

# LAND, SEA AND SKY





LAND, SEA AND SKY  
ENGLISH LANDSCAPE  
AND COAST  
*SELECTED WORKS*  
ROY GLANVILLE RBA, RSMA  
and  
CHRISTOPHER GLANVILLE RWA

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# THE PAINTINGS OF ROY GLANVILLE RBA,RSMA AND CHRISTOPHER GLANVILLE RWA Prints, Drawings, Watercolours and Oils

There are many forms of artistic activity. One strand is concerned with observation and response, which can lead the artist in the direction of quiet study, with a deepening understanding of the subject, and a strengthened connection with the work in hand. This approach has become somewhat neglected in favour of the fascination with self expression and the wish to shock. The contents of this book redresses the balance through a record of the work of two generations conveying a relationship to the visual world through developed drawing skills and traditional painting media. Without denying the value of abstraction or the force of modernism, their work affirms the atmosphere of a distinctively reflective approach to their subjects, their materials and methods, and their vision.

# ROY GLANVILLE

(1914 - 1965)

As a young man, RG developed his instinctive skills as a draughtsman and painter in relation to his passion for yachting and the sea. Following WW2 National Service, various projects for maritime publishers, notably Adlard Coles, involved him in the production of high quality full colour watercolours for book jackets, and fine ink illustrations covering specialist subjects from catamaran types, to seafaring knots and yacht racing rules.

Participating in classes run by Ruskin Spear RA at Hammersmith College of Art, the practice of painting from life opened new aspects and involved a broadened interest in observation of the immediate environment. His painting of the historic 'Dove' Tavern near the Thames at Hammersmith was hung in the Royal Academy Summer Exhibition in 1959. During this period of his activities, a large and complex painting of the construction of Television Centre in Wood Lane was purchased by the BBC. He was also elected to the Society of Marine Artists (now the RSMA) and the Royal Society of British Artists, where for his painting of a stormy day on the coast at Shanklin IOW he was awarded the De Lazlo Medal.

He also became a member of the Wapping Group of Artists who had direct access to the Port of London where he could engage fully with the visual excitement of the final phase of the age of steam shipping. During his last decade his work was widely exhibited, and he became a tutor at Heatherley School of Art and a regular contributor to 'The Artist' Magazine. His painting of the 'Dove' is held by Grundy Museum in Liverpool, and may be viewed online at [Artuk.org](http://Artuk.org), the website of the Public Catalogue Foundation.



LOW TIDE, HAYLING ISLAND gouache on toned ground 7x10



RESTLESS TIDE Palette Knife Oil on board 16x20



DINGHY SAILING ON THE THAMES Gouache on toned ground 4x5





DAY BOATS Oil on board 12x16



YACHTS RACING OFF THE NEEDLES IOW Gouache on Bristol Board 11x13



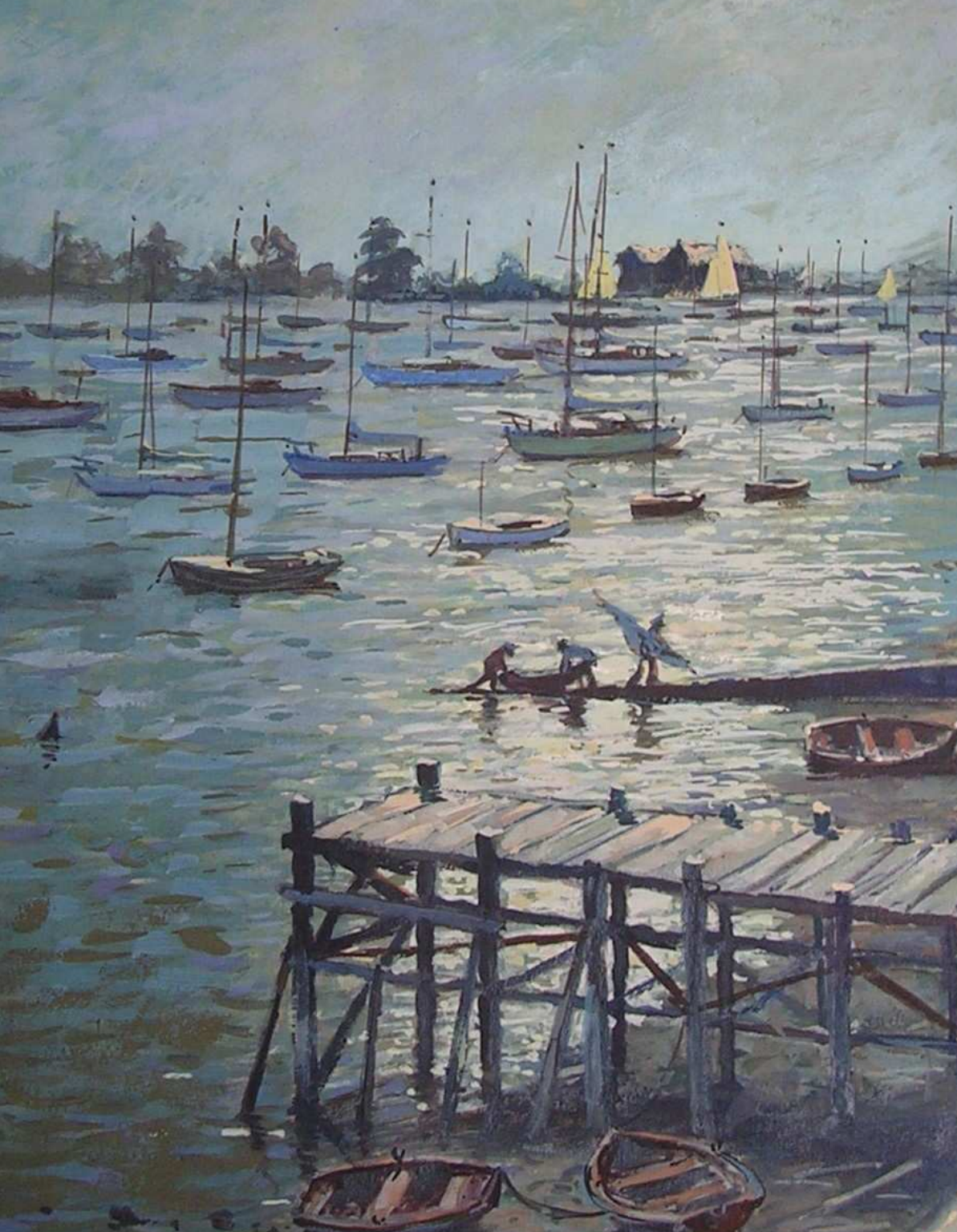
REGATTA - 12' NATIONALS ON THE THAMES Oil on board 24x30



BALMORAL Gouache on toned ground 7x10



FLOODED LANDSCAPE Gouache on toned ground 7x10



EVENING, MOORINGS,  
BURNHAM ON CROUCH  
Gouache on toned paper  
12x9



BURNHAM ON CROUCH details



ROYAL YACHT 'BLOODHOUND' IN THE SOLENT Oil on board 28x36





'BLOODHOUND' detail



WORKING VESSELS ON THE THAMES  
Oil on board 12x13



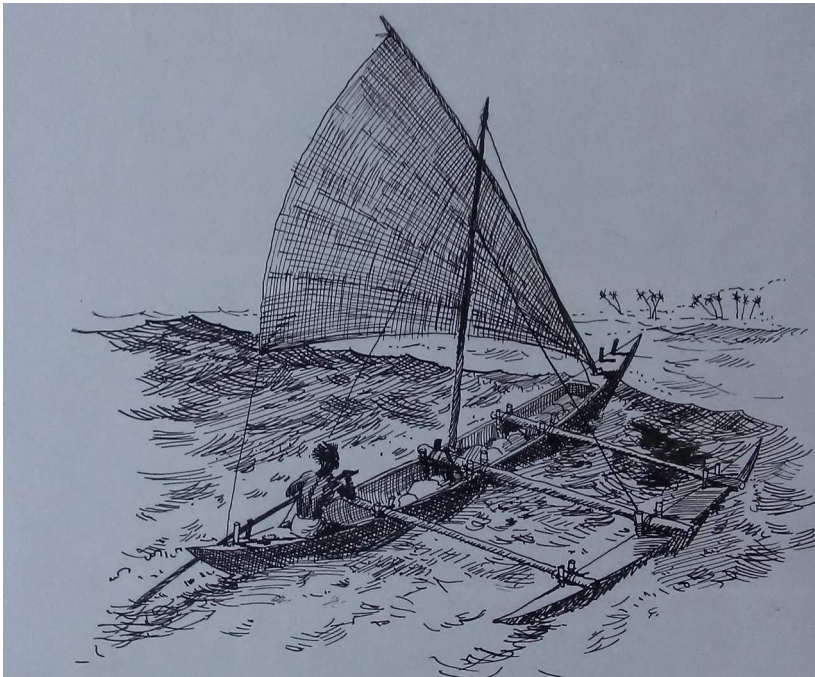
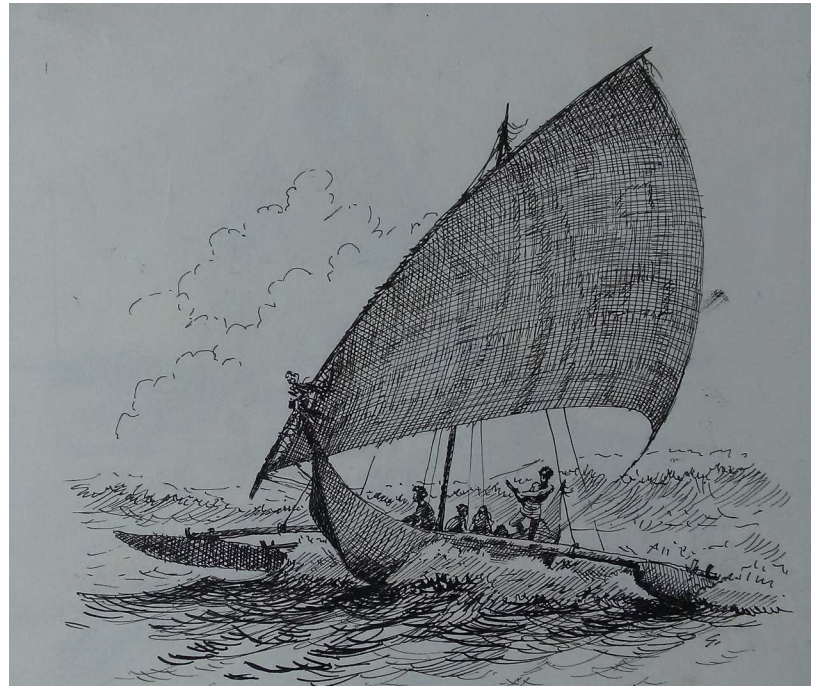
THAMES BARGES DOWN RIVER  
Gouache on paper 4x7

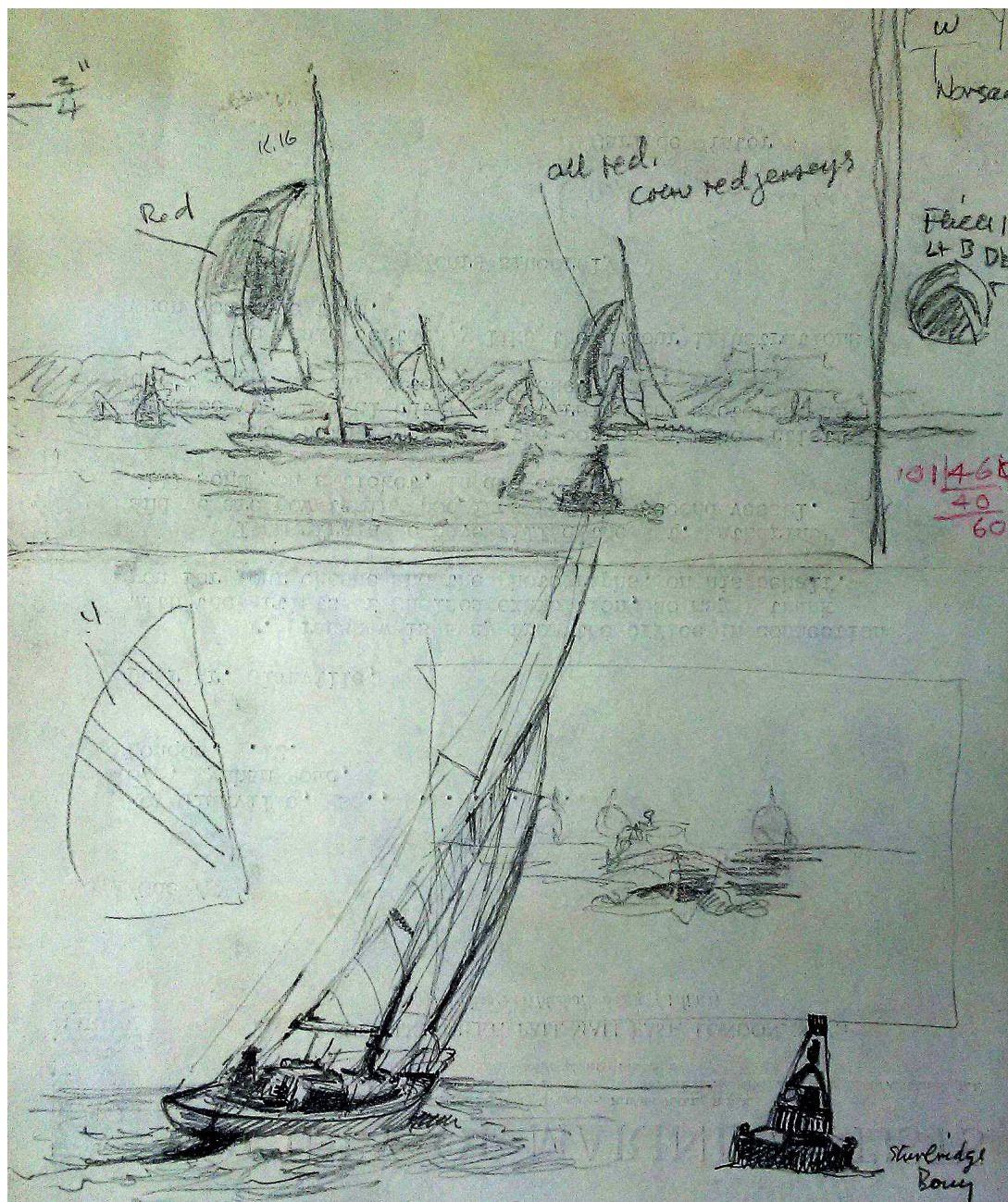


WAITING FOR A CAT'S PAW  
Gouache on paper 7x10



NEAR THE SHIPPING LANE  
Gouache on Bristol board 4x7







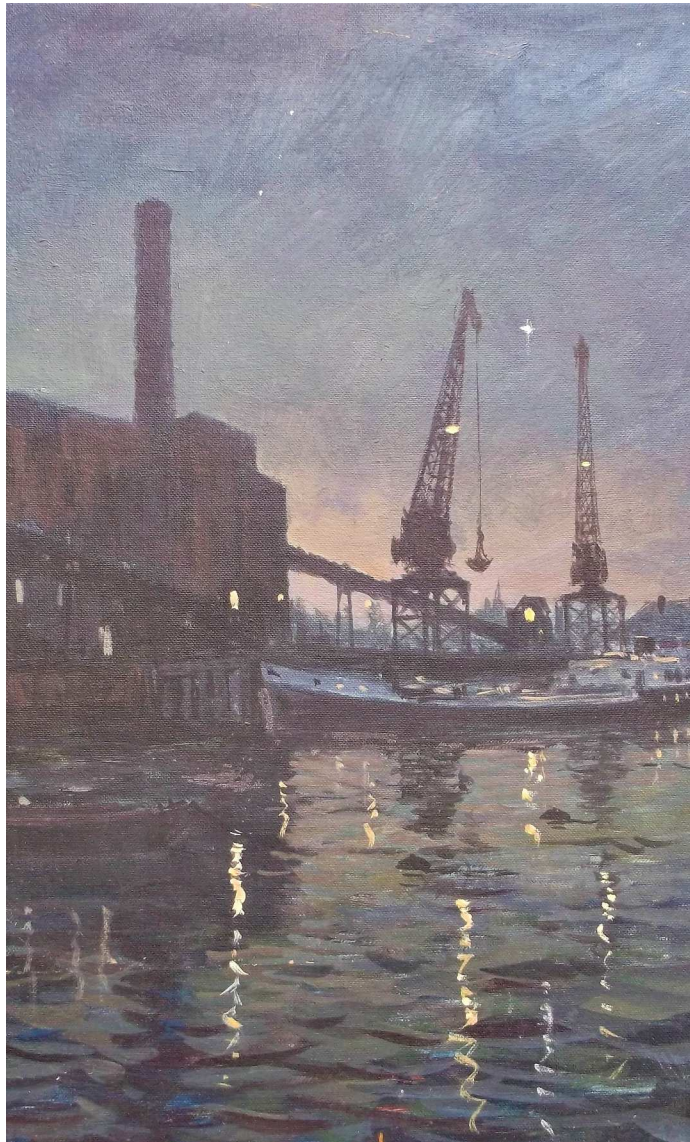
SEEING HER IN, PORT OF LONDON Gouache on Bristol board 6x9



CLYDE SIXES (detail) Oil on board 24x34







Above: DUSK, LOTS ROAD (detail) Acrylic 12x16

Opposite: THAMES BARGE (detail) Oil 24x30



Top: WATERLOO BRIDGE Gouache 5x7



Above: WESTMINSTER Acrylic 12x16



PRIVATE TUSSEL OFF YARMOUTH Gouache on toned ground 7x10



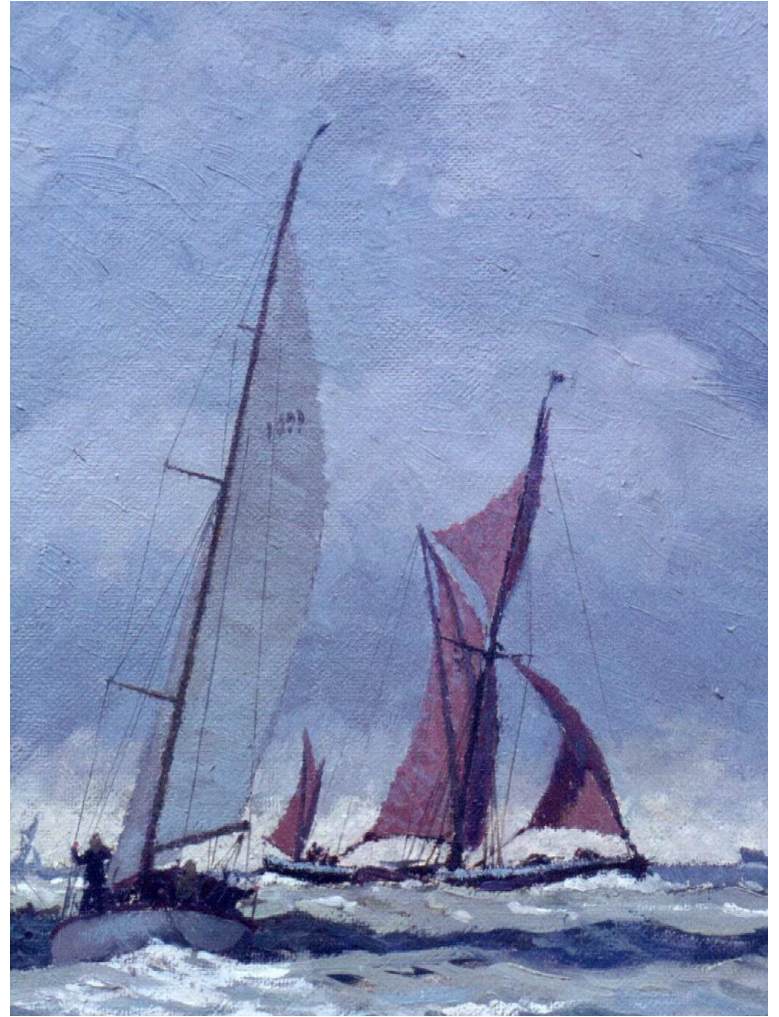
SPINNAKERS IN THE SOLENT Oil on canvas 18x24



SHIPPING, FIRTH OF CLYDE Oil on board 18x24



BOATYARD, CHELSEA (detail)  
Oil on board 26x34



BEATING OUT OF HARBUR (detail)  
Oil on board 26x34

# CHRISTOPHER GLANVILLE

CG was born in 1948 and grew up in an atmosphere dedicated to painting. It was a natural progression to attend the Byam Shaw School of Drawing and Painting, (at that time in purpose-built studios in Campden Street, W11), where the influence of Maurice de Sausmarez still obtained. Then at the Royal Academy Schools in Burlington House, where his interest developed in the paintings of Bernard Dunstan and Peter Greenham. The work of these essentially English painters conveyed an unmistakable relationship to the world based on observation and response, - those values which produce a natural form of painting quite distinct from an emphasis on self-expression which nevertheless appears through commitment to the process. During his studies at the RA Schools, the award of the Sir David Murray Landscape Painting Scholarship enabled early studies in East Anglia, which has remained an abiding source of subject matter, and he continues to exhibit with the East Anglia Group (RA Schools Alumni working in the region). Elected to the Royal West of England Academy in 1980, and while serving Vice-President of the Academy he curated the first London Exhibition of the RWA. Many of his works have been exhibited at Royal Academy Summer Exhibitions; also in London at Frost and Reed, WH Patterson, and the Mall Galleries NEAC Exhibitions. He continues to work to commissions in the UK and abroad, and to exhibit at Mandells Gallery in Norwich; Jerram Gallery, Sherborne; Russell Gallery, Putney; and at Roland Goslett Gallery in Richmond which also held the 50th Anniversary Exhibition of Roy Glanville's Marine Paintings in 2015.



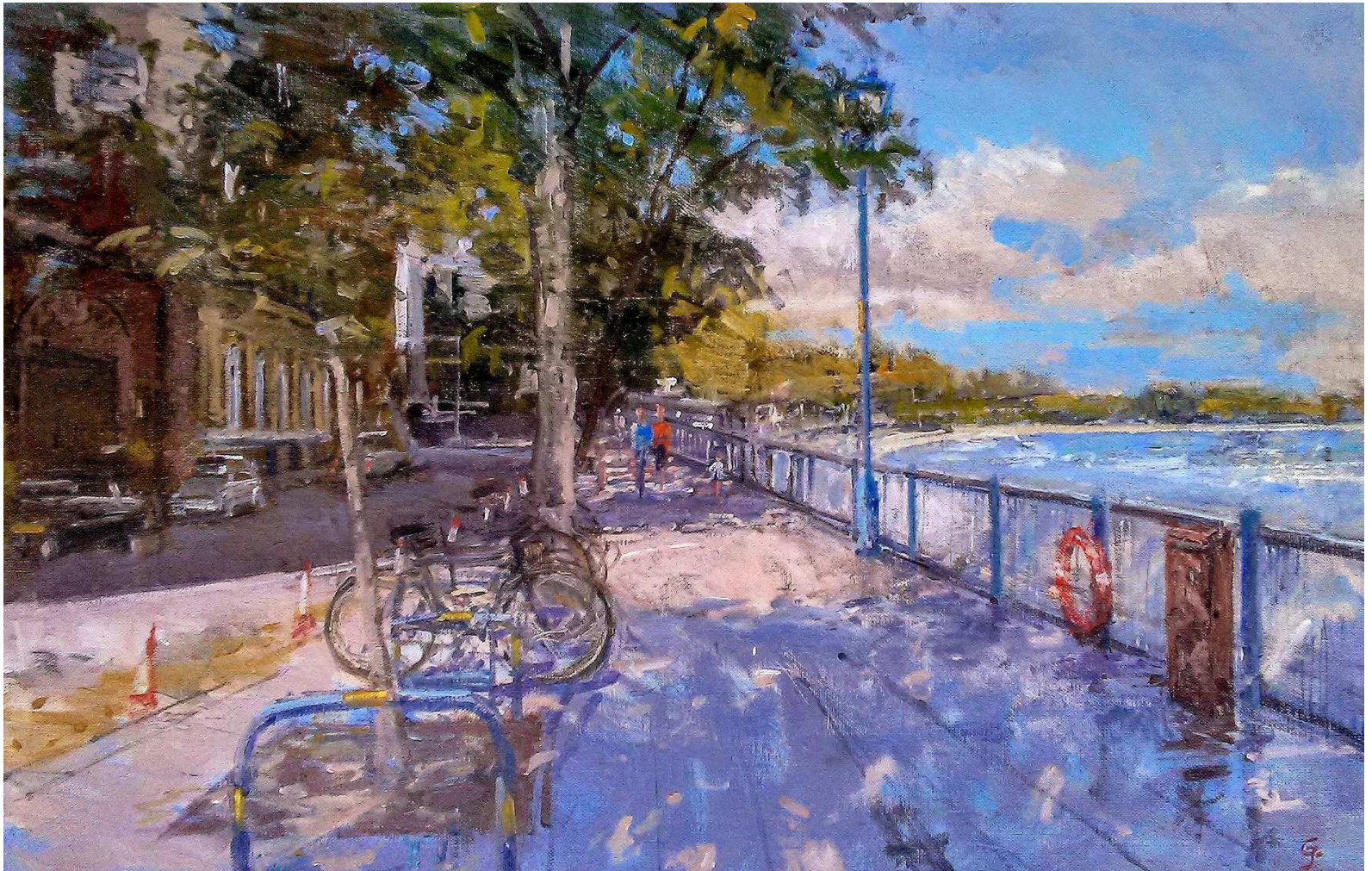
LANDSCAPE AT INGWORTH Oil on canvas 16x20



WINTER SUN, PEMBROKE LODGE (Richmond Park series) Oil on canvas 30x36







PUTNEY RIVERSIDE Oil on canvas 16x24



BEACH FIGURES, JURASSIC COAST (detail)  
Oil on canvas 16x20



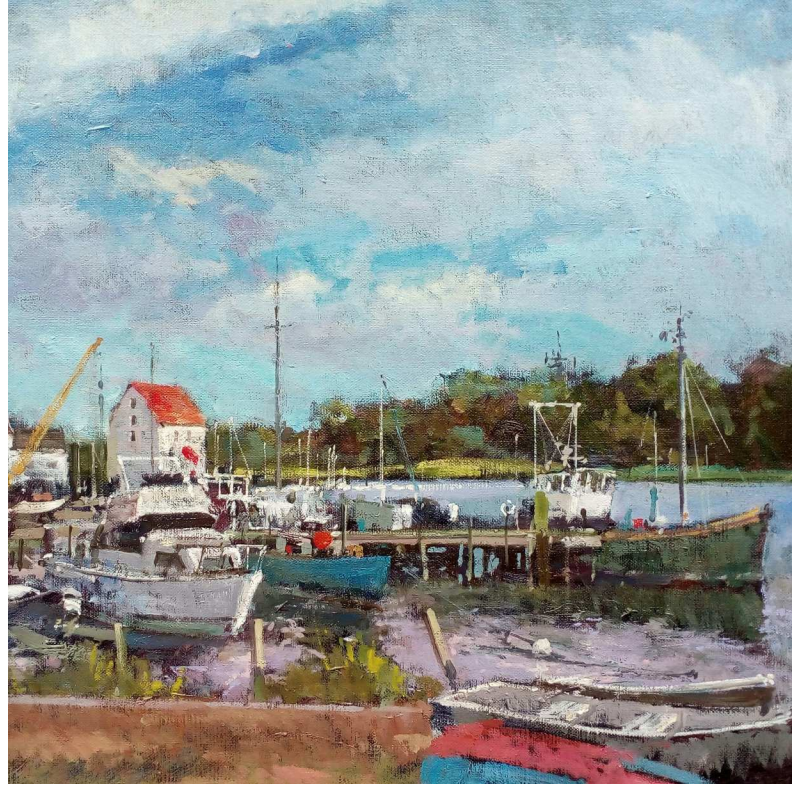
BEACH FIGURES, LYME BAY (detail)  
Oil on canvas 12x16



MOORINGS, LYME REGIS (detail) o/c 16x20

Opposite Top left: PHOENIX WHARF o/c 40x90

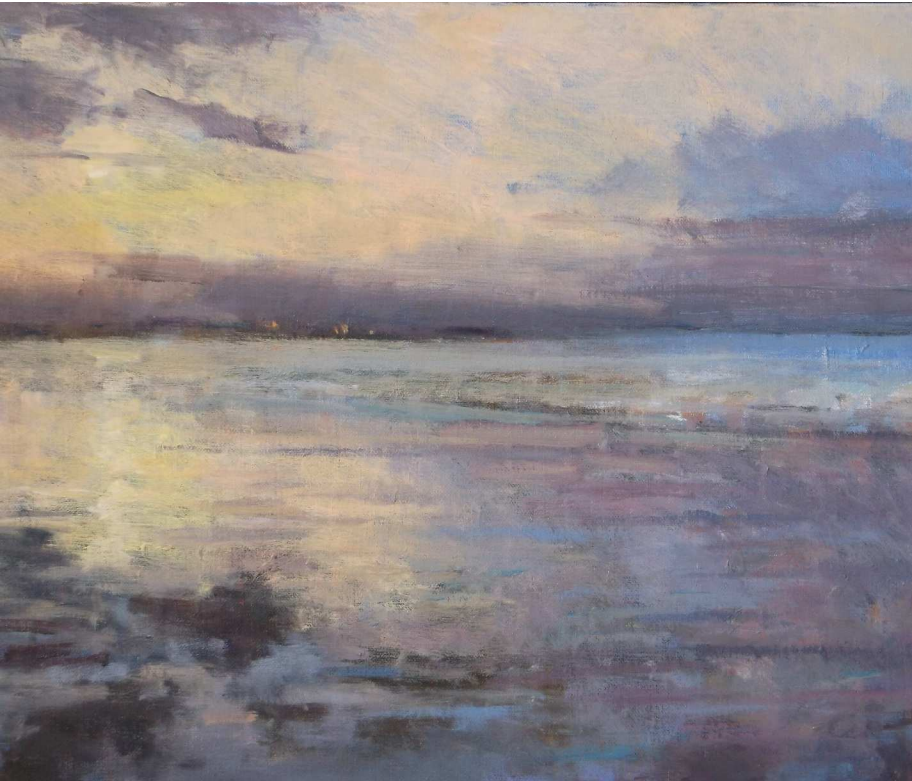
Opposite Lower left: SHORELINE, DUSK o/c 16x20



WOODBRIDGE TIDE MILL (detail) o/c 16x20

Top Right: CHICHESTER HARBOUR o/b 12x16

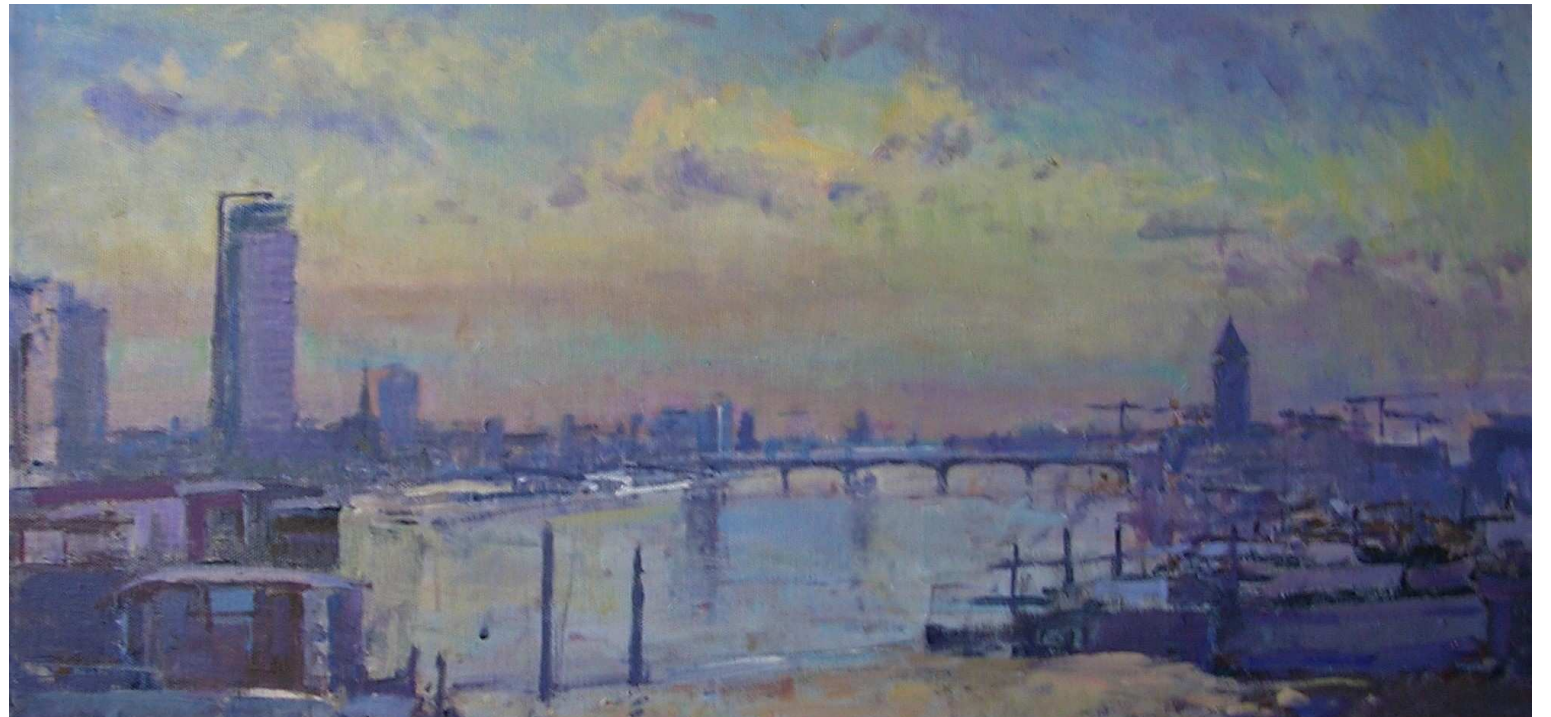
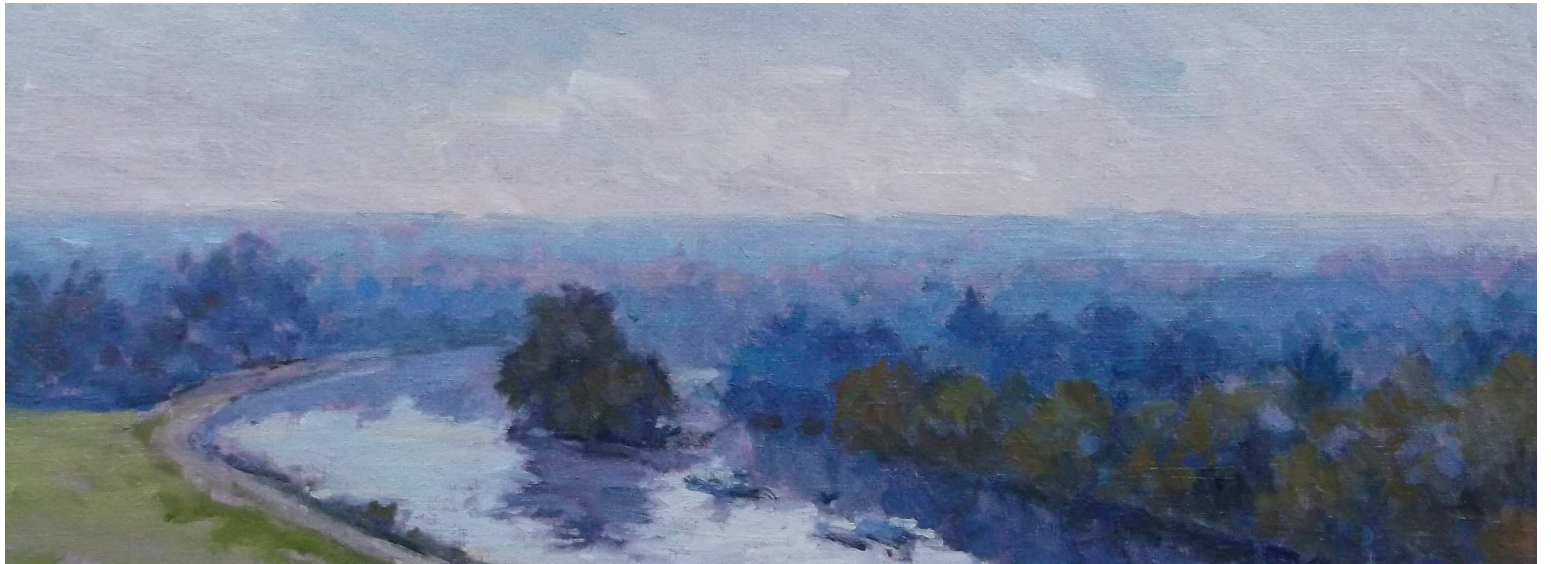
Lower Right: WOODBRIDGE o/c 45x45





EVENING LIGHT, TEDDINGTON Oil on canvas 16x24

Opposite Top: FROM RICHMOND HILL o/c 8x16  
Opposite Lower: FROM CHEYNE WALK o/c 10x18





THE WHITE CROSS AT RICHMOND Oil on board 10x12

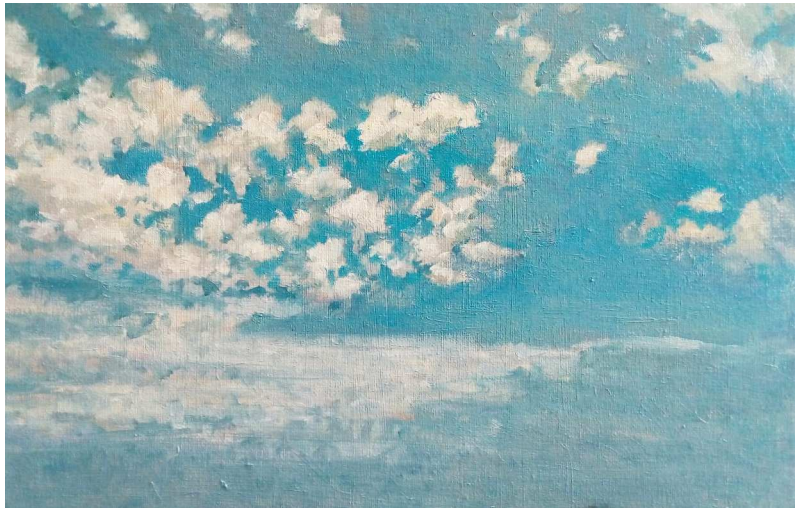
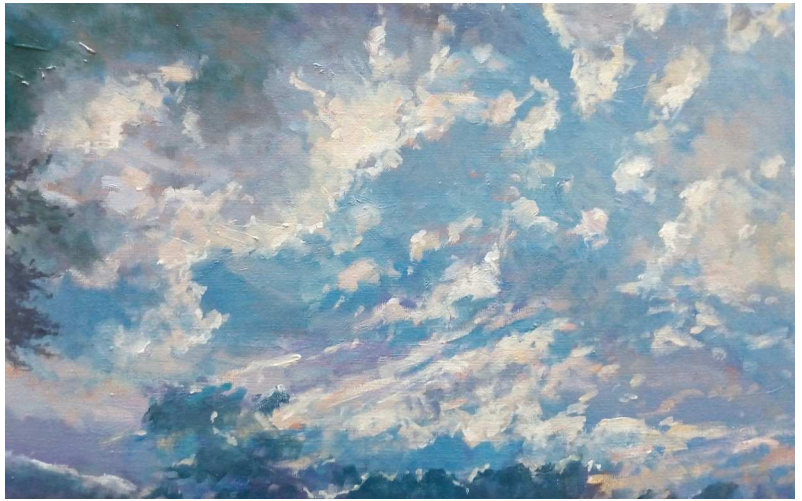




BY HAMPTON COURT BRIDGE Oil on canvas 16x20



REFLECTIONS, TEDDINGTON LOCK (detail) Oil on canvas 16x20



TWO SKY STUDIES Oil on canvas 12x16



WINTER POPLARS, NORFOLK Oil on board 12x16



WINTER TREES, SNOW. (Richmond Park series) Oil on canvas 16x20



RISING GROUND, SUMMER Oil on board 9x12



FOUR AGES OF LONDON Oil on board 7x10



THE TERRACE, PEMBROKE LODGE (Richmond Park series) Oil on canvas 12x16

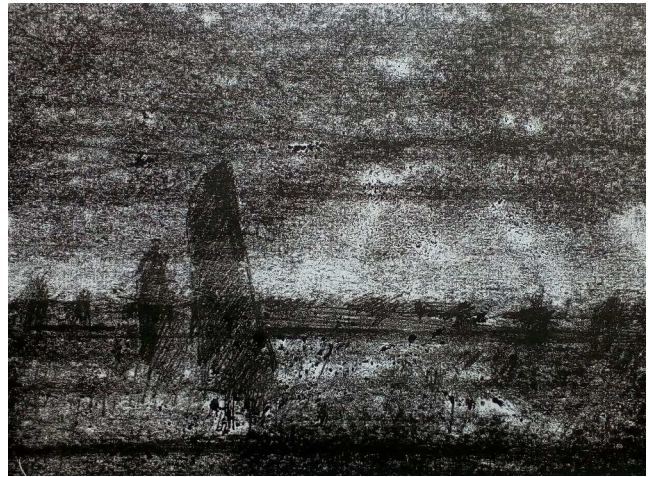
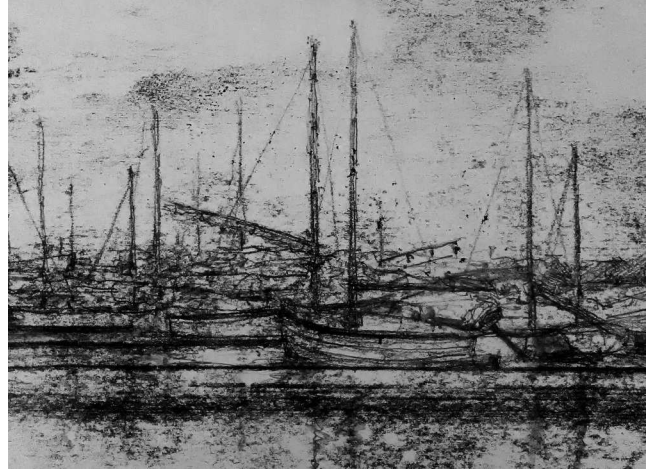


ALSTON MOOR Oil on canvas 16x20





MOMENTS IN TIME, INGORTH (Diptych) Oil on canvas 24x36



LANDSCAPE

IN

LOCKDOWN

Monotype Prints

2020 VISION

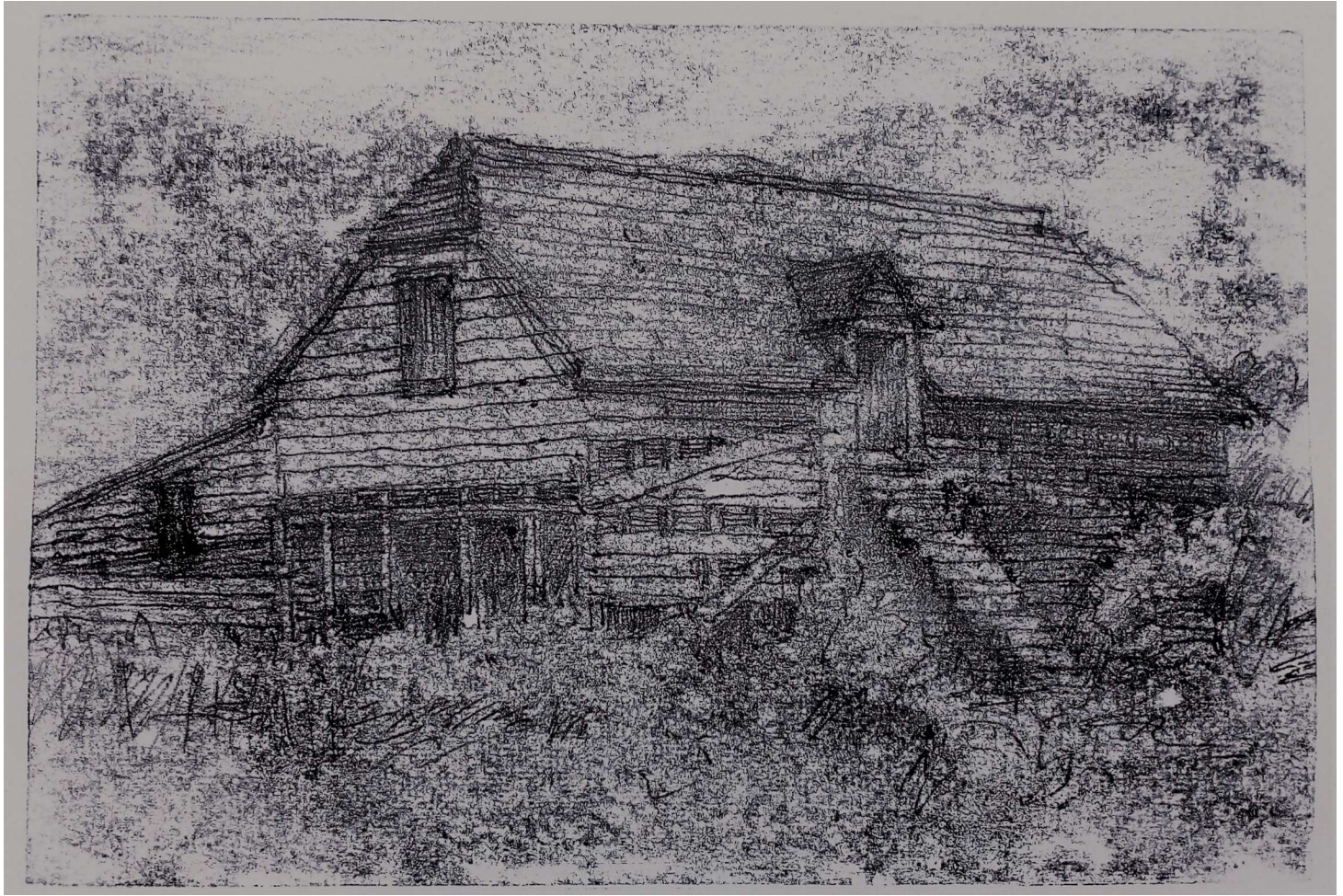
Drawing has always been a central factor for me as the most immediate route to clarifying vision. This foundation was reinforced by the initial term of compulsory life drawing at the Royal Academy Schools, during which I eventually became interested primarily in everything around the model, and increasingly with the interior space. Then with the award of the Sir David Murray Landscape Scholarship, which brought me to work in Suffolk for the first time in 1971, a lifelong involvement with landscape in the UK and abroad became the focus for study of the visual world and its energies.

When the 2020 lockdown made travel impossible, a new look at landscape subject matter was invoked. Until then always preferring to work through direct drawing and painting, printmaking now became an inviting medium in tune with the times, with possibilities incorporating degrees of uncertainty and disconnection. In particular, the characteristics of monoprinting methods unfailingly impart uniqueness to each image, even within a series of monotypes, and in this sense, although achieved through an indirect process, they are true drawings, and quite distinct from editioned multiple prints of a single image. The resulting landscape monotype prints produced as explorations of the medium, brought into the studio impressions of freedom, immediacy, and engagement with the wider world during a time of restriction. Many of these works relate to the enduring sense and atmospheres of the East Anglian region and its coast.

CG



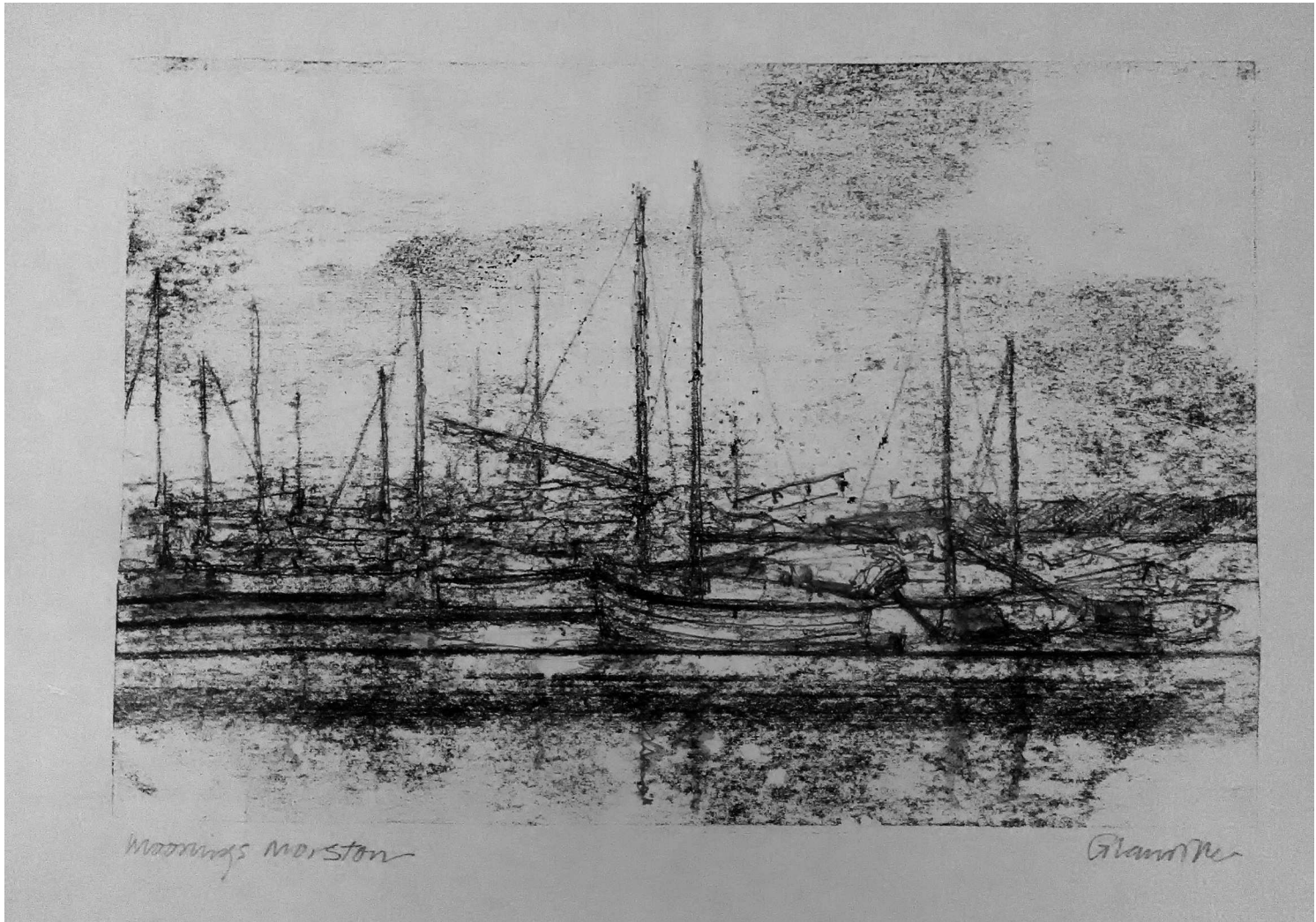
WINTER SUN



DERELICT GRANARY, SUSSEX



STANDING STONES, AVEBURY



MOORINGS, MORSTON





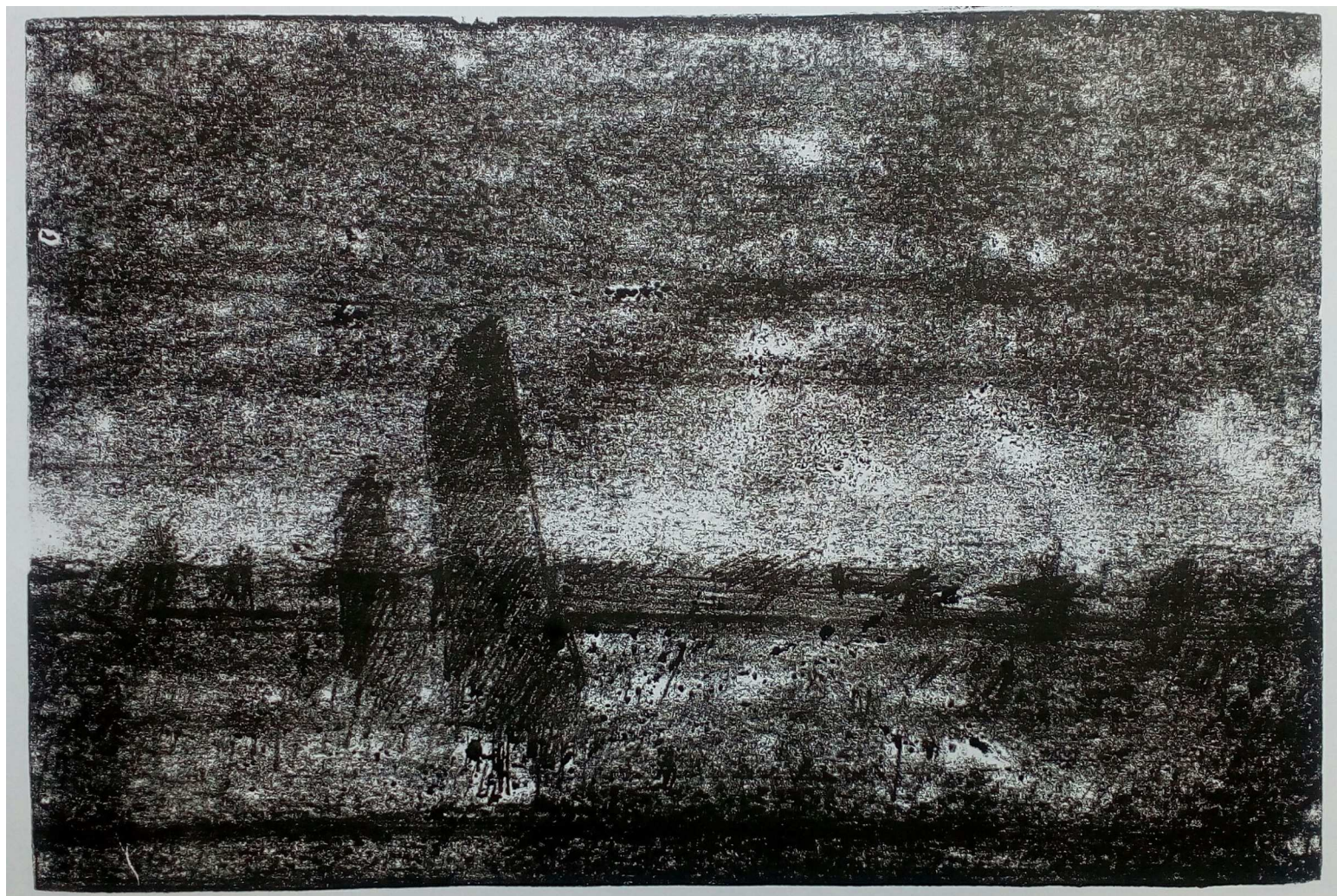
CAMPANILI, VENICE



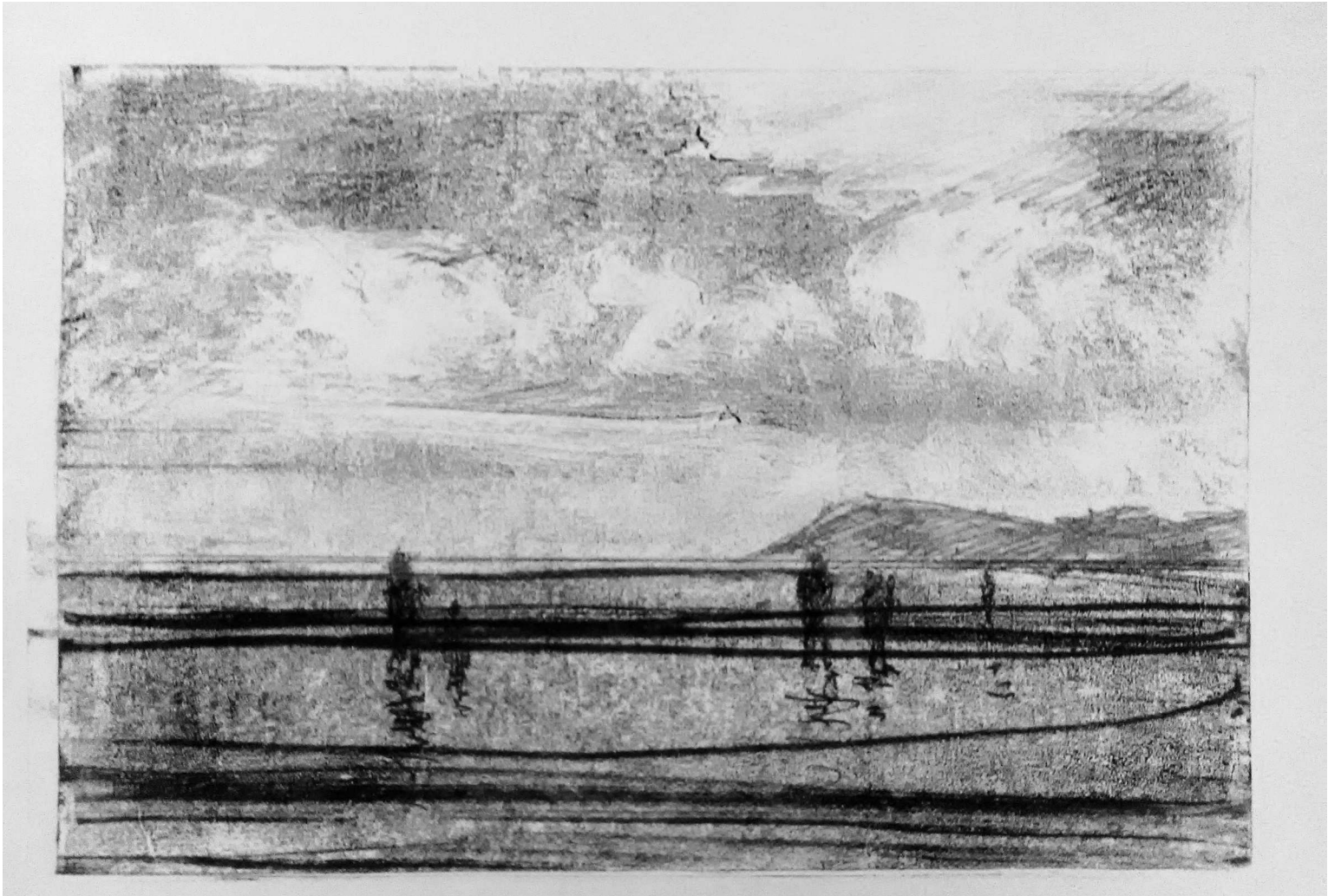
CROMER BEACH, NORFOLK



RICHMOND PARK



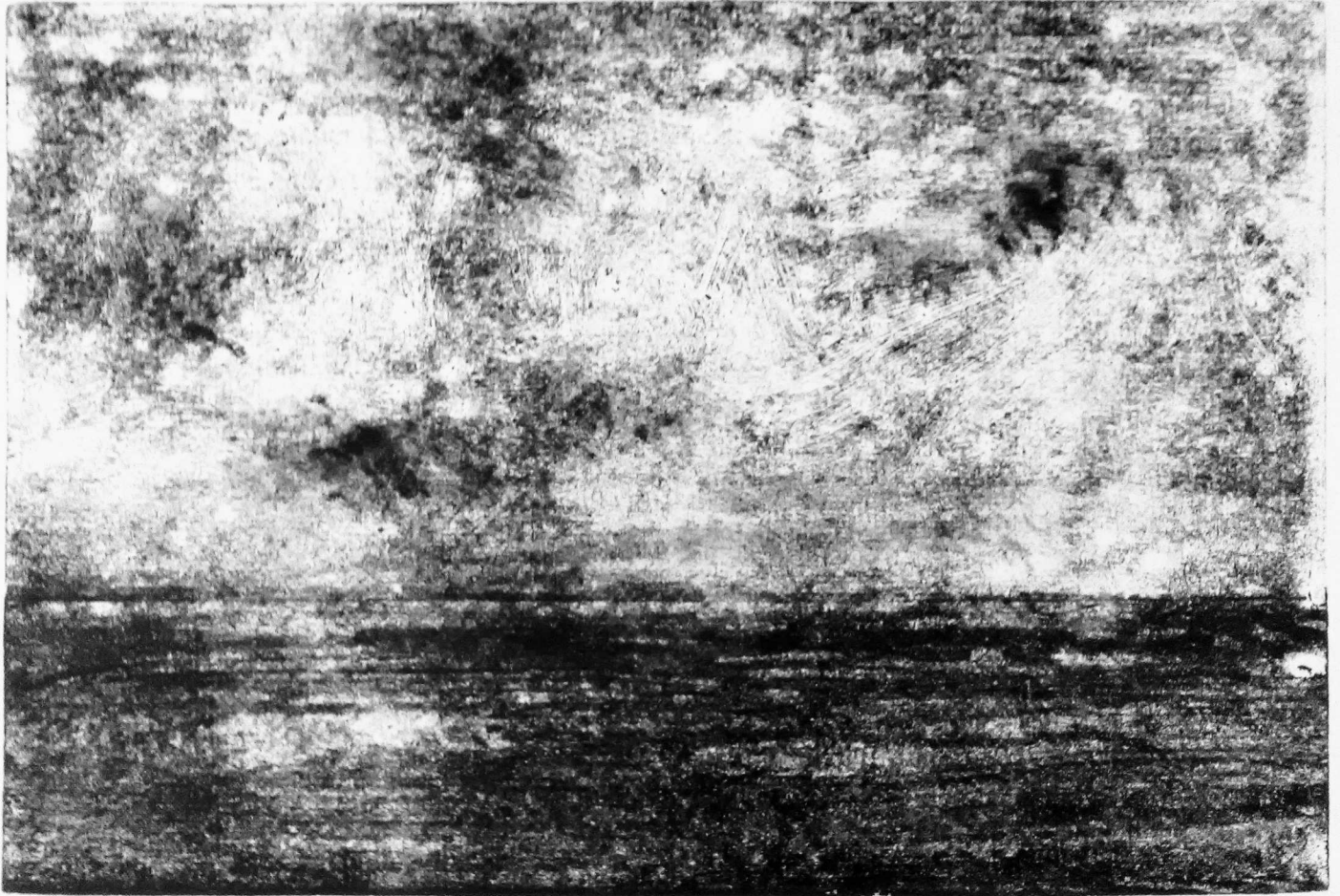
NIGHT, CARNAC



BEACH WALKERS



WATERMEADOWS, INGORTH



ELEVENTH ECHO

## STUDIES & INFLUENCES

Hammersmith College of Art  
Byam Shaw School of Drawing & Painting  
Royal Academy Schools

In the English Landscape painting tradition, let's start with the obvious, - Turner, Girtin & De Wint, three foundation painters in the British School. Others of equal significance are also there, but the attraction to these three in particular is instinctive rather than stylistic & technical. It is a question of atmospherics; of feeling. In this, of course, Parkes-Bonnington, Cotman & later Wilson Steer offer corresponding connections through history. Coming closer as direct influences, starting with my father Roy Glanville RBA,RSMA, a de Lazlo medal winner for his coastal work, whose paintings throughout my childhood infused the home with a personal vision of the world. Also in his studio was a postcard of the Thames at Chiswick, - an early Victor Pasmore. The atmosphere in this painted image evoked a sense of place, time & calm mystery which continues to act as a lodestone. Studies thereafter, first at Hammersmith College of Art, where the Turner scholar Eric Shanes taught History of Art, & then Maurice de Sausmarez & Bernard Dunstan at the Byam Shaw, followed by Peter Greenham & Fred Cuming at the Royal Academy Schools all connected for me with the thread of feeling emanating from the Pasmore. A distinctive English tradition of painting, in which Sickert & others still exert an influence through key painters like Ken Howard remain, as time moves on, somewhat like a geological layer in the history of art, present & waiting for a reassessment of its significance for those who are prepared to stop & look.



## **'LEGACY'**

*Extract from the catalogue of the 'Legacy' exhibition held at The Minories, Colchester, marking 250 years of the Royal Academy Schools by members the East Anglia Group of Graduates of the RA Schools living and working in the region.*

'I first came to Suffolk in 1969 on a Sir David Murray Landscape Painting Scholarship, which marked the beginning of a relationship with the area which has spanned the last 45 years. The opportunity given by the Schools to work in the atmosphere of rural East Anglia was a turning point for someone who had grown up in London, & this produced a series of early drawings, grouped under the general heading: 'Views on the road to Eye'. Later, from a studio near Wetheringsett, many paintings of Suffolk were based in the area between the Deben & Waveney rivers, & exhibited at the Guildhall in Debenham, at RA Summer Exhibitions & at the RWA, which holds examples of these mainly small oils. Over succeeding years, working on coastal subjects, & on commissions to paint architecture, gardens, fields & meadows around East Anglia, a link has been maintained with a particular approach to painting, reflected in a Daily Telegraph review of a group of us in our Diploma Show at the RA Schools that 'the art of English Landscape Painting is still alive'. Since those words were written the world has changed, but I hold them to be still true, in the sense of a personal focus in which response & feeling towards the natural world can develop'.

CG

## EXHIBITED

Royal Academy Summer Exhibitions, London  
Royal West of England Academy Winter Exhibitions, Bristol  
5 Academicians, RWA Bristol  
Frost & Reed, London  
W H Patterson, London  
Bruton Street Gallery, London  
NEAC, Mall Galleries London  
Jerram Gallery, Sherborne  
Roland Goslett Gallery, Richmond  
Mandells Gallery, Norwich  
'LEGACY', RAS EAG, Minorities, Colchester

## REFERENCE

RA Exhibitors, Hillmarton Press  
Buckman's Dictionary of British Artists  
Who's Who in Art  
Art UK, Public Catalogue Foundation  
Witt Library, Courtauld Institute  
Bridgeman Art Library







