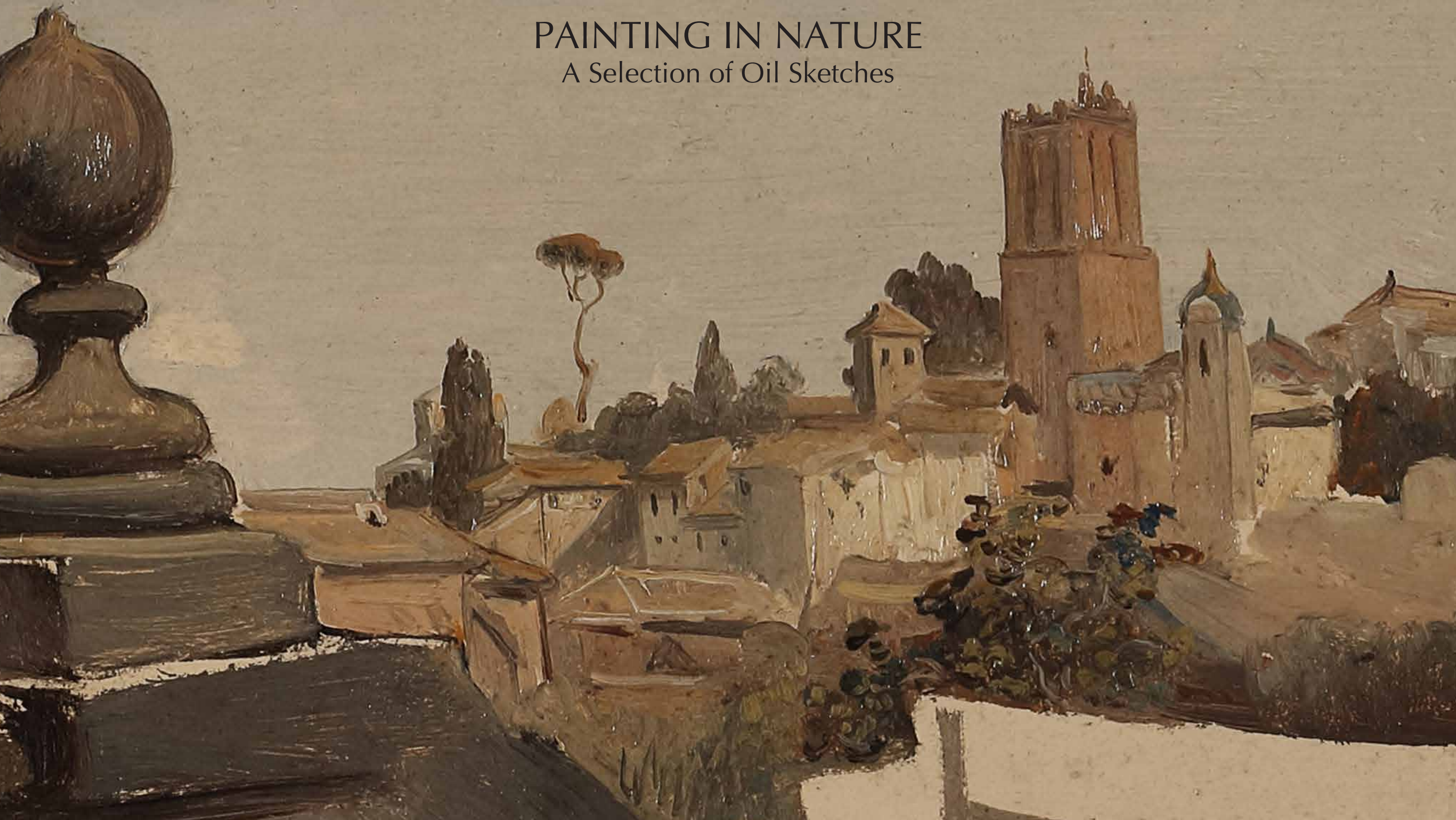


# KAREN TAYLOR FINE ART

## PAINTING IN NATURE A Selection of Oil Sketches





# PAINTING IN NATURE

## A Selection of Oil Sketches

In memory of Ger Luitjen (1956-2022)

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Viewing by appointment and from 29 June – 7 July, 10 am - 6 pm, on view, 8 Duke Street, St James's, London SW1Y 6BN.

High resolution images available on request.

Works for sale upon receipt of the catalogue .



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The rediscovery of the genre of European open-air painting has been comprehensively explored in the recent exhibition *True to Nature Open-air Painting in Europe 1780-1870*, 2020, and in the essays in its handsome catalogue. The show was delayed by the pandemic but went ahead at the National Gallery of Art, Washington, the Fondation Custodia, Paris and the Fitzwilliam Museum, Cambridge to huge acclaim. The present selection reflects my own long-standing enthusiasm for these ravishing sketches, with a British angle. While they were created by artists as aide memoires for study, and not as finished works of art intended for sale, their sketchy and spontaneous quality appeals to the contemporary eye in ways which might have surprised their creators.

My thanks to the Fondation Custodia, Collection Frits Lugt, Paris, for permission to publish the last work acquired from me by Ger Luitjen, who created one of the most beautiful staircases in the world at the Hôtel Turgot, the walls of which are densely hung with oil sketches. He is greatly missed.

I am grateful to Hugh Belsey, Charlotte Gere, Richard Tregoning and the Tring Local History Society, Stéphane Paccoud, Jeremy Rye, Christine Boyer-Thiollier and Stuart Sanderson for their advice and help.

Karen Taylor

**George Garrard, ARA (British, 1760-1826)**  
***Tring Hill, Hertfordshire***

Inscribed and dated in pencil verso: Tring Hill/ 1791, oil on paper  
12.8 x 19 cm.; 5 1/16 x 7 1/2 inches

**Provenance**

Mr. Nicholson, Oxford, until 1942, when acquired by  
Edward Croft-Murray, CBE, (1907-1980);  
Jill Croft-Murray until 2020;  
Woolley and Wallis, The Edward Croft-Murray Collection, 11 August 2021, lot 421

Garrard came from a family of artists who were descendants of Marcus Gheeraerts the Younger (c.1561-1636). He was a pupil of Sawrey Gilpin (1733-1807) whose daughter Matilda he married. He studied at the Royal Academy Schools from 1778 and was a frequent exhibitor there from 1783-1826, becoming an Associate in 1800. Garrard specialised in animal portraiture and sculpture, but he also painted landscapes, portraits and urban views. From 1795 he also worked as a sculptor. He died in Brompton, then a village next to Knightsbridge, where many artists lived.

This spontaneous oil sketch originally came from an album of oil sketches from nature, executed in 1790s and assembled by the artist for his own pleasure, the album inscribed *Studies from Nature by G. Garrard*. Five further examples of his oil sketches of locations in and around London are in the collection of Tate Gallery.

This view seems to be taken looking south-westwards along the Chiltern escarpment across the area called Holland's Dean towards Wendover from a point near the Crow's Nest, possibly from within the grounds of Icknield House. The area has been much interfered with, and the road lowered on several occasions where it crosses Tring Hill. The chalk and flint in the foreground may be evidence of such work taking place.

Edward 'Teddy' Croft-Murray was Keeper of Prints and Drawings at the British Museum from the 1930s until his death in 1980, although it was interrupted by World War II when he worked as a 'Monuments Man' and travelled extensively in Italy and Sicily. He was an antiquarian and an expert in early European art and music and also collected early musical instruments.





*Tring Hill, Hertfordshire*

### Gainsborough Dupont (British, 1754–1797)

<p>i <i>A landscape with a herdsman and cows</i></p> <p>Oil on varnished laid paper with traces of pencil 29.5 x 37 cm; 11 5/8 x 14 1/2 inches</p>	<p>ii <i>A figure with a pitcher near a cottage with two donkeys</i></p> <p>Oil on varnished laid paper 30 x 39 cm; 11 3/4 x 15 3/8 inches</p>	<p>iii <i>A wooded landscape with a herdsman and cows near a cottage</i></p> <p>Oil on varnished laid paper 25 x 34 cm; 9 3/4 x 13 3/8 inches</p>	<p>iv <i>A woodland cottage with cows near a pond</i></p> <p>Oil on varnished laid paper with traces of pencil 30.5 x 44.6 cm; 12 x 17 1/2 inches</p>
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#### Provenance

John Mayheux (d. 1839);  
General Arthur Easton (1863–1949);  
By whom bequeathed to his godson Major C. G. Carew Hunt (d. 1980);  
With Michael Harvard by 1959;  
With Edward Speelman;  
Brian Jenks, his sale, Sotheby's, London, 27 June 1973, lot 46;  
Where acquired by the father of the previous owner, by descent until 2018

#### Exhibited

Victoria Art Gallery, Bath, *Festival of Britain Gainsborough Exhibition*, 1951.

#### Literature

John Hayes, *The Landscape Paintings of Thomas Gainsborough*, 1982, vol. 1, pp. 196 and 231, no. 24, illus. plate 262 (landscape with herdsman and cows).



These virtuoso oil sketches are from a larger group of about thirteen done by Gainsborough Dupont, Thomas Gainsborough's nephew, pupil and only studio assistant, and were thought to be by Gainsborough, until John Hayes positively identified the hand of Dupont. Five of this group are in the collection of the Yale Center for British Art, New Haven, two are in the Henry E. Huntington Library and Art Gallery, San Marino, and two are at Gainsborough's House, Sudbury. Eight were sold at Sotheby's, London, in June 1973, including the present examples.

Hayes describes these oil sketches on paper as amongst Gainsborough Dupont's finest works, *splendidly fluent, richly painted, these decorative compositions, with their surface emphasis and animation, are a fine late expression of the rococo* (Hayes, op. cit., p. 231). He notes that they are Dupont's most personal and distinctive contribution to the genre, and of historical interest as oil sketches clearly intended as finished compositions for display. The group exemplifies what Hayes described as Dupont's *latter-day rococo emphasis on decorative picture-making: on surface pattern, rhythmic forms and line, and brilliant, often darting or flickering effects of light* (ibid., p. 191). The two unfinished landscapes illustrate how the artist painted confidently directly on to paper with oils, sometimes with pencil underdrawing.

The first reference to Gainsborough Dupont's landscapes appears to have been in 1792 when the journalist Bate-Dudley, who was well informed about the workings of Gainsborough's studio, records that *some beautiful little studies of rural nature have also lately employed this Artist's pencil* (*Morning Herald*, 9 March 1792; see Hayes, op. cit., pp. 188–9 and 235). Philip Thicknesse, one of Gainsborough's oldest friends, notes at the end of his brief life of Gainsborough that Dupont was *a man of exquisite genius, little inferior in the line of a painter to his uncle ... either as a landscape or Portrait painter* (ibid., pp. 187 and 302). Mrs. Bell noted that *his original works were chiefly landscapes* (*Thomas Gainsborough*, London, 1897, p. 66).

Gainsborough Dupont was born in Sudbury, Suffolk, on 24 December 1754, the third son of Philip Dupont and Thomas Gainsborough's sister Sarah. In the 1760s Dupont was sent to Bath to be raised by his aunt Mary Gibbon, the recently widowed sister of Thomas and Sarah, who set up a millinery shop there

beside her brother's studio in 1762. On 12 January 1772, Dupont was formally apprenticed to Gainsborough, the older man's first and only studio assistant, and worked for him for sixteen years. Dupont was painted by his uncle four times in the early 1770s (see David Solkin et al., *Gainsborough's Family Album*, National Portrait Gallery, London, 2018, nos 26, 32 & 48 and fig. 36). On 6 March 1775, some nine months after the Gainsboroughs moved to London, Dupont joined the Royal Academy Schools. After his formal training he worked in his uncle's studio in Schomberg House, Pall Mall, and continued to live at his home there, where he learned to scrape mezzotints and made small copies in oil after his uncle's portraits. In 1784, Gainsborough asked him to copy a portrait of Queen Caroline to accompany a portrait of her husband, King George III, by John Shackleton in Huntingdon Town Hall. After Gainsborough's death in August 1788, his nephew developed his own practice.

Dupont continued to work in the studio at Schomberg House. Portrait commissions came, notably from George III, who admired his work, and from the children of some of his uncle's friends. In 1793 he was given his most prestigious commission, to paint a huge canvas, larger than any his uncle had ever painted, of the Elder Brethren of Trinity House: thirty-one figures placed across a canvas nine and a half feet tall and nearly nineteen feet wide. The group portrait – commissioned to decorate the newly completed headquarters of Trinity House on Tower Hill – took three years to complete. In 1794 Thomas Harris (d. 1820), a theatrical proprietor, commissioned a series of spirited portraits of actors that are, with a few exceptions, now in the Garrick Club, London. Dupont was also a painter of landscapes (see catalogue by John Hayes, op. cit., pp. 192–6) and he exhibited at the Royal Academy from 1790 to 1795.

Hayes notes that the dating of Dupont's landscapes is problematic, but that there does appear to be a progression from a grand, slightly stiff manner, through a *poetic, pastoral kind of landscape, linking with Gainsborough's smaller late works*, to a more fluent, vigorous and dramatic style, possibly influenced by Lawrence. This group fits into his later oeuvre.

John Mayheux, the first owner of these pictures, was an assistant at the Board of Control, under Lord Melville, which oversaw the activities of the East India Company from London.





i *A landscape with a herdsman and cows*





ii *A figure with a pitcher near a cottage with two donkeys*





iii *A wooded landscape with a herdsman and cows near a cottage*





iv *A woodland cottage with cows near a pond*

**Joseph-Hippolyte Lequetre (French, 1793-1877)**  
***Harvesting in a wooded landscape***

Inscribed verso in pencil: Hippolyte Adelson Lequetre/1841, the gift of his affectionate father, oil on laid paper,  
inscribed on the backboard by Edward Croft-Murray with details of the artists' lives and work  
26 x 34.5 cm; 10 ¼ x 13 5/8 inches

**Provenance**

A gift to the artist's son Hippolyte-Adelson Lequetre from his father, 1841;

Edward Croft-Murray, CBE, (1907-1980);

Jill Croft-Murray until 2020;

Woolley and Wallis, The Edward Croft-Murray Collection, 11 August 2021, lot 452, where purchased by the  
previous owner

The artist was a pupil of Hyacinthe Louis Aubry-Lecomte (1787-1858) and Jean-Baptiste Isabey (1767-1865). He worked mainly as a miniaturist and portraitist in watercolour. The present work, like so many oils on paper, was presumably executed for his own enjoyment and kept in the family. A charming evocation of haymaking on a cloudy day, it appears to be unusual in his oeuvre.

His son Hippolyte, to whom he gave this work according to the inscription verso, settled in England and exhibited at the Royal Academy from 1831-1836, his address given as 30C Upper Berkeley Street, London.

Edward 'Teddy' Croft-Murray was Keeper of Prints and Drawings at the British Museum from the 1930s until his death in 1980, although it was interrupted by World War II when he worked as a 'Monuments Man'. He was an antiquarian and an expert in early European art and music.





*Harvesting in a wooded landscape*

**Thomas Creswick, R.A. (1811-1869)**  
***An angler by the rocks in a river landscape with trees***

Signed with initials I.I.: TC, oil on paper laid down on canvas  
26.5 x 36 cm.; 10 3/8 x 14 1/8 inches

The artist studied in Birmingham under Joseph V. Barber (1788-1838) and moved to London in 1828. He was one of the leading practitioners of the Birmingham School of Artists and a founder member of the Etching Club. Creswick exhibited over 250 paintings in London during his lifetime at the Royal Academy and Suffolk Street Galleries, and also worked as an illustrator. He sought out subjects from the rivers and streams all over the British Isles.

The present work has a pleasing spontaneity and sense of place which reflects Creswick's habit of painting outside from nature. He was particularly drawn to streams which he painted many times. He revels in depicting the colours, shapes and textures of the boulders in the foreground of this work and excels himself conveying the softness of the moss on the first rock. John Ruskin praised Creswick's handling of foliage and his observations from nature in the first volume of *Modern Painters* (1843). Oils on paper by him are comparatively rare.

Creswick's work is represented in many British institutional collections and the Yale Center for British Art, New Haven.





*An angler by the rocks in a river landscape with trees*



**John Dearman (British, fl. 1824-1856)**  
***Cattle crossing Merrow Down Guilford: storm passing off***

Signed and dated l.l.: John Dearman 1845, signed and inscribed on stretcher: Cattle crossing Merrow Down Guilford Surrey/storm passing off. Jn. Dearman 184., oil on paper laid down on canvas stamped PREPARED BY/CHARLES ROBERSON/LONG ACRE LONDON  
18 x 15.4 cm.; 7 x 6 1/8 inches

**Provenance**

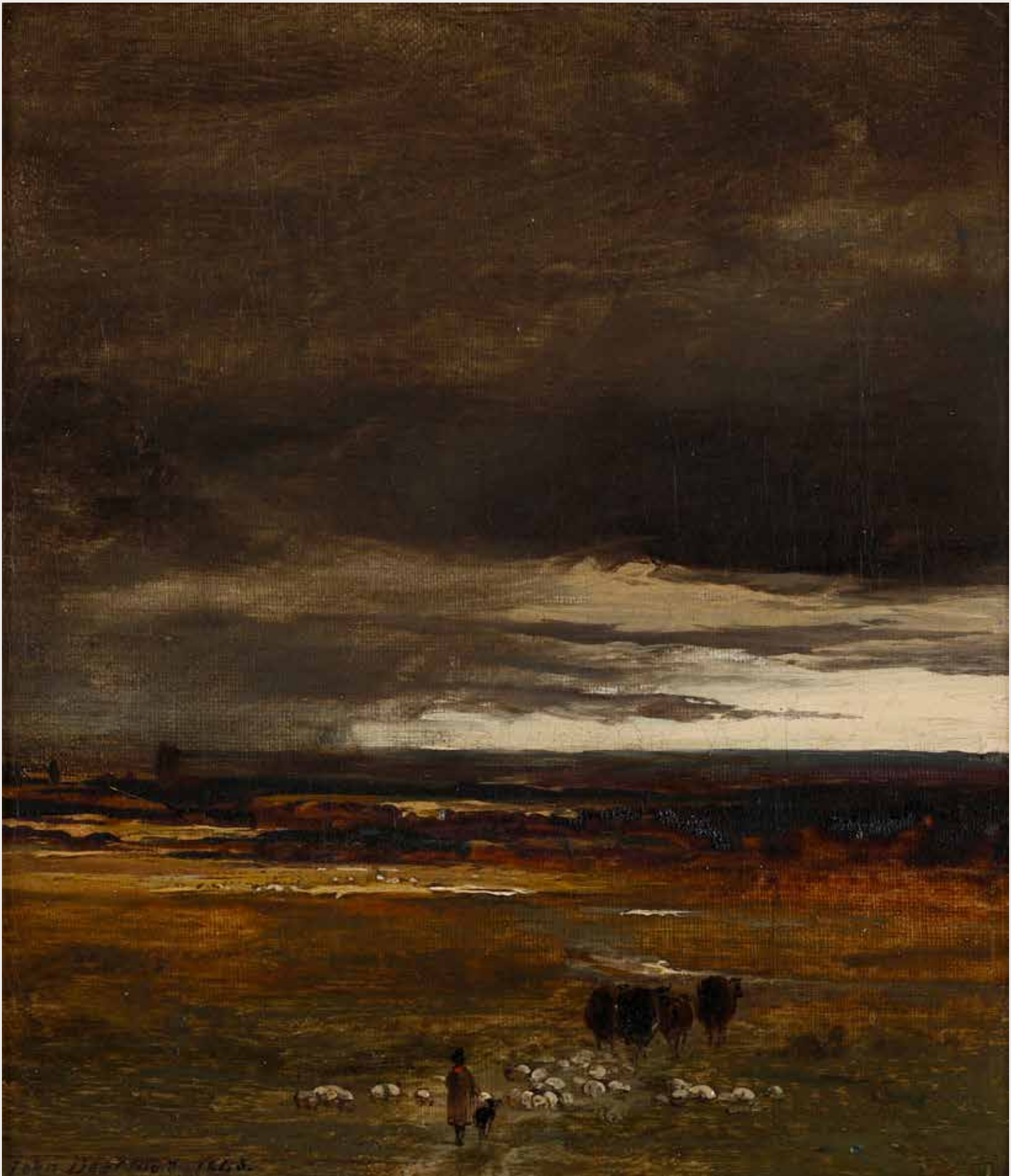
Christie's, London (1002V);  
John Abbott (1937-2011)

This delightful oil sketch captures a huge brooding sky with distant light breaking through which suggests that the storm is passing. The grandeur of nature is enhanced by the small figure of a shepherd with a flash of red at his neck, with his dog and flock of sheep, which draw the eye to the foreground. Virtuoso handling of the impasto of the landscape in the middle distance show the work of an artist spontaneously enjoying his paint. Dearman also records the weather effects on the stretcher in his neat hand.

The artist lived in Camberwell, London in the 1830s and had a house in Guilford High Street in Surrey. He exhibited at the Royal Academy between 1824-1856 and often showed at the Royal Society of British Artists and the British Institution. Examples of his work can be found in Museums Sheffield, Victoria Museum & Art Gallery, Bath and Bolton Museum and Art Gallery.

Merrow Downs is an area of common land at the edge of the village of Merrow, near Guilford, now a suburb of the city.





*Cattle crossing Merrow Down Guilford: storm passing off*

**Frederick Richard Lee, R.A. (British, 1798-1879)**  
***Burnham Beeches, Buckinghamshire***

Watercolour with gum arabic, inscribed on original label on reverse of mount: Burnham Beeches/F.R. Lee 1851  
32.2 x 49.5 cm; 12 5/8 x 19 1/2 inches

**Provenance**

Private collection, U.K. until 2022

The artist was born in Barnstaple, Devon and joined the Royal Academy Schools in 1818. He lived in Kent for a while before returning to Devon in the 1840s, having been elected a Royal Academician in 1838. Nature was his enduring inspiration and he enjoyed considerable commercial success in his own lifetime. The extensive use of gum arabic by the artist in this work creates the effect of an intense greenwood which makes an interesting comparison with the oils on paper in this catalogue.

Lee collaborated with contemporaries such as Sir Edwin Landseer (1802-1873) and Thomas Sidney Cooper (1803-1902), providing the backgrounds for paintings in which they painted the figures or animals.

Burnham Beeches in Buckinghamshire is an historic area of largely beech and oak woodland which has been regularly pollarded, with many trees which are several hundreds of years old. An area of outstanding natural beauty, the woods were popular with nineteenth century artists.





*Burnham Beeches, Buckinghamshire*

**Newton Smith Limbird Fielding (British, 1799-1856)**

***A bear leaning against a rock by a river***

Oil on paper laid down on canvas

15.1 x 21.6 cm.; 6 x 8 ½ inches

**Engraved**

By the artist as a lithograph on chine collé, printed by Charles Motte, 1828, plate 8

The artist has achieved a high degree of texture and impasto in this oil sketch, notably in the white rocks behind the bear and the dramatic sunset in the distance and leaves some small sections of the paper uncovered. It seems unlikely that he observed a bear in the wild at such close quarters, but the composition gives that impression. Newton Fielding produced a series of lithographs of mammals which were printed by Charles Motte in 1828.

The artist was the youngest son of the portrait painter Nathan Theodore Fielding (1747-1819). From 1827 to 1830 he lived in Paris, where he ran the family engraving business, at which William Callow worked. He was closely associated with the Anglo-French circle of artists centered around Bonington and Delacroix.

He collaborated with his brothers Thales and Theodore in England before returning to France where he built up an extensive teaching practice, with pupils including members of King Louis-Philippe's family. He published several teaching manuals and lived in France until his death.





*A bear leaning against a rock by a river*



**William White Warren (British, 1832 - 1911)**  
***Sunset, London***

Oil on card  
13.7 x 28.3 cm; 5 3/8 x 11 1/8 inches

**Provenance**

Martyn Gregory Gallery until 2020

This sparkling oil sketch is a typical example of the sky studies which characterise this artist's oeuvre. His spirited handling of the paint comes quite close to the work of John Constable whose work he much admired.

Little is known of the life of William White Warren, whose work was first exhibited at the British Institution between 1865 and 1867. His entire output seems to have been made up of small oil sketches from the 1860s and 1870s. In 1869 he held an exhibition of *Original Sketches recently taken in Rome, Naples, Venice, Sardinia, Corsica, together with previous tours by W. W. Warren* at the German Gallery in New Bond Street; these were mostly views of Italy and France. In the summer of 1870 Warren travelled to Spain and North Africa and exhibited 130 sketches made on this trip in London the following year. A further exhibition was held in 1880, the result of a trip to Venice and Cyprus between 1877 and 1878.

Warren seems to have had a successful career and may have been independently wealthy. He assembled an extensive collection of antiquities, glass, silver, porcelain, bronzes, miniatures, engravings and paintings that was sold at auction over five days at Christie's in London in 1886. The sale included around fifty of his own paintings of Mediterranean views, which sold for up to fifty guineas apiece, as well as some works executed by him in collaboration with other artists, including Alfred Vickers and James Holland. Despite the relative success of the sale, however, later in his life Warren seems to have fallen on hard times; he was in ill health and was working as a shopkeeper in Bristol at the time of his death in 1911.

Warren's oil sketches were admired by the collector, scholar and connoisseur Paul Wallraf. In 1954, the art historian and collector, John Gere, purchased a view of the Crystal Palace by Warren, now on long-term loan to the National Gallery in London. Gere came to own some seven works by the artist, part of his impressive collection of landscape oil sketches by European artists assembled over about forty years. Other oil sketches by Warren are today in the Victoria and Albert Museum and the Victoria Art Gallery in Bath.





*Sunset, London*

**Jacques Sturm (Luxembourg, 1807– 1844, Rome)**  
***The Torre delle Milizie and the Convent of Santa Caterina, seen from the Orti Farnesiani, Rome***

Signed I.l.: J Sturm, oil on paper laid down on canvas  
24.5 x 31.5 cm; 9 5/8 x 12 1/4 inches

**Exhibited**

Hazlitt, Gooden & Fox, London, *The Lure of Rome: Some Northern Artists in Italy in the Nineteenth Century*, 31 October – 27 November 1979, cat. no. 66, pl. 36

**Provenance**

Hazlitt, Gooden & Fox, London;  
Sir Jack & Lady Baer, Kensington, until 2022

This partially unfinished view of the rooftops of Rome on a hot sunny day is the only known oil sketch by Jacques Sturm. It is a pleasing study of light and atmosphere in the city.

The artist was the son of a wigmaker and initially trained to follow in his father's footsteps. However, he simultaneously attended drawing lessons given by Pierre Maisonnet (1783-1823), the drawing teacher at the Luxembourg Academy. When Jean-Baptiste Fresez (1800-1867) replaced Maisonnet in 1824 he recognised Sturm's talent, and recommended him to Eugène Jobard (1792-1861), the Belgian court lithographer and photographer.

The Belgian Revolution of 1830 brought an end to Jobard's business; however, undeterred, Sturm began to engrave portraits himself for a living. In 1836 he painted his first works in oil, exhibiting for the first time two years later in Liège, and in 1839 he exhibited at the Brussels Triennale. Sturm moved briefly to Paris to study painting in oils but soon returned to Brussels.

It was around this time that his health began to deteriorate and so, seeking a milder climate, he moved to Rome in 1842. He lived there until his death in January 1844. This painting is one of apparently few examples from this period, possibly the only one to have been published, and is a superb example of an artist experimenting with oils plein air at a time when such works were largely meant only for the artists' personal use and collections.

The present work's subject, the Torre delle Milizie may have had special associations for this Luxembourgish artist, as it was used by Emperor Henry VII, also known as Henry of Luxembourg, as his main bastion against the 1312 Guelph invasion.





*The Torre delle Milizie and the Convent of Santa Caterina, seen from the Orti Farnesiani, Rome*

**Circle of François August Ravier**  
***Trees at sunset***

Oil on paper laid down on canvas  
22.5 x 34.5 cm; 8 7/8 x 13 1/2 inches

This dramatic sunset with its very distinctively handled trees silhouetted against the sky, captures a fleeting moment of changing light.

It has been suggested that it shares similarities with the work of the Lyonnais painter François-Auguste Ravier (1814-1895) who was greatly admired by his peers, in particular Pierre Puvis de Chavannes (1824-1898) and Albert Maignan (1845-1908). After several extended visits to Italy, he settled in the Dauphiné in 1849. From that time on, Ravier's property at Crémieu, in the Isère, became a gathering place for many artists, including Camille Corot (1796-1875) and Joseph Trevoux (1830-1909). He executed numerous freely painted oil sketches throughout his career, many of which were of sunsets.





*Trees at sunset*

11**Auguste-Paul-Charles Anastasi (French, 1820-1889)**11 i*Étude de ciel, Le Berry, France*11 ii*Gorges d'Apremont avant les  
Pins, Fontainebleau, France*11 iii*Berge et rivière, neuve Bougival*

The son of a painter of Greek origin, Auguste Paul Charles Anastasi was a pupil of Paul Delaroche (1897-1856) and Camille Corot (1796-1875) in Paris in the 1840s.

Anastasi regularly exhibited at the Paris Salons in 1850s and 1860s, showing landscapes of the countryside around Paris, Normandy, the Roman Campagna and Naples. He also worked as an engraver. In 1870 Anastasi became blind.

His work can be found in many museums including the Musée d'Orsay, Paris and numerous French regional collections.



***Étude de ciel, Le Berry, France***

Oil on paper laid down on canvas, inscribed with title on studio sale label attached to stretcher:  
Etude de ciel/Berry, further inscribed on a second later label: ARTUS/99/Étude De Ciel, stamped  
with the artist's seal on the stretcher  
24 x 38.5 cm.; 9 ½ x 15 ¼ inches

**Provenance**

The artist's studio sale, Durand-Ruel, 3 - 8 March 1873, no. 132;  
Private collection, France until 2021

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This beautiful sky study was done in the Berry region in the Loire Valley. Pin marks can be seen in the lower corners of the paper on which it is painted showing where it was attached to a support while the artist worked. The low horizon allowed Anastasi to revel in painting the cloud formations on what appears to have been a day of changeable weather. He seems to be following the advice of Pierre-Henri Valenciennes (1750-1819), whose influential *Réflexions et conseils à un élève sur la peinture* (1799/1800) advised the artist to start with the skies and end with what lay beneath, but to avoid too much detail.



*Étude de ciel, Le Berry, France*



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11 ii

***Gorges d'Apremont avant les Pins, Fontainebleau, France***

Oil on board, inscribed with title on studio sale label attached verso and stamped with the artist's wax seal

27.5 x 32 cm.; 10 ¾ x 12 ½ inches

**Provenance**

The artist's studio sale, Durand-Ruel, 3-8 March 1873, no.277;  
Private collection, France until 2021

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Anastasi began his career painting landscapes in the forest of Fontainebleau, joining the Barbizon school group. This region, with its vast terrain of dark forest interiors and sunlit clearings, coupled with dramatic rocky plateaus and gorges provided a rich source of inspiration for the landscape painter. The gorges d'Apremont are right next to the village of Barbizon, and Anastasi captures the heat of a summer's day admirably.



*Gorges d'Apremont avant les Pins, Fontainebleau, France*



***Berge et rivière, neuve Bougival***

Oil on board, inscribed with title on artist's studio sale label attached to verso: Berge et  
riviere/neuve Bougival, with artist's seal  
27 x 35.5cm.; 10 5/8 x 14 inches

**Provenance**

The artist's studio sale, Durand-Ruel, 3-8 March, 1873, no. 203;  
Private collection, France until 2021

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Bougival is a small town on the Seine to the west of Paris, popular with nineteenth century  
painters. Anastasi has painted a small area of the riverbank close up on a hot summer's day,  
skillfully capturing individual blades of grass and wild flowers at the water's edge.



*Berge et rivière, neuve Bougival*



**George Garrard, ARA (British, 1760-1826)**

***Hyde Park from the artist's painting room window at Knightsbridge, 1793***

35

Inscribed verso: Hidepark (sic) from Knightsbridge/D Room 1793, inscribed on a label: Hyde Park from the Artists (sic) painting room window at Knightsbridge 1793., oil on laid paper  
16.2 x 20 cm.; 6 3/8 x 7 7/8 inches

### Provenance

Mr Nicholson, Oxford, until 1942, when acquired by

Edward Croft-Murray, CBE, (1907-1980);

Jill Croft-Murray until 2020;

Woolley and Wallis, The Edward Croft-Murray Collection, 11 August 2021, lot 421

### Exhibited

Arts Council of Great Britain, *Paintings from Nature; The Tradition of Open air Oil Sketching*, 1980, cat. no. 40

This delightful oil sketch originally came from an album of oil sketches from nature, assembled by the artist for his own pleasure, inscribed *Studies from nature by G. Garrard*. Garrard's painting room was in the hamlet of Knightsbridge, overlooking Hyde Park. The spontaneity and the looseness of the brush strokes is suggestive of a plein air sketch, although we know that it was painted through the window of Garrard's painting room which was evidently very close to the park.

With thanks to Fondation Custodia, Collection Frits Lugt, Paris for permission to include this work in the catalogue.



*Hyde Park from the artist's painting room window at Knightsbridge, 1793*



## KAREN TAYLOR

Karen Taylor has been working with paintings and drawings for over thirty years. She works as a fine art agent and dealer, offering independent, impartial advice to collectors and museums all over the world on buying, selling and all areas of collection management.

After graduating from Brasenose College, Oxford, where she read history, she joined Sotheby's British Paintings department and spent nearly ten years there. She ran the British drawings and watercolours auctions and also specialized in topographical and travel picture sales, where she built up the Greek and Turkish areas.

In 1993 she joined Spink's picture department. Here she expanded her interest in Oriental, Indian and Far Eastern art and organised exhibitions of Orientalist pictures and twentieth century British paintings and contemporary artists. She also represented Spink at international art fairs in Basel, Maastricht, New York,

Hong Kong and Singapore, amongst other places, and served on the prestigious Grosvenor House Art & Antiques Fair picture vetting committee.

Based in Sydney for several years, where she renewed her interest in Australian art, Karen headed up Spink Australia before returning to London. Since 2001 she has been running her fine art consultancy, handling British paintings and drawings of all periods, typically placing pieces privately and working with many of the world's major museums. She exhibits regularly at London fairs and holds exhibitions in St James's.

She can provide valuations for all purposes and advice on insurance, framing, conservation, lighting and display, storage and logistics.

She works by appointment in West London and is always interested in buying British paintings and drawings.



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