JOHN BENNETT fine paintings

"Jack Fishing"

JAMES POLLARD

Sold



REF: 345574

1

Description

London, England

+44 (0) 20 8748 1747

JAMES POLLARDEnglish School1792-1867 “Jack Fishing” Oil on board, signed and signed and inscribed on reverse 17.8 x 29 cms7 x 113/8 inchesOverall framed size 27.8 x 36 cms 11 x 141/8 ins Ex Collection: Arthur N. Gilbey Exhibited: Loan Exhibition of Sporting Pictures at 144 Piccadilly, W1, 1931 (as “Pike Fishing”).Christie’s “The Arthur N. Gilbey Collection of Angling pictures and Early English Drawings”, 25th and 26th April 1940 lot 116
James Pollard is probably most renowned as a painter of coaching scenes and this aspect of his work is important as a document of that period and mode of transport. However he also depicted fishing, racing and hunting, occasional horse portraiture, field sports and cricket and collaborated with John Fredrick Herring Snr on some of the latter's racing pictures, contributing crowd scenes and backgrounds at which he was particularly adept.

He was born in Islington in 1792 and was the second son of the topographical painter, engraver and publisher Robert Pollard. The father had come to London from Newcastle in 1774 and had been apprenticed to Richard Wilson, RA as a marine and landscape painter but later turned to engraving studying under Isaac Taylor of Holborn. The young James was instructed in painting by his father who advised him at an early age to concentrate on horse painting although he also studied etching and engraving with Thomas Bewick and worked in the family business - R. Pollard and Sons - producing prints. When he was fifteen, Pollard Snr wrote to Bewick that he "…would like him to see James's pictures of horses after Ben Marshall, as I am trying to make him a painter in that line." The influence of Marshall's interest in depicting animated throngs of people and horses is apparent in Pollard's work but whereas Marshall portrayed them in a broad manner and more subordinate to the principal subject at the forefront of the work, Pollard, with his familiarity with engraving, depicts them in a more meticulous and delineated way.

Edward Orme who was the King's print seller, had seen some of James' oils and was suitably impressed to commission him to paint an inn signboard depicting a mail coach and horses. Upon completion, this was displayed in Orme's Bond Street shop window where it was spotted and admired by many including Prince Esterhazy, the Austrian Ambassador. Commissions ensued and it in a short space of time Pollard had established himself as a sporting painter.

James Pollard continued to work with his father even as he was becoming increasingly involved with painting and although he had become a master of the aquatint process the upward trend of his painting career and its commitments marked the decline of the family printing business and by 1831 it was finally dissolved. His paintings were popular and many of them found a broader market through engravings. About 343 of his works were engraved in total of which Pollard himself engraved 146 with the rest produced by his father, R Havell, J Harris and others. James also...


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