

Scarborough In The Season by John Bell



Innovation :

A major part of Sarony's business was the production of high quality prints of photographs of paintings and portraits, and for this reason he saw and exploited the benefits of a new printing technique - the carbon process.

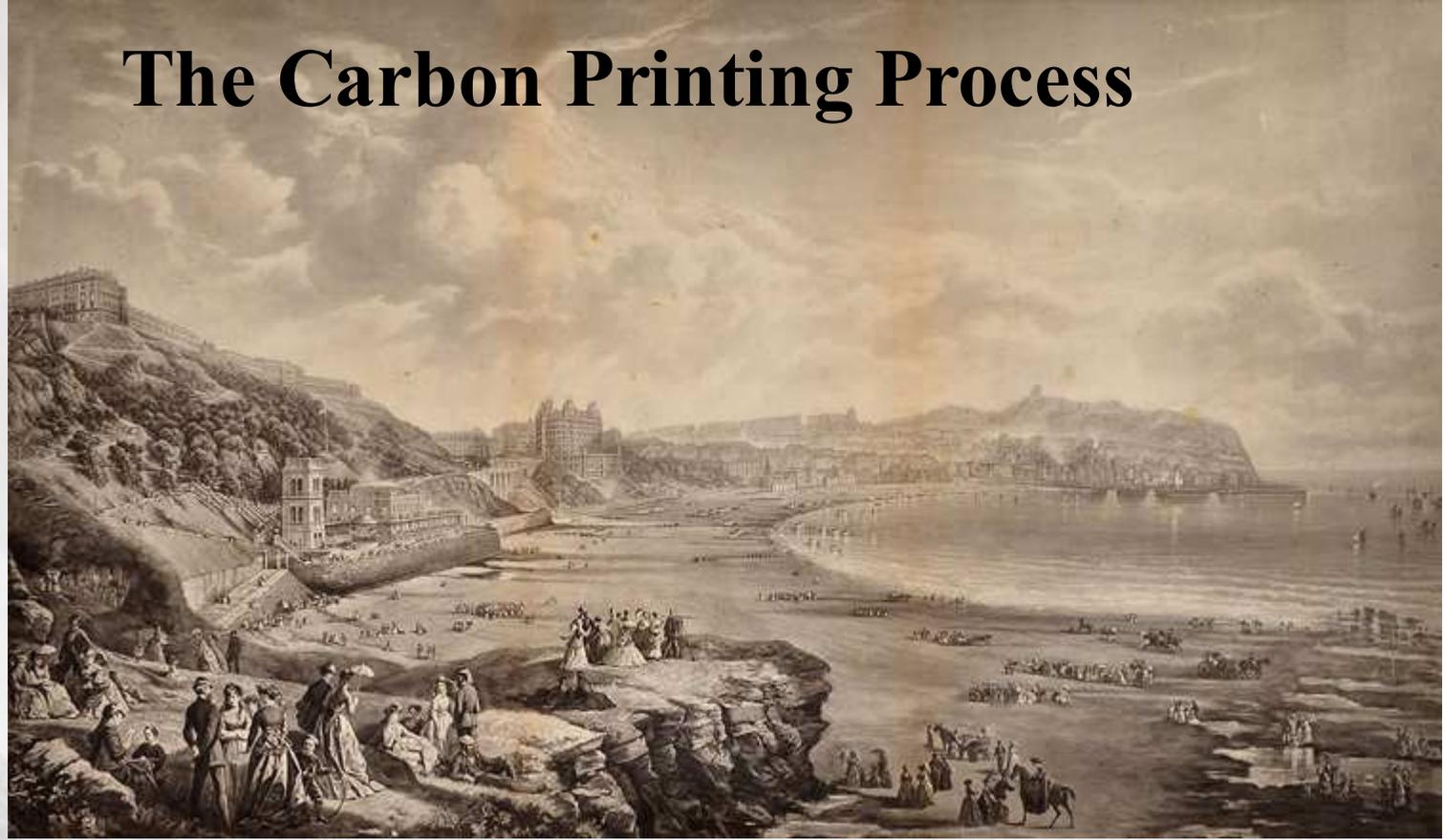
This had originally been invented in 1855 by Alphonse Louis Poitevin and subsequently improved by Sir Joseph Wilson Swan in 1864.

Sarony obtained exclusive rights to Swan's process for Scarborough In 1869, and put out circulars informing the public that they had been made a branch of the London Autotype Carbon-Publishing Company '*at a cost of upwards of £2,000*'

The carbon style was described as the '*newest and most beautiful*' medium of reproducing and multiplying fine pictures.

Sarony operated a subscription scheme whereby for 10 guineas a subscriber could choose a copy in carbon of a picture on display at his gallery. One of the early pictures published by Sarony using this process was John Bell's picture 'Scarborough in the Season'

The Carbon Printing Process



Innovation :

The Carte-De-Visite

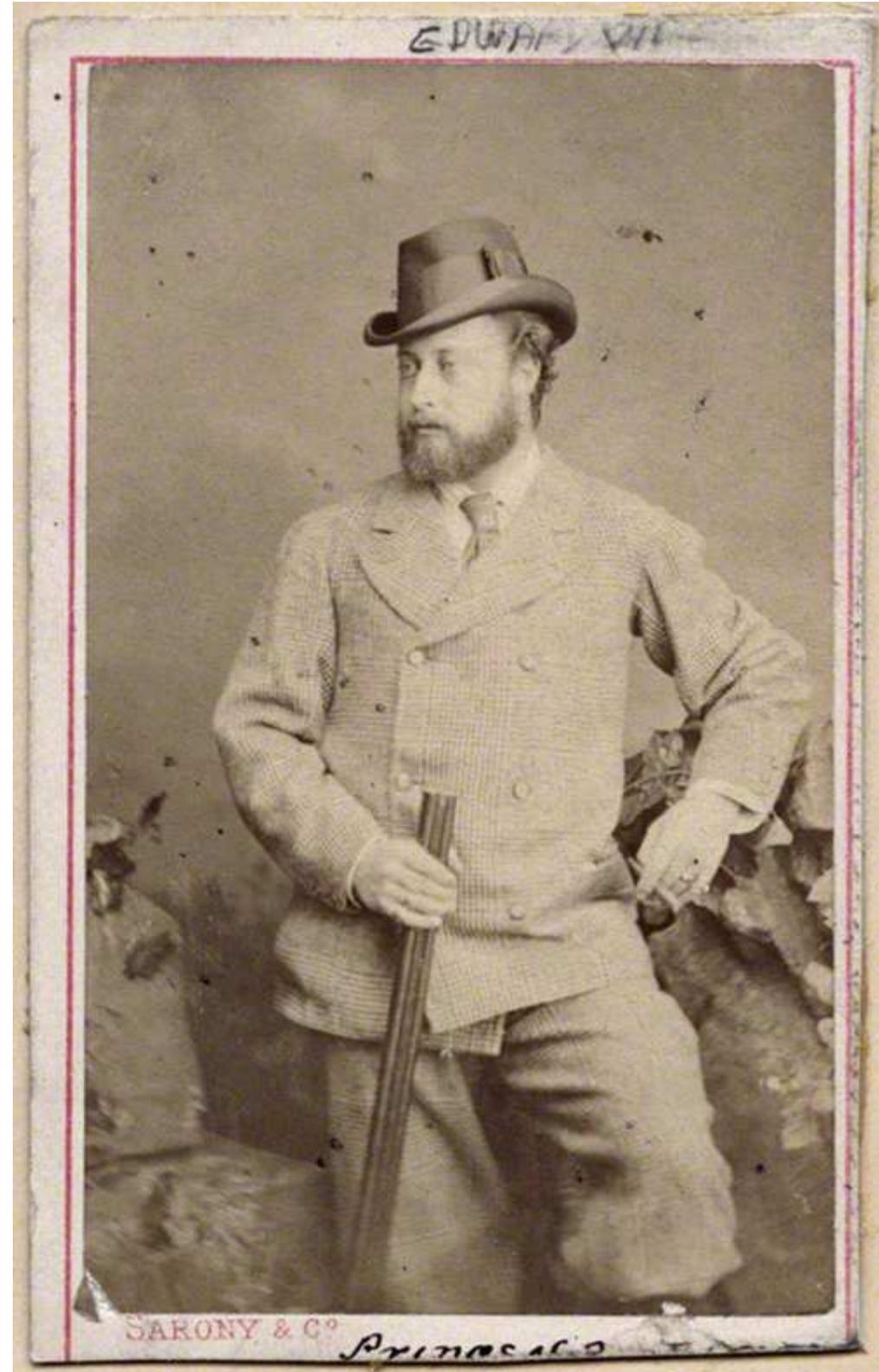
A carte-de-visite was originally a calling card, especially one with a photographic portrait mounted on it.

Immensely popular in the mid-19th century, the carte-de-visite was touted by the Parisian portrait photographer André-Adolphe-Eugène Disdéri, who patented the method in 1854.

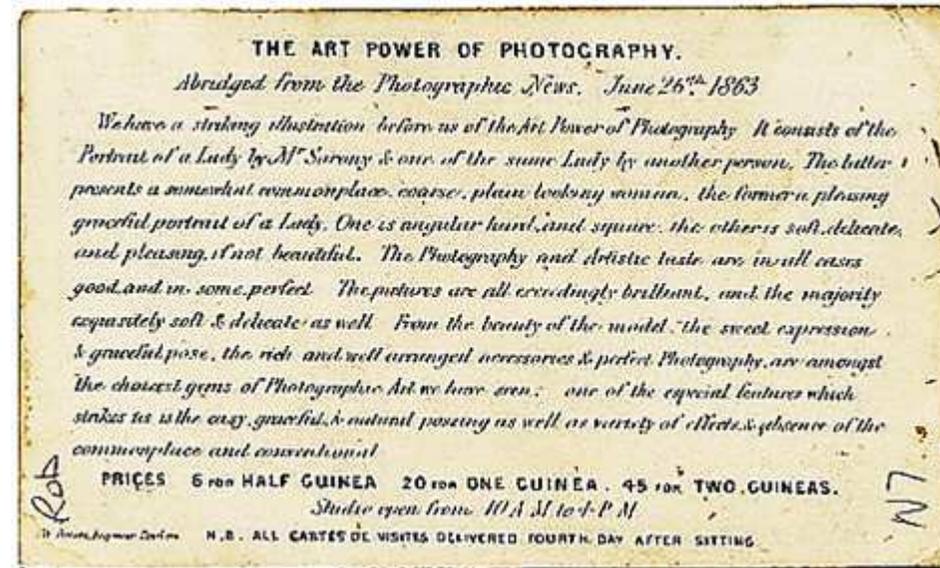
Disdéri used a four-lensed camera, which made eight 3.5 × 2.5-inch (8.89 × 6.35-cm) negatives on one full-sized plate. The large print made from that plate was cut up into small portraits, which were separately mounted on cards measuring about 4 × 3 inches (10 × 7.6 cm).

These cards were inexpensive relative to other forms of portraiture, as eight different poses could be made at one sitting and the images required no retouching.

Sarony was always amongst the first to adopt new techniques. In 1862 he acquired a camera made for him by its inventor that would “*take 8 different positions in less than as many minutes*”.



Oliver Sarony's Advertising Carte-De-Visite



THE ART POWER OF PHOTOGRAPHY

Abridged from the Photographic News, June 26th 1863

We have a striking illustration before us of the Art Power of Photography. It consists of the portrait of a lady by Mr. Sarony and one of the same lady by another person. The latter presents a somewhat commonplace, course, plain looking woman, the former a pleasing graceful portrait of a lady. One is angular, hard and square, the other soft, delicate and pleasing, if not beautiful. The photography and artistic taste are in all cases good and in some perfect. The pictures are all exceedingly brilliant, and the majority exquisitely soft & delicate as well. From the beauty of the model the sweet expression & graceful pose, the rich and well arranged accessories & perfect photography are amongst the choicest gems of photographic art we have seen; one of the special features which strikes us is the easy, graceful & natural posing as well as a variety of effects & absence of the commonplace and conventional.

PRICES 6 for HALFGUINEA 20 for ONE GUINEA 45 for TWO GUINEAS

Studio open from 10 A.M. to 4 P.M.

N.B. ALL CARTES DE VISITES DELIVERED FOURTH DAY AFTER SITTING



SARONY'S PHOTOGRAPHIC STUDIES No. 16

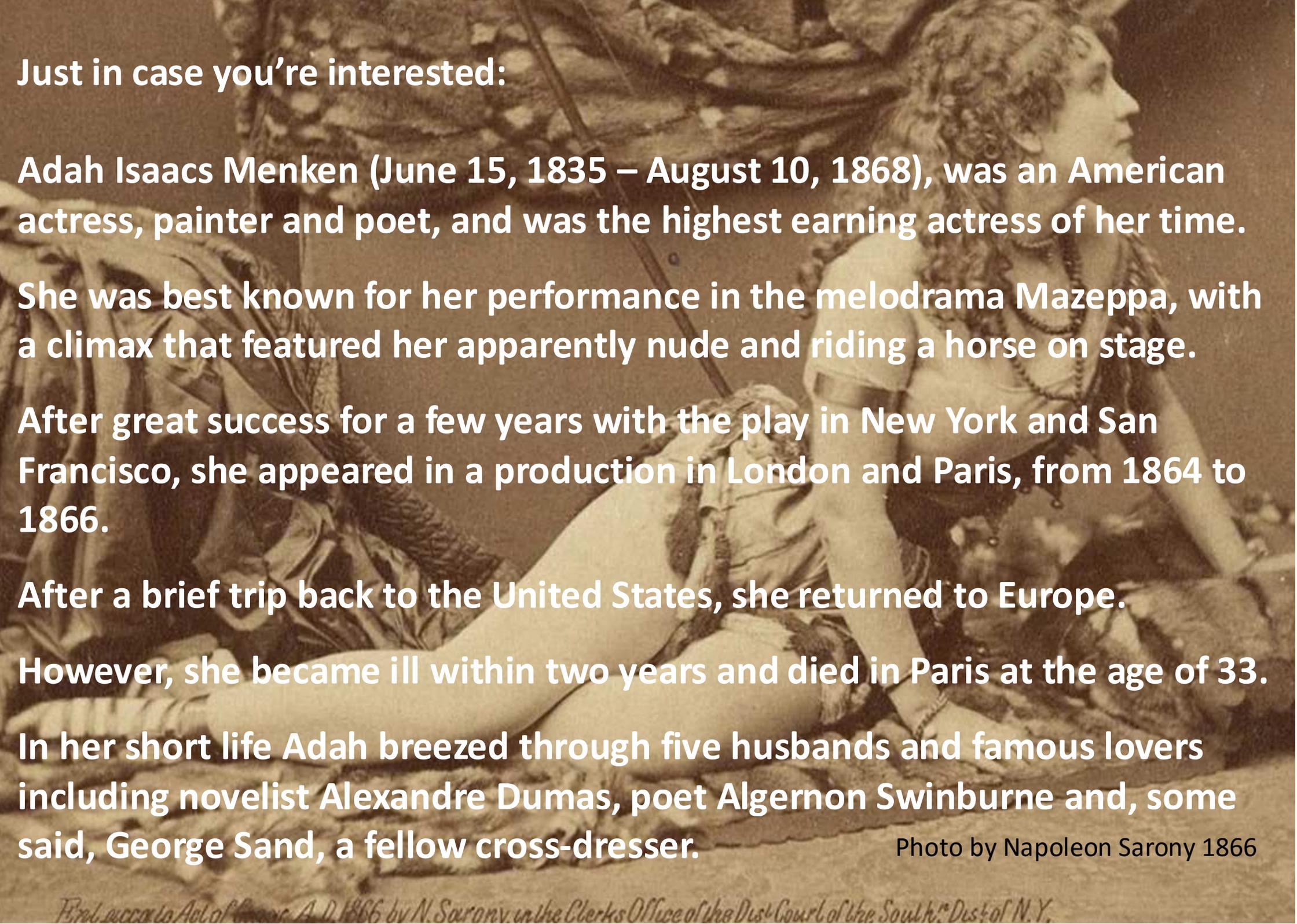
The series of eight images shown here was produced on a single plate by the Sarony Studio, Birmingham c 1866.

The subject was the rather controversial American actress, Adah Isaacs Menken, posing as a huntress.

At the top of the series of photos there are the words Sarony's Photographic Studies No16.

This was one of at least thirty studies that were produced to promote Oliver Sarony's Universal Rest and Posing Chair which he had patented in 1856 and sold in the United States for \$100.

The photos show off the range of poses which could be achieved by using the chair.



Just in case you're interested:

Adah Isaacs Menken (June 15, 1835 – August 10, 1868), was an American actress, painter and poet, and was the highest earning actress of her time.

She was best known for her performance in the melodrama Mazeppa, with a climax that featured her apparently nude and riding a horse on stage.

After great success for a few years with the play in New York and San Francisco, she appeared in a production in London and Paris, from 1864 to 1866.

After a brief trip back to the United States, she returned to Europe.

However, she became ill within two years and died in Paris at the age of 33.

In her short life Adah breezed through five husbands and famous lovers including novelist Alexandre Dumas, poet Algernon Swinburne and, some said, George Sand, a fellow cross-dresser.

Photo by Napoleon Sarony 1866

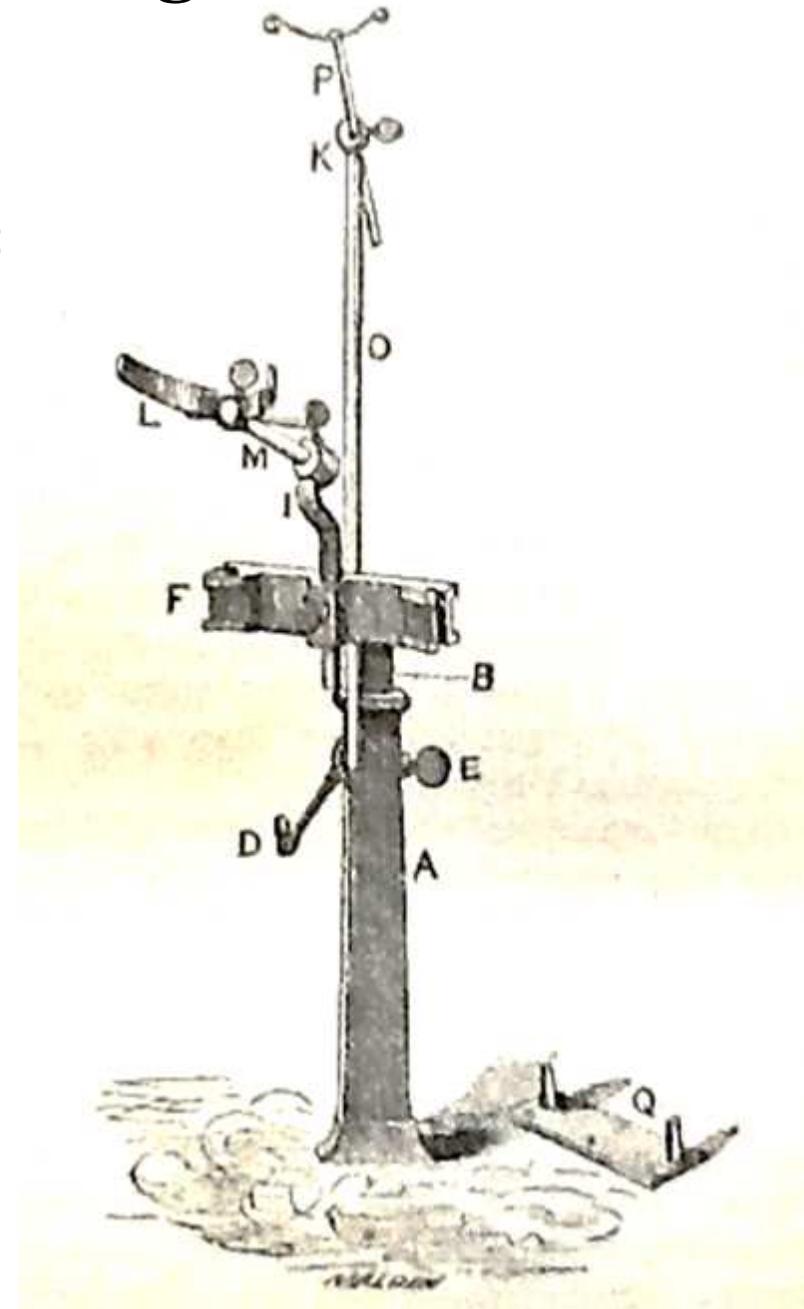
Innovation : The Universal Rest And Posing Chair

Where there was no ready solution for a problem, Sarony would attempt to develop one.

Thus in 1865, to ease the problem of sitters holding difficult poses during photography, Sarony took out a patent entitled *Improvements in the Rests or Apparatus employed when taking Photographs of the Human Figure*. This was his '*posing apparatus or universal rest*' which the Photographic News reported gave good results.

A meeting was held in London to discuss Sarony's invention which was tested out on '*several corpulent gentlemen in the audience*' and was generally welcomed (*Daily News 13/1/1866*).

According to Edward Estabrooke in '*The Ferrotypes*' first published in 1872 - '*Sarony's Universal Rest and Posing Chair*' was a '*great revolution in the style and finish of these useful chairs*'. Estabrooke went on to say that '*Mr Sarony sold immense numbers of them, until they indeed became universal in use*'



Advert for Sarony's Chair in The United States appearing in "The Negative

SARONY'S

PATENT

UNIVERSAL REST

AND

POSING APPARATUS.

Price, Complete with Chair, \$100.

NEW INVENTION, BY SARONY, OF SCARBOROUGH, ENGLAND.

The Apparatus is not easily described in a few words; its use, however, is so simple, that it can be operated by any one who has the skill to make a photograph.

To be fully appreciated it must be seen. It is now in general use in England, France, and Germany. In America it has been adopted by all those who have had the fortune to see it. Among those who have ordered the Apparatus it is only necessary to mention the names of such establishments as Fredricks & Co., Gurney & Son, Brady, Bogardus, Notman and others to secure for it a favorable attention throughout the country.

The following are a few of the opinions of gentlemen who are practically acquainted with the use of the Apparatus:

[From Mr. Notman, Montreal.]

Your patent rest I consider a great boon to photographers, overcoming many long felt difficulties; and while it gives the photographer more power, it gives to the sitter greater ease and consequently the pictures are more pleasing and graceful.

[From Bogardus' Gallery.]

For easy freedom, artistic effect, and studied ease, combined with perfect solidity of the figure, there is nothing to equal this "Posing Machine" of Mr. Sarony's, which I cheerfully recommend to the Artistic Photographer.

Mr. Sarony is now ready to receive applications for his Posing Apparatus by mail or otherwise, at his rooms No. 543 Broadway, New York. The rest can be had stationary or on a movable platform with castors. Liberal terms granted to Stock Dealers.

"The Apparatus is not easily described in a few words; its use, however, is so simple, that it can be operated by anyone who has the skill to make a photograph. To be fully appreciated it must be seen. It is now in general use in England, France, and Germany. In America it has been adopted by all those who have had the fortune to see it. Among those who have ordered the Apparatus it is only necessary to mention the names of such establishments as Fredricks & Co., Gurney & Son, Brady, Bogardus, Notman and others to secure for it a favourable attention throughout the country.

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(The advert was through Oliver's brother's New York Studio)

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Innovation : Photo-Crayon Vignettes

A further patent was taken out by Sarony in 1869 entitled 'Improvements in photographs to give them artistic effect and to produce enlarged and permanent pictures from small negatives'. This new style of portraiture he called 'photo-crayon vignettes'.

The technique was claimed to give the picture the artistic effect of a highly finished sepia drawing. The result was to look as if the portrait was highly finished in chalks even though there was *'not a single touch of pencil or crayon about it'*.

The only criticism raised was that the term 'photo-crayon' was already used for photographs actually finished in crayons, but this may well have been Sarony's intention.

Photo-crayons became an important part of his business. The Photographic News reported in 1869 that such was his success that just one house in Paris had ordered 4000 vignetted backs.

Sarony had taken into partnership Mr George Reeves Smith, previously manager of the Scarborough Cliff Bridge Company to run this new area of business. The company, Sarony & Co. would not only supply backs, but photographers could send their negatives to Scarborough to be finished as photo-crayons, framed and returned at a share of half the profit.

A portrait of Minnie Palmer taken in New York its just an example of how adding colour to what would have been quite a plain photograph can bring it to life. The colourist is not known but the detail in Miss Palmers hair shows that they had great skill.



Sarony the Shark

Never one to pass over an opportunity to make more money Oliver devised an idea from his publishing of lithographic or photographic copies of some of the paintings he had on display.

One such painting forming the basis for his '*Art Union*' scheme which he announced in Scarborough in August 1860.

One thousand tickets at one guinea each were offered entitling the purchaser to a portrait of themselves by Sarony and a chance to win *T. Jones Barker's 'Wellington Crossing the Pyrenees'* - 'worth 700 guineas', with a number of engravings of the painting as further prizes.

Tickets were sold in Scarborough, in Dublin, where Sarony spent the winter of 1859/60, and in Belfast where he spent the winter of 1860/61.

The prize draw took place at the Corn Exchange in Belfast in June 1861 and Barker's painting was won by a Mr Hampton Macnamara.

Wellington at Sorauren
by Thomas Jones Barker



Sarony the Shark : Sales Techniques

The Photographic News in 1873 described Sarony as *“a dead shot in securing an order at which he has aimed.”*

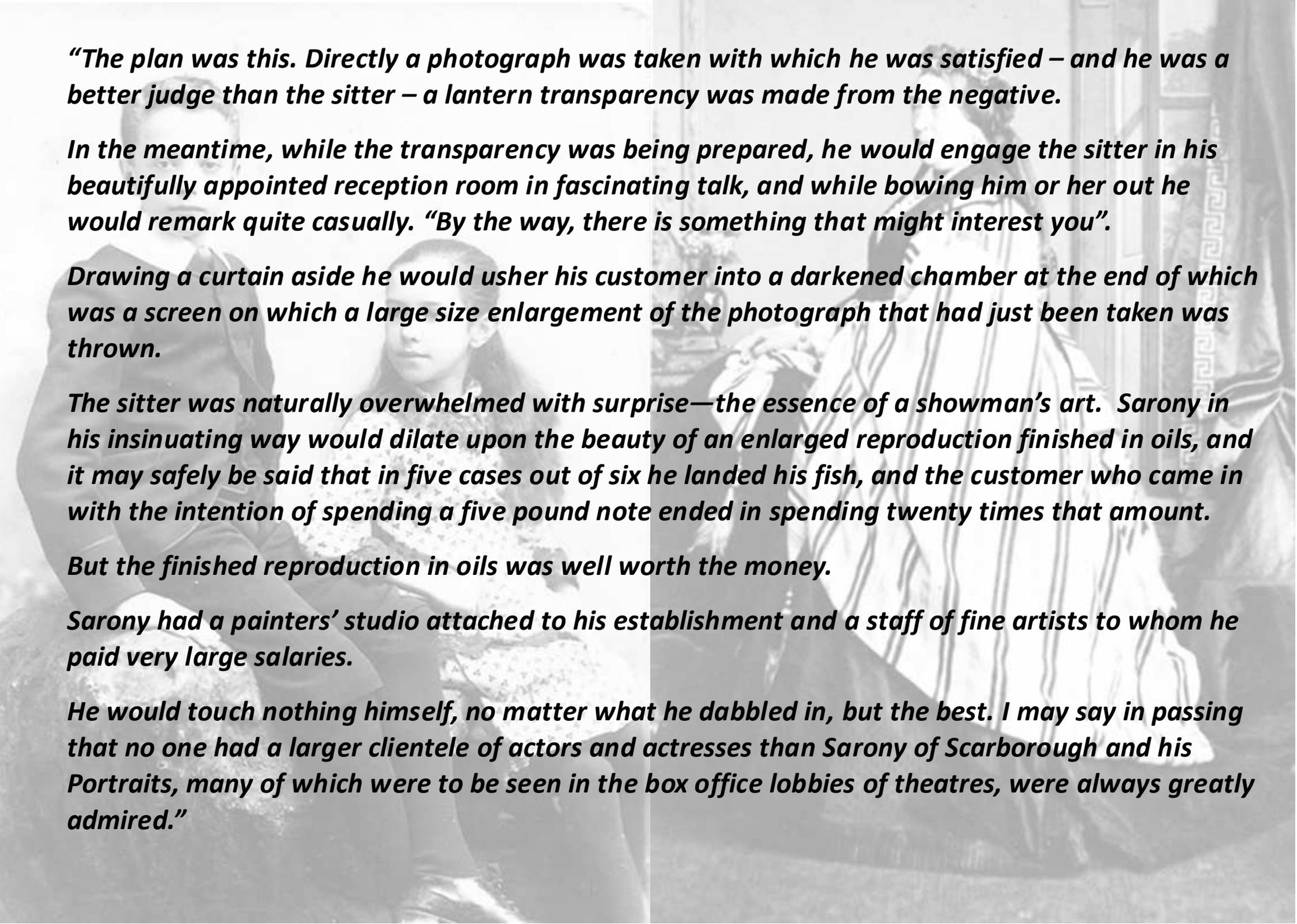
Sarony prided himself on personally arranging the pose of a sitter, and to speed this up he had two adjacent studios so that he could move rapidly from one to another to facilitate the process.

At various times commentators described Sarony’s premises as “more like a town hall than a studio”, and as “The Kursaal of Scarborough”. (In Germany - a public building at a spa, in which entertainment is provided.) A further comment was that Sarony’s studio “was a place for conversation and manipulation and recreation, and a little flirtation.”

The following description from a book entitled “From Sawdust to Windsor Castle” by Archibald Haddon published in 1922 details Sarony’s style:

“His (Oliver Sarony’s) personality was distinctly attractive and he had a way of making himself very engaging especially to the lady sitters.

He did not forget the showman even as an artist and photographer. It was a matter of indifference to him how many copies of a photo a customer ordered. He had a formula in Reserve which brought him hundreds of pounds



“The plan was this. Directly a photograph was taken with which he was satisfied – and he was a better judge than the sitter – a lantern transparency was made from the negative.

In the meantime, while the transparency was being prepared, he would engage the sitter in his beautifully appointed reception room in fascinating talk, and while bowing him or her out he would remark quite casually. “By the way, there is something that might interest you”.

Drawing a curtain aside he would usher his customer into a darkened chamber at the end of which was a screen on which a large size enlargement of the photograph that had just been taken was thrown.

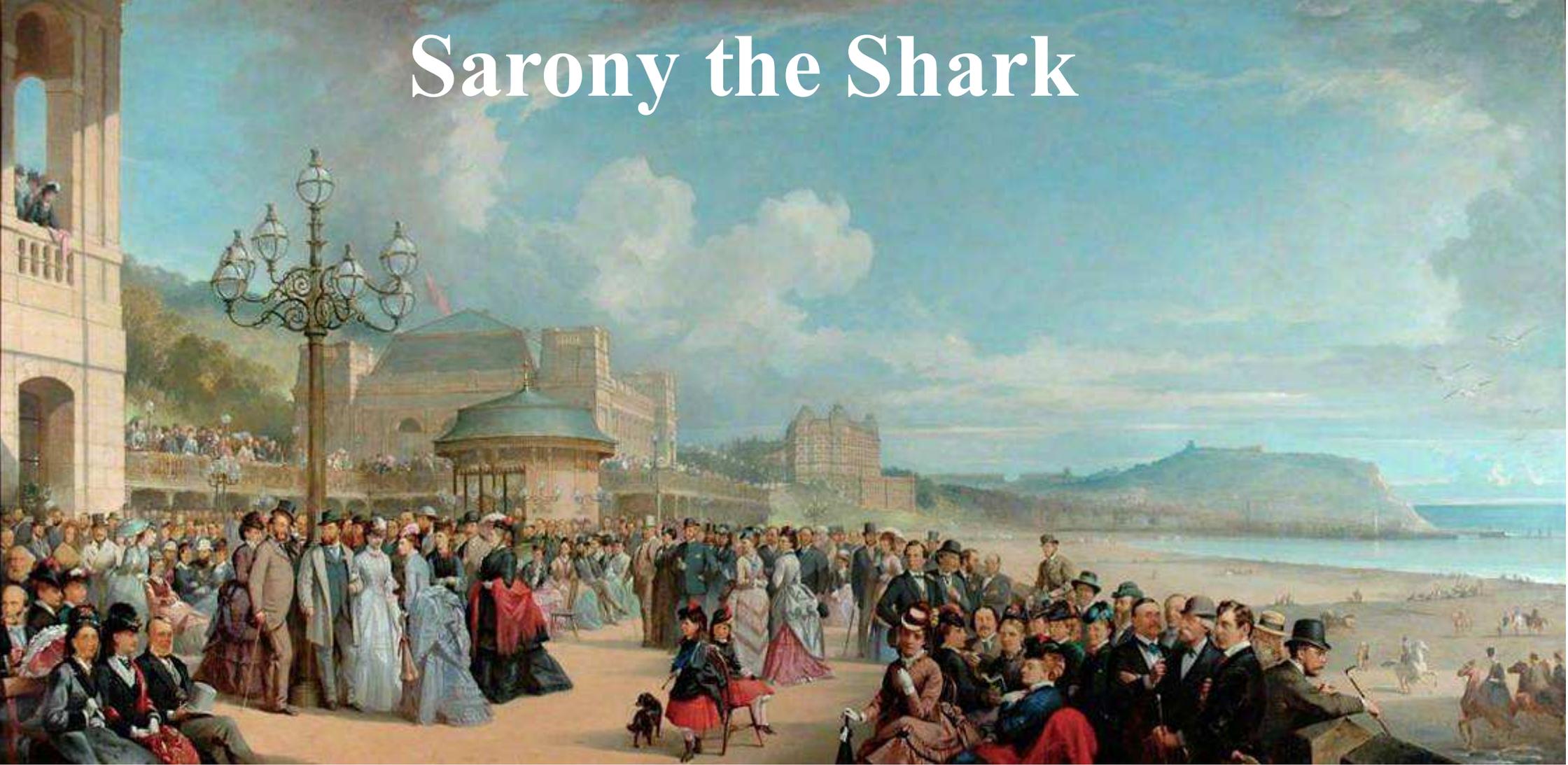
The sitter was naturally overwhelmed with surprise—the essence of a showman’s art. Sarony in his insinuating way would dilate upon the beauty of an enlarged reproduction finished in oils, and it may safely be said that in five cases out of six he landed his fish, and the customer who came in with the intention of spending a five pound note ended in spending twenty times that amount.

But the finished reproduction in oils was well worth the money.

Sarony had a painters’ studio attached to his establishment and a staff of fine artists to whom he paid very large salaries.

He would touch nothing himself, no matter what he dabbled in, but the best. I may say in passing that no one had a larger clientele of actors and actresses than Sarony of Scarborough and his Portraits, many of which were to be seen in the box office lobbies of theatres, were always greatly admired.”

Sarony the Shark



“This gigantic fraud — it measures 11ft by 6 ½ ft — is now hanging in the main corridor of Scarborough Town Hall.”

Meredith Whittaker “The Book of Scarborough Spaw” 1984 on “The Scarborough Spa Promenade” by Thomas Jones Barker and his accomplice, Oliver Sarony

The Illustrated London News, Punch, and various 'Society' papers were encouraged to publish articles about the season on the Spa and illustrations of the scene on the promenade.

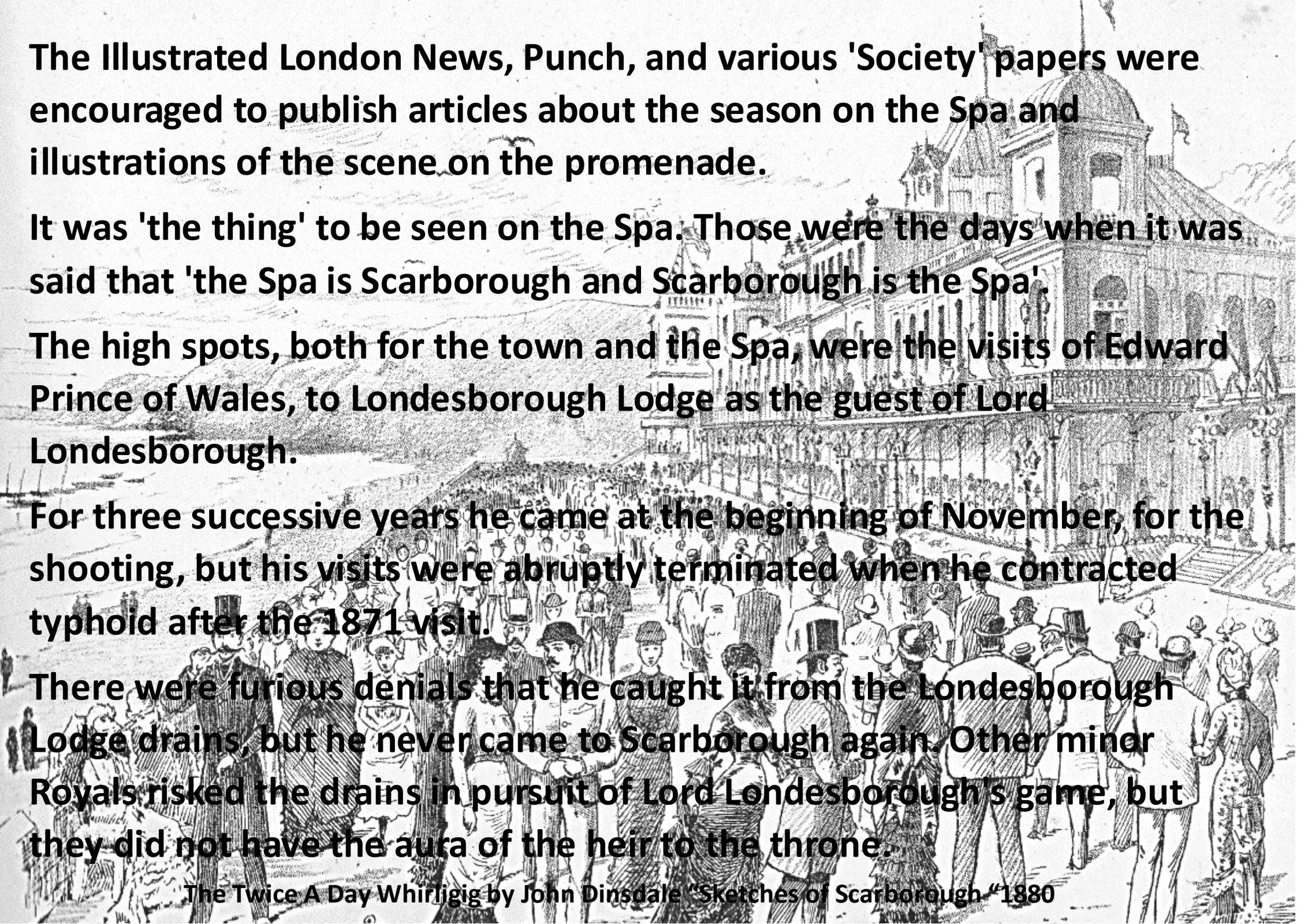
It was 'the thing' to be seen on the Spa. Those were the days when it was said that 'the Spa is Scarborough and Scarborough is the Spa'.

The high spots, both for the town and the Spa, were the visits of Edward Prince of Wales, to Londesborough Lodge as the guest of Lord Londesborough.

For three successive years he came at the beginning of November, for the shooting, but his visits were abruptly terminated when he contracted typhoid after the 1871 visit.

There were furious denials that he caught it from the Londesborough Lodge drains, but he never came to Scarborough again. Other minor Royals risked the drains in pursuit of Lord Londesborough's game, but they did not have the aura of the heir to the throne.

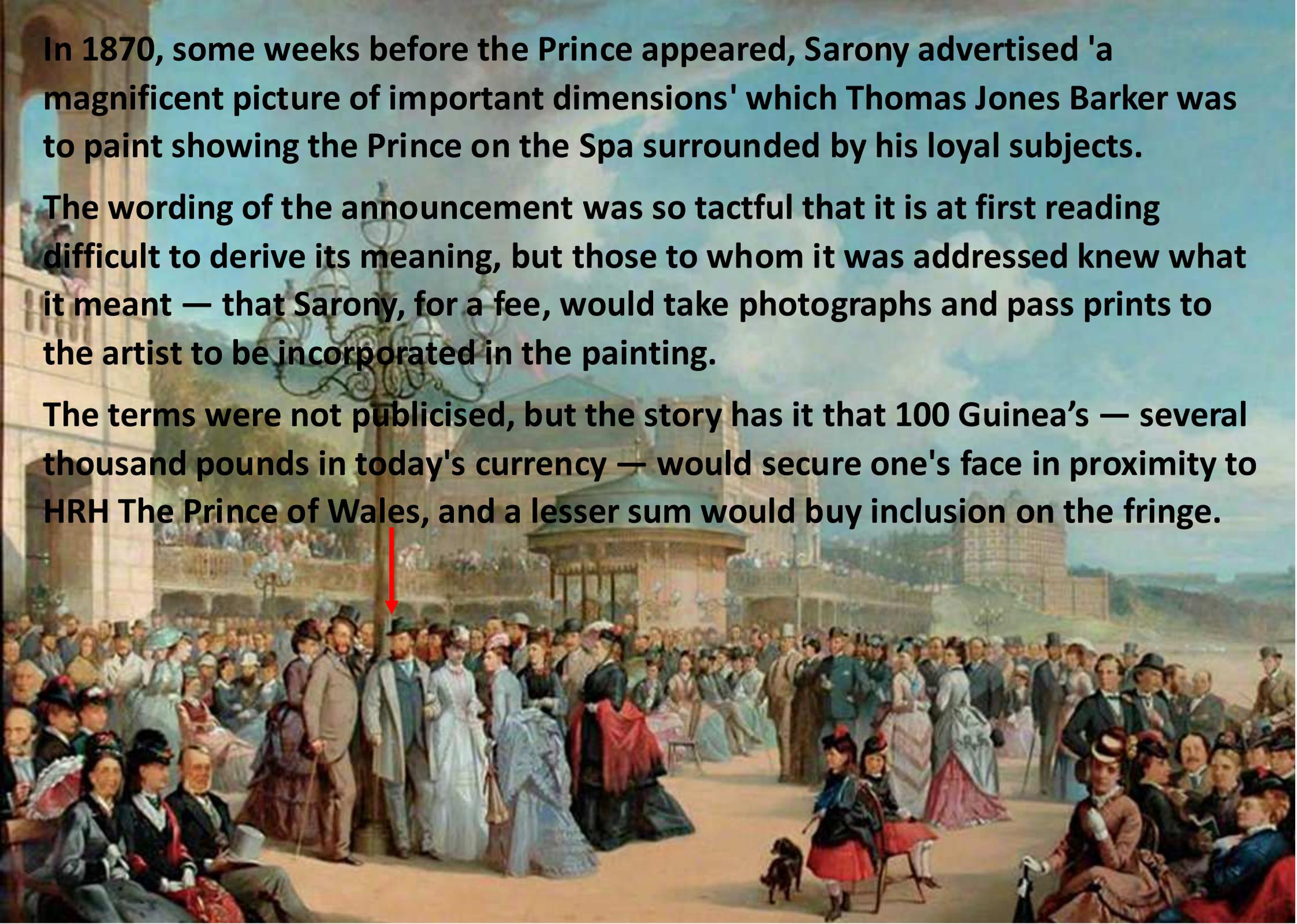
The Twice A Day Whirligig by John Dinsdale "Sketches of Scarborough" 1880



In 1870, some weeks before the Prince appeared, Sarony advertised 'a magnificent picture of important dimensions' which Thomas Jones Barker was to paint showing the Prince on the Spa surrounded by his loyal subjects.

The wording of the announcement was so tactful that it is at first reading difficult to derive its meaning, but those to whom it was addressed knew what it meant — that Sarony, for a fee, would take photographs and pass prints to the artist to be incorporated in the painting.

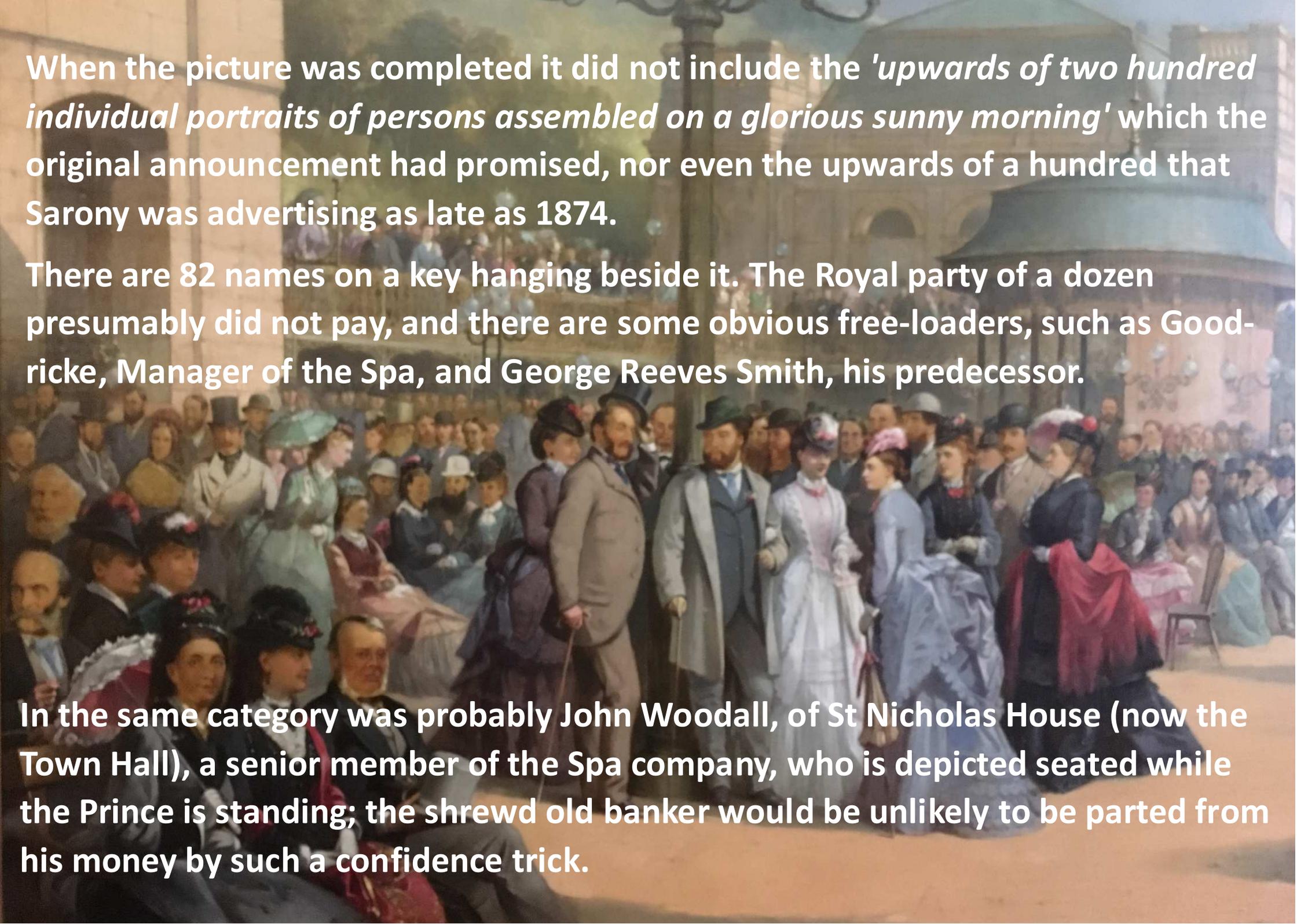
The terms were not publicised, but the story has it that 100 Guinea's — several thousand pounds in today's currency — would secure one's face in proximity to HRH The Prince of Wales, and a lesser sum would buy inclusion on the fringe.

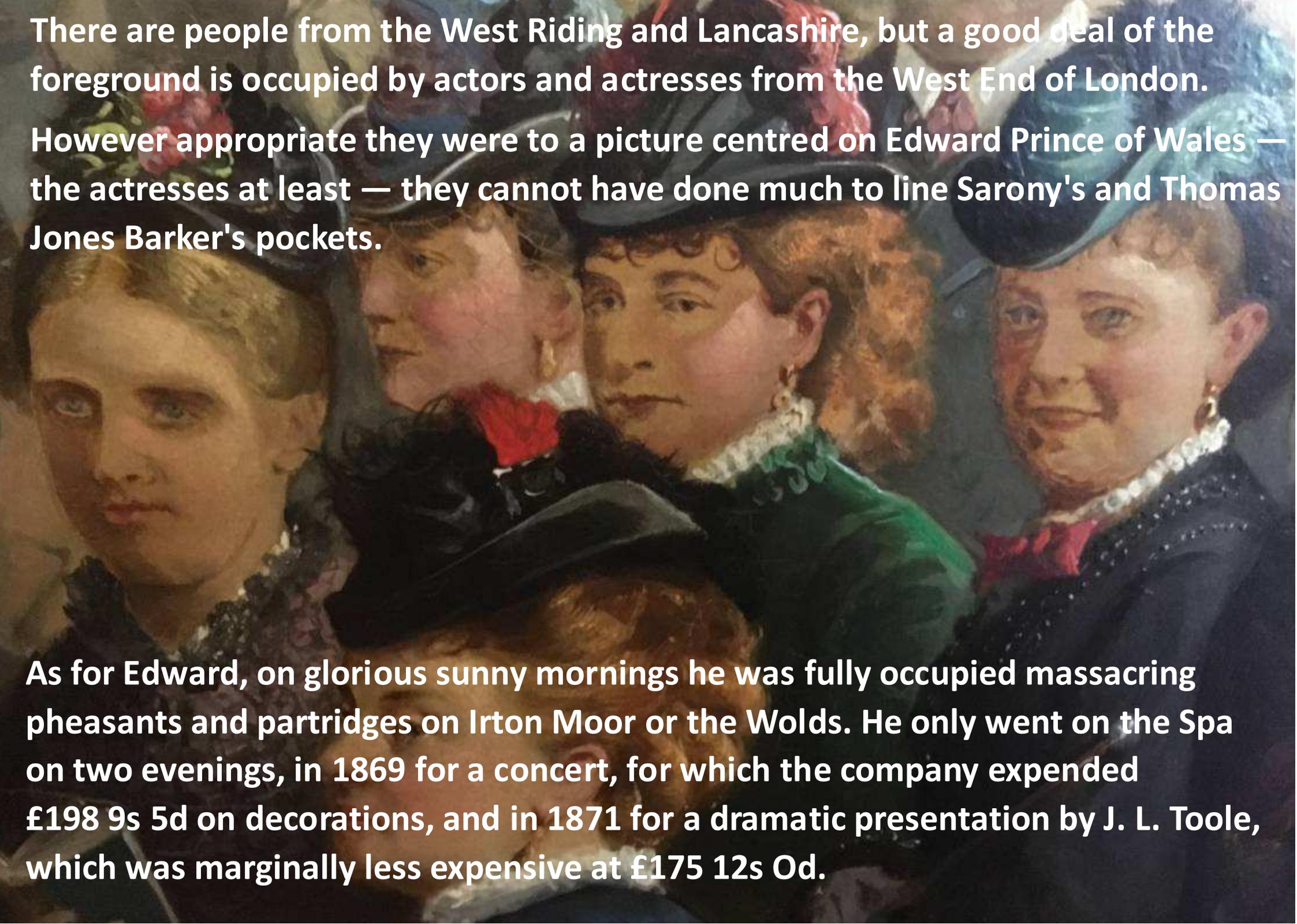


When the picture was completed it did not include the *'upwards of two hundred individual portraits of persons assembled on a glorious sunny morning'* which the original announcement had promised, nor even the upwards of a hundred that Sarony was advertising as late as 1874.

There are 82 names on a key hanging beside it. The Royal party of a dozen presumably did not pay, and there are some obvious free-loaders, such as Goodricke, Manager of the Spa, and George Reeves Smith, his predecessor.

In the same category was probably John Woodall, of St Nicholas House (now the Town Hall), a senior member of the Spa company, who is depicted seated while the Prince is standing; the shrewd old banker would be unlikely to be parted from his money by such a confidence trick.

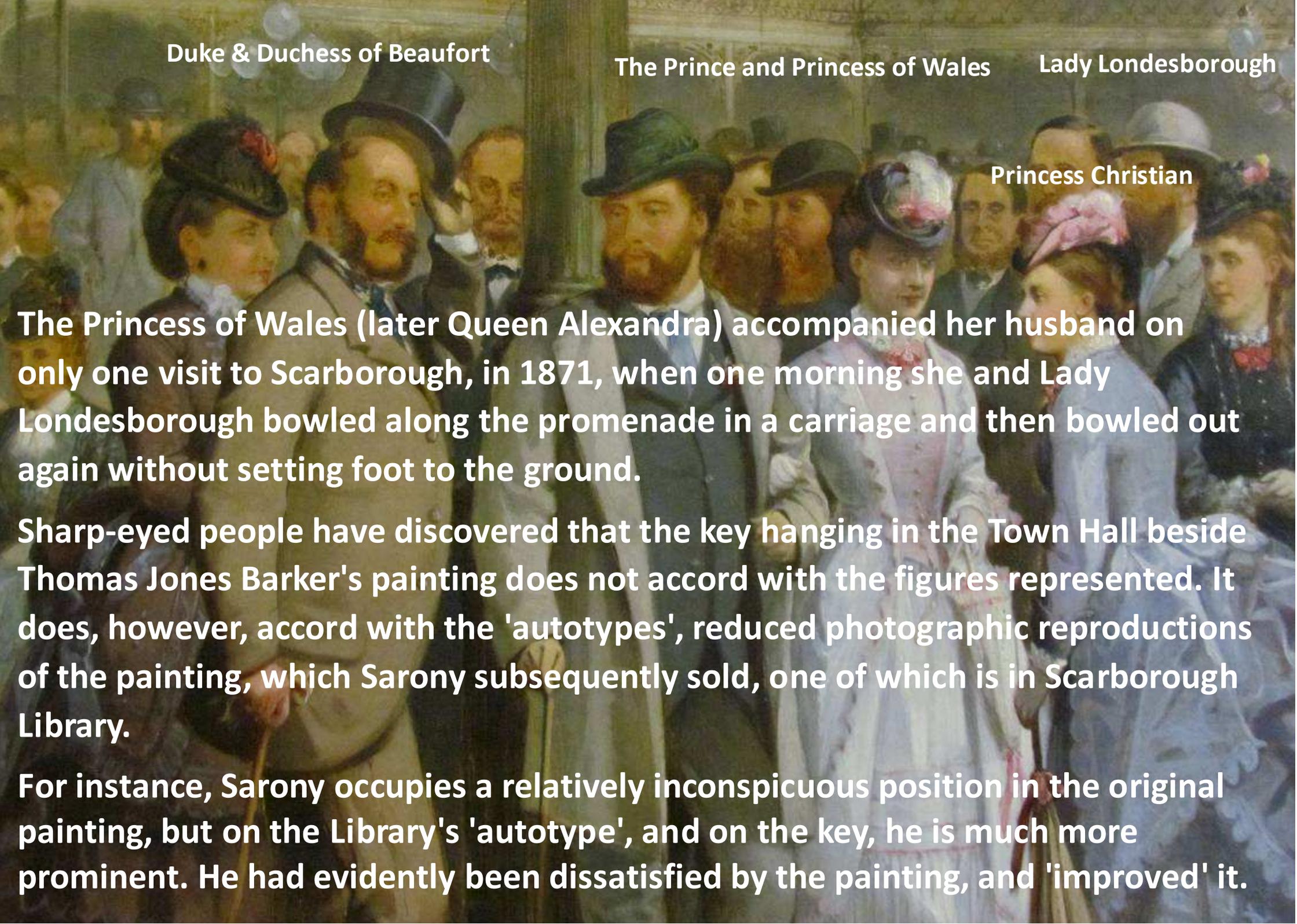


A painting depicting a group of women in late 19th-century fashion. The women are shown from the chest up, wearing elaborate hats, high collars, and jewelry. The style is characteristic of the Pre-Raphaelite or Victorian era. The women are looking in various directions, some towards the viewer and others away. The background is dark and indistinct.

There are people from the West Riding and Lancashire, but a good deal of the foreground is occupied by actors and actresses from the West End of London.

However appropriate they were to a picture centred on Edward Prince of Wales — the actresses at least — they cannot have done much to line Sarony's and Thomas Jones Barker's pockets.

As for Edward, on glorious sunny mornings he was fully occupied massacring pheasants and partridges on Irton Moor or the Wolds. He only went on the Spa on two evenings, in 1869 for a concert, for which the company expended £198 9s 5d on decorations, and in 1871 for a dramatic presentation by J. L. Toole, which was marginally less expensive at £175 12s Od.



Duke & Duchess of Beaufort

The Prince and Princess of Wales

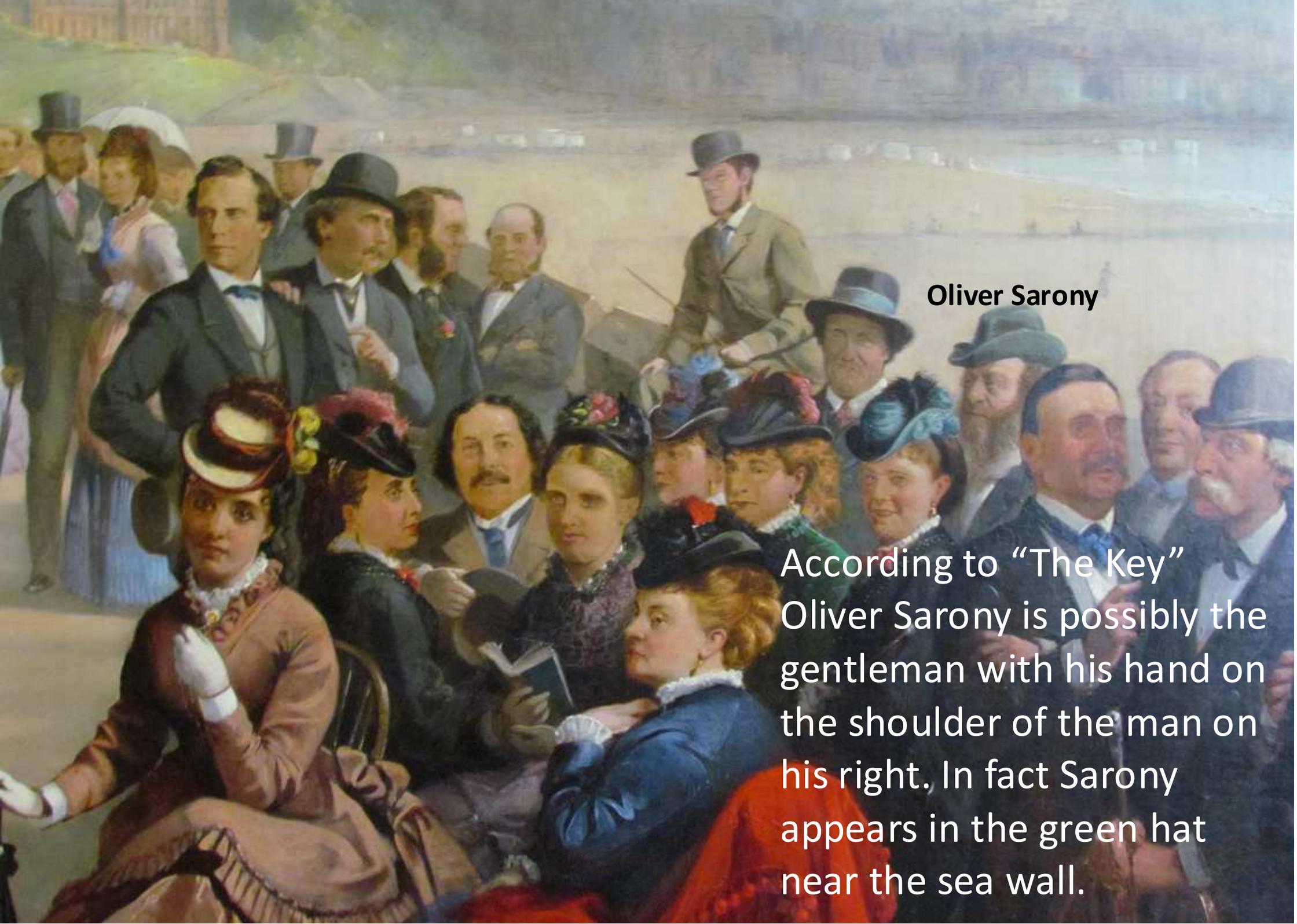
Lady Londesborough

Princess Christian

The Princess of Wales (later Queen Alexandra) accompanied her husband on only one visit to Scarborough, in 1871, when one morning she and Lady Londesborough bowled along the promenade in a carriage and then bowled out again without setting foot to the ground.

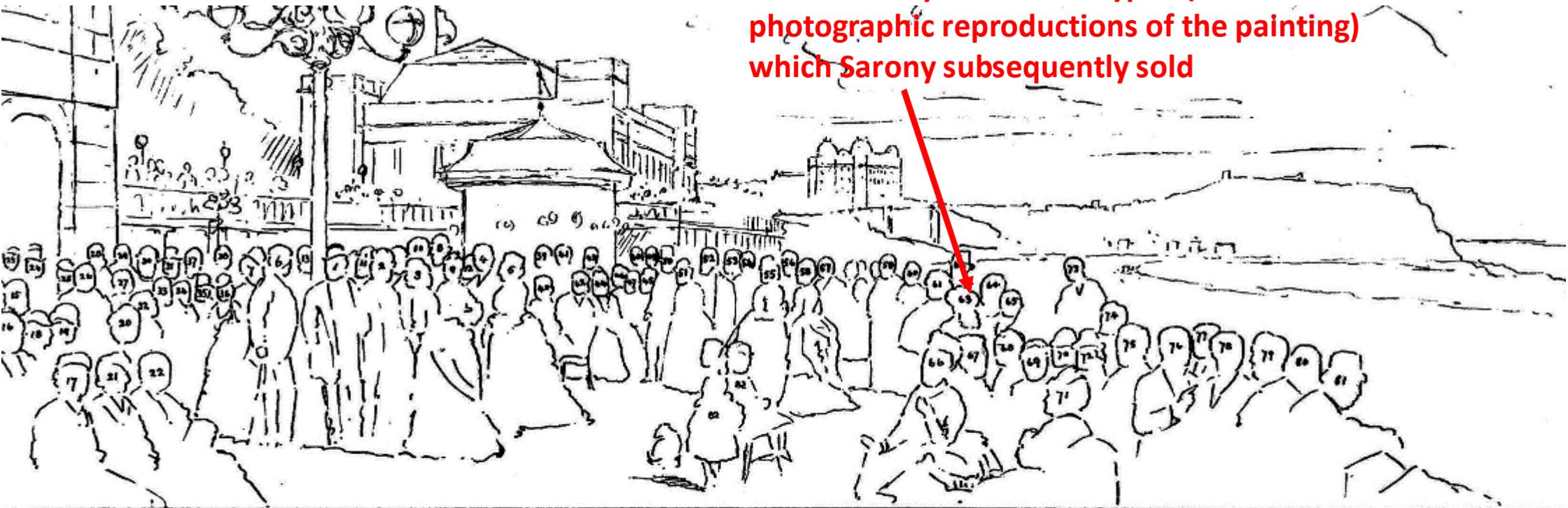
Sharp-eyed people have discovered that the key hanging in the Town Hall beside Thomas Jones Barker's painting does not accord with the figures represented. It does, however, accord with the 'autotypes', reduced photographic reproductions of the painting, which Sarony subsequently sold, one of which is in Scarborough Library.

For instance, Sarony occupies a relatively inconspicuous position in the original painting, but on the Library's 'autotype', and on the key, he is much more prominent. He had evidently been dissatisfied by the painting, and 'improved' it.



Oliver Sarony

According to "The Key" Oliver Sarony is possibly the gentleman with his hand on the shoulder of the man on his right. In fact Sarony appears in the green hat near the sea wall.



Oliver Sarony in the "autotype" (reduced photographic reproductions of the painting) which Sarony subsequently sold

KEY PLATE OF THE PICTURE "SCARBOROUGH SPA PROMENADE."

1. H.R.H. The Prince of Wales.
2. H.R.H. The Princess of Wales.
3. H.R.H. The Princess Christian.
4. H.R.H. The Prince Teck.
5. H.R.H. The Princess Mary.
6. His Grace the Duke of Beaufort.
7. Her Grace the Duchess of Beaufort.
8. The Right Hon. Lord Londesborough.
9. Lady Londesborough.
10. Christopher Sykes, Esq., M.P.
11. The Earl of Shrewsbury.
12. The Countess of Shrewsbury.
13. The Earl of Faversham.
14. William Booth, Esq., Eastwood, Nottingham.
15. H. Hodgson, Esq., Oakhurst, Moortown, Leeds.
16. J. P. Petrocokino, Esq., North Park Lodge, Bradford.
17. Mrs. Petrocokino.
18. Mrs. Chimney, Weir Bank, Teddington.
19. Miss de Trafford, Trafford Park, Manchester.
20. Lieut.-Col. Stansfield, Field House, Halifax.
21. Mrs. M. Bottomley, Wade House, Halifax.

22. John Woodall, Esq., Scarborough.
23. J. Turnbull, Esq., Edinburgh.
24. John Wigfall, Esq., Northumberland Road, Sheffield.
25. Miss Wigfall.
26. William Dewhurst, Esq., Woodlawn, Apperley, Leeds.
27. Mrs. Dewhurst.
28. Capt. Buckle, South Parade, York.
29. E. Edmonds, Esq., Potadown Gardens, London, W.
30. Thomas T. Pirth, Esq., Hockmondwike.
31. J. P. Hudson, Esq., Stanhope Terrace, Hyde Park Gardens, [London].
32. Mrs. Holden, Anahy House, Hull.
33. H. Bentley, Esq., Woodlesford, Leeds.
34. Mrs. Bentley.
35. E. J. Hudson, Esq., Moorside, Bury, Leeds.
36. Mrs. Hudson.
37. Ed. Johnson, Esq., Charwood House, Derby.
38. F. G. Byron, Esq., Sutton Grange, Speke, Liverpool.
39. Ed. Jenkins, Esq., M.P.
40. Mrs. Christie, Stanley Crescent, Kensington Park.
41. Sir Humphrey de Trafford, Trafford Park, Manchester.
42. Lady Annetta de Trafford.

43. Thos. Wright, Esq.
44. J. Glendinning, Esq., Clare House, Horsforth, Leeds.
45. Mrs. Glendinning.
46. Mrs. Wormald, Ravens Lodge, Dewsbury.
47. Mrs. Waller, Summer Place, Onslow Square, London.
48. R. F. Watson, Esq., Sparrington, Whalton, Nottingham.
49. J. B. Holmes, Esq., jun., Southbrook House, Bradford.
50. H. B. Marsden, Esq., Avenue House, Leeds.
51. Mrs. Marsden.
52. Jas. Ashbury, Esq., M.P., Grosvenor Square, London.
53. J. Fife, Esq., Aubrey Crescent, Notting Hill, London.
54. W. H. Fife, Esq., " " " "
55. Mrs. Jonas Brown, Mount Side, Clarendon Road, Leeds.
56. Eiley Briggs, Esq., Welby House, Leeds.
57. Ed. Levy, Esq., jun., Norfolk Street, Park Lane, Leeds.
58. Mrs. Levy.
59. Ed. Ackroyd, Esq., Bank Field, Halifax.
60. Mrs. Ackroyd.
61. Mr. J. L. Tools, Gaiety Theatre, London.
62. Mr. Fras. Goodricks, Spa Gardens, Scarborough.

63. Mr. Oliver Sarony, Scarborough.
64. Mr. Geo. Reeves Smith, Aquarium, Brighton.
65. P. L. Everard, Esq., King Street, Covent Garden, London.
66. Miss Ada Cavendish.
67. Mrs. Furtado, Theatre Royal Adelphi.
68. Mr. John Clarke.
69. Mrs. Bancroft (Miss Marie Wilton) Prince of Wales Theatre, [London].
70. Miss Clara Vesey, London.
71. Miss Ada Swanborough, London.
72. Miss Emily Siddons, London.
73. Mr. Howard Paul, London.
74. Paul Marry, Esq., Scarborough.
75. Mr. E. A. Sothers, London.
76. Mr. G. A. Sala, London.
77. Ed. Levy, Esq.
78. Mr. J. S. Clarke, London.
79. Mr. Bancroft, Prince of Wales Theatre, London.
80. William Cadman, Esq., Scarborough.
81. Thos. J. B. Gastrod, Esq., Scarborough.
82. The Ladies Duncombe.



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- | | | |
|---|--|---|
| 1. H.R.H. The Prince of Wales. | 30. Thomas T. Firth, Esq; Heckmondwike. | 57. Ed. Levy, Esq, jun. Norfolk Street, Park Lane, Leeds |
| 2. H.R.H. The Princess of Wales. | 31. J. F. Hudson, Esq, Stanhope Terrace, Hyde Park Gardens Ldn | 58. Mrs. Levy. |
| 3. H.R.H. The Princess Christian. | 32. Mrs. Holden, Alaby House, Hull. | 59. Ed. Ackroyd, Esq, Bank Field, Halifax, |
| 4. H.R.H. The Prince Teck. | 33. H. Bentley Esq, Woodleaford, Leeds. | 60. Mrs. Ackroyd. |
| 5. H.R.H. The Princess Mary. | 34. Mrs Bentley | 61. Mr. J. L. Toole, Gaiety Theatre, London. |
| 6. His Grace the Duke of Beaufort | 35. R. J. Hudson, Esq, Moorside, Burley, Leeds. | 62. Mr. Fras Goodricke, Spa Gardens, Scarborough |
| 7. Her Grace the Duchess of Beaufort. | 36. Mrs. Hudson. | 63. Mr. Oliver Sarony, Scarborough |
| 8. The Right Hon. Lord Londesborough. | 37. Ed. Johnson, Eq., Charnwood House, Derby. | 64. Mr. Geo. Reeves Smith, Aquarium, Brighton |
| 9. Lady Londesborough. | 38. F. G. Byron, Esq, Sutton Grange, Speke, Livererpool. | 65. P. L. Everard, Esq, King Street, Covent Garden, London |
| 10. Christopher Sykes Esq MP Esq, M.P. | 39. Ed. Jenkins. Esq, M.P. | 66. Miss Ada Cavendish |
| 11. The Earl of Shrewsbury | 40. Mrs. Christie, Stanley Crescent, Kensington Park | 67. Miss Furtado, Theatre Royal, Adelphi |
| 12. The Countess of Shrewsbury. | 41. Sir Humphrey de Trafford, Trafford Park, Manchester. | 68. Mr. John Clarke |
| 13. The Earl of Faversham. | 42. Lady Annette de Trafford | 69. Mrs. Bancroft (Miss Marie Wilton) Prince of Wales Theatre |
| 14. William Booth, Esq, Eastwood, Nottingham. | 43. Thos Wright, Esq. | 70. Miss Clara Vesey, London |
| 15. H Hodgson, Esq, Oakhurst, Moortown, Leeds. | 44. J. Glendenning, Esq, Clare House, Horsforth, Leeds. | 71. Miss Ada Swanborough, London |
| 16. J. P. Petrocokino, Esq, North Park Lodge, Bradford. | 45. Mrs. Glendenning | 72. Miss Emily Soldene, London |
| 17. Mrs. Petrocokino. | 46. Mrs. Wormald, Ravens Lodge, Dewsbury. | 73. Mr. Howard Paul, London |
| 18. Mrs. Chinnery, Weir Bank, Toddington. | 47. Mrs. Waller, Summer Place, Onslow Square, London | 74. Paul Marney, Esq, Scarborough |
| 19. Miss de Trafford, Trafford Park, Manchester. | 48. B. F. Watson, Esq, Searrington, Whatt on,, Nottingham | 75. Mr. E. A. Sothern, London |
| 20. Lieut.-Col. Stansfield. Field House, Halifax. | 49. J. R. Holmes, Esq., jun., Southbrook House, Bradford | 76. Mr. G. A. Sala, London |
| 21. Mrs. M. Bottomley, Wade House, Halifax | 50. H. R. Marsden, Esq, Avenue House, Leeds. | 77. Ed. Levy, Esq |
| 22. John Woodall, Esq, Scarborough | 51. Mrs. Marsden. | 78. Mr. S. J. Clarke, London |
| 23. J. Turnbull, Esq, Edinburgh | 52. Jas. Ashbury, Esq, M.P., Grosvenor Square, London. | 79. Mr. Bancroft, Prince of Wales Theatre, London |
| 24. John Wigfall, Esq, Northumberland Road, Sheffield. | 53. J. Fitze, Esq., Aubrey Crescent, Notting Hill, London. | 80. William Cadman Esq, Scarborough |
| 25. Miss Wigfall | 54. W. H. Fitze, Esqq, Aubrey Crescent, Notting Hill, London. | 81. Thos. J. S. Garrod, Esq, Scarborough |
| 26. William Dewhirst, Esq., Woodlawn, Apperley, Leeds. | 55. Mrs. Jonas Brown, Mount Side, Clarendon Road, | 82. The Ladies Duncombe |
| 27. Mrs. Dewhirst. | 56. Riley Briggs, Esq, Welby House, Leeds | |
| 28. Cpt. Buckle, South Parade, York, | | |
| 29. E. Edmonds, Esq. Potsdown Gardens, London, W. | | |



In 1874 the intention of the project was made abundantly clear when the first version of the painting appeared on show at Sarony's gallery.

The Scarborough Gazette reported that the painting was one of the principal attractions in Scarborough and that 'those who would like their portraits introduced into the subject should lose no time in giving their orders as we understand the positions in the picture are rapidly being appropriated'.

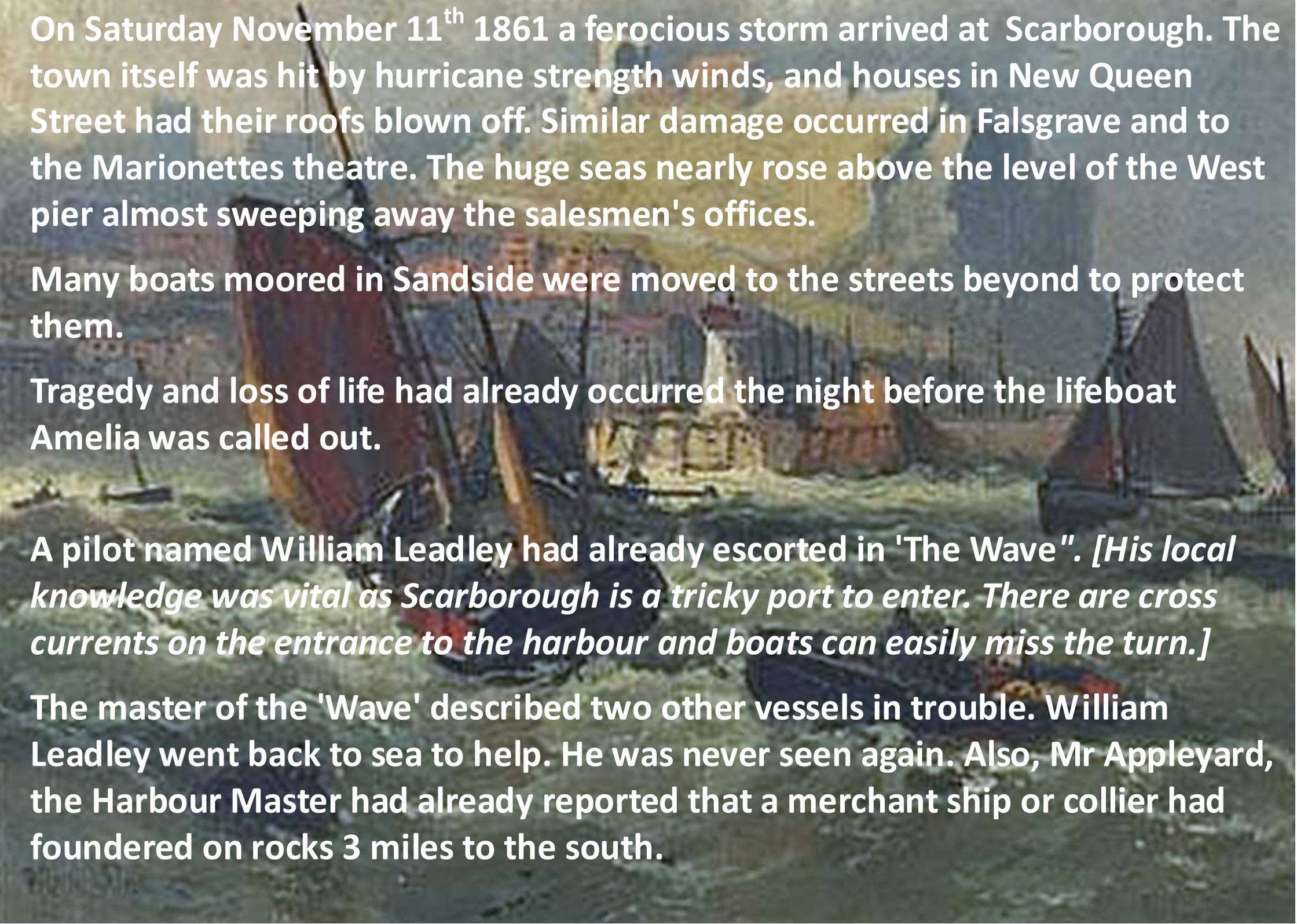
When completed, the Scarborough Gazette reported as follows on the painting - "The canvas teems with well known faces and the group of their Royal Highnesses, the Prince and Princess of Wales and their distinguished suite, recalls a memorable era in Scarborough's history", adding " Of course the composition both as to choice of subjects and the grouping is arbitrary, and herein lies at once very much indeed of the artistic character of the work and its value in point of interest for we find grouped, as it were, on one particular occasion such an assemblage of notables as were perhaps never under other circumstances so happily brought together".

The author goes on to say, "Here are also not a few local worthies whose appearance in the picture gives to it the stamp of reality and naturalness that is not one of its smallest attractions".

Sarony the Hero



The Wreck of the South Shields Schooner Coupland in Scarborough Bay November 2nd 1861 by Henry Redmore

A painting of a harbor scene with several boats and buildings in the background. The scene is set in a harbor with a large building in the background and several boats in the foreground. The water is dark and choppy, and the sky is overcast. The overall mood is somber and dramatic.

On Saturday November 11th 1861 a ferocious storm arrived at Scarborough. The town itself was hit by hurricane strength winds, and houses in New Queen Street had their roofs blown off. Similar damage occurred in Falsgrave and to the Marionettes theatre. The huge seas nearly rose above the level of the West pier almost sweeping away the salesmen's offices.

Many boats moored in Sandside were moved to the streets beyond to protect them.

Tragedy and loss of life had already occurred the night before the lifeboat Amelia was called out.

A pilot named William Leadley had already escorted in 'The Wave'. *[His local knowledge was vital as Scarborough is a tricky port to enter. There are cross currents on the entrance to the harbour and boats can easily miss the turn.]*

The master of the 'Wave' described two other vessels in trouble. William Leadley went back to sea to help. He was never seen again. Also, Mr Appleyard, the Harbour Master had already reported that a merchant ship or collier had foundered on rocks 3 miles to the south.

At 12 noon "The Coupland", a schooner from South Shields attempted to gain entry to the harbour but failed. As it headed for the Spa promenade walls the Lifeboat was called out.

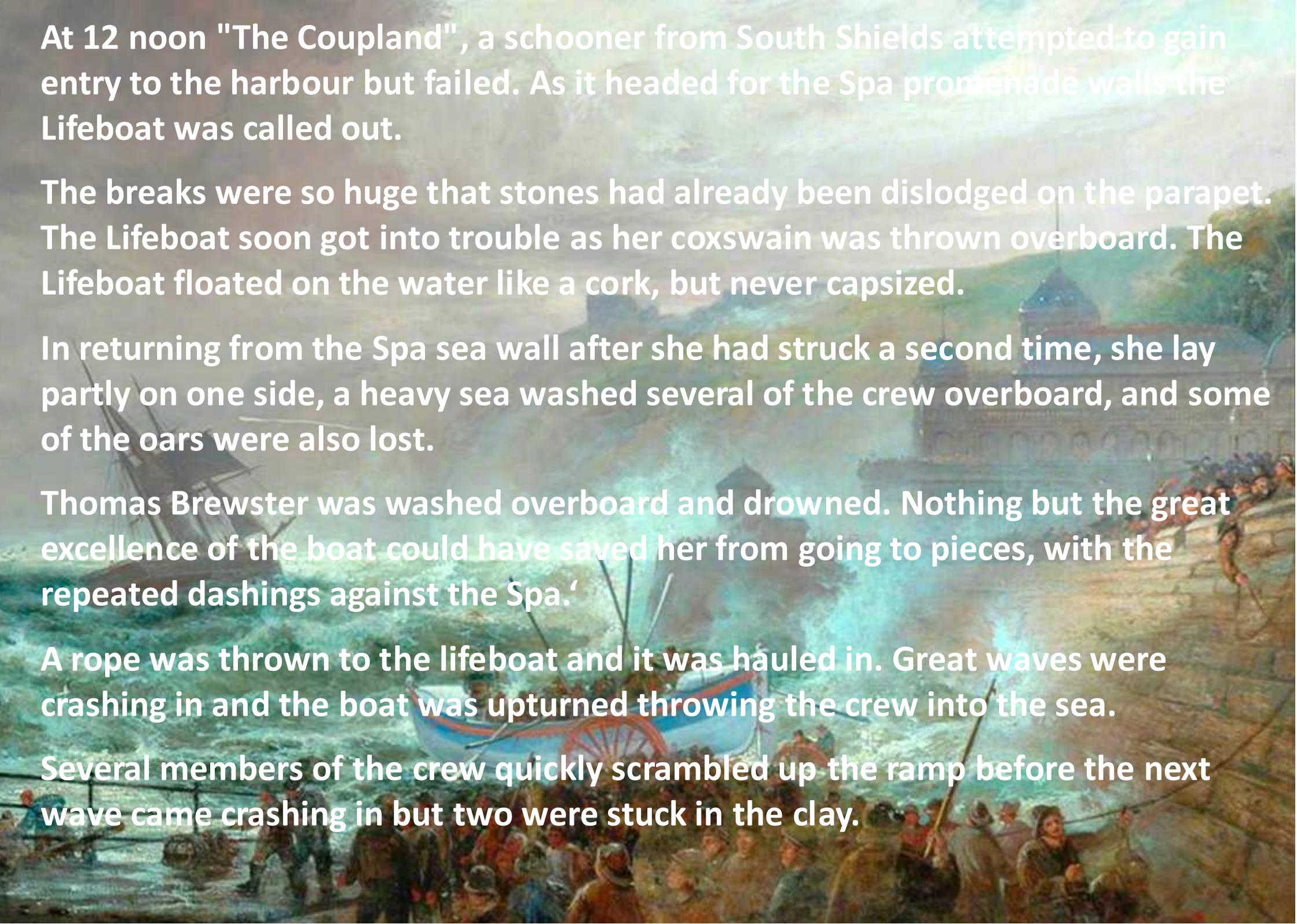
The breaks were so huge that stones had already been dislodged on the parapet. The Lifeboat soon got into trouble as her coxswain was thrown overboard. The Lifeboat floated on the water like a cork, but never capsized.

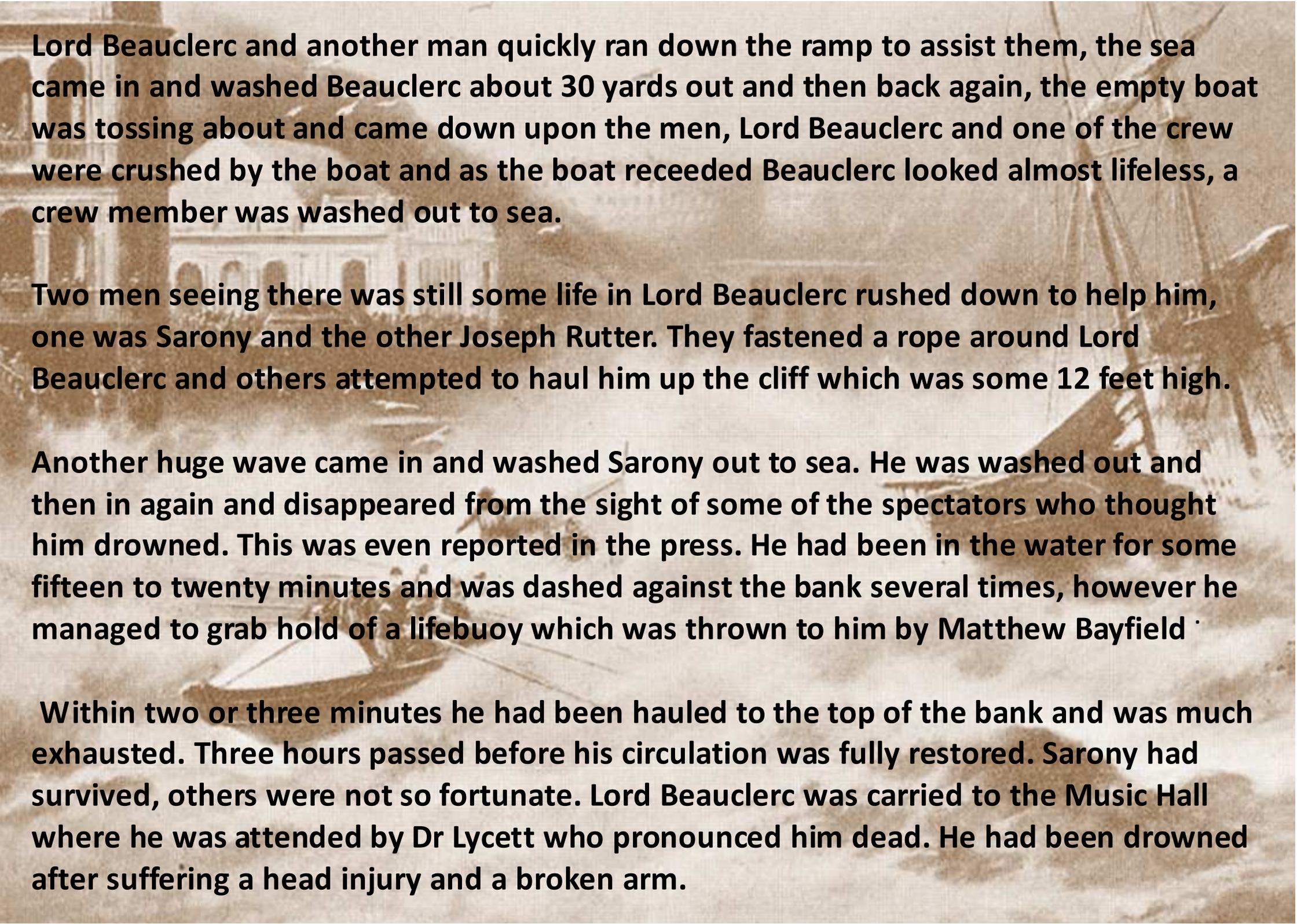
In returning from the Spa sea wall after she had struck a second time, she lay partly on one side, a heavy sea washed several of the crew overboard, and some of the oars were also lost.

Thomas Brewster was washed overboard and drowned. Nothing but the great excellence of the boat could have saved her from going to pieces, with the repeated dashings against the Spa.'

A rope was thrown to the lifeboat and it was hauled in. Great waves were crashing in and the boat was upturned throwing the crew into the sea.

Several members of the crew quickly scrambled up the ramp before the next wave came crashing in but two were stuck in the clay.



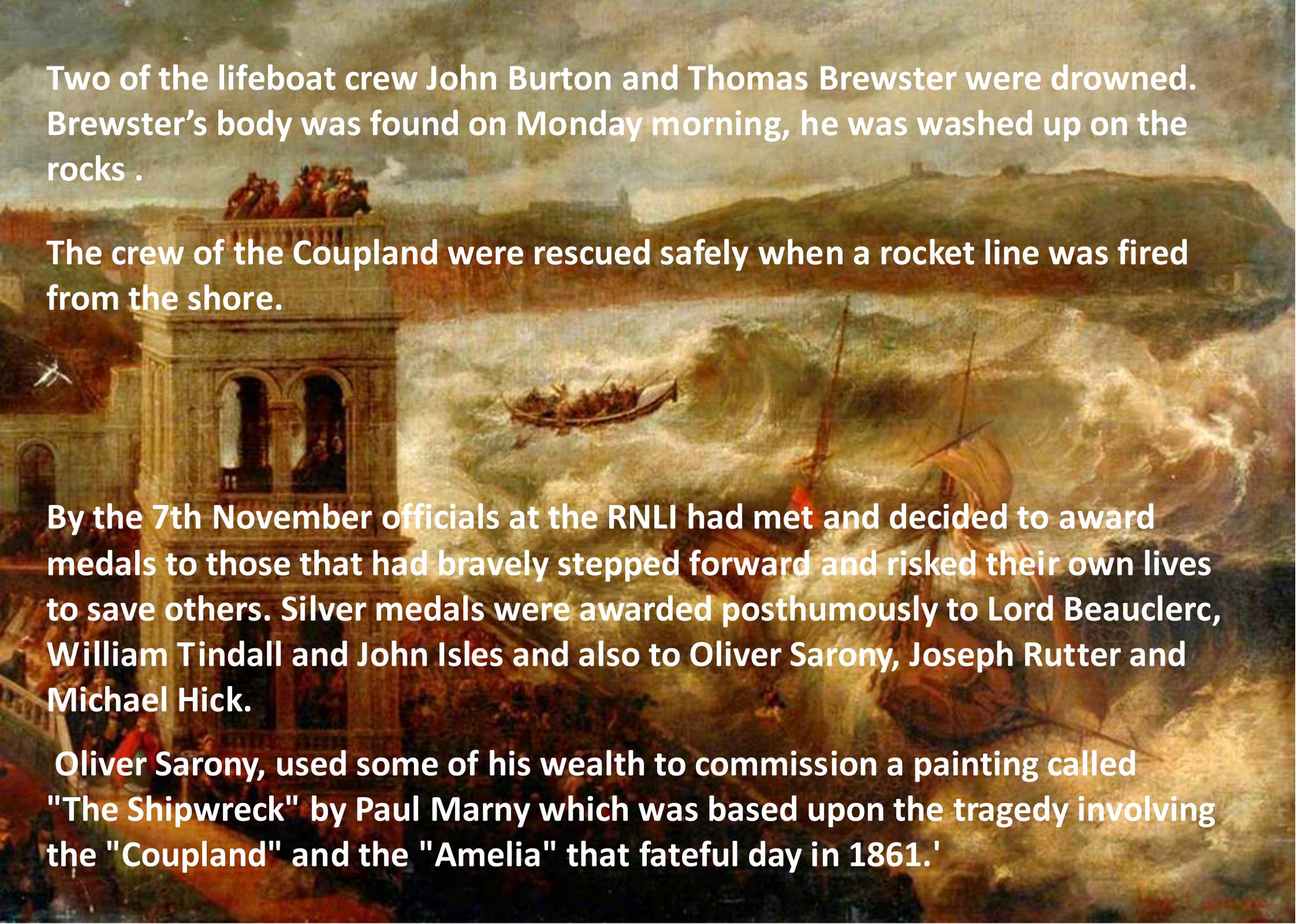
A sepia-toned historical photograph of a harbor scene. In the background, a large, multi-story building with arched windows and a central tower stands on a hillside. In the foreground, a wooden boat is partially visible, with its mast and rigging extending upwards. The water is choppy, and the overall atmosphere is that of a busy 19th-century port.

Lord Beauclerc and another man quickly ran down the ramp to assist them, the sea came in and washed Beauclerc about 30 yards out and then back again, the empty boat was tossing about and came down upon the men, Lord Beauclerc and one of the crew were crushed by the boat and as the boat receded Beauclerc looked almost lifeless, a crew member was washed out to sea.

Two men seeing there was still some life in Lord Beauclerc rushed down to help him, one was Sarony and the other Joseph Rutter. They fastened a rope around Lord Beauclerc and others attempted to haul him up the cliff which was some 12 feet high.

Another huge wave came in and washed Sarony out to sea. He was washed out and then in again and disappeared from the sight of some of the spectators who thought him drowned. This was even reported in the press. He had been in the water for some fifteen to twenty minutes and was dashed against the bank several times, however he managed to grab hold of a lifebuoy which was thrown to him by Matthew Bayfield

Within two or three minutes he had been hauled to the top of the bank and was much exhausted. Three hours passed before his circulation was fully restored. Sarony had survived, others were not so fortunate. Lord Beauclerc was carried to the Music Hall where he was attended by Dr Lycett who pronounced him dead. He had been drowned after suffering a head injury and a broken arm.



Two of the lifeboat crew John Burton and Thomas Brewster were drowned. Brewster's body was found on Monday morning, he was washed up on the rocks .

The crew of the Coupland were rescued safely when a rocket line was fired from the shore.

By the 7th November officials at the RNLi had met and decided to award medals to those that had bravely stepped forward and risked their own lives to save others. Silver medals were awarded posthumously to Lord Beauclerc, William Tindall and John Isles and also to Oliver Sarony, Joseph Rutter and Michael Hick.

Oliver Sarony, used some of his wealth to commission a painting called "The Shipwreck" by Paul Marny which was based upon the tragedy involving the "Coupland" and the "Amelia" that fateful day in 1861.'



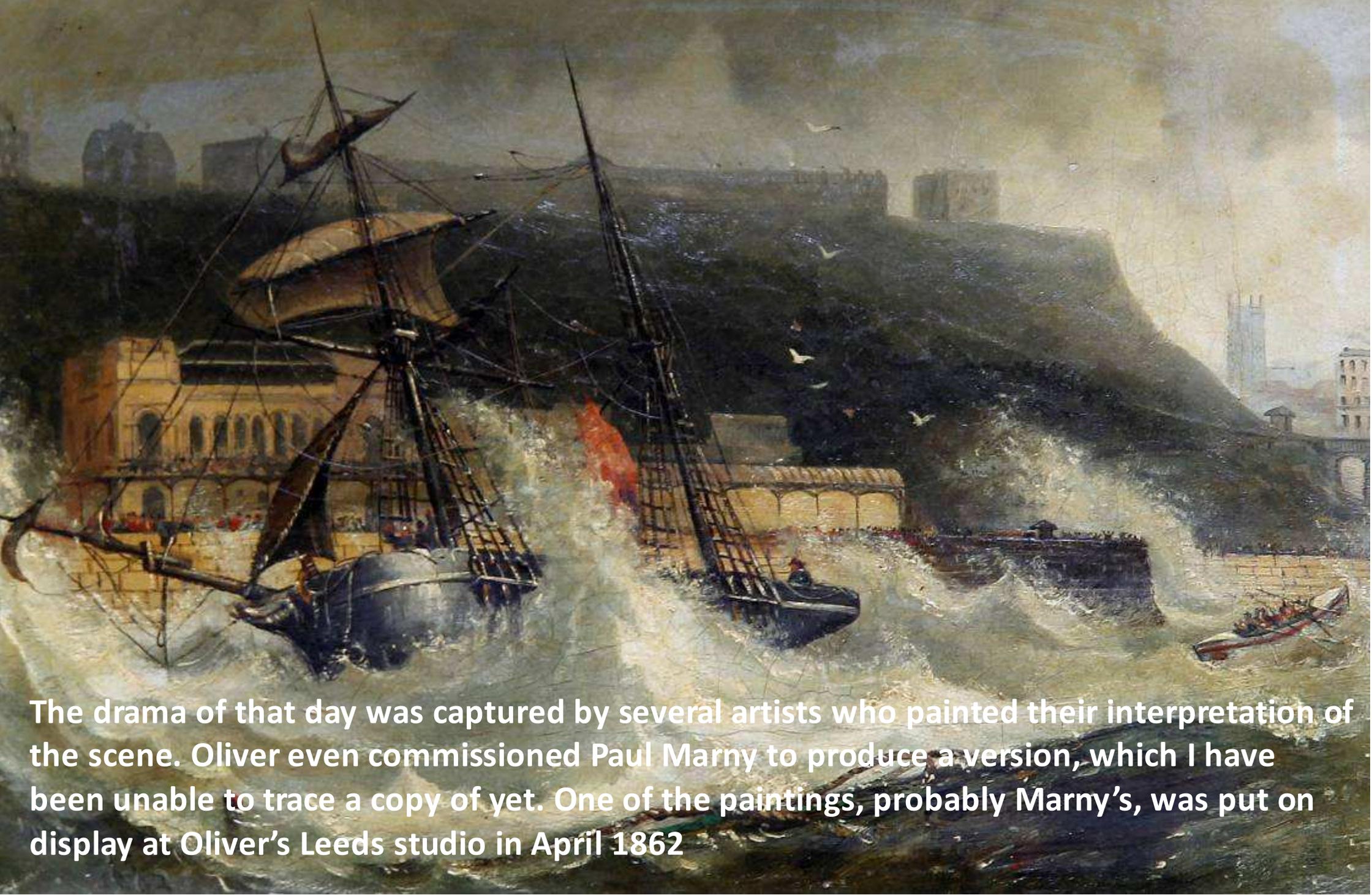
SARONY & CO



The RLNI Silver medals had a portrait of King George the fourth on the front (changed to Queen Victoria in 1862) and on the reverse a representation of the saving of a life from a shipwreck with the words 'Let not the deep swallow me up'; an extract from Psalm 69 verse 15. Around the rim was the name of the person to whom the award was made with the date November 1861.

The picture shows Oliver Sarony with his medal on his chest and head bowed in deep thought, perhaps reflecting on the perilous situation he put himself in and the tragedy of the day

Joseph Newington Carter: Wreck of the Coupland, South Sheilds, Nov 2nd 1861 at Scarboro Spa



The drama of that day was captured by several artists who painted their interpretation of the scene. Oliver even commissioned Paul Marny to produce a version, which I have been unable to trace a copy of yet. One of the paintings, probably Marny's, was put on display at Oliver's Leeds studio in April 1862



**The Wreck Off The Spa Showing Lifeboat Being Launched Beneath The Cliff Bridge
by Ernest Roe 1851 – 1930. (Scarborough Art Gallery)**

Note the rocket line being fired towards “The Coupland”.