



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Naval Battle Large English Engraving By John Keyse Sherwin 18th Century Framed

480 EUR



Signature : John Keyse Sherwin

Period : 18th century

Condition : Bon état

Material : Paper

Length : 78,4 cm

Width : 62,8 cm

Description

Large engraving by John Keyse Sherwin English school 18th "Naval battle" Scene painted and engraved by John Keyse Sherwin under the direction of Sir Roger Curtis Naval battle scene in a port Very finely executed work Beautiful Marie-Louise 19th century frame with marquetry fillets Good general condition for its age 1 tear at the top right of approximately 8 cm, very barely visible Frame: long: 78.4 cm h: 62.8 cm Engraving: long: 60.8 cm h: 45.2 cm Biography of John Keyse Sherwin: John Keyse Sherwin (1751-1790) was an English engraver and painter. Sherwin was born in East Dean in Sussex. His father was a lumberjack and his son followed the same trade until he was 17, when, after showing an aptitude for art by copying some miniatures, he was adopted by William Mitford. Sherwin was

Dealer

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sent to study in London, first under John Astley, then for three years under Francesco Bartolozzi. Sherwin entered the Royal Academy as a student and won a silver medal and, in 1772, a gold medal for his painting of "Coriolanus taking leave of his family". From 1774 to 1780 he exhibited chalk drawings and engravings at the Royal Academy. Establishing himself in St James's Street as a painter, draftsman and engraver, he gained popularity and began to mingle with fashionable society. His drawing of "The Finding of Moses", which featured portraits of the royal princess of England and other ladies of the aristocracy, met with public taste and sold several copies. In 1785 he succeeded William Woollett as king's engraver and he also held the post of engraver to the Prince of Wales. His professional income was around £12,000 a year; but he constantly found himself in pecuniary difficulties, because he was without method, and lavish in his benefits. Sherwin died in extreme penury on September 24, 1790. It was as an engraver that Sherwin was most esteemed; and we can notice that he was ambidextrous, working indifferently with both hands on his plates. His drawing is correct, his line excellent and his textures are varied and intelligent in expression. Such of his plates as the "Holy Family" after Nicolas Poussin, "Christ Carrying the Cross" after Murillo, the portrait of the Marquis of Buckingham after Thomas Gainsborough and that of Pitt occupy a high place among the productions from the English school.