

Pemberton Greenish Loans from the National Maritime Museum



On the French Coast, Henry Bright (date unknown)

Oil on canvas

Painting: 305 x 457 mm Overall frame size: 455 x 605 x 45mm

Two French fishing boats lie hauled up on to a beach in the left foreground, the one in front on rollers, and there are figures in the distance to the left. A figure at work, on one of the boats, wears traditional fisherman's clothes. The boat on rollers is tied to a buoy centre right with two other small craft beached at the water's edge beyond. The expanse of sky occupies two thirds of this painting, which creates an airiness, light and space.

These characteristics were typical of the 'Norwich school' of artists to which Bright, a landscape painter and watercolourist, belonged. He mainly painted Norwich views. The painting has been signed by the artist.



The 'Iquique', Herbert Barnard John Everett (1938)

Oil on canvas

Painting: 978 x 1340 mm. Overall frame size 1110 x 1468 x 70mm

A painting of the bow view of the 'Iquique', concentrating on its relationship between sea, sky and ship. The artist has used a curious viewpoint showing the ship in full sail, high in the water and cut off at the top of the painting. Banks of cloud are massed as shapes of colour and a rainbow and shaft of light and rain shower are visible on the right towards the horizon. The dramatic effect has been created by the depiction of the weather and by the curious proportions and placing of the ship within the picture space. Light shines across the surface of the water.

Everett undertook his first sea journey in the sailing ship the 'Iquique', built in 1892. She went from London to Sydney via Cape Town, 17 May to October 1898, and

Sydney to London, December 1898 to April 1899. Aged 21, Everett signed up on the ship as an ordinary seaman and after Cape Town a new crew was signed up and Everett became bosun. They averaged 300 miles a day and Everett worked hard at being a deep-water sailor. He also made his first shipboard drawings, some of which he later turned into etchings. He used the deck fittings with a conscious sense of composition and stylized rendition of waves. The 'Iquique' became the 'Celtic Glen' in 1907 and then the 'Riverford' in 1915, before being sold to a Canadian firm. She hit an iceberg in the South Atlantic in 1921 and became a storage hulk in Durban before being towed out to sea and sunk in 1927.



The Battle of Barfleur, Ludolf Bakhuizen (1692)

Oil on canvas

Painting: 1585 x 2345 mm Overall frame size: tbc

Early in 1692, James II was at Cherbourg, preparing to re-invade England with French help. On 17 May the French fleet sailed from Brest and were attacked by a superior Anglo-Dutch force under Admiral Russell, off Cape Barfleur. The French escaped but a few days later the allies burnt three of their ships including their flagship the 'Soleil Royal', 104 guns, in Cherbourg Bay. On 23-24 May, James II saw 12 more French ships and most of his transports burnt in the Bay of La Hogue. This ended all real hope of regaining his throne. The French commander off Barfleur was the Comte de Tourville. With a force half the size of the Anglo-Dutch fleet and hampered by fog, put up a brave fight.

The focal point in the painting is de Tourville's flagship 'Soleil Royal', shown in the middle distance to the left of centre and in starboard-quarter view, in close action with the allied fleet flagship 'Britannia', on her starboard side. She is running before the wind, as are the fleets in general. This interpretation ignores the presence of fog and falsely indicates that the visibility is good. Astern of the 'Soleil Royal', firing her chase guns, is the flagship of Vice-Admiral-General van Callenburgh, and close on her port side a Dutch ship is also in chase. Beyond them and behind are other Dutch ships with, in the middle, an English smack-rigged royal yacht beating across them on the starboard tack. In the left foreground is a sinking French ship and to the right a number of boats and barges. A burnt-out wreck smoulders on the extreme right foreground.

The artist was initially a calligrapher in his native Germany before moving to Amsterdam. There, he was inspired by the grisaille drawings of van de Velde the Elder. Later, he was introduced to marine painting in oils in the studios of van Everdingen and Dubbels. He was a contemporary of van de Velde the Younger and shared with him a concern for painting ships with accuracy and understanding.



Lulworth Cove, Dorset, Herbert Barnard John Everett

Oil on canvas

Painting: 970 x 1300 mm. Overall frame size 1111 x 1450 x 68mm.vvvv

In 1903 Everett and his wife moved to Dorset, where their first son was born. Here he bought a yacht, the 'Walrus', and spent much of the each year cruising on the south coast of England. It is in this period of his life that many scenes at Cowes Week and other yachting subjects were painted. This dramatic image of Lulworth Cove, Dorset, dates from this time.

The viewpoint is low over the sea and concentrates on the dramatic shape of the coastline. There are strong areas of light and dark in the upward thrust of the rocks. The dark dramatic swirl of cloud dominates the right of the picture and light intermittently breaks through the clouds. The waves in the left foreground are highlighted as they dash against the rocks. There are strong verticals shown in the bands of rain and on the far right there is a suggestion of a rainbow. The foreground cliffs are highlighted against the dramatic sky and in the distance a further line of prominent chalk cliffs are similarly picked out.

This painting of a coastline was probably observed from the sea and concentrates on the dramatic effects of light and dark on the landscape. The artist also produced drawings of Lulworth Cove.



The Deck of the 'Birkdale', Herbert Barnard John Everett (1920)

Oil on board

Painting: 483 x 598 mm. Overall frame size 649 x 770 x 70mm.

A view of the deck of the 'Birkdale', showing selected elements of the ship. Everett has concentrated on such detailing as coiled rope, chains, capstan and cable-holders. These are used to create a series of horizontals, verticals and diagonals,

with a strong vertical mast, horizontal ship's rail and billowing sails and the diagonal ladder and ropes. Strong blocks of colour exaggerate the emphasis on form. Everett has used shadow to create the shapes of the sails and has arranged the sea as a series of patterned crests.

The sketch was made during Everett's trip on the barque, 'Birkdale'. His first journey after World War I, he sailed in it from Bristol to Sabine Pass, Texas, April to June 1920. The 'Birkdale' was due to take sulphur from Texas to the Cape, but when she arrived in Texas the ship was re-chartered to Australia and so Everett reluctantly left her and came home by steamer. The 'Birkdale', built in 1892, was the last barque to fly the red ensign and spent nearly all her working life in the Chilean nitrate trade. For a short time after World War I she switched to taking sulphur from Texas to the Cape. The 'Birkdale' went back to the nitrate trade and was wrecked on the Chilean coast after catching fire in 1927. The painting is signed with artist's monogram bottom right.