buried in Glasgow on 2 March.

He was the father of James Macbeth, painter and draftsman, Henry Macbeth-Raeburn, painter, etcher, and mezzotinter and of Robert Walker Macbeth, painter, illustrator, and printmaker.

**Mack, W.J. & Co.**

1897-1898 - W.J. Mack & Co., artists and photographers, 18 Charles Street

**Mackeachan, D.** (active 1895)

Exhibited at the Royal Glasgow Institute of the Fine Arts (2) from Garmoyle, Langbank.

**Mackenzie, David Maitland** (1800-1875)

*Addresses of residences in Inverclyde: 1858-1859: 12 West Blackhall Street, Greenock; 1864-1865: City Bank Buildings, 32 Cathcart Street, Greenock*

David Maitland Mackenzie was born in Edinburgh. He was a foundation associate of the Institution for the Encouragement of the Fine Arts in 1826 where he exhibited some landscapes in 1826, 1830 and again during the first four years of the Scottish Academy 1827-1830. He was elected as an Academician in 1829 but in 1832 he forfeited his membership due to disciplinary action, apparently due to unseemly behaviour, being one of two Academicians to be so deprived.

**MacSymon, John** (1876-1950)

John MacSymon was a painter and black and white artist and critic. He was born in Greenock and exhibited at the Royal Scottish Academy 1911-1929 and Royal Cambrian Academy (from Birkenhead). From 1911 he is described as living in Birkenhead.

**Maimon, Robert** (b.1821)

*Addresses of residences in Inverclyde: 1841: Cross Shore Street, Greenock*

This English born artist was recorded as living at Cross Shore Street, Greenock in the 1841 census. His age was recorded as being 20 years old at the time of the census.

**Main, Miss Helen Barbara** (active 1939)

Miss Helen Main was an amateur watercolour artist. She exhibited at the Royal Glasgow Institute of the Fine Arts from Kilmacolm.

**Martin, D. Kay** (active 1907-1908)

*Addresses of residences in Inverclyde: 1908: Cardwell Bay, Gourock*

This amateur painter moved from Crieff in 1907 to Cardwell Bay, Gourock in 1908. He exhibited at the Royal Glasgow Institute of the Fine Arts.

**McCammond, David** (active 1891-1895)

*Addresses of residences in Inverclyde: 1899-1900: 8 Margaret Street, Greenock*

A Greenock based artist who painted in oils and watercolour. His subjects were frequently pastoral scenes. He exhibited at the Royal Glasgow Institute of the Fine Arts from 8 Margaret Street, Greenock.

**McFie, Bryce** (active 1836-1837)

*Addresses of residences in Inverclyde: 1836: 11 West Breast, Greenock*

Bryce McFie was recorded as a 'general artist and maker of musical and nautical instruments' living at 11 West Breast, Greenock.

**McKinnon, Margaret Cameron** (active 1897-1903)

Margaret McKinnon was Greenock flower painter in oil. She exhibited at the Royal Scottish Academy, Royal Hibernian Academy & Royal Glasgow Institute of the Fine Arts.

**McLagan, Mrs. Dorothea Frances ('Bay')** (born 1895)

Painter in oil and watercolour of mainly portraits, figure compositions and genre works until 1940, creating plant and botanical works after that time. She was born in Greenock and studied at the Byam Shaw School of Art 1914-1917 and Royal Academy Schools 1917-1922. Lived at Bridgetown, Devon. Held frequent one man shows since the first in Cambridge in 1947. In 1958 she began work for Preview in the design of a new botany gallery at the Natural History Museum. An important retrospective of her work was held in Dartington Hall in 1975. She exhibited at the Royal Scottish Academy and Royal Glasgow Institute of the Fine Arts.

**McLellan, Alexander Mathieson** (23.1.1872-12.3.1957)

He was a painter in oil and watercolour of portraits and figure subjects, also mural decoration and stained glass designer. He was born in Greenock and studied at the Royal Academy Schools and in

Paris at the Ecole des Beaux-Arts. In 1900 he had success at the Paris international Exhibition with his stained glass 'The Field of the Cloth of Gold' and Kelvingrove Art Gallery acquired his work. He worked in London, Paris, Manchester, New York and Glasgow. He exhibited at the Royal Scottish Academy, Royal Society of Painters in Watercolours and Royal Glasgow Institute of the Fine Arts. He was elected a member of the Royal Society of Painter in Watercolours and the Royal Society of British Artists.

**McMillan, Winifred** (active 1880-1885)

Winifred McMillan was an amateur flower painter in watercolours. She exhibited at the Royal Scottish Academy and Royal Glasgow Institute of the Fine Arts from Greenock.

**McNicoll, Donald** (1890-1861)

*Addresses of residences in Inverclyde: 1851: 48 Nicholson Street, Greenock; 1858-1861: 44 West Blackhall Street, Greenock; 1858-1859 - Donald McNicoll, artist, 44 West Blackhall Street; 1859-1861 Donald McNicoll, artist, 44 West Blackhall Street*

Donald McNicoll seems to have been a part time amateur artist. He was described as an 'Accountant & Teacher of Drawing' in the 1851 census.

**McQuarrie, Donald** (active 1896-1932)

*Addresses of residences in Inverclyde: 1920: Gladsmuir, Kilmacolm*

Kilmacolm based landscape painter in oil and watercolour. He moved to Maybole in 1903 and then to Gladsmuir, Kilmacolm c.1920. He exhibited at the Royal Scottish Academy, Royal Glasgow Institute of the Fine Arts and Royal Society of Painters in Watercolours.

**Mories, Fred G.** (active 1905-1954)

Frederick Mories was a painter in watercolour and charcoal of portraits and figure studies. He lived in Greenock before settling in London around 1937. He exhibited at the Royal Academy, Royal Scottish Academy and Royal Glasgow Institute of the Fine Arts.

## N

**Napier, James Macvicar** (active 1839-1904)

*Addresses of residences in Inverclyde: 1885: Dungarvan, Gourrock*

James Macvicar Napier was a landscape painter in oil who, in 1885, was living at Dungarvan, Gourrock and in 1890 at Birdston, Kirkintilloch. He exhibited at the 2 works at the Royal Academy in 1889 and 1890 including a study of Machrahanish Bay; he also exhibited at the Royal Scottish Academy, Royal Glasgow Institute of the Fine Arts.

**Neill, David** (active 1916-1917)

*Addresses of residences in Inverclyde: 5 Caddlehill Terrace, Greenock*

A Greenock based portrait painter who exhibited at the Royal Scottish Academy.

**Nicoll, Miss Maggie** (active 1897-1937)

*Addresses of residences in Inverclyde: 52 Union Street, Greenock*

Maggie Nicoll was a Greenock flower painter. She studied at Glasgow School of Art and exhibited at the Royal Scottish Academy and the Royal Glasgow Institute of the Fine Arts.

**Niven, William** (1890-1947)

*Addresses of residences in Inverclyde: Fox Street, Greenock*

William Niven was the son of Archibald Niven, clerk to the Greenock School Board; he attended Greenock Academy and studied art at the Glasgow School of Art and at the Slade School in London. He joined the staff of George Outram & Co. in 1919 as a cartoonist and illustrator working for 'The Bulletin', 'The Glasgow Herald Trade Review' and 'The Scottish Field'. For 20 years he contributed a daily cartoon to 'The Bulletin', retiring because of ill health. During his life time he produced a large number of local etchings also a number when on annual holiday in Spain and Portugal.

## P

**Parsons, John Whitehill** (10.7.1859-7.1.1937)

Artist born Greenock and died in England.

**Paul, D.** (active 1846)

Greenock landscape painter who exhibited Royal Scottish Academy.

**Paton, James Fraser** (1865-1928)

*Addresses of residences in Inverclyde: 1901-1905: 52 Eldon Street, Greenock; 1905-1905: 52 Eldon Street and Home Cottage, 1 Roseneath Street, Greenock; 1906-1912: Home Cottage 1 Roseneath Street, Greenock*

James Fraser Paton was a landscape artist and the son of Alan Park Paton and his wife Annabella Rodger. He studied at St. John's Wood Art School and at the Royal Academy, London. He was a member of several art institutions and President of the Greenock Burns Club in 1911. He married Sarah Stokes Courtney and had a son, Alan Park Paton. The McLean Museum, Greenock has several works by him in its collection.

**Picken, W. Buist**

*Addresses of residences in Inverclyde: 1886-1889: 55 Forsyth Street, Greenock*

1886-1889 - W. Buist Picken, artist, 55 Forsyth Street

**Pitcairn, Mrs. M.M.K.** (active 1937-1939)

Greenock still life and flower painter who exhibited at the Royal Scottish Academy on three occasions.

**Poulter, Miss Annie** (active 1884)

*Addresses of residences in Inverclyde: 18 Ardgowan Square, Greenock*

Amateur Greenock watercolourist, exhibited a work entitled 'Girl's Head' at the Royal Glasgow Institute of the Fine Art.

**Pratt, John & Co.**

1908-1910 - John Pratt & co., artists and photographers, 32 Cathcart Street

**Pringle, John Balfour** (c 1815-1885)

*Addresses of residences in Inverclyde: 1866-1870: Donegal Place, Lynedoch Street, Greenock; 1871:17 Regent Street, Greenock;1872: 9 Lynedoch Street, Greenock*

Pringle was born in Rothesay, Bute the son of a grocer. He lived in Lynedoch Street, Greenock and seems to have exhibited his works in Greenock where he worked as a portrait painter as well as executing marine works. He appears to have used Laurie & Fleming as his agents. In 1845 he married and in later years moved to Glasgow.

## R

**Rossi, R.**

*Addresses of residences in Inverclyde: 1898-1899: 61 Nicolson Street, Greenock.*

1898-1899 – R. Rossi, artist, 61 Nicolson Street.

**Russell, Daisy** (active 1928)

*Addresses of residences in Inverclyde: 11 Ardgowan Square, Greenock.*

Daisy Russell was an amateur Greenock who exhibited at the Royal Glasgow Institute of the Fine Arts.

## S

**Salmon, Robert** (c 1775-c 1851)

Robert Salmon was born in the Parish of St. James, Whitehaven, Cumberland on the 5 November 1775. He was the son of Francis Salomon. (He changed the spelling of his name when he went to America). His first paintings appeared about 1800 and in 1802 a painting of Whitehaven harbour was exhibited at the Royal Academy by *R. Salmon, Painter, 15 Tabernacle Square, London*. His paintings from this period include 'A Frigate coming to anchor off Liverpool' painted in 1802 and 'The Warley East Indiaman at Blackwall' executed in 1804.

By 1806 he had decided to try his fortune in Liverpool, Britain's leading port of the day. He records that he 'Arrived Liverpool 10th June 1806, had 26 guineas'. 'No.1 The first picture I painted, The Battle of Trafalgar on speculation, sold for £8.8.' This good fortune was to continue and he completed a

painting of the *'Town Hall, Liverpool'* as decorated for the visit of the Prince of Wales and the Duke of Clarence on the 18th September 1806. His main work as a ship portrait painter continued with the *'Ship Aristides off Liverpool'*. He was also at this time receiving commissions for important clients such as the ship portrait he painted on commission for Sir John Warburton as a present for the Prince regent. He continued to work in Liverpool until 1811, One his last paintings there being *'The Mersey'*.

In 1811 he decided to move to Greenock, then a thriving maritime centre where opportunities for Salmon's work were likely. He arrived in Greenock on April 13th 1811. He soon joined a society formed for *'the promotion of the Arts and Sciences in Greenock, Port Glasgow and vicinity'* with the object of *'encouraging the exhibition of paintings and drawings by native artists and amateurs'*. The society expired within two years but Salmon had contributed ten paintings to an exhibition, including Town Hall, Liverpool, views of ships at Ramsgate, Sheerness, Spithead, Ailsa Craig and two Whitehaven scenes. He was to work in the Clyde area, off and on, for the next eleven years. In 1813 the *Greenock Advertiser* of the 25 January published a review of an *Exhibition of Paintings &c. Under the Patronage of the Society of Arts and Sciences*:

*SHIPWRECK. R. Salmon. - This is a beautiful little picture from the much-admired poem by Falconer.*

*The ship is represented nearly swallowed up - a total wreck - a few mariners are seen clinging to broken pieces of the vessel, scattered in several directions-*

*'Till one, who seems in agony to strive,*

*The whirling breakers heave on shore alive.'*

*The darkness and gloom in the sky might have been enlivened by flashes of lightning, which frequently accompany a storm, and would have added to the sublimity of the scene.*

In 1818 he painted *'Shipping off Greenock'* a work which showed vessels at anchor, the newly built Custom House and the thriving shipyards beyond, including Scott's shipyard. The vessel in the background of that painting was to become the main subject for a work also painted in 1818 the *'Launch of the Christian, Greenock'*.

In 1820 he was to paint one of his most famous works *'Customhouse Greenock'*. This well-known work splendidly captures the bustle of a maritime port at its peak. Salmon also took considerable interest of the landscape and shoreline of the Firth of Clyde and frequently used it as both background and main subject. A particular favourite was Ailsa Craig. In 1821 he exhibited in Glasgow *A View of the Kyles of Bute*.

He returned to Liverpool on 11th October 1822. From 1823 until 1825 he lived in the Toxteth area and the period was one of considerable activity with some 80 paintings being completed by 1825. In July 1824 there was an exhibition of works by living artists at the Academy of the Royal Liverpool Institution. Salmon exhibited six works: two ship portraits, views of Dumbarton, Greenock and the Ayrshire Coast and a fire at Wapping. The following year he returned once more to Greenock. It was during this period that he probably painted *'A Snow off Greenock'* and *'Coastal view near Greenock'*

During 1826 he left Greenock and returned to London before travelling to Southampton and North Shields. This was a period of considerable industry. Between mid-1826 and mid 1828 he completed 118 paintings. Most of these he took with him to America where they were auctioned in Boston. His last painting in Britain was *'No.627- 3 days 19 x21 Paull Gomes on specul. The last picture in North Shields, June 1828; left North Shields 28th May 1828.'* This is probably a reference to a speculative portrait of John Paul Jones, the founder of the American Navy. Such a painting would have been likely to find a ready market on his arrival in America.

He left Liverpool on 16 June 1828 the passage taking 32 days to New York. The Atlantic crossing was made on the packet ship *New York* of the Black Ball Line. Salmon recorded the vessel in a ship portrait. From New York he travelled to Boston, then the main American seaport.

Some of his first works in America were large works similar to stage backdrops. *'View of Algiers'* and *'British Fleet Forming a line off Algiers'* are amongst the largest paintings he produced. By 1829 he had returned to his portraits of ships and harbours. *'Wharves of Boston'* being one of his finest works from this period of his career. The new landscape of America provided Salmon with new opportunities. His paintings of *'Dismal Swamp Canal'* in 1830 and of *'Chelsea Creek, Massachusetts'* in 1832 are examples of his exploration of the possibilities that America afforded.

He continued to paint his scenes of harbours and wharves throughout the 1830's. A notable example being: *'Boston Harbour from Constitution Wharf (View of Charleston 1833)'*. His approach to coastal scenes became more dramatic in later years with storms, moonlit scenes and other dramatic devices playing an important role. *'Moonlight Coastal scene'* of 1836 and *'Storm at Sea'* of 1840 are illustrative of this trend.

Salmon's active career came to an end in 1840 when his physician advised him to stop painting due to failing eyesight. His catalogue of his work comes to an end in July 1840.

His fate after 1841 is the subject of conjecture. In that year one of his works was exhibited at the Artist's Fund Society of Pennsylvania. His address was stated as being Boston. In 1842 there was an auction in Boston in June of his paintings, the advertisement for the sale stated that this would be the last such sale 'Mr. Salmon having returned to Europe'. Where and when he died remains unknown. Two paintings now in the Corcoran Gallery of Art which were painted in 1837 and 1841 were retouched and redated by Salmon as 1842 and 1843 respectively. Interestingly there are two other works in private collections which are dated 1843, one of these is entitled *Coast of Scotland* and this may indicate where Salmon returned to spend his final days.

**Scott, W. Guild** (active 1896-1909)

Hillside house

Guild was a Gourock based portrait painter who exhibited *'A Russian Nobleman'* at the Royal Glasgow Institute of the Fine Arts 1909 and *'An Old Salt'* at the Aberdeen Artists' Society.

**Shankland, Miss Jennie** (active 1895)

Miss Jeanie Shankland was a Greenock flower painter who exhibited Royal Scottish Academy.

**Shanks, William Somerville** (1864-1951)

*Addresses of residences in Inverclyde: "Glenacre, Greenock"*

William Somerville Shanks was born in September 1864 in Gourock and was educated at St. James Public School in Glasgow. He spent 12 years in the design department of a curtain manufacturer and was able to study drawing in the evenings at the Glasgow School of Art under Fra. H. Newbery. He decided to take up painting full time and went to Paris for three years where he was under the instruction under J.P. Laurens and Constant. He joined Paisley Art Institute in 1894 and served for period on the committee before resigning in 1947. He exhibited mainly in Scotland but received a silver medal at the Societe des Artistes Français in 1922. He became a member of the Royal Scottish Society of Painters in Watercolours in 1925 and the Royal Scottish Academy in 1934. He was a teacher of Drawing and Painting at Glasgow School of Art 1910-1939 and lived in Glasgow, later moving to Stirling. From 1940 he resided at Brentham Park House, Stirling. He lived at Glenacre, Greenock for a short period from 1949 before returning to Glasgow.

**Stewart, Jamie B.** (active 1870-1871)

J.B. Stewart was an amateur painter of landscapes and portraits. He moved from Craigard, Pollokshields to Greenock around 1871. He is known to have exhibited an oil at the Royal Scottish Academy and a crayon portrait at the Royal Glasgow Institute of the Fine Arts.

**Stewart, John** (1842-1897)

*Addresses of residences in Inverclyde: "Glengarden, Fox/Newton Street, Greenock"*

John Stewart was an amateur artist and was largely self-taught apart from a spell in Paris and what he was able to learn from his artist friends such as John Pettie and James Lawton Wingate. His contact with professional artists was an important for him since it enabled him to become part of, and aware of, the general trends of art in that period rather than having to work as an isolated individual. As a result Stewart's work shares many similarities with the work of professional artists of the period. Stewart's personal and artistic contacts with Pettie were developed during the many summers they and their families stayed together at Corrie in Arran. His business was as a ship's chandler-hence, his nickname 'Beef' Stewart. He exhibited his work at the Royal Scottish Academy and at the Royal Glasgow Institute of the Fine Arts.

**Stewart, Susan C** (active 1886-1901)

Susan C. Stewart was a Greenock based painter who painted oils of domestic animals and topographical subjects. She was living at Skelmorlie around 1894. She exhibited at the Royal Scottish

Academy as well as showing 'A View near Rio de Janeiro' at the Royal Glasgow Institute of the Fine Arts in 1901.

**Stewart, Thomas** (active 1890)

*Addresses of residences in Inverclyde: 45 Brougham Street, Greenock*

Thomas Stewart was a Greenock based painter who exhibited a still life at the Royal Glasgow Institute of the Fine Arts.

**Straiton, David** (1825-1892)

*Addresses of residences in Inverclyde: 1867-1868 - David Straiton, photographer & artist 8 Hamilton Street / 18 Cathcart Street; 1868-1869 – “David Straiton, photographer & artist 8 Hamilton Street / 67 Rue End Street; 1872-1873”.*

David Straiton worked as a photographer in later nineteenth century Greenock. Amongst other activities he appears to have been employed by the Greenock art dealers, Laurie and Fleming, to photograph paintings, including works by William Clark. He also produced portrait photographs of the Carte-de-visite type. He was also commissioned to produce photographs of Greenock prior to the burgh clearance and improvement schemes and of other local notable sights such as the Clyde Floating Swimming Bath 1878.

**T**

**Taylor, Ernest Archibald** (1874-1951)

Ernest Archibald Taylor was born in Greenock and joined Wylie and Lochhead as a trainee designer in 1893. This resulted in a lecturing post in furniture design at Glasgow School of Art. He was responsible for the drawing room of the firm's pavilion at the Glasgow International exhibition, which led in turn to major commissions. After marriage to Jessie King he moved to Manchester as a designer with George Wragge & Ltd. Between 1911 and 1914 he lived in Paris and whilst there he regularly exhibited at the Paris Salon and ran a small school of painting known as the Shielling atelier. On his return to Scotland in 1914 they settled in Kirkcudbright and established a summer school on Arran. He exhibited at the Royal Scottish Academy, Royal Scottish Society of Painters in Watercolours and the Royal Glasgow Institute of the Fine Arts. He received a diploma of honour and medal at the Turin International Exhibition and at Budapest. Towards the end of his life his work moved closer to that of the Colourists.

**Thomson, Robert**

*Addresses of residences in Inverclyde: 1873-1875: Observatory, Newton Street, Greenock 1873-1875 – “Robert Thomson, artist, Observatory, Newton Street”.*

**Turner, Barr** (active 1919-1929)

*Addresses of residences in Inverclyde: 21 Denholm Terrace, Greenock*

Barr Turner was a landscape artist who exhibited at the Aberdeen Artists' Society on three occasions.

**U**

**Urie, Daniel** (active 1861)

Greenock landscape painter in oil and teacher; taught Greenock School of Art. He exhibited a landscape of Arran at the Royal Scottish Academy.

**W**

**Wilson, Mrs. Malcolm** (active 1890-1987)

Mrs. Wilson was a landscape painter who worked in watercolour, exhibiting views, mainly of Arran at the Royal Glasgow Institute of the Fine Arts.

**Wilson, P.M.**

*Addresses of residences in Inverclyde: 1894-1895: 38 Ashton Road, Gourrock 1894-1895 – P.M. Wilson, artist, 38 Ashton Road, Gourrock.*

**Wood, James** (active 1917-1933)

James Wood was a genre and landscape painter from Paisley. He exhibited at the Royal Scottish Academy, the Aberdeen Artists' Society and the Royal Glasgow Institute of the Fine Arts before moving in the late 1920's to 'Englewood', Kilmacolm and then to Greenock.

**Woodford, James** (active 1931-1935)

James Woodford was a sculptor, working mainly in bronze, creating portrait busts. He lived in Greenock before moving to London. His work was exhibited at the Aberdeen Artists' Society.

**Wright, Margaret Isobel** (1884-1957)

Margaret Isobel Wright was born on the 17<sup>th</sup> March 1884 at Ayr. She was the daughter of Thomas Wright, a stationer and printer in Ayr and his wife Jessie McWilliam. Her older brothers were the artist James Wright RSW and Waugh Wright, a violinist and composer. She studied at Glasgow School of Art from 1902 until 1908 and continued her studies in France. In 1921 she married Dugald Campbell, ships steward, later chief steward of the P.S. Caledonia, and lived at Gourock. During the summer months his ship was berthed overnight at the Holy Loch and she would take a house there. She painted watercolours of the west coast, harbours and children. George Henry and artists of the Glasgow School particularly influenced her work. She exhibited at the Royal Scottish Academy and the Royal Glasgow Institute amongst other venues.

