

Helen Cordelia Angell



Azaleas in a blue and white Chinese vase

Reference: 10796

# KAREN TAYLOR

## FINE ART

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### Dimensions:

Height: 32.40 cm / 12<sup>3</sup>/<sub>4</sub> in

Width: 19.50 cm / 7<sup>5</sup>/<sub>8</sub> in

Signed I.I.: HC Coleman, watercolour over traces of pencil with touches of bodycolour and gum arabic, in the original frame

32.4 x 19.5 cm.; 12 3/4 x 17 3/4 inches

### Provenance

J.W. Vokins, 10 King Street, St James's, London; Christie's London, 26 June 1931, lot 5 (?); Private collection, U.K. until 2021

This delightful still life is an accomplished early work which can be dated to before 1874, when the artist married and took the name of her husband Thomas Angell. It reflects the artist's interest in pottery.

Helen was the fifth daughter of twelve children of Henrietta Dendy and William Thomas Coleman, a physician and was schooled at home. Along with her sister, the pottery artist Rose Rebecca Coleman, she was taught painting and drawing by her older brother William Coleman who kept an art pottery studio in South Kensington and whom she helped make designs for Minton.

Her early watercolours were first exhibited in the Dudley Gallery in London in 1864, thanks to the connections of her brother William.

She married Thomas William Angell, a postmaster and an amateur artist, on 15 October 1874. The following year she joined the Royal Institute of Painters in Water Colours but resigned after she became an Associate of the Society of Painters in Water-Colour.

Angell became Flower Painter in Ordinary to Queen Victoria from 1879 until her death, succeeding Valentine Bartholomew. She is said to have been anointed as his successor by William Henry Hunt, whose enthusiasm for still life subjects she shared.

The artist's work can be found in the collection of the Victoria & Albert Museum, the Royal Albert Museum, Exeter and other public collections.