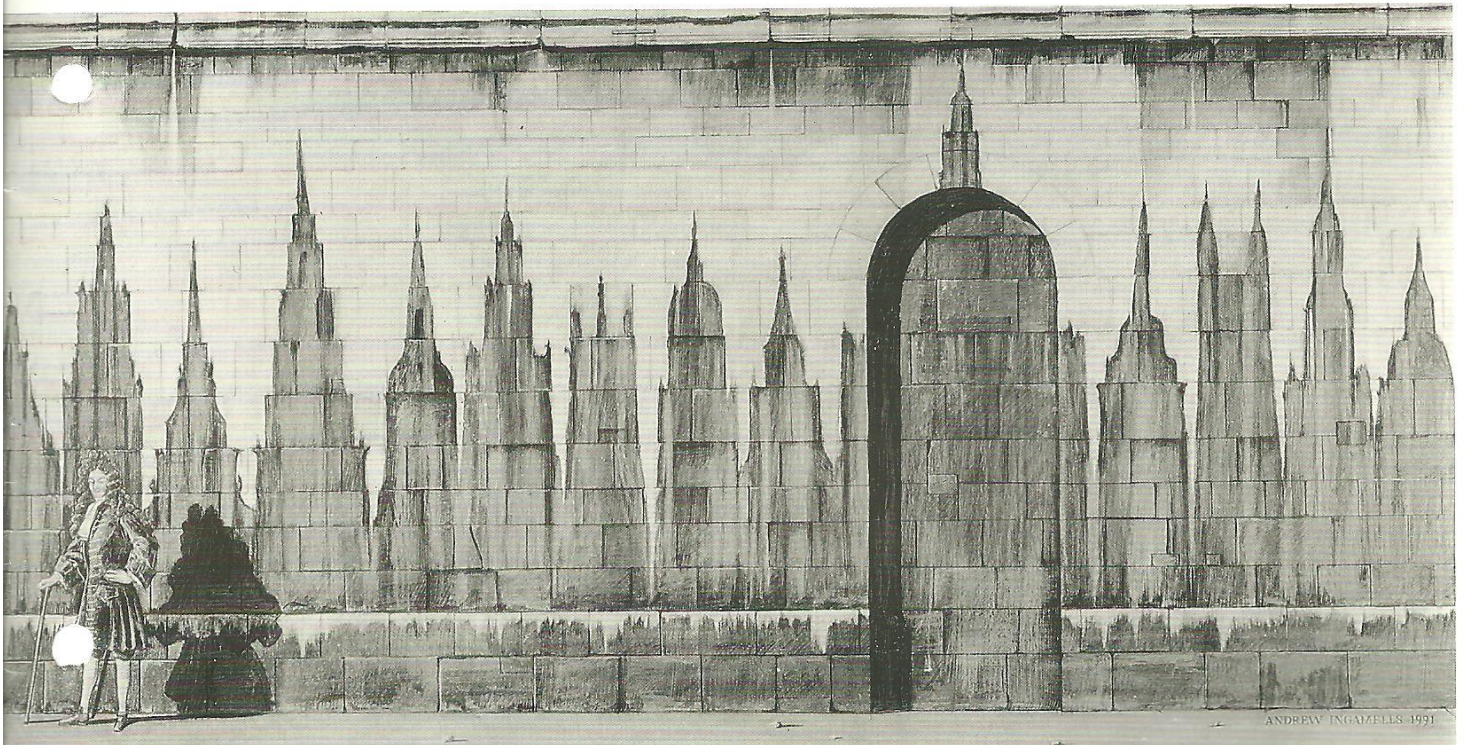


# Grosvenor Gallery

22nd June – 15th July, 1994

# Andrew Ingamells



## INTRODUCTION

It has often been said that the spatial conventions of classic Georgian architecture are God-given. There is conviction in a straight line and harmony and beauty to be seen in a symmetrical view of the world, and a comforting sense perhaps, that order has been created from the slightly chaotic, unruly forms of nature. The Greeks thought this; the great English architects of the 17th and early 18th centuries (Jones, Wren, Vanbrugh, Hawksmoor) certainly did; and ANDREW INGAMELLS a thirty-eight year old artist living in the Victorian suburb of Lower Bengeo, Hertford, is also, evidently, in on the secret. Ingamells makes aquatint etchings – an increasingly rare form of artistic expression these days – of buildings that appeal to him, which are overwhelmingly of the classical variety, allowing full rein to his fascination for straight line and crisp shadow.

His style is to present the image of a building in as straightforward a way as he can with no apparent frills, no concessions to prettiness, no surrounding buildings. At a time when most art schools have abandoned serious attempts to teach the basic skills of draughtsmanship in favour of free-form self-expression, Ingamells' etchings have a presence and mystery which derive their power from meticulous hard work, superb draughtsmanship and a disciplined mastery over a chosen artistic medium. Without doubt he is working – without any formal architectural training – in the tradition of fine architectural elevations, although what takes him beyond the constraints of functional drawing, where attention to detail is everything, is his aesthetic interest in atmosphere – generated by the interplay of light and line, the magical effect of sunlight on a building, and the sharpness of shadow falling over the contours of dressed stone. Nicholas Hawksmoor's eccentric and singular fusion of mediaeval gothic and classical architecture provided the subjects for many of Ingamells' earliest etchings.

The medium perfectly suits the message. Ingamells' work owes its fine, sometimes minimalist, appearance to the intrinsic possibilities of the etching process. The way etched copper carries inks on to paper and the myriad variations of tone and texture that result, particularly when aquatint is applied, allows the artist a language quite separate from watercolour and oil with which to express the mysterious gradations of light and dark, and the evocation of light itself.

Ingamells' works are, in effect, portraits of buildings and his apparently self-effacing immersion in the subject-matter of his art tells us much about him. He is not interested in beauty for its own sake or in portraying "niceness". He isn't interested in chance or in any of the coincidences naturally produced by more painterly media. He's a man of steely determination who lives frugally and works as meticulously as the appearance of the etchings suggests, often throughout the night, at least 12 hours a day, for an average of 8 to 10 weeks on each copper plate. The result is, of course, that his output isn't large. In the last 5 years he has produced 18 etchings of buildings, 12 of which are ecclesiastical subjects, including two of the most complicated and extraordinary of all – the *Duomo, Firenze (1992)*, an image of breathtaking complexity, followed in 1993 by an etching of *The Oratory, Brompton Road, London SW*, which is classic Ingamells – cool, heavily shadowed, it must be the definitive image of that much-loved building.

In the last two years, Ingamells has gone secular, producing, most notably, a view of the Portico of *The Tate Gallery*; a beautifully conceived view of the *Royal Opera House, Covent Garden* with a dazzling image of its counterpart in Paris, *L'Opera Garnier*. Nor do you have to be purist to appreciate the austere beauty of his version of Wren's *Monument* to the Great Fire of London, capped with its golden-tongued fireball.

With examples of his work in collections such as the Tate, English Heritage and the private collection of HRH the Prince of Wales, the Grosvenor Gallery is showing the complete range of Ingamells' work, including rare examples in other media – his watercolours, gouaches and drawings – amongst them an imaginary landscape with a surreal Hawksmoor tower, and a capriccio composed of buildings of "lost" London jostling against the city's most elegant, surviving landmarks. They are gems.

Martin Village

Historic Churches Preservation Trust Review 1994



## ANDREW INGAMELLS

Born 1956. Lives in Hertfordshire.

1975-1979 St. Albans School of Art; London College of Printing

Ingamells is a specialist in the etching and printmaking of architectural subjects, an area in which he is fast becoming pre-eminent not only nationally, but internationally. Iain Bain, of the Tate Gallery, speaks of his 'meticulous eye for detail and a sensitivity to light and line which is perfectly suited to the representation of classical architectural subjects, for which he now has a deserved reputation'.

Exhibitions: 1989 Blackman Harvey Gallery  
1990 CCA Galleries  
Agnews  
1991 Hope Sufferance Studios  
Mall Galleries  
1992 Royal Academy Summer Exhibition  
1993 Galerie Valerie, Knightsbridge & Highgate  
Borderline Arts

Collections: HRH the Prince of Wales  
English Heritage  
The Tate Gallery  
Shell  
Bank of Greece

## GUINNESS FLIGHT

Guinness Flight Global Asset Management Limited is pleased to sponsor Andrew Ingamells' first exhibition at a Mayfair gallery. Together with its subsidiaries in London, Guernsey, Dubai, Los Angeles and Hong Kong, Guinness Flight provides specialist international investment management services and offshore company and trust management services to corporate, institutional and private clients.

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**Guinness Flight Global Asset Management Limited**

**Lighterman's Court**

**5 Gainsford Street**

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**London SE1 2NE**

**Telephone: 071 522 2100**

**Telex: 8811299**

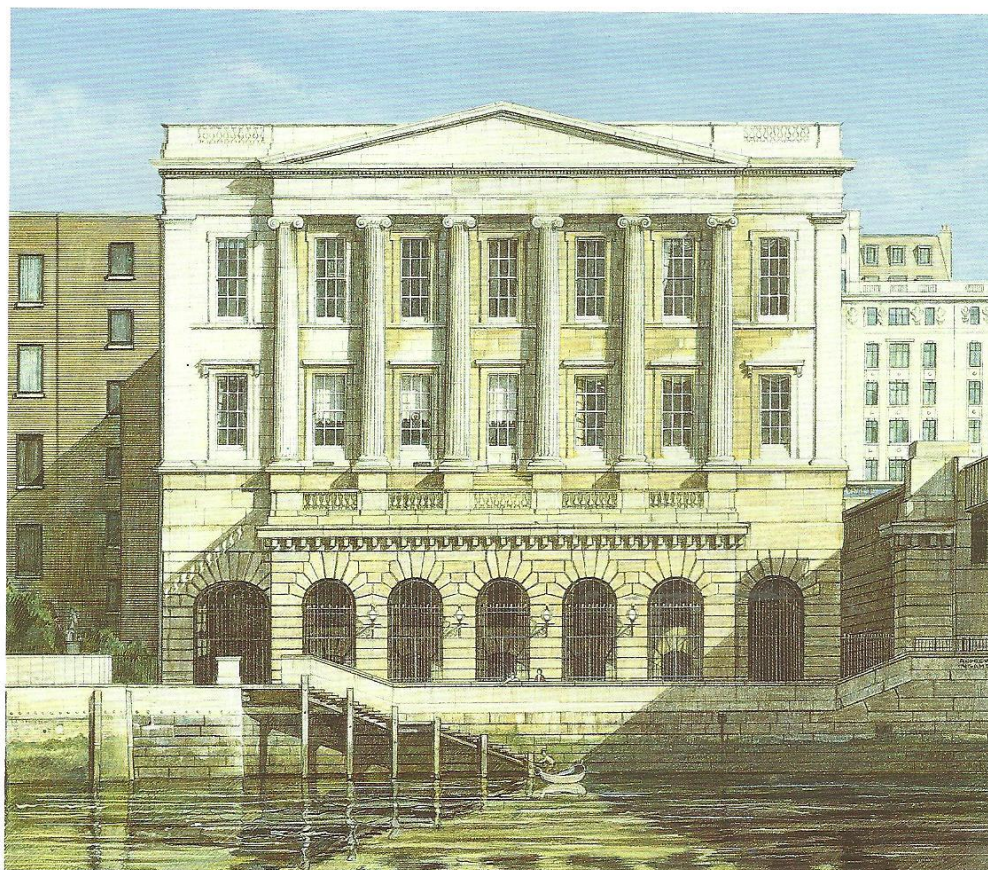
**Fax: 071 522 2102**



# Andrew Ingamells

IN THE MINDS EYE

DRAWINGS AND WATERCOLOURS



1. **Old Houses, Cloth Fair, London**

crayon, pencil and watercolour

7¼ x 10in (18.5 x 25.5cm)

block signature 1992

£1,500.00

INV 1027

3. **Epitaph in Nunhead**

crayon and pencil

11¼ x 5¾in (28.2 x 14.5cm)

signed 1989

£900.00

INV. 1070

2. **Fishmongers Hall, London**

crayon, pencil and watercolour

7⅞ x 8¼in (18 x 21cm)

signed 1992

see illustration

Also available as a print, see catalogue number: 29

£1,750.00

INV. 1037

4. **Michelin House, London**

pencil, crayon

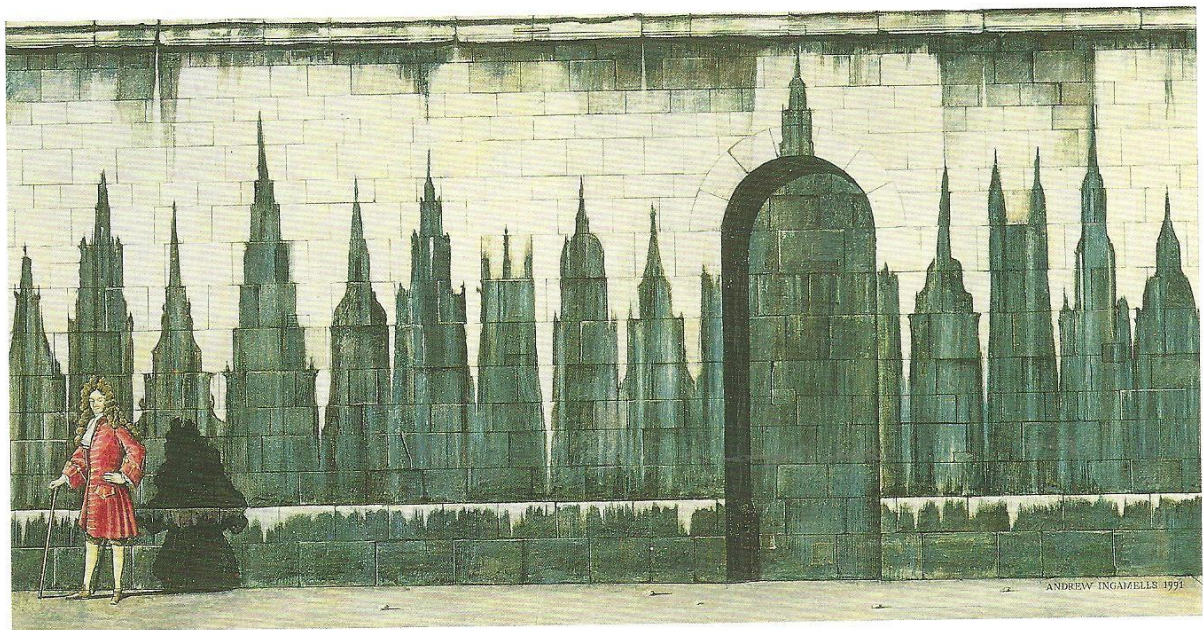
11¾ x 11in (30 x 28cm)

signed and dated 1992

£1,500.00

SOLD





5. Christopher's Wall



INV 1042

crayon and pencil

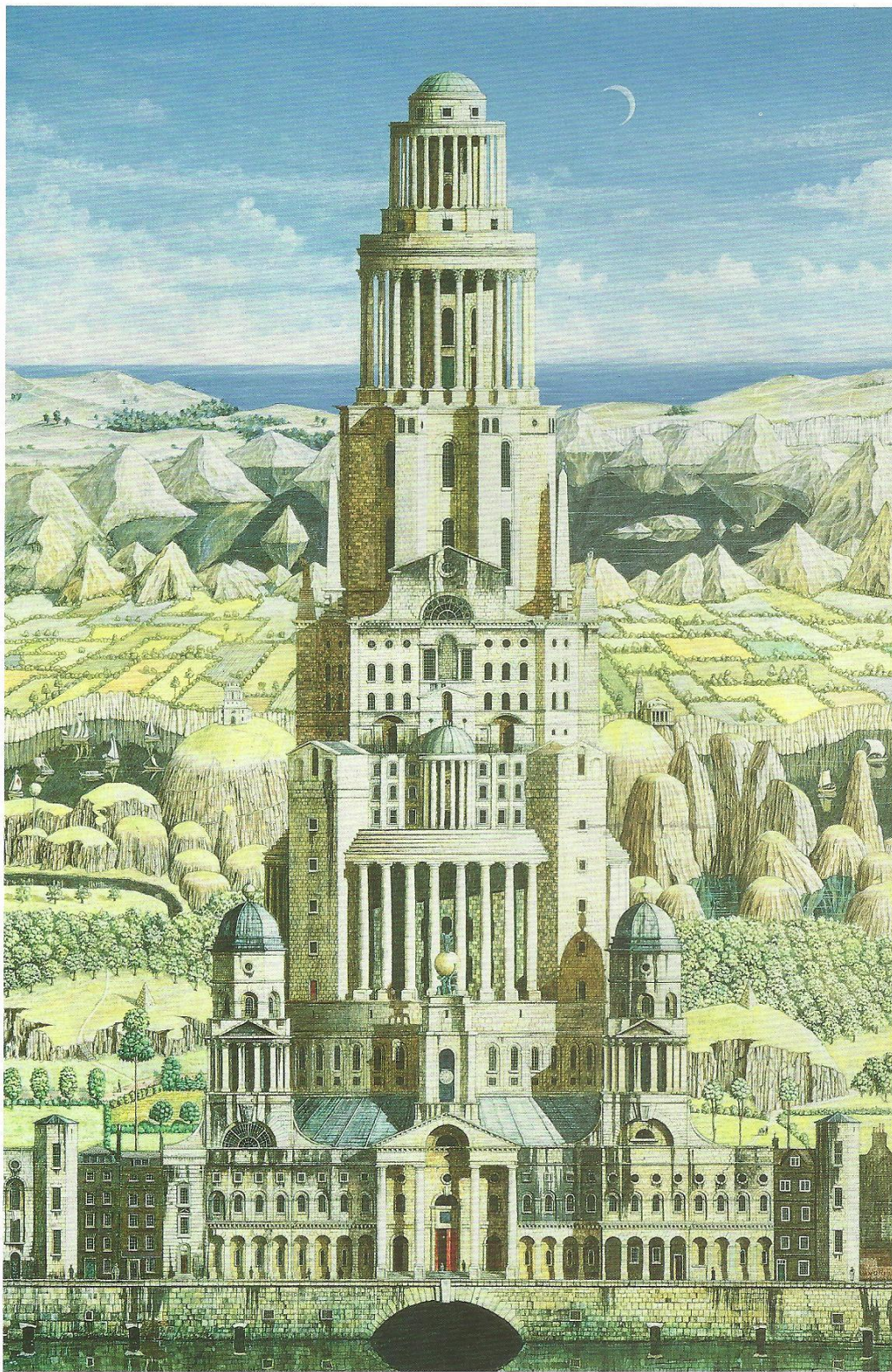
6 1/2 x 13in (16.5 x 33cm)

block signature 1991

see illustration

£1,250.00





6. **Hawksmoor's Dream**

27½ x 17¾ in (70 x 45cm)

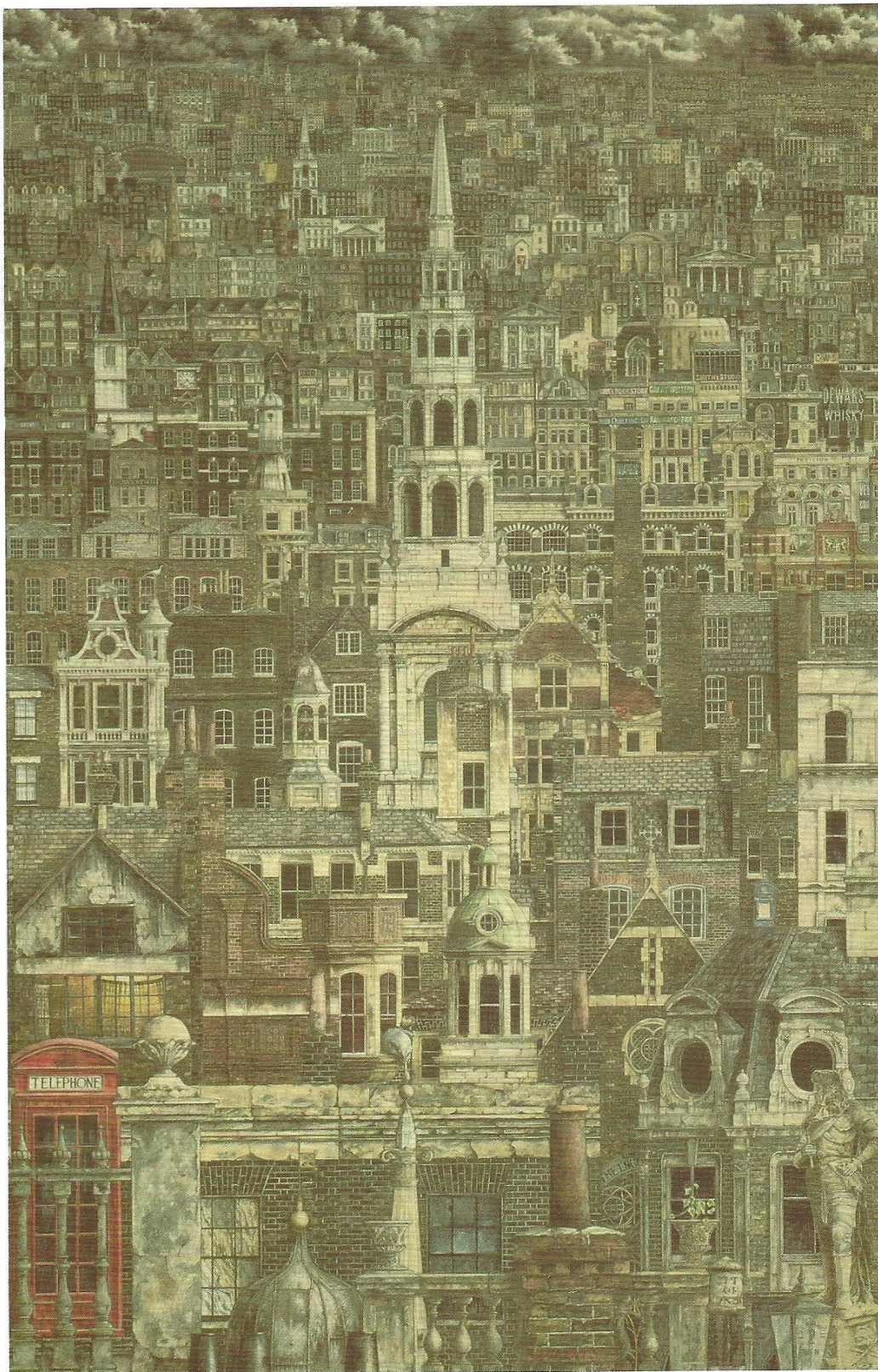
crayon, pencil and watercolour

signed 1987-91

see illustration

£2,500.00





7. **Lost London**



Inv 1050.

Also available as a serigraph, see catalogue number: 30

28½ x 18½ in (72.5 x 47cm)

crayon and pencil

signed 1985-6

see illustration

£6,000.00





8. **St. Benet, Pauls Wharf**  
 pencil, crayon and watercolour  
 11 x 9in (28 x 23cm)  
 block signature 1991  
 - see illustration  
 £1,500.00

9. **Apsley Gate – After Decimus Burton** /w 1027  
 pencil, crayon and watercolour  
 12 x 35in (30.5 x 89cm)  
 block signature 1992  
 £2,000.00





10. Venice Imagined



JNV 1027

pencil, crayon and watercolour

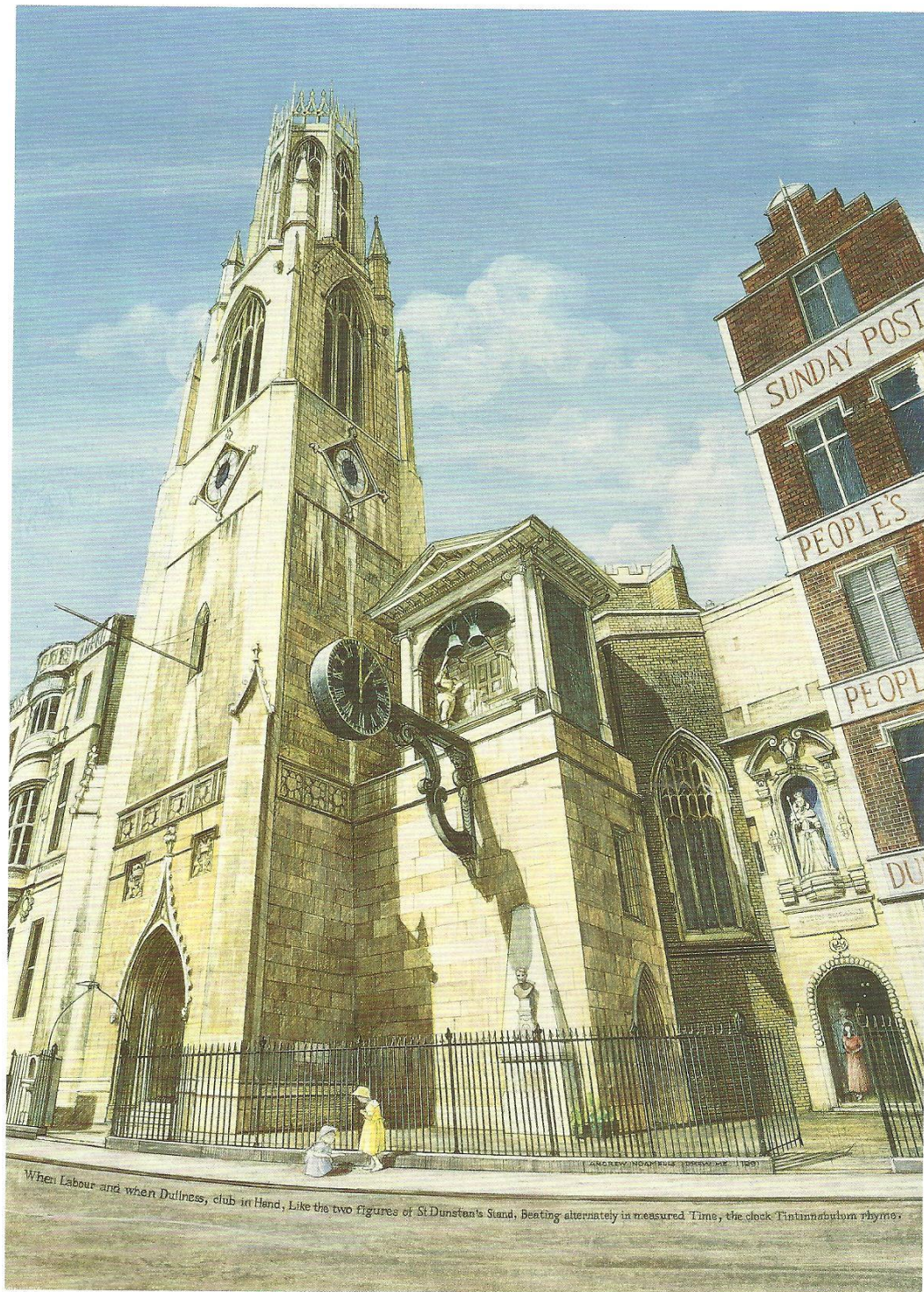
14<sup>3</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>2</sub> in (37.5 x 29.2cm)

block signature 1991

see illustration

£1,500.00





11. St. Dunstans in the West



Inv. 1085.

pencil, crayon and watercolour

9 x 13in (23 x 33cm)

block signature 1991

see illustration

£1,500.00



AQUATINT ETCHINGS AND SERIGRAPHS

12. **The Monument (City of London)**

1994

sheet size 40 x 16in (101.5 x 41cm)

image size 16 x 24in (41 x 61cm)

Printed by Hope Sufferance Press

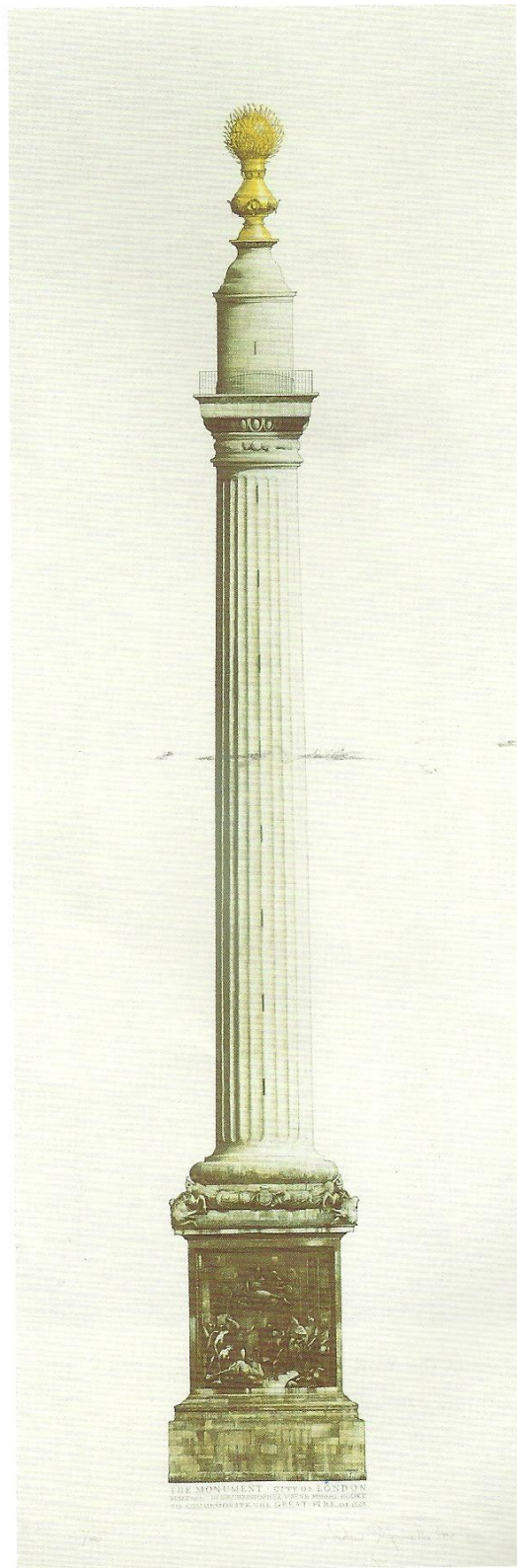
Published by Capital Prints

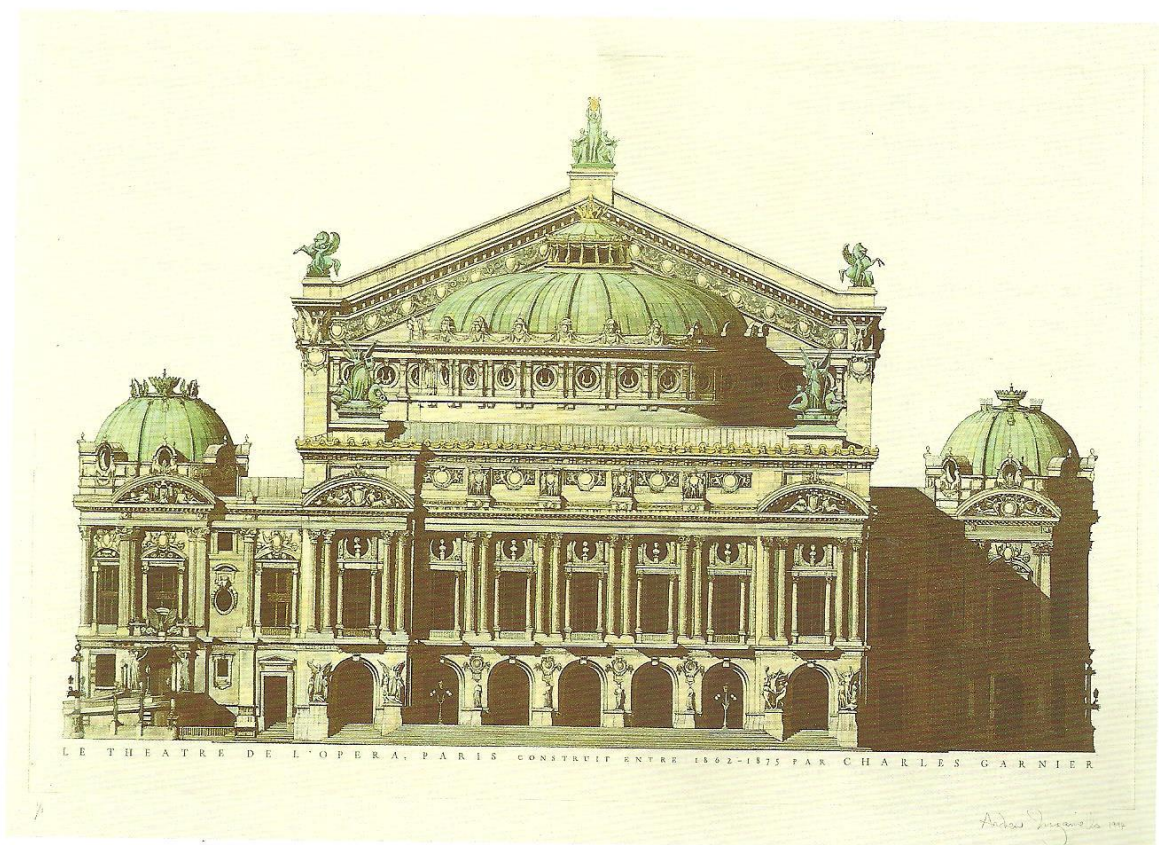
Paper: White Somerset

Edition size 150

*see illustration*

**£225.00 (unframed)**





LE THEATRE DE L'OPERA, PARIS CONSTRUIT ENTRE 1862-1875 PAR CHARLES GARNIER

✓ 13. Theatre de L'Opera, Paris

1994

sheet size 24 x 34in (61 x 86.3cm)

image size 16 x 24in (41 x 61cm)

Printed by Hope Sufferance Press

Published by Capital Prints

Paper: White Somerset

Edition size 150

see illustration

£275.00 (unframed)



✓ 14. **Mausoleum, Castle Howard**

1989

sheet size 26 x 22in (66 x 56cm)

image size 16<sup>1</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>8</sub>in (41 x 36cm)

Printed by Hope Sufferance Press

Paper: White Somerset

Edition size 75

£225.00 (unframed)

✓ 15. **Westminster Abbey**

1993

sheet size 28 x 18in (71 x 46cm)

image size 18 x 10in (46 x 25.5cm)

Printed by Hope Sufferance Press

Paper: White Somerset

Edition size 100

£225.00 (unframed)

16. **St. Paul's Cathedral**

1992

sheet size 26 x 22in (66 x 56cm)

image size 16 x 14in (41 x 36cm)

Printed by Hope Sufferance Press

Paper: White Somerset

Edition size 100

£225.00 (unframed)

✓ 17. **All Soul's, Langham Place**

1992

sheet size 32 x 20in (81 x 51cm)

image size 22<sup>3</sup>/<sub>4</sub> x 12<sup>3</sup>/<sub>4</sub>in (56 x 32.5cm)

Printed by Hope Sufferance Press

Paper: White Somerset

Edition size 75

£225.00 (unframed)

✓ 18. **St. Anne's, Limehouse (SEPIA)**

1994

sheet size 31 x 18in (79 x 46cm)

image size 21<sup>1</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>2</sub>in (54 x 27cm)

Printed by Hope Sufferance Press

Published by Capital Prints

Paper: White Somerset

Edition size 100

**£150.00 (unframed)**

19. **The Brompton Oratory**

1993

sheet size 37 x 28in (68.5 x 71cm)

image size 27 x 20in (68.5 x 51cm)

Printed by Hope Sufferance Press

Published by Capital Prints

Paper: White Somerset

Edition size 100

**£300.00 (unframed)**

20. **The Brompton Oratory (SEPIA)**

1994

sheet size 37 x 28in (68.5 x 71cm)

image size 27 x 20in (68.5 x 51cm)

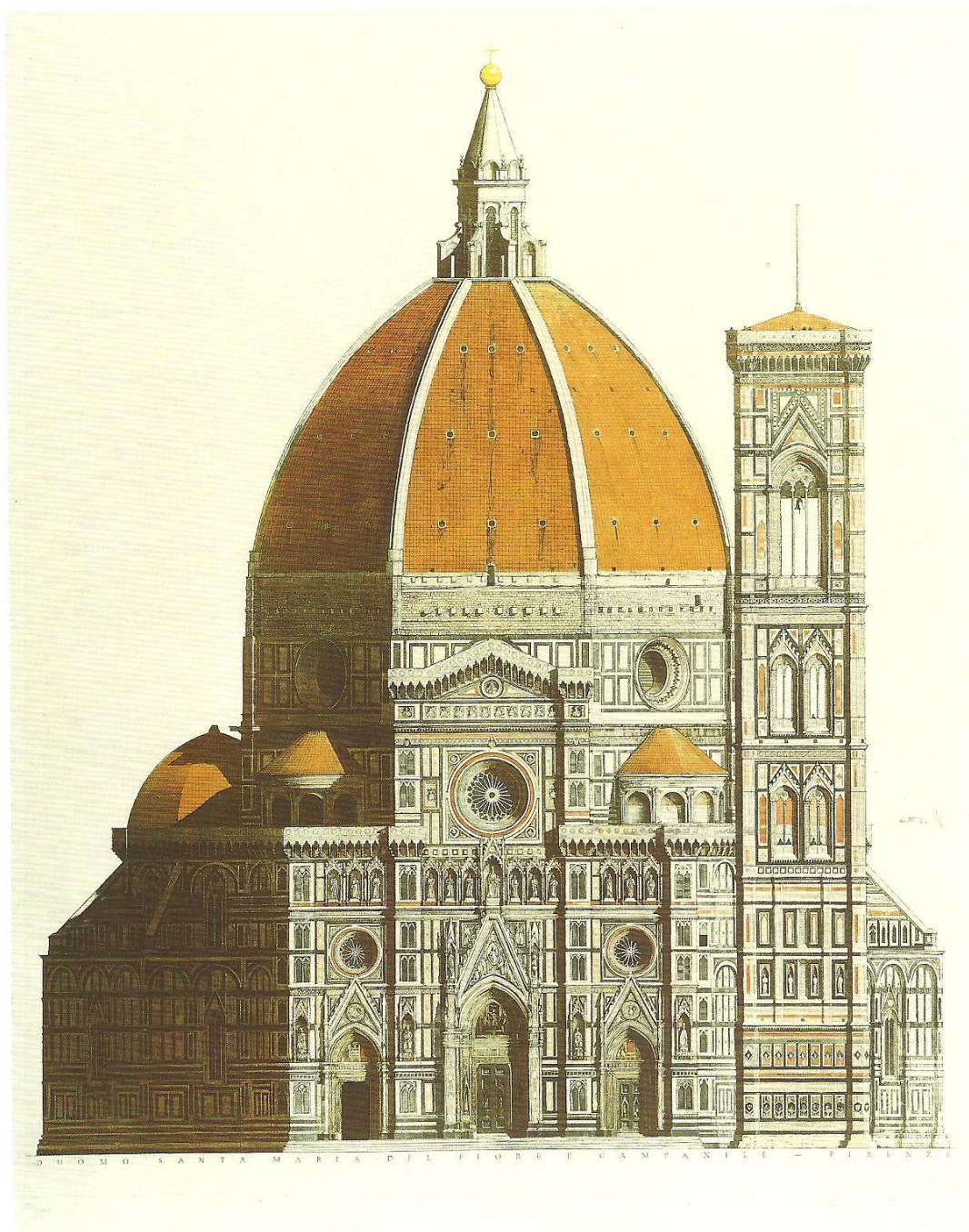
Printed by Hope Sufferance Press

Published by Capital Prints

Paper: White Somerset

Edition size 100

**£175.00 (unframed)**



**21. Il Duomo, Firenze**

1991

sheet size 40 x 32in (102 x 32cm)

image size 30 x 23<sup>3</sup>/<sub>4</sub>in (76 x 60.5cm)

Printed by Hope Sufferance Press

Paper: White Somerset

Edition size 100

*see illustration*

**£600.00 (unframed)**





✓ 22. **The Tate Gallery, London**

1993  
 sheet size 35 x 31in (89 x 79cm)  
 image size 24 x 23in (61 x 58.5cm)  
 Printed by Hope Sufferance Press  
 Published by Capital Prints  
 Paper: White Somerset  
 Edition size 75  
*see illustration*  
**£250.00 (unframed)**

23. **The Tate Gallery, London (SEPIA)**

1994  
 sheet size 35 x 31in (89 x 79cm)  
 image size 24 x 23in (61 x 58.5cm)  
 Printed by Hope Sufferance Press  
 Published by Capital Prints  
 Paper: White Somerset  
 Edition size 100  
**£150.00 (unframed)**



**24. Royal Opera House, Covent Garden**

1993

sheet size 24 x 30in (61 x 76cm)

image size 14 x 20in (35.5 x 51cm)

Printed by Hope Sufferance Press

Published by Capital Prints

Paper: White Somerset

Edition size 150

**£225.00 (unframed)**

**25. Durbar Court, Foreign Office, London**

1994

sheet size 28 x 25in (71 x 63.5cm)

image size 18 x 17in (46 x 43cm)

Printed by Hope Sufferance Press

Published by Capital Art Contact

Paper: White Somerset

Edition size 150

**£250.00 (unframed)**

**26. The Bank of England**

1994

sheet size 27 x 24in (68.5 x 61cm)

image size 18 x 16in (46 x 41cm)

Printed by Hope Sufferance Press

Published by Aspect Art

Paper: White Somerset

Edition size 150

**£250.00 (unframed)**



**27. No.66, Lincoln's Inn Fields**

1993

sheet size 30 x 30in (76 x 76cm)

image size 18 x 20in (46 x 51cm)

Printed by Hope Sufferance Press

Paper: White Somerset

Edition size 150

£225.00 (unframed)

✓ **28. Temple Bar**

1993

sheet size 23 x 22in (58.5 x 56cm)

image size 14 x 14in (35.5 x 35.5cm)

Printed by Hope Sufferance Press

Paper: White Somerset

Edition size 100

£225.00 (unframed)



**29. Fishmonger's Hall**

1994

sheet size 14<sup>1</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub>in (36 x 36cm)

image size 7<sup>1</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub>in (18 x 20cm)

Printed by Hugh Stoneman

Published by Grosvenor Gallery

Paper: Velin Arches Blanc 300gsm

Edition size 250

**£175.00 (unframed)**

**30. Lost London**

1994

sheet size 35<sup>3</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>4</sub>in (91 x 63cm)

image size 28<sup>1</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>4</sub>in (72 x 46.6cm)

Printed by Coriander (London) Limited

Published by Grosvenor Gallery & Capital Prints

Paper: 310gsm Somerset

Edition size 300

**£300.00 (unframed)**

*Travel  
clap*

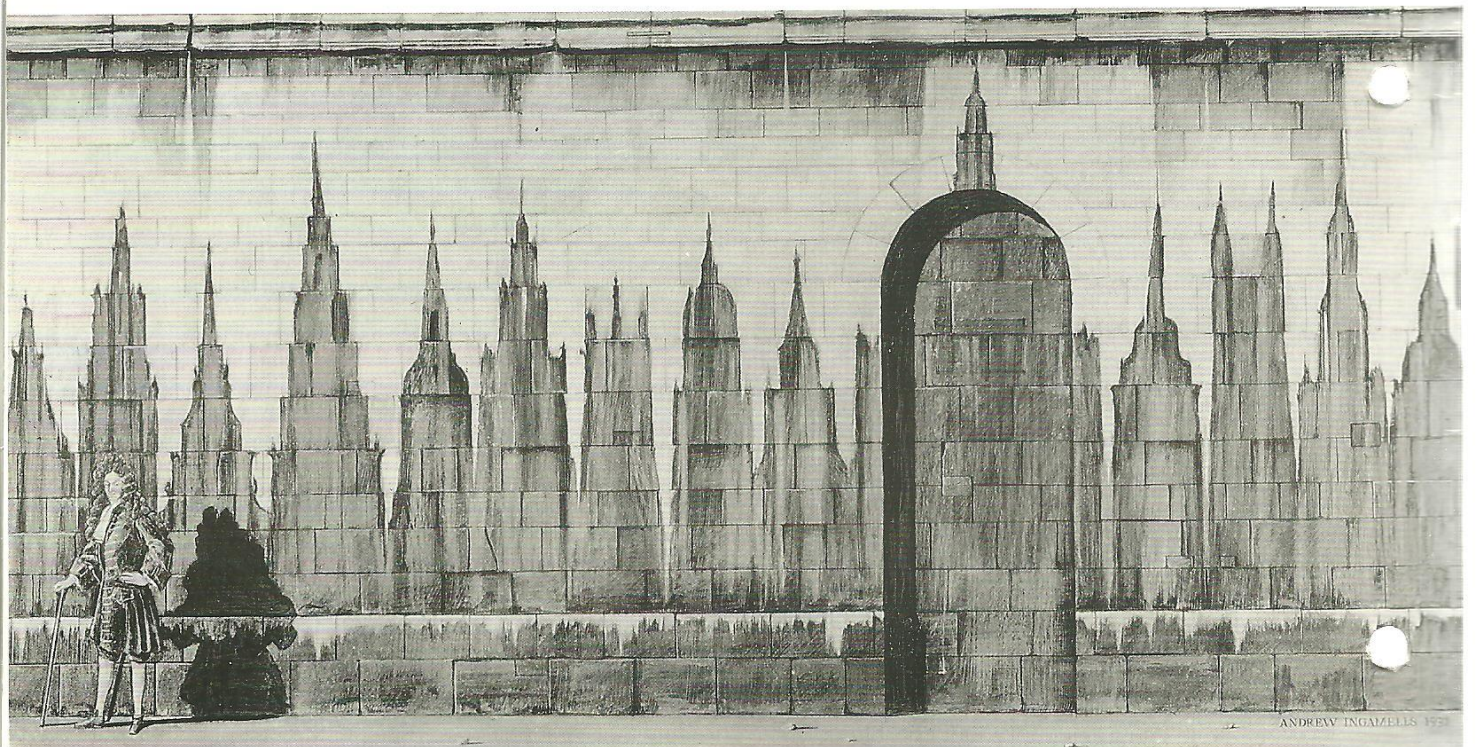


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ANDREW INGALLS 1991

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