

Frank Brangwyn

A Mission to Decorate Life

‘An artist’s function is everything: he must be able to turn his hand to everything, for his mission is to decorate life . . . he should be able to make pots and pans, doors and walls, monuments or cathedrals, carve, paint, and do everything asked of him.’

Brangwyn quoted in ‘King of the Earth with Sixpence’,
Daily Sketch, 17 October 1934





Text by Libby Horner

FRANK BRANGWYN

A Mission to Decorate Life

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THE FINE ART SOCIETY

148 New Bond Street, London W1S 2JT

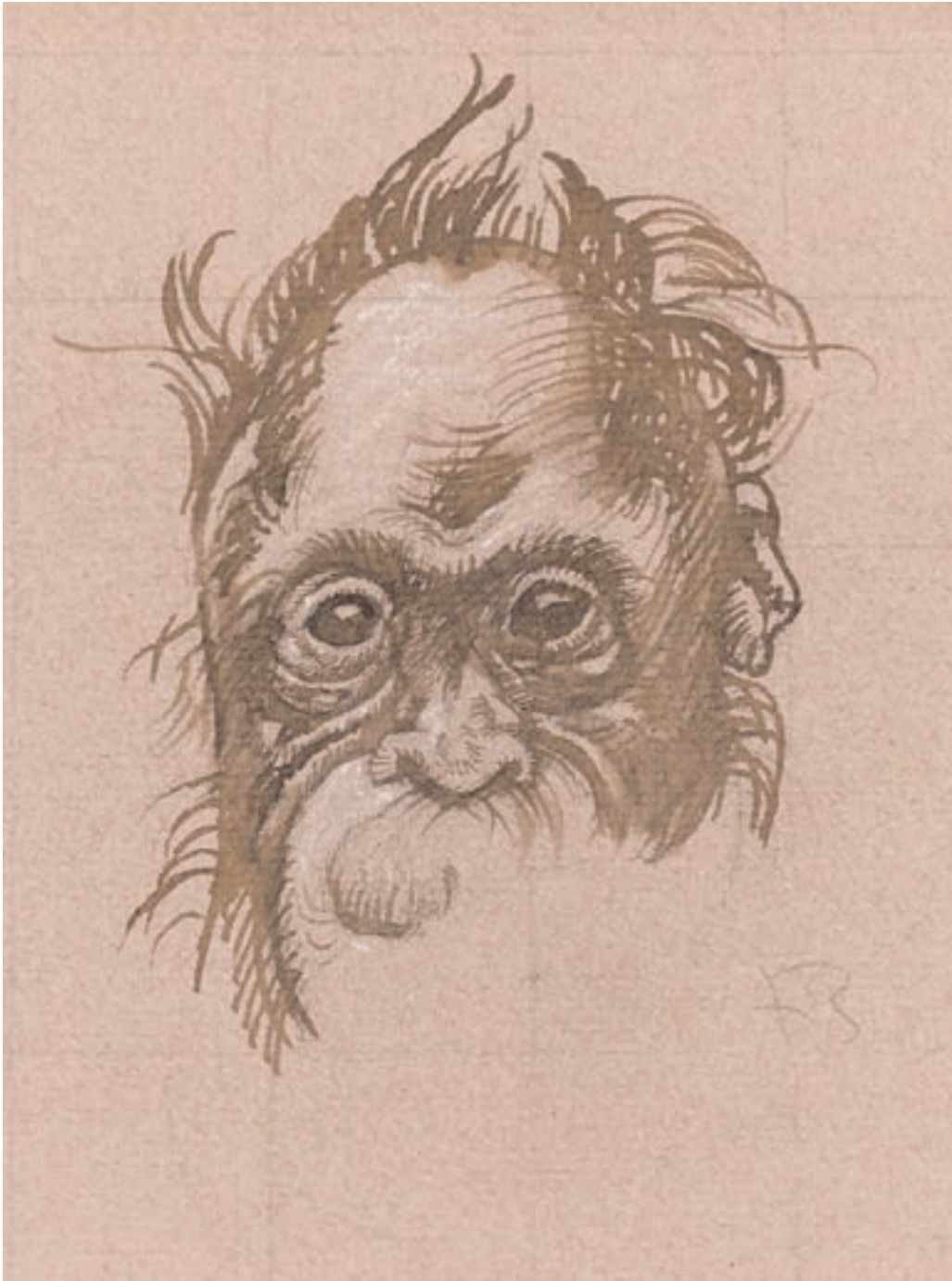
Telephone 020 7629 5116 · Email art@faslondon.com

Fax 020 7491 9454 · Web www.faslondon.com

LISS FINE ART

Email Paul@lissfineart.com · Web www.lissfineart.com

France 00 33 (0)4 66 22 65 77 · London 020 7435 1007



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OPPOSITE

Life in Messina after the Earthquake, c 1948 (detail; cat 92). Provenance: from the collection of William de Belleruche.

THE BRANGWYN HANDBOOK

‘Sir Frank Brangwyn is one of the most baffling figures in the history of British painting.’

John Russell, ‘Brangwyn’, 1952 (untraced newspaper cutting)

This exhibition, which has been five years in the making, is the largest commercial show of Brangwyn’s work ever undertaken. All 300 works are for sale. Our aim has been to represent every aspect of Brangwyn’s remarkable *oeuvre* in the belief that the range and diversity of his talent has never previously been fully appreciated. For too long he has been known simply as a muralist or a painter or print maker. We want him to be seen in the round: a man whose self-stated *raison d’être* was ‘a mission to decorate life’.

The feasibility of this exhibition has been made possible by the recent discovery of two remarkable collections of Brangwyn’s works – those of William de Belleruche and Edgar Peacock (see p 237).

William de Belleruche was the self-appointed champion of Brangwyn, responsible for the establishment of the Brangwyn museum in Bruges (1936) and the major retrospective at the Royal Academy (1952). Shown here for the first time in 50 years are the original drawings which were used to illustrate the two biographies Belleruche wrote about Brangwyn (*Brangwyn Talks*, 1944, and *Brangwyn’s Pilgrimage*, 1948).¹ (see cat 92) Another remarkable series of objects from this collection are some of Brangwyn’s original woodblocks. A rare survival (blocks are frequently disregarded, or shaved down for re-use), these are beautiful objects in their own right and offer an insight into the artist’s working methods (see cat 121, illustrated on p 9).

Edgar Peacock was the son of Brangwyn’s housekeeper, Elizabeth (Lizzie) Peacock. He and his mother were the principal beneficiaries of Brangwyn’s estate.² Until Edgar’s cache of design drawings was offered for sale at Edgar Horns’ auction house in 2000, the full range of Brangwyn’s output had not been fully recorded – here were designs for the famous Whitefriars glasswork, unrecorded designs for Royal Doulton, and the



original drawings for some of Brangwyn's most complete architectural schemes (ranging from the Davis bedroom (1900) to an interior for the *SS Empress of Britain* (1930-1931). Brangwyn's interest in architecture and interior design is little known, in spite of the fact that he designed well over 40 complete schemes, at least 13 of which were realised. The designs in this exhibition offer a remarkable record of this least known, but most significant, aspect of Brangwyn's work (see cat 152).

To date no accurate single source of information has existed about Brangwyn – the standard reference works are riddled with inaccuracies and confusion. The most recent edition of the DNB has 25 factual errors and statements for which there is no evidence, including the wrong birth date.³

To mark the 50th anniversary of Brangwyn's death we have commissioned Dr Libby Horner to write this catalogue which has been deliberately styled as *The Brangwyn Handbook*. Each catalogue section is preceeded by an introductory essay and checklist of major commissions. Drawing on five years of research this offers the first accurate overview of Brangwyn's *oeuvre*: his 'mission to decorate life'.

Fifty years after Brangwyn's death, we hope this exhibition and catalogue will make a significant contribution to Brangwyn scholarship and mark a watershed in terms of public perception.

Paul Liss

Electric light switch board,
c 1899–1900 (cat 152).
Inscribed with title.
Pencil, pen, paint and
white chalk on grey paper,
38×52 cm (15×20½ in).
Provenance: from the
collection of Edgar
Peacock

OPPOSITE
L'Eroica, c 1919 (cat 121)
Original woodblock.
Provenance: from the
collection of William de
Belleruche





OPPOSITE
Napier Hemy Painting at Putney, c 1948 (detail; cat 93)

INTRODUCTION

‘Swim against the tide, even if you don’t reach the other side’

Brangwyn quoted in ‘The Rebel’, *Daily Mail*, 8 October 1952

Brangwyn has never fitted comfortably into accounts of 20th-century British art. As early as 1914 he formed part of Wyndham Lewis’ infamous list in *Blast* and was pilloried as an archetypal establishment figure; and yet just two years earlier he had been singled out by Kandinsky as one of the first 20th-century artists to use colour in a modern manner.⁴

Brangwyn dared to be different, always maintained his artistic integrity, and was apparently indifferent to the consequences. Critics have been variously shocked, delighted and confused by his work. In the United Kingdom the general tone was one of scepticism during his lifetime, disparagement since; he fared better in Europe and the United States of America.

With Arthur Heygate Mackmurdo as his mentor, an apprenticeship with William Morris, commissions from Siegfried Bing to decorate his seminal shop *L’Art Nouveau* (1895), from Tiffany to design stained glass (1899), and a significant contribution to the first Vienna Secession (1898), Brangwyn should naturally have been at least mentioned in the Royal Academy show, *1900: Art at the Crossroads*. But his total omission from such accounts is all too frequent.

Why have Brangwyn’s achievements not been fully appreciated?

Brangwyn had no formal artistic education and remained throughout his life, at his own insistence, outside the art establishment. This was despite the fact that he was the recipient of endless honours.⁵

Brangwyn’s lack of art education allowed him to flout convention, to experiment with techniques and mixed media, but also left him outside the artistic social pale. Brangwyn did not appear to regret his lack of training, writing later in life to his early mentor, Mackmurdo, that art schools ‘only produce a lot of clever imitators, and destroy all originality and turn out sophisticated prizes.’⁶



FB Painting Alfred East in the Garden, c 1948 (cat 87)

More significantly, Brangwyn refused to confine himself to one discipline. Partly as a result of this there was a *perceived* lack of attributable style in his work.

In a desperate attempt to categorize Brangwyn, critics compared his work with Oriental carpets, Italian Renaissance artists and the Old Masters, and in particular, among others, Tintoretto, Rubens, Rembrandt and Delacroix.⁷ He was also linked to various movements, among them Arts and Crafts, the Century Guild, the Newlyn School, Vienna Secessionists, French Impressionists, the Nabis and Art Nouveau, and his paintings display fleeting references to individual painters, including Bastien-Lepage, Napier Hemy, La Thangue and his friends and travelling companions Sir Alfred East, Dudley Hardy and Arthur Melville. However, Brangwyn was too impatient and imaginative to be restricted by the ideology of one particular school or person. He was a jackdaw of art, adopting the most attractive or relevant baubles of each group and transmuting them into his own inimitable style.

From the outset Brangwyn applied himself with rigour and equal success



Gulur, 1892 (cat 21)

to every area of artistic production, becoming a polymath, a quintessential artist-craftsman. The sheer scale and variety of his artistic production daunted the critics.

Fate has contributed to Brangwyn's fall from favour. If the project to decorate a dome at Selfridges' department store in Oxford Street had been carried out (see cat 5), or the British Empire panels had been installed in the House of Lords as originally intended (see cat 6), he may have become a household name.⁸ Brangwyn's commission to design an art gallery for Tokyo would have provided the country with the largest museum of western art outside Europe and the Americas.⁹ Many of Brangwyn's important works have been destroyed, for example the murals for Siegfried Bing's shop *L'Art Nouveau* and the murals for Lloyd's Register of Shipping (see p 21). In addition, 40 of what Brangwyn considered to be his 'best works' were burnt in the Pantechnicon fire in London, 8 October 1939 (see cat 31, illustrated on p 15).¹⁰

During his lifetime Brangwyn produced an estimated 12,000 works, making him the most prolific British artist since Turner (see p 17).



ABOVE RIGHT
Death and the Devil, c 1916
(cat 31)

OPPOSITE
Brass Shop, 1907 (cat 27)



But what counts is the range and diversity and his rude energy, which permeates all of his oeuvre, making it so recognisably Brangwyn. Today Brangwyn's talent remains undervalued: Art Galleries and Museums in Britain have between them well over 1000 works by Brangwyn, making him probably the most represented but least known of all 20th-century British artists. During his lifetime the sheer energy of the man and his work forced the attention of curators and collectors alike. He was a natural choice to paint the Rockefeller murals, alongside Diego Rivera and José Maria Sert after Picasso and Matisse had turned the commission down. In his life international recognition came to him and now he is entitled to be viewed as one of the major figures of 20th-century British Art.

CATALOGUE NOTE

The catalogue entries for each section are arranged in chronological order. Each section is preceded by notes which give an overview of Brangwyn's activities in that particular discipline and where appropriate checklists of major commissions.

Emphasis has been placed on the original designs for items, rather than the commercially produced versions. Thus, in the Decorative Arts section, the ceramics featured are either in the form of original drawings, or unique pre-production models. The print section is made up of original drawings for prints, working proofs and actual woodblocks and lithographic plates, rather than the editioned prints.

Catalogue entries and text are by Libby Horner who is currently compiling the catalogue raisonné of Frank Brangwyn's entire oeuvre. The number in brackets following each picture title indicates the number by which the work is identified in the Horner catalogue raisonné.

Seven standard reference books have been produced in the past:

Frank Newbolt, *The Etched Work of Frank Brangwyn ARA RE*,
London: The Fine Art Society, 1908

Etchings by Frank Brangwyn, London: The Fine Art Society, 1912

William Gaunt, *The Etchings of Frank Brangwyn RA*, London:
The Studio Limited, 1926

Cyril G E Bunt, *The Water-Colours of Sir Frank Brangwyn RA*,
Leigh-on-Sea: Frank Lewis, 1958

Vincent Galloway, *The Oils and Murals of Sir Frank Brangwyn RA*,
Leigh-on-Sea: Frank Lewis, 1962

James D Boyd, *The Drawings of Sir Frank Brangwyn RA*,
Leigh-on-Sea: Frank Lewis, 1967

Dominique Marechal, *Collectie Frank Brangwyn*,
Bruges Stedelijke Musea, 1987

Marechal's book, based on the collection in the Arents House, Bruges (see p 238 and cat 88–89), is the most scholarly work on Brangwyn, but unfortunately out of print.

The names Gaunt, Bunt and Galloway are used as standard references for Brangwyn's work in etchings, watercolours and oils. However these books have limitations. Gaunt's book does not list Brangwyn's etchings after 1926 and there are errors (see p 116). The three books with introductions by Bunt, Galloway and Boyd were in fact the result of research undertaken by the publisher Frank Lewis who was a passionate collector, rather than a scholar, of Brangwyn. The books are incomplete and inconsistent with some works listed twice and many missing dimensions, making identification difficult.¹¹ The Boyd catalogue, with the exception of five works, consisted of drawings in the collection of Frank Lewis (now at Dundee Art Gallery). No catalogues have previously been attempted listing in full Brangwyn's woodcuts and lithographs or his architectural and interior designs, furniture, carpets, metalwork, ceramics and stained glass.

In 1952 Clifford Musgrave estimated that Brangwyn had produced over 12,000 works.¹² Whether this figure was based on Brangwyn's work in all disciplines or included studies for completed commissions is unknown. However, it is interesting to note that Gaunt listed 331 etchings, Bunt 765 watercolours, Galloway 813 oils and Boyd 96 drawings, making a total of 2,005 works. To date Libby Horner has catalogued over 5,000 works, including nearly 1000 oils, over 650 watercolours (including gouache and mixed media) and over 1750 drawings, of which around 1,000 relate to known works in other media (murals, oils, watercolours, prints etc) and around 750 are studies in their own right. Every item listed in the catalogue raisonné is supported by an image, thereby reducing the risk of double cataloguing. Statistics in each section refer to completed works only.

All works are for sale

Inscriptions are by Brangwyn unless otherwise stated

pwu = present whereabouts unknown

The copyright holder is David Brangwyn who can be contacted via lissfineart.com



OPPOSITE
Study, 1925–1932 (detail;
cat 6)

MURALS

‘Brangwyn is essentially, and of supreme scope and quality, a *decorative* artist. He was born to paint large, to cover vast spaces with stupendous designs and masses of vitalising colour.’

Philip Macer-Wright, ‘About Frank Brangwyn’, supplement to *John O’London’s Weekly*, 6 December 1930

Brangwyn received his first mural commission in 1895 when he was only 28 and completed his last mural in 1947 when he was 80 years old. In those fifty years he had received over 20 mural commissions and his completed works cover over 2,000 sqm (½ acre of canvas).

In general his designs empathised with the architectural setting, they were well balanced, two dimensional and orchestrated by strong horizontals and verticals. Figures were usually outlined in blue and the scale was consistent throughout a mural cycle. Brangwyn painted large patches of single colour as befitted the scale of the works, rather than overburdening the murals with detail.

Although commentators have regarded Brangwyn as a British successor to the great Italian Renaissance muralists, his approach was closer to that of the French, in particular Puvis de Chavannes and members of the Nabis. Industrialised labour was the theme of many of these works; dominant muscular men, often toiling and naked from the waist up (see cat 2). Women appeared less frequently, and when they did, tended to be Rubenesque. The murals were generally free from archaeological historicism, allegory, mythology and stereotypical symbols, Brangwyn preferring to capture attention by the decorative content of his work.

Despite rumours to the contrary, Brangwyn never travelled to the United States of America, Canada or Wales to see his murals in position. In fact he only painted two murals – Bing’s shop *L’Art Nouveau*, Paris and Casa Cuseni, Sicily in situ, the remainder being painted in his large



studio at Temple Lodge, Hammersmith or his studio at The Jointure, Ditchling. When painting the Rockefeller Center murals, lack of sufficient space forced him to borrow one of the Exhibition Galleries at Brighton (see above). As a token of his gratitude Brangwyn donated 174 etchings and 48 lithographs to the town.

Brangwyn with the Rockefeller mural, 'Man the Creator', c 1930–1934 (cat 193h)

MAJOR MURAL WORKS (red indicates extant murals)

Bing's *L'Art Nouveau*, 22 Rue de Provence, Paris, 1895

(M2449) Two friezes and various stencil decorations for exterior of building, commissioned by Siegfried Bing. Exterior artwork obliterated. Keim's process on canvas, each frieze 5486 cm (180 ft) long¹²

Brangwyn gained this commission when he was only 28 years old, and although his oil paintings were already receiving acclaim in Paris, he

had never attempted mural painting. Other artists collaborating with Bing at the time included Henri de Toulouse-Lautrec, Vincent van Gogh, Felix Vallotton, Henry van de Velde and Edouard Vuillard.

Royal Exchange, City of London, 1900–1906

(M1136) Commissioned by Thomas Lane Devitt.¹⁴ Roberson's spirit fresco, 533.4 × 335.3 cm (17 ft, 6 in × 11 ft)

Great Hall of The Worshipful Company of Skinners, Dowgate Hill, London, 1901–1909

(M1139) Commission gained through Devitt. Oil on canvas, 6 panels measuring 289.6 × 320 cm (9 ft, 6 in × 10 ft, 6 in), 4 measuring 289.6 × 152.4 cm (9 ft, 6 in × 5 ft 3 in). *Harmony* in gallery measures 152.5 × 365 cm (5 ft × 12 ft). Four further panels, installed 1937, measure 289.6 × 152.4 cm (9 ft, 6 in × 5 ft 3 in) (see cat 1)

Canadian Grand Trunk Railway Offices, Cockspur Street, London (Now in the Ottawa Conference Center, Canada), 1909–1910

(M2341) Tempera on heavy jute canvas, 137.2 × 2194.6 cm (4 ft, 6 in × 72 ft)

Committee Luncheon Room of Lloyd's Register of Shipping, Fenchurch Street, London, 1908–1914

(M2619) Commission gained through Devitt. Panels removed, stored, lost. Oil on canvas. 4 panels measured 137.2 × 121.9 cm (4 ft, 6 in × 4 ft), 4 panels 137.2 × 243.8 cm (4 ft, 6 in × 8 ft), 2 panels 137.2 × 91.4 cm (4 ft, 6 in × 3 ft) and lunette 243.8 × 670.6 cm (8 × 22 ft).

Court of the Ages, Panama-Pacific International Exposition, San Francisco (now in Herbst Theatre, Veteran's Building Auditorium, San Francisco, USA), 1914

(M1323) Oil on absorbent coarse textured jute canvas, 8 panels each measuring 762 × 365.8 cm (25 × 12 ft)

Brangwyn was the only British artist chosen to paint murals for the Exposition. The other choices were all American.

Lunette, Cuyahoga County Court House, Cleveland, Ohio, USA, 1911–1915

(M1142) Oil mixed with wax, on canvas, 457.2 × 1524 cm (15 × 50 ft).

The *New York Times* stated that the canvas was the 'largest picture ever painted in London for shipment abroad'.¹⁵

Mosaic mural, St Aidan's, Roundhay Road, Leeds, 1908–1916

Commissioned by Robert Hawthorne Kitson, (M1108)¹⁶ Rust's Vitreous Mosaic, 90 sqm (900 sq ft) apse, 27.9 sqm (279 sq ft) sea wall. (see cat 3 and 4)

Manitoba Legislative Building, Winnipeg, Canada, 1918–1921

(M1403) Flat oil on canvas, 457.2 × 670.6 cm (15 × 22 ft)

Stations of the Cross for Leper Mission, South Africa (now belonging to Archdiocese of Pretoria), 1920–1922

(S3546) Tempera on canvas, 14 panels each measuring 81 × 104 cm (31⁷/₈ × 41 in).

Chapel, Christ's Hospital, Horsham, Sussex, 1912–1923

(M1109) Egg tempera on canvas, 14 panels measuring 243.8 × 426.7 cm (8 × 14 ft), two panels 243.8 × 213.4 cm (8 × 7 ft)

Dome decoration, Selfridges', Oxford Street, London, 1921–1923

(M2157) Commissioned by Harry Gordon Selfridge, unexecuted. The dome was 21 metres (70 ft) in diameter and the interior was to have been covered with mosaic. (see cat 5)

Stations of the Cross, Arras Cathedral, 1920–1924

(S1530) Unfinished. Oil on canvas, 14 panels each measuring 104 × 142 cm (41 × 55⁷/₈ in). (See cat 34)

State Capitol, Jefferson City, USA, 1915–1925

(M1135) Flat oil on canvas, eye of dome 1097.3 cm (36 ft) in diameter; 4 pendentives each 731.5 cm high (24 ft), 1463 cm (48 ft) wide at top and 457 cm (15 ft) wide at base; eight lower dome panels approximately 487.7 × 853.4 cm (16 × 28 ft)

British Empire Panels, 1925–1932

Commissioned by Lord Iveagh (intended for Royal Gallery, Westminster but now housed in Brangwyn Hall, Guildhall, Swansea), (M1145). Oil and tempera on canvas, 10 panels measuring 365 × 365 cm (12 × 12 ft), 6 panels measuring 610 × 396 cm (20 × 13 ft). (See cat 6–13)

GE (previously RCA) Building, 30 Rockefeller Plaza, New York, USA, 1930–1934

(M1110) Commissioned by John D Rockefeller Jr. Tempera on coarse canvas, 4 panels, each 518.2 × 762 cm (17 ft × 25 ft).¹⁷

Matisse and Picasso turned down the offer to paint murals for the Center, and the artists finally chosen were Brangwyn, the Mexican artist, Diego Rivera, and the Spaniard, José Maria Sert (see p 40–43).



Brangwyn and his assistants putting the finishing touches to the Skinners' hall murals, c 1909 (cat 193b)

Lunette, Odham's Press, Long Acre, London, 1935–1936

(M1878) Commissioned by Lord Southwood, now in private collection. Oil and tempera, 396.2 × 548.6 cm (13 × 18 ft)

Last Supper, Holy Name of Mary Church, Middlesbrough, 1939–1945

(M1179) Oil on canvas, 94 × 387.4 cm (3 ft × 12 ft, 6 in)

Last Supper, St Joseph's, Stokesley, 1946–1947

(M1825) Oil on canvas, 137.2 × 401.3 cm (4 ft, 6 in × 13 ft). The church and contents were destroyed in fire, 1974



CAT. 1

*Great Hall of the Worshipful Company of Skinners:**Study of Workman Eating, 1901–1910*

(M1139) Signed with monogram b.l.: 'FB'. Also inscribed (in another hand) b.r.:

'WdeB Coll' and verso: '89 William de Belleruche Collection 31'

Coloured crayon and ink on brown paper, 21 × 20.5 cm (8¼ × 8⅛ in)

Provenance: William de Belleruche (No 84); Christie's, 18 July 1961, part Lot 35; Gordon Anderson

Brangwyn was commissioned in August 1901 to paint 11 mural panels for the Great Hall of The Skinners Company in London. He was expected to complete two of the larger panels within a year and the complete commission within five years. Unfortunately Brangwyn had, as usual, undertaken too much work, and the murals were not completed until 1909. The panel, *Departure of Sir James Lancaster for the East Indies, AD 1594* was exhibited at the Royal Academy in 1904, the year Brangwyn was elected an Associate. The panel *Harmony* in the gallery replaced *Fruits of Industry* which is now in the Mildura Arts Centre, Victoria, Australia.

This is probably a sketch for panel 1, *Skin-Merchants or Skinners selecting Furs and Pelts at the City Mart in the days before the Guild of Corpus Christi received their Charter*.

CAT. 2 (illustrated overleaf)

Industrial Frieze, c 1910

(M2853) Inscribed (not in Brangwyn's hand) on stretcher: 'MATSUKATA'

Mixed media on paper laid on canvas, 50.6 × 148.4 cm (19⅞ × 58⅝ in)

Provenance: Kojiro Matsukata; unknown

Ill: W K West, 'Some Examples of Recent Work by Mr Frank Brangwyn ARA', *The Studio*, February 1911, p 22

The Studio magazine in which this work was reproduced (February 1911) captioned the design 'sketch in oils for a frieze'. It is unclear whether it was a commissioned work, rather than speculative, or indeed whether it was ever realised. Although the stretcher is inscribed 'MATSUKATA', it seems unlikely that he commissioned the design as the earliest recorded contact between Matsukata and Brangwyn was 1916.¹⁸







ST AIDAN'S CHURCH, ROUNDHAY ROAD, LEEDS,
1908–1916 (M1108)

The red brick church of St Aidan was designed by R J Johnson, executed by his partner A Crawford-Hicks, and completed in 1894. It is Basilican in style and both east and west ends are apsidal. Brangwyn designed the sea wall decoration, the dado of the apse and the mural above which illustrates, from left to right, the landing of St Aidan in Northumbria, St Aidan feeding the poor, St Aidan preaching, and the death of St Aidan.

CAT. 3

Beggars

Signed with monogram b.l.: 'FB'. Also inscribed (in another hand) b.r.: 'WdeB Coll'

Sanguine drawing on paper, 45 × 63.5 cm (17¾ × 25 in)

Provenance: William de Bellerocche; Gordon Anderson; Hilary Gerrish

CAT. 4

Two Monks

Signed with monogram b.r.: 'FB' and inscribed b.r.: 'St Aidans, Leeds'. Also inscribed (in another hand) b.r.: 'WdeB Coll' and verso: '115 William de Bellerocche Collection'

Red chalk on cream paper, squared, 48.5 × 34.5 cm (19⅞ × 13⅝ in)

Provenance: William de Bellerocche (No 122); Gordon Anderson; Hilary Gerrish





SELFRIDGES' DOME DECORATION, 1921–1923 (M2157)

Harry Gordon Selfridge, nicknamed 'Mile a Minute Harry', brought American ideas on commerce and advertising to the British retail business. His vast Emporium in Oxford Street was, when built, the largest in England and was enlarged over the following twenty years. Brangwyn was approached to design a decoration for the interior of the huge dome, which he suggested should be in mosaic. Unfortunately the plan never came to fruition because the London County Council feared that the excessive weight might damage the underground railway (see p48).¹⁹

CAT. 5

*Study of Old Franklin*²⁰

Signed with monogram b.l.: 'FB' and inscribed c.l.: 'Copt/puller' and 'Franklin/Reunion House'. Also inscribed (in another hand) b.r.: 'WdeB Coll 55' and verso: '123 William de Belleruche Collection'

Sanguine and blue crayon heightened with white on buff paper, 54.7 × 36.6 cm (21½ × 14¾ in)

Provenance: William de Belleruche (No 123); Gordon Anderson; Hilary Gerrish



BRITISH EMPIRE PANELS, GUILDHALL, SWANSEA,
1925–1932 (M1145)

The British Empire panels were commissioned by the Earl of Iveagh to decorate the Royal Gallery in the House of Lords, Westminster. Following the death of Iveagh, the Fine Art Commission insisted on some panels being placed temporarily in the Gallery. They rejected the work as did the House of Lords. Brangwyn completed the commission which was eventually exhibited at the Ideal Home Exhibition, Olympia, 1933. Offers for the panels were received from the USA and Japan, and British cities including Birmingham, Cardiff and London attempted to gain the murals.²¹ However, a new Guildhall was being designed for Swansea and the city persuaded Iveagh's son and Brangwyn that the panels could be successfully accommodated in the main hall, now known as the Brangwyn Hall.

There are over 100 studies for the British Empire panels in public galleries in the UK and Australia, the largest collection (some 61 works) being in Swansea, at the Glynn Vivian Art Gallery and the Guildhall. An equal number probably exists in private collections throughout the world. There are also at least 22 photographs of models which were used as studies.

The British Empire panels represent a sublime mixture of Flemish verdure tapestries and *natura naturans*, Indonesian paintings, and William Morris flora and fauna. Humans have virtually disappeared, hidden behind hallucinatory visions of foliage and wildlife infested forest.

Critical reaction to the completed panels has varied from the glowing: 'The most splendid unit of decorative painting executed in Europe since Tintoretto ceased his work in the Doge's Palace at Venice'²² to the airily dismissive: 'All tits and bananas'.²³

CAT. 6 (detail on p 18)

Study

Oil on canvas, 421.6 × 68.6 cm (166 × 27 in)

Provenance: Crosby Cook, and by descent

Some of Brangwyn's finest studies are those he made for the British Empire panels. He told his friend RH Kitson that he was 'working from flowers, trees, animals, and black and colored men women and children. It is very interesting more especially the animals and a grand chance for me to take up animals and landscape and do it finely. It never has really been done only a bit here and there.'²⁴



CAT. 7

Profile of Heads of Two Negro Boys

Signed with monogram b.r.: 'FB'

Red chalk on cream wove paper, squared, 25 × 26 cm (9 7/8 × 10 1/4 in)

Provenance: William de Belleruche (No 165); Gordon Anderson

CAT. 8

Young Negro Boy

Signed with monogram b.r.: 'FB'

Brown, red and white chalk on brown paper, squared, 38.2 × 25.6 cm (15 × 10 1/8 in)

Provenance: William de Belleruche (No 161); Gordon Anderson



CAT. 9

Five Profiles of Negro Boy

Signed with monogram b.r.: 'FB'

Brown chalk on cream wove paper, squared, 41.5 × 28.5 cm (16 1/4 × 11 1/4 in)

Provenance: William de Belleruche (No 158); Gordon Anderson



BRITISH EMPIRE PANELS (continued)

CAT. 10 (also illustrated on p4)

Head of a Chimpanzee

Signed with monogram in pencil b.r.: 'FB'
Brown ink and white chalk on pink paper, squared, 19.8 × 15.8 cm (7¾ × 6¼ in)
Provenance: William de Belleruche (No 160); Gordon Anderson
Exh: *Exhibition of Works by Frank Brangwyn RA*, Royal Academy of Arts, London, 1952 (No 232)

CAT. 11

Blue Parrots

Signed with monogram b.r.: 'FB' and inscribed centre: 'red line'. Also inscribed (in another hand) b.l.: 'WdeBColl' and verso: '68 William de Belleruche Collection' and '90'
Blue and black crayon, wash on paper, 50.6 × 35 cm (19⅞ × 13¾ in)
Provenance: William de Belleruche; Gordon Anderson; Hilary Gerrish



CAT. 12

Studies of a Frog

Signed with monogram and dated b.r.: 'FB' and 'Ditchling 1923'.
Also inscribed (in another hand) b.l.: 'WdeB Coll'
Pencil on paper, 35 × 24 cm (13¾ × 9⅜ in)
Provenance: William de Belleruche (No 18); Gordon Anderson
The partly decomposed frog also made an appearance in a woodcut for Emile Verhaeren's, *Les Campagnes Hallucinees*.²⁵

CAT. 13

Sunflowers (recto), Sketch of Leaves (verso)

Inscribed with monogram and place b.l.: 'Warborrow/FB'. Other inscriptions: 'green leaf with/grey warm edge', 'vins[sic] & leaves light', 'warm green and purple/lemon around seed/ golden seed with white/[?] green oxide with/warm grey at ends which/dry/green stalk getting to very light/green at bottom'
Pencil on brown paper, 62.4 × 42.8 cm (24⅝ × 16⅞ in)
Provenance: Hilary Gerrish
The notations on this drawing are typical of those with which Brangwyn annotated his nature sketches.



GENERAL ELECTRIC (PREVIOUSLY RCA) BUILDING,
30 ROCKEFELLER PLAZA, NEW YORK, 1930–1934 (M1110)

Frank Brangwyn, the Spanish artist José Maria Sert and the Mexican, Diego Rivera were the three artists chosen to paint murals to decorate the main entrance of the 77 storey RCA Building. The commission sparked controversy from the outset, critics complaining that American artists should have been chosen for the prestigious work. In May 1933 Rivera was prevented from finishing his mural when it was discovered that he had included a portrait of Lenin, and sympathisers of the artist clashed with police outside the building. The authorities also objected to the bright colours of the panel (Sert and Brangwyn had both agreed to paint monochrome works) and the mural was taken down and replaced by a new mural by Sert.

Brangwyn was asked to produce four large murals which are placed on the south side of the elevator corridor, RCA building. The paintings were carried out in three tones to harmonize with the black terrazzo floor, the walls which were of Champlain black marble to a height of 228.6 cm (7 ft 6 in), and the ivory ceiling. Not more than 60–75% of the canvas was to be painted and lettering was to be included. Brangwyn was given the theme *Man's new relationship to society and his fellow men, his family relationships, his relationships as a worker, his relationships as part of a government and his ethical and religious relationships*.²⁶

In September 1933, Brangwyn himself faced controversy. Officials from the Rockefeller Center objected to the figure of Christ being included in the fourth panel, representing the Sermon on the Mount. Raymond M Hood, one of the architects of the Center, explained that, 'some people here felt that it would not be fitting to put the figure of Christ in a business building. They thought that might be too strong a representation of an individual religion'.²⁷ It was suggested that Brangwyn represented Jesus by a light shining from Heaven. However the artist merely reversed his figure, so that Christ facing the populace became the back of a nameless cloaked man.

The following two life-sized studies are similar to the finished compositions both in terms of scale and colour.

OPPOSITE
Study for 'Man the Master',
1930–1934 (detail; cat 15)





CAT. 14 (detail opposite)

Study for Man the Creator

Oil on canvas, 274.3 × 182.9 cm (108 × 72 in)

Provenance: E Kenneth Center;²⁸ William de Belleruche (No 84); Gordon Anderson

CAT. 15 (detail on p 41)

Study for Man the Master

Oil on canvas, 274.3 × 182.9 cm (108 × 72 in)

Provenance: E Kenneth Center; William de Belleruche (No 83); Gordon Anderson

*William de Belleruche with
Studies for 'Man the Creator'
and 'Man the Master',
c 1960 (cat 1921)*





CAT. 16

*Sketch for panel in the house of Grant Bryn & Mays,
Pennsylvania, USA, c 1935*

(M2087) Signed with monogram: 'FB' and inscribed with title verso

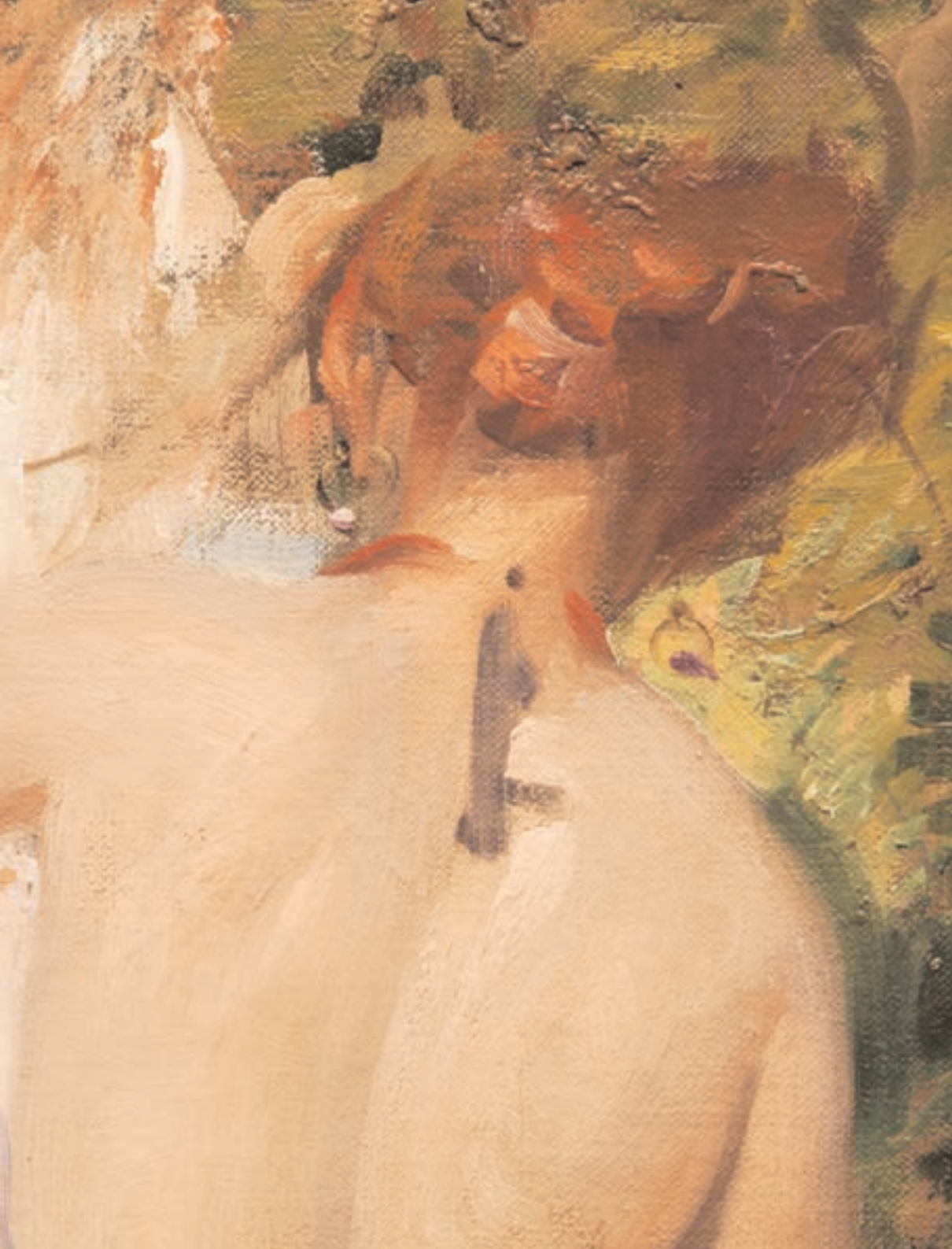
Oil on board, 41 × 44.5 cm (16 1/8 × 19 1/2 in)

Provenance: William Stewart, and by descent; private collection

Lit & Ill: *Liss Fine Art*, 2005 (cat 29)

This is a study for a proposed mural which has not, to date, been identified. Brangwyn may have gained the commission through one of his American assistants. Only one other study is known to exist, a conté drawing in the Art Gallery of South Australia, Adelaide, squared for enlargement; a photographic study of the central mother and child gives a clue to the date.²⁹





OPPOSITE
Susanna and the Elders,
 c 1908 (detail; cat 28)

OILS

‘He loved man and the works of man – ships, bridges, factories, towers. He crowded his backgrounds with throngs of people. He massed his foregrounds with fruits and merchandise in exuberant, exotic superabundance. The sun shone, sails swelled in the breeze, men toiled in promethean labours or to clear virgin forests. There was no stint in this generous creation. Ripeness was all in the world of Brangwyn. Here was the juice, the fatness, the fullness of life. Here, if ever in British art, was reckless *joie-de-vivre*’.

D.P.B. ‘Famous Mural artist dead’, *The Scotsman*, Edinburgh, 13 June 1956

The earliest known Brangwyn oil is dated 1882 (*Leaving Harbour*, private collection); three years later when the artist was 18 a small oil, *A Bit on the Esk* (pwu), was shown at the Royal Academy. Sixty seven years later, in 1952, this same institution honoured Brangwyn by holding the first ever retrospective of a living artist.

Brangwyn’s output was phenomenal, not least in oil painting. To date Libby Horner has catalogued 950 oils. Of these 439 were painted between 1883 and 1900 – an average of one painting a week. 246 were painted between 1901 and 1948, and a further 265 are undated.

Of the oils painted before 1900, at least 142 were comparatively small monochrome compositions produced as illustrations for books (for example *The Arabian Nights* and *Don Quixote of La Mancha*) and magazines (such as *Scribner’s* and *The Graphic*) (see cat 17 and 25).³⁰ Conversely, Brangwyn painted some large decorative works prior to 1900, 40 being over one square metre in area (10 sq ft), 16 of these over 2.5 sq m (25 sq ft).

The oils depict marine subjects, buildings, bridges, Venice (approximately 83 works) Middle Eastern markets (approximately 30), a number of rather anachronistic historical topics, and some religious themes. In the majority of paintings figures are predominant. The artist took up

landscape painting in 1888, and painted about 40 such works; Assisi in Italy; Avignon, Cahors and Hesdin in France were his favoured destinations. After 1900 Brangwyn painted about 20 still lifes. Brangwyn was not a portrait painter; the 20 or so known portraits were not commissioned but depicted friends and local characters, ranging from *Sir Alfred East* (National Portrait Gallery) to an odd job man named *Old Franklin*³¹ (Arents House, Bruges).

Historians have, in the past, mistakenly categorized Brangwyn's output based entirely on an assumed change of colour palette following either the artist's trip to Turkey in 1888 or his 1892 sketching holiday with Arthur Melville in Spain. However, on closer inspection, it is apparent that he discovered colour prior to 1888 and was still producing sombre toned works in the 1900s. Brangwyn's use of colour was sensual and empirical, not academic, considered or theoretical and the differences of tone, light and shadow can more pertinently be attributed to Brangwyn's acute observation of, and enthusiasm for, the natural world; not just the vast panoply, but also the minute detail as recorded by the Pre-Raphaelites – he simply painted what he saw. Thus his English oils are usually characterized by a pale iridescence, the Venetian works a palette ranging from soft warm yellow-pink to dark red and orange, the South African series show land bleached by the sun and in the Middle Eastern and North African paintings sizzling red, orange and yellow colours are heightened by dusky shadows.

Brangwyn's travels in the 1880s and 1890s were tremendously formative, educating the artist and providing both immediate and future inspiration. For example, his early works were marine paintings depicting the British coastline; serene landscapes were the result of Italian sojourns; voluptuous, almost claustrophobic market scenes were inspired by his North African trips.

The subject matter of Brangwyn's painting was linked to the social convictions he held, influenced by his early mentors Arthur Heygate Mackmurdo and William Morris. Brangwyn felt strongly that art should be accessible to all and easily understood; he wanted colour, design, composition and meaning, but not symbolic meaning, resulting in him frequently being labelled in a disparaging manner as a 'non-intellectual' artist. There is sincerity, honesty and integrity in his work, which displays an empathy with the lives of working people. But this is social realism

with a difference; it is neither maudlin nor pessimistic. The figures undoubtedly owe something to Constantin Meunier, Jean François Millet and Alphonse Legros – Brangwyn adopting the relatively loose technique of his peers and depicting the same tattered clothing and heavy boots. However, the bodies and faces of Brangwyn's men (and they were mostly men) are confident and relaxed, these people take pride in their skills, ability and strength. There is a thread of optimism woven through Brangwyn's art, which in a sense is linked to his strong work ethic.

The composition of Brangwyn's paintings owes much to Japanese design. The clearly defined lines, geometry and sense of proportion found in Japanese art became the basis of his oeuvre and certain motifs were assimilated into his work, either consciously or unconsciously; for example strong diagonals, trellis, grilles, silhouettes, asymmetry, using posts as spatial dividers and the use of truncated objects in the foreground to create depth.

Contemporary British critics were, in general, distinctly underwhelmed by Brangwyn's oil paintings. The reception abroad was far more enthusiastic, art galleries vying to purchase the award winning work. *Funeral at Sea*, 1890 (Glasgow Art Gallery and Museum) won a medal of the 3rd class at the Paris Salon in 1891, followed by a bronze for *Pilots, Puerto de los Pasajes*, c 1891 (Art Institute of Chicago, Stickney Fund) and a gold for *Convict Ship*, 1892 (pwu) at the World's Colombian Exposition, Chicago in 1894. In 1897 the artist won a further gold for *Scoffers*, c 1896 (Art Gallery of New South Wales, Sydney) at the International Art Exhibition, Munich and a silver for *Market at Bushire*, 1897 (pwu) at the Paris World Fair. Gold medals were awarded for *Santa Maria della Salute*, 1906 (Te Papa Tongarewa, Wellington) at the International Exhibition, Amsterdam in 1906 and *Brass Shop*, 1907, at the Berlin Academy in 1912 (see cat 27).



CAT. 17

Smugglers, c 1885–1890

(O1826) Signed with monogram b.l.: 'FB'

Oil on board, 64×63 cm (25¼×24¾ in)

Provenance: William Stewart, and by descent

Since this is a monochrome work it was probably painted as an illustration for a book or magazine. (see p 47)



CAT. 18

Flood Time, 1888

(O3913) Signed and dated b.e.: 'F BRANGWYN. 88'

oil on canvas, 55.9×40.6 cm (22×16 in)

The painting shows the influence of Japanese art, in that the scrub and tree branches were probably painted with a brush in which all the hairs are separated, creating a 'dragged' effect. Brangwyn may have been taught the technique by Thomas Joseph Larkin of the Japanese Gallery, London.³²

CAT. 19 (illustrated right)

Turkish Fishermen, 1890

(01535) Signed with monogram and date b.l.: 'FB 1890'.

Inscribed with title verso: 'Turkish Fishermen'

Oil on board, 38 × 45 cm (15 × 17¾ in)

Provenance: Liss Fine Art; private collection

Brangwyn travelled to Turkey in 1890, the results of his work being exhibited in his first one-man show, *From the Scheldt to the Danube*, at the Royal Arcade Gallery, London in March 1891. This brilliantly coloured oil is almost identical to a watercolour, *Fishing Boats on the Danube*, in the collection of The Fitzwilliam Museum, Cambridge. This might lead one to assume that the oil is No 169 in Vincent Galloway's, *The Oils and Murals of Frank Brangwyn*, but neither the size nor inscription match. Brangwyn, inspired by the scenery, possibly painted a number of similar compositions.

CAT. 20

Ostrich Farm, South Africa, 1891

(0106) Signed with monogram and date b.l.: 'FB.91'

Oil on panel, 30.5 × 43 cm (12 × 16⅞ in)

Reference: Galloway 595

Exh: Larkin's Japanese Gallery, London, 1892;

The Fine Art Society, June 2004 (No 4)

Lit: Walter Shaw Sparrow, *Frank Brangwyn and his Work*,

London: Kegan Paul, Trench, Trübner, 1915, p 224;

The Fine Art Society catalogue, June 2004 (plus illustrated)

Brangwyn and William Hunt travelled round South Africa in 1891, a trip financed by Larkin of the Japanese Gallery (see fn 32). During the trip Brangwyn painted on identically sized panels, stored in a specially made case, which enabled the artist to travel when the boards were still wet.





CAT. 21

Gulur, 1892

(0129) Signed, dated and titled b.r. in red: 'F Brangwyn 92 Gulur' (see p 258)

Oil on canvas, 52.1 x 59.7 cm (20 1/2 x 23 1/2 in)

Reference: Galloway 264

Provenance: William de Belleruche; Mr & Mrs J G Cluff; The Fine Art Society; private collection

Exh: *Exhibition of Works by Frank Brangwyn RA*, Ferens Art Gallery, Hull 1933 (No 29);

The Fine Art Society, 2000

This scene, one of several Brangwyn painted of Spanish goatherds, was undertaken whilst travelling through Spain in 1892 in company with Arthur Melville. It is aptly described in an article Brangwyn wrote for *The Studio*:

'Under the long shadows of a few poplars on the banks we could see a goatherd surrounded by flocks of black goats, looking like spots of ink on the sun-swept hills'.³³

Brangwyn recorded that the two artists actually sketched a goatherd a few days later at Galar, as Brangwyn spelt it, Melville having persuaded the man to come down to the canal side.





CAT. 22

Quay, c 1893

(O1538) Signed with monogram b.r.: 'FB'

Oil on board, 41 × 55.5 cm (16 1/8 × 21 7/8 in)

Provenance: The Fine Art Society; private collection

Quay may have been painted when Brangwyn visited Morocco with Dudley Hardy, the cartoonist and poster designer.



CAT. 23

Fishermen under a Canopy, North Africa, c 1893

(O1537) Oil on canvas, 43 × 52 cm (16 7/8 × 20 1/2 in)

Provenance: Mrs V Abbot; Liss Fine Art; private collection

Brangwyn and his friend, the artist Dudley Hardy, visited Morocco in 1893 and probably returned the following year for another sketching trip.



CAT. 24

Fishermen's Quarters, Venice, c 1900

(04204) Signed with monogram b.l.: 'FB'

Oil on canvas, 63.5 × 76 cm (25 × 29 7/8 in)

Provenance: The Fine Art Society; private collection

Brangwyn is thought to have visited Venice for the first time in 1896. He designed the British Room for the Venice Biennale in 1905 and 1907 and always felt a strong association with the city and its celebrated tradition of painting. In 1922 he illustrated Edward Hutton's book *The Pageant of Venice*.³⁴

Venetian boat-building yards, known as *squero*, were a favourite subject of Brangwyn's; he produced another five oils, three etchings and two watercolours on the same theme.



CAT. 25

Morning after first attempt to block Port Arthur, 1904

(01531) Signed with monogram b.r.: 'FB'; title verso

Grisaille oil on board, 54.6 × 80 cm (21 1/2 × 31 1/2 in)

Provenance: William de Belleruche; Gordon Anderson, private collection

Ill: *The Graphic*, 21 May 1904, p 692–693

The scene illustrates an episode during the war between the Russian and Japanese fleets at Port Arthur on the Liaotung Peninsula (now Korea). It was one of the many illustrations Brangwyn painted for *The Graphic* magazine (see p 47) and was accompanied by the following explanation:

'Early in the morning four old vessels escorted by some Japanese torpedo-boats ran into the entrance of Port Arthur for the purpose of blockading the mouth of the harbour. The vessels were sunk, but the harbour was not blocked. The officers and crew – all of them volunteers from the fleet – returned in safety. The keenest anxiety was felt by the Russians whether the passage into the harbour was in any way obstructed by the sunken ships, and early next morning, when the tide was low, several boats were sent out to explore the scene of the action and examine the sunken ships.'³⁵

CAT. 26 (detail on p 2)

Gathering Grapes, c 1905

(01536) Oil on board, 62 × 41.5 cm (24 3/8 × 16 1/4 in)

Provenance: private collection

Ill: *Scribner's Magazine*, cover, Vol XXXVIII, October 1905

This painting demonstrates two salient points about Brangwyn's working practice. Firstly his 'pattern book' working process, by which figures would be re-used, irrespective of changes in context or the passage of time. On 7 May 1921, Frank Alford wrote that he was working on one of the murals for Jefferson City: 'FB thinks of taking out the figures on the extreme [left] being a man carrying a large basket of fruit on his head, & putting in its place a figure of a boy on a ladder pulling fruit. The same boy was used in one of FB's series for *Scribner's* magazine.'³⁶

Secondly, despite the fact that Brangwyn was financially secure by 1905, he continued to accept commercial commissions, partly because he found it difficult to refuse any challenge, but mainly because by these means he could introduce art to a wider audience. The gold painted bar across the painting relates directly to the format of the magazine cover.





CAT. 27 (also illustrated on p 14)

Brass Shop, 1907

(O247) Signed with monogram t.l.: 'FB'

Oil on canvas, 200.7 × 200.7 cm (79 × 79 in)

Reference: Galloway 81

Provenance: Sir James Roberts, and by descent; Cyril Leeper; private collection

Exh: *Berlin Academy*, Berlin, 1912 (No 2773); *Twentieth Spring Exhibition*, Bradford, 1913 (No 157);

Venice Biennale, 1914 (No 1334); *Exhibition of Paintings Drawings and Etchings by Frank Brangwyn*, 184

Queen's Gate, London, 1924 (No 55); *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

Lit: Walter Shaw Sparrow, *Frank Brangwyn and his Work*, London: Kegan Paul, Trench, Trübner, 1915, p 95, 234

Ill: Walter Shaw Sparrow, *Frank Brangwyn and his Work*, London, 1915, facing p 88;

N M Lazareva, *Frenk Brangvin*, Izobrazit, 1978, plate 28

The painting was awarded a gold medal at the Berlin Academy in 1912, and is one of Brangwyn's seminal works. Brangwyn obviously had problems perfecting the sparkling brass pots and pans, writing to his friend R H Kitson that he had 'been trying to paint the brass pots and I feel wretched',³⁷ but his efforts were not wasted, Shaw Sparrow noting that 'their handling could not well be bettered'.³⁸

The painting was purchased by Sir James Roberts (1848–1935). Born into a poor farming family in Haworth, Yorkshire, Roberts started work at Saltaire Mill at the age of twelve and eventually succeeded Sir Titus Salt as owner of the mill. He established the chair of Russian at Leeds University in 1916, and in 1928 purchased and bequeathed to the nation the home of the Brontë family, Haworth parsonage. He probably purchased this particular work because his wife, Elizabeth Foster, had been brought up in Brass Castle, New Jersey.







CAT. 28 (detail on p46)

Susanna and the Elders, c 1908

(O1532) Oil on canvas, 120.1 × 157.5 cm (47¼ × 62 in)

Reference: Galloway 673

Provenance: Carpenter Collection, Iowa, USA; Des Moines Art Center; Salender-O'Reilly Galleries; Liss Fine Art; private collection

Exh: Robert Vose, Boston, USA, 1925; *Exhibition of Paintings Drawings & Etchings by Frank Brangwyn*, 184 Queen's Gate, London, 1924 (No 50)

Ill: *La Flamma*, Rome, June 1924

The oil is based on the Old Testament story where Susanna was surprised by two elders when bathing. She repelled their advances and they retaliated by denouncing her for adultery. Daniel, however, exposed their deceit and they were subsequently stoned to death. The subject was popular amongst 17th-century painters, in particular Rubens and Jordaens, whose work Brangwyn admired.

In 1907 Brangwyn painted a larger version measuring 149 × 162 cm (58 7/8 × 63 3/4 in) which is in the collection of the National Museum of Wales, Cardiff. In this work the position of the figures is reversed.



CAT. 29

Venetian Galleons, c 1910

(O1853) Signed with monogram b.r.: 'FB'

Oil on board, 63.5 × 76.2 cm (25 × 30 in)

Provenance: Barbizon House; unknown; Sotheby's, London, 3 October 1975, Lot 214; private collection

There is a Barbizon House sticker verso, and Barbizon House had an apparently identical painting c 1926, described as oil on millboard, measuring 20 × 35 in.

The painting may be Galloway 732 (see fn 11).

The scene is the lagoon slightly east of the Punta de Dogana, with the Dogana faintly visible background left.



CAT. 30

Landing the Catch: Boat Building in the Harbour, 1914

(02537) Signed with monogram and date b.r.: 'FB 1914'

Oil on canvas, 127 × 121.9 cm (50 × 48 in)

Reference: Galloway 308

Provenance: Barbizon House (1926); private collection (UK)

Exh: Barbizon House, 1926 (cat 4)

Lit and Ill: *Barbizon House Record*, 1926

The Barbizon House record noted that:

'There is a fine massive confusedness in this remarkable painting. The busy scene is filled with the movement of many strong figures, some occupied with the ephemeral passing of the fish-catch of the morning, while others are equally busy with the more permanent building of a good ship of the future.'

The artist has aimed at producing a grand decorative scheme showing the scaffolding reaching to the ribs of the vessel and the active movement of the workers in full swing, each absorbed in his own labour.'





CAT. 31 (illustrated on p 15)

Death and the Devil, c 1916

Signed with monogram b.c.: 'FB'. Also inscribed (in another hand) verso '113 William de Belleruche Collection'

Red, black and white chalk and paint on cream paper,

42 × 41 cm (16½ × 16⅝ in)

Provenance: William de Belleruche (No 138);

Gordon Anderson

This is a study for the oil painting *Winter – The Seasons* (Galloway 531, 02034), one of the illustrations Brangwyn produced for Eden Phillpotts', *The Girl and the Faun*, London: Cecil Palmer & Hayward, 1916. The oil, which was owned by Brangwyn's patron, Kojiro Matsukata, and was exhibited at Queen's Gate, 1924 (No 28), is thought to have been destroyed in the Pantechnicon fire in London, 1939 (see p 213 and fn 10).

CAT. 32

Bridge at Alcantara, Spain, c 1916–1924

(0341) Signed with monogram b.l.: 'FB'

Oil on canvas board, 61 × 76.2 cm (24 × 30 in)

Reference: Galloway 14

Provenance: The Fine Art Society (1962); private collection

Exh: *St Ives Society of Artists*, Summer 1938

Preliminary sketches for this painting are in one of Brangwyn's sketchbooks.³⁹ Brangwyn also owned a number of photographs of the bridge which may have aided his recollection of details, although none is identical to the viewpoint of this particular oil.⁴⁰





CAT. 33

Seated Woman Polishing Brass Pots, c 1917

(04718) Signed with monogram b.r.: 'FB'. Also inscribed (probably in another hand) on surface: 'Wilfred Jewson' and 'xxxx/ 1917'

Oil on panel, 45.5 × 31.6 cm (17 7/8 × 12 1/2 in)

Provenance: William de Belleruche



CAT. 34

Jesus Falls for the Second Time (7th Station of the Cross), 1920–1924

(81530) Oil on canvas, 104 × 142 cm (40 7/8 × 55 7/8 in)

Provenance: Campion Hall, Oxford (presented to Father M C D'Arcy by Brangwyn); The Fine Art Society; private collection

Ill: Herbert Furst, *The Decorative Art of Frank Brangwyn*, London: The Bodley Head, 1924, facing p 143

After World War I, Brangwyn was commissioned to produce Stations of the Cross for Arras Cathedral through the recommendation of his friend, the artist, Theophile Steinlen (1859–1923; see p 22). Reproductions of the Stations were to be distributed to other war damaged churches. Unfortunately the series was never completed. It was generally reported that this was due to the death of the model Cervi, although we know from Frank Alford's diary that Marco Jafrato also posed as Christ.⁴¹ The deaths of Brangwyn's wife, Lucy, and Steinlen himself may have had more to do with the failure of the commission.

Studies or completed panels have been discovered for 10 of the 14 Stations. The work was illustrated in Herbert Furst's book *The Decorative Art of Frank Brangwyn*, facing p 143. Brangwyn subsequently altered the painting and inserted his self portrait on the right, offering succour to Christ, probably before presenting the work to Father D'Arcy (c 1935).⁴²





OPPOSITE
Herb Market, Venice, c 1920
 (detail; cat 37)

WATERCOLOURS, GOUACHE AND MIXED MEDIA

‘He [Brangwyn] is *English*, perhaps in the skill with which he handles water-colours, but he is far from being readily related to the so-called English Tradition. He is not as realistic as Constable, nor as romantic as Turner, nor as ‘flat’ as Cotman, nor as atmospheric as Cox, nor as architectural as Roberts, nor as delicate as Steer. He is one thing that none of these water-colourists ever were: primarily decorative.’

Apollo, June 1934, p 333

Brangwyn produced over 660 works in watercolour, gouache and mixed media. The earliest known watercolour, of a boat-shed (private collection), dates from 1881 and the last known, dated 1955, is of the Jointure garden (private collection), an amazingly competent work from a man of 88 suffering so badly from rheumatism that he could scarcely hold a pen. The early works ranged from 7.3 × 11 cm (2⁷/₈ × 4¹/₄ in) to 20 × 28 cm (7⁷/₈ × 11 in), but in 1887 the artist produced a watercolour measuring 64 × 73 cm (25¹/₄ × 28³/₄ in) and thereafter his standard size of paper was about 50 × 70 cm (19³/₄ × 27⁵/₈ in). The largest watercolour he is known to have painted was *Weekly Dispatch*, 1889 (private collection), which measured 121 × 155 cm (47⁵/₈ × 61 cm).

The artist’s approach to watercolour painting was not that of a purist. Eschewing the usual small sketchbooks Brangwyn appears to have armed himself with Imperial sheets (55 × 76 cm, 22 × 30 in) on which he threw a mixture of watercolour, gouache, powder colour, tempera, pencil, pen,

chalk, pastel and waxed crayon. Sometimes large areas of the white or tinted paper were left as uncoloured highlights or the entire sheet was given a wash of peach colour. Brangwyn claims to have used only eight colours – flake white, yellow ochre, raw sienna, burnt sienna, cadmium, Venetian red, vermilion and French blue, although another source suggests that sepia, black and Chinese white lurked in his paint box.⁴³

Many of the watercolours are travel documents, showing landscapes, townscapes, rivers and bridges, often relating closely to photographs. Although populated, figures tend to punctuate rather than dominate the watercolours, in contrast to the oils and murals. Favourite destinations for sketching trips were Italy, especially Venice (55 works) (see cat 37–38, 60 and 62), France (37 works) including Cahors (see cat 36), St Cirq Lapopie, La Roque, Montauban and Albi, Belgium (33 works) including Bruges, Antwerp, Diksmuide and Vuerne and Sicily (31 works) including Messina and Taormina.

Brangwyn's watercolour painting was influenced by Arthur Melville, with whom he travelled to Spain in 1892, and possibly also by the works of John Sell Cotman, of whom Brangwyn's patron, R H Kitson, was a renowned collector.⁴⁴

Apart from showing a watercolour at the Royal Institute of Painters in Watercolour in 1893, *Weekly Dispatch* at the Grosvenor Gallery in 1890, and a number of works illustrating the devastation of the Messina earthquake at The Fine Art Society in 1910, Brangwyn rarely exhibited his watercolours.⁴⁵



CAT. 35

Provins, c 1904–1905

(D1541) Pencil, ink and watercolour on paper, 51 × 71 cm (20 1/8 × 28 in)

Provenance: private collection

The painting shows the west façade of the 13th-century church of Saint Ayoul, Provins, Ile de France. The painting has, in the past, been mistakenly titled *Poitiers*.



CAT. 36

Cahors, c.1910–1915

(D1847) Signed with monogram b.r.: 'FB'

Watercolour, pencil and gouache on toned paper, 52.1 × 73.7 cm (20½ × 29 in)

Provenance: Dr Gregory; Harold Esselmont MBE; The Fine Art Society; private collection; The Fine Art Society

Exh: Ian MacNicol Galleries, Glasgow; The Fine Art Society, 1956

Cahors was a favourite sketching haunt of Brangwyn's – he also produced five etchings of the town. This scene shows the side view of the Barbacane which stands next to the Tour des Pendus.



CAT. 37 (detail on p 82)

Herb Market, Venice, c.1920

(D2797) Signed with monogram b.l.: 'FB' and inscribed with title verso

Watercolour and bodycolour on paper, 55 × 76 cm (22 × 30½ in)

Reference: Bunt 710

Provenance: William de Bellerocche; The Fine Art Society; Texas Instruments, Dallas, USA; Lucy Winterbottom; private collection

Exh: *Exhibition of Paintings Drawings & Etchings by Frank Brangwyn*, 184 Queen's Gate, London, 1924 (No 212); *Exhibition of Paintings by Sir Frank Brangwyn RA from the Collection of Count William de Bellerocche*, Ferens Art Gallery, Kingston upon Hull, 1953; *Sir Frank Brangwyn RA: Paintings and Watercolours from the Collection of Count William de Bellerocche*, The Fine Art Society, 1958 (No 11), 250gns; *The Fine Art Society Story*, Part 2, The Fine Art Society, 2001 (No 31) (plus III)

Brangwyn delighted in the 'soft air' of Venice, and painted more than 55 watercolours of the city.



CAT. 38

Santa Maria Gloriosa dei Frari, c 1920

(D2348) Signed with monogram b.r.: 'FB'

Watercolour and bodycolour on paper, 55 × 76 cm (21¾ × 29⅞ in)

Reference: Bunt 728

Provenance: Lucy Winterbottom; The Fine Art Society; private collection

Exh: *Autumn Exhibition of Paintings and Watercolours by Leading Artists*, The Fine Art Society, 1922; *The Fine Art Society Story*, Part 2, The Fine Art Society, 2001 (No 32) (plus Ill)

Ill: Edward Hutton, *The Pageant of Venice*, London: John Lane, The Bodley Head, 1922, facing p 50

This watercolour depicts the Campo San Rocco, with the apse and tall campanile of Santa Maria Gloriosa, commonly known as Il Frari, background. The original Franciscan church dates back to the mid 13th century but was rebuilt in Venetian Gothic style in the 15th century.



CAT. 39

Kew Bridge, c 1924

(D4713) Signed with monogram and title b.r.: 'FB KEW'

Watercolour and bodycolour, 55.2 × 76 cm (21¾ × 29⅞ in)

Brangwyn produced an etching of Kew Bridge, two oils and a further two watercolours, all of which show the length of the bridge in perspective.

This viewpoint is unusual, placing the bridge horizontally.

This may be Bunt 319 which belonged to Sir Percy Thomas, the architect of the Guildhall at Swansea where Brangwyn's British Empire murals now hang.





KINGS OF THE SEA, c 1924

(D1950–1965) 20 drawings, mixed media on paper, all approximately 25×19 cm (9⅞×7½ in)
Provenance: William de Belleruche (nos 17–35 and 117); private collection

The following 20 sketches form part of a series produced as illustrations, referred to in a letter from Brangwyn to Martin Hardie:

‘By the way you remember I lent you one or two rough heads of Pirates etc for that Turpin[?] book, can you lay your hand on them as they were part of a collection which belongs to a publisher who wishes to publish the lot.’⁴⁶

CATS. 40–59 (* illustrated clockwise from top left)

**Old Sea Character in a Bowler Hat*, **Chief of Combatore*, **Lion of Samsun*, **Ralph Fitch*, **Bearded Sea Captain*, **An Armenian*, *Abraham Birdvod of Ipswich, 1522*, *Captain Chas*, *Coal King*, *His Richness of Bal*, *Isac Cutts*, *Keeper of a Low House*, *Man of Maratha*, *Mule Man*, *Old Boatman*, *Old Sailor*, *Patwawantin: The Ojibway Chief*, *Ralph Gonson*, *Sir E Osborn*, *Whaler of Rye*





CAT. 60 (illustrated above)

Ships in a Venetian Port, c 1924

(D4711) Signed with monogram b.l.: 'FB'

Watercolour, 44 × 62 cm (17¼ × 24½ in)

The painting of Venetian boats was probably produced from memory.

CAT. 61

Good Samaritan, c 1930

(D1533) Unsigned, inscribed in scroll at base: 'THE GOOD SAMARITAN'

Mixed media on paper, 32 × 29.5 cm (12½ × 11½ in)

Provenance: Liss Fine Art; private collection

Possibly an illustration for a book, as yet unidentified.

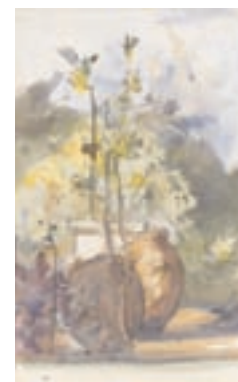
CAT. 62 (illustrated opposite)

Venetian Canal, c 1930

(D1966) Signed with monogram b.l.: 'FB'

Pencil and watercolour, 22.5 × 13 cm (8⅞ × 5⅛ in)

Provenance: William de Belleruche; private collection



CATS. 63–81

The Jointure, Ditchling, c 1934–1948

19 drawings, mostly watercolour and pencil on lined paper, all approximately
19 × 15 cm (7½ × 5⅞ in)

Provenance: William de Belleruche; private collection

William de Belleruche noted in his personal catalogue that Brangwyn painted nineteen watercolours and pen and ink sketches in a:

‘precious little volume which was originally an exercise book and Sir Frank filled up this little volume with water-colours painted in his garden to remain as a souvenir for Count de Belleruche and remind him of the places where most of the discussions they had together [sic].’⁴⁷

The four drawings reproduced here show Brangwyn and Lizzie Peacock by the sundial on the lawn, with Brangwyn's house extension to the right; and various parts of the garden with Brangwyn's earthenware pots, where the artist and Belleruche ‘talked of Art’.



OPPOSITE
*FB starts his collection of
 pots, c 1948 (detail; cat 97)*

DRAWINGS

‘It is in the drawings . . . that the key to Brangwyn’s greatness is to be found.’

T W Earp, ‘Brangwyn Art at Academy’, *Daily Telegraph*, 10 October 1952

The earliest surviving pencil sketch by Brangwyn is dated 1882 (*Portrait of an unknown man*, private collection). Over 65 years later Brangwyn was still producing drawings, including over 150 book illustrations.⁴⁸

The majority of Brangwyn’s drawings can be identified with finished compositions and where this is the case they have been classified, both in this catalogue and Libby Horner’s catalogue raisonné, within each of the sections to which they relate: Murals, Oils, Watercolours and Prints etc. This section is dedicated to the residual works.

Drawing was a compulsion for Brangwyn – endless sketches on the backs of envelopes, letterheads and scraps of paper (in fact anything that came to hand) attest to this.

Brangwyn experimented with mixed media, often combining any of the following – pencil, crayon, chalk, charcoal, pastel, pen and ink and brush and ink. The drawings were made on a variety of different coloured papers. In the 1930s he also experimented with scraper boards (see cat 85).

Although he had no formal training few 20th-century British artists rivalled his technical excellence – in this respect he might be compared to Augustus John and William Orpen. Brangwyn obviously enjoyed the process of sketching, hence the volume of work, sometimes drawing the same subject time and again with only small variations, and would return to particular images for inspiration years later, making dating of completed works somewhat difficult. His figure studies and images of plants and animals, carried out in soft pencil, chalk, pastel or mixed media, display a confidence of line which rarely required change. Brangwyn felt that ‘sketches show the most intimate side of an artist’s career . . . [studies] are usually the best thing an artist does.’⁴⁹

In common with many artists and writers, Brangwyn enjoyed the voyage of discovery far more than reaching port, the intellectual journey, the studies and cartoons, more than the signature added to a completed painting (see p 258). He explained this view to a reporter in 1933:

‘The ideas right at the back of my mind – ideas impossible to express in words – are dawning into shape. The painting is only secondary; it’s the thinking and planning – the endless seeking for satisfaction with your work that really counts.’⁵⁰

CAT. 82

New London Bridge, c 1915

(D2380) Pastel on buff paper, 43 × 60.6 cm (16 7/8 × 23 7/8 in)

Provenance: Royal Bank of Scotland

Ill: Walter Shaw Sparrow, *A Book of Bridges*, London: John Lane, The Bodley Head, 1915, facing p 220

The sketch was made from a photographic study, with the addition of extra barges and the youths.⁵¹





CAT. 83

Carrara Quarrying, c 1924

(D2562) Signed in black b.r.: 'F Brangwyn' and monogram in white b.r.: 'FB' (see p 258)

Pastel and conté crayon on paper, 54.5 × 52.5 cm (21½ × 20¾ in)

Provenance: private collection

Ill: *Nero and Modern Time*⁶²

This composition, with its angularity and striking palette shows Brangwyn's adept response to Vorticism, but with a characteristically decorative slant.





CAT. 84 (illustrated on p 255)

A Modern Picture, c 1930

(D1989) Signed with monogram b.r.: 'FB' and title below: 'a Modern picture'

Pencil on paper, 15.9 × 10.2 cm (6¼ × 4 in)

Provenance: William de Belleruche, private collection

CAT. 85 (illustrated opposite)

Circus, 1930-40

(D1545) Pen, ink and wash with scratching out on card primed with gesso,

46 × 39.5 cm (18½ × 15½ in)

Provenance: William de Belleruche (No 274); Gordon Anderson

CAT. 86 (illustrated above)

Artist, Model and Patron, c 1940

(D1990) Pen and ink drawing on paper, 6.4 × 15.2 cm

Provenance: William de Belleruche; Private Collection

CAT. 87 (illustrated on p 12)

FB Painting Alfred East in the Garden, c 1943

(D3209) Inscribed with title top and b.r.: 'Temple Lodge'. Also inscribed (in another hand)

b.r.: 'WdeB coll'

Pen and ink on paper, 10 × 15 cm (3⅞ × 5⅞ in)

Provenance: William de Belleruche (No 189A); Gordon Anderson

Brangwyn painted a portrait of his friend and mentor, Sir Alfred East, in about 1900, and the work is in the collection of the National Portrait Gallery, London. A photograph in Brangwyn's collection, records the occasion, Brangwyn at his easel, East sitting in the background.⁵³ Brangwyn would appear to have drawn inspiration from this photograph, possibly at the behest of Belleruche.



CAT. 88

Brangwyn Museum, Bruges, c 1944

(D3225) Signed with monogram b.r.: 'FB' and inscribed below: 'What a grand home for what I fear / is hardly worthy of the contents'. Also inscribed (in another hand) b.r.: 'WdeB Coll'

Pen and ink on Jointure notepaper, 14 × 20.5 cm (5½ × 8½ in)

Provenance: William de Belleruche (No 203B); Gordon Anderson

Ill: William de Belleruche, *Brangwyn Talks*, London, 1944, facing p 73

William de Belleruche helped establish the Brangwyn collection at the Arents House Museum in Bruges (see p 238).

CAT. 89

Outside the Brangwyn Museum, Bruges, c 1944

(D3026) Signed with monogram b.r.: 'FB'. Also inscribed (in another hand) b.r.: 'WdeB Coll' and 'outside the Brangwyn Museum (Inauguration Day)' and b.l.: 'Coll WdeB'

Pen and ink drawing on paper, 12.5 × 18.5 cm (4¾ × 7¼ in)

Provenance: William de Belleruche (No 189B); Gordon Anderson

Ill: William de Belleruche, *Brangwyn Talks*, London, 1944, facing p 176

CAT. 90 (illustrated on p 234)

Making a deal for the pots from Syrene, c 1944

(D3221) Inscribed top: 'we make a deal for the pots from Syrene', and b.l.: 'Sanger'.

Also inscribed (in another hand) b.r.: 'WdeB Coll'

Pen, ink and pencil on thin paper, 14 × 16 cm (5½ × 6¼ in)

Provenance: William de Belleruche (No 191A); Gordon Anderson

Belleruche owned a photograph showing a similar scene, inscribed 'FB doing a deal with a Jew'.

CAT. 91 (illustrated opposite)

Snake Charmers in Morocco, c 1948

(D3206) Inscribed 'model'. Also inscribed (in another hand): 'snake charmer'

Pen and wash on paper, 22 × 21.5 cm (8¾ × 8½ in)

Provenance: William de Belleruche (No 147); Gordon Anderson

Exh: *Exhibition of Works by Frank Brangwyn RA*, Royal Academy of Art, London, 1952 (No 287)

Ill: William de Belleruche, *Brangwyn's Pilgrimage*, London, 1948, facing p 170

CAT. 92 (detail on p 6)

Life in Messina after the Earthquake, c 1948

(D3617) Inscribed below drawing: 'The Hotel at Messina/Full page'

Pencil overlaid with pen and ink on blue paper, 20.5 × 21.3 cm (8½ × 8¾ in)

Provenance: William de Belleruche (No 151); Gordon Anderson

Exh: *Exhibition of Works by Frank Brangwyn RA*, Royal Academy of Art, London, 1952 (No 290)

Ill: William de Belleruche, *Brangwyn's Pilgrimage*, London, 1948, facing p 148

CAT. 93 (detail on p 10)

Napier Hemy Painting at Putney, c 1948

(D3615) Signed with monogram b.r.: 'FB' and inscribed: 'Napier Hemy and FB' and 'Full paper'
Pencil overlaid with pen and blue ink on paper, 25 × 20.7 cm (9⁷/₈ × 8¹/₈ in)

Provenance: William de Belleruche (No 150); Gordon Anderson

Exh: *Exhibition of Works by Sir Frank Brangwyn RA*, Royal Academy of Art, London, 1952 (No 288)

Ill: William de Belleruche, *Brangwyn's Pilgrimage*, London: Chapman and Hall, 1948, facing p 20

In *Brangwyn's Pilgrimage*, Brangwyn recalled seeing Hemy near Putney Bridge:

'He painted on the bank, amid the willows and rushes. This was good cover for me to creep up without him seeing me, and to watch him at work. In this way I got some first class lessons in the art of painting. After his day's work was done, he scraped his palette and wiped his scrapings on the wall. When he'd gone, I used to go and gloat over those scrapings with great joy ... the colour ... ooh! It was marvellous!'⁵⁴

CAT. 94 (illustrated opposite)

Penny Steam Boat, c 1948

(D3205) Inscribed b.r.: 'river steamer/the penny Steamboat/full page'

Pen and pencil on paper, 26 × 20 cm (10¹/₄ × 7⁷/₈ in)

Provenance: William de Belleruche (No 149); Christie's, 18 July 1961, part Lot 65;

Gordon Anderson

Exh: *Exhibition of Works of Sir Frank Brangwyn RA*, Royal Academy of Art, London, 1952 (No 262)

Ill: William de Belleruche, *Brangwyn's Pilgrimage*, London: Chapman and Hall, 1948, facing p 10

In *Brangwyn's Pilgrimage*, the artist described the steamboat:

'What was called by us the "Penny Steamboat" ... was a great boon ... one could get to all sorts of places easily ... Oh – and the wonderful sights to be seen at all times from the deck! the river below the bridge was packed with small shipping – whole tiers of schooners, brigs, billy boys, ketches, lighters, etcetera, etcetera – and one would see barges sailing in and out of all this block of stuff.'⁵⁵



CAT. 95 (illustrated opposite)

Wormwood Scrubs, c 1948

(D3629) Signed with monogram b.l.: 'FB' and inscribed b.c.: 'wormwood scrubs' and with notes verso (see below). Also inscribed b.r.: 'WdeB Coll'

Blue ink and wash on blue paper, 22.5 × 17.4 cm (8⁷/₈ × 6⁷/₈ in)

Provenance: William de Belleruche (No 22); Christie's, 18 July 1961, part Lot 63;

Gordon Anderson

Ill: William de Belleruche, *Brangwyn's Pilgrimage*, London: Chapman and Hall, 1948, facing p 8

Brangwyn wrote his own description of events on the back of the drawing:

'we boys used to spend the days on the scrubs, one day we came across a crowd of men who grabbed us it was a prize fight a real one. One of the men hoisted me on his shoulders so I had a good view. The idea was to keep us boys from running away and talking it was an awful exhibition and I have never forgotten it, but do not wish to dwell on it it was called a contest to the finish./The only thing about it was the way the men treated us boys./ It was in the open so that they could see for a mile or two clear.'

CAT. 96 (illustrated p 228)

Young Brangwyn with his Godfather at Bruges, c 1948

(D3620) Signed with monogram b.r.: 'FB' and inscribed 'espaliers' and 'Full page'. Also inscribed (in another hand): 'My godfather Monseigneur de Boon/FB the stork and Alphonse'

Pencil overlaid with pen and ink on paper, 24.7 × 19 cm (9³/₄ × 7¹/₂ in)

Provenance: William de Belleruche (No 143); Gordon Anderson

Exh: *Exhibition of Works by Frank Brangwyn RA*, Royal Academy of Art, London, 1952 (No 268)

Ill: William de Belleruche, *Brangwyn's Pilgrimage*, London, 1948, facing p 12

CAT. 97 (illustrated on p 171, detail on p 98)

FB starts his collection of pots, c 1948

(D3537) Signed with monogram b.l.: 'FB' and inscribed with title below

Provenance: William de Belleruche (No 179); Gordon Anderson

Pencil and blue ink on paper, 22.5 × 18 cm (8⁷/₈ × 7¹/₈ in)

Ill: William de Belleruche, *Brangwyn's Pilgrimage*, London: Chapman and Hall, 1948, facing p 6

CAT. 98 (illustrated p 231)

In a Spanish home, c 1948

(D3619) Inscribed above drawing: '[p]osada' and 'Full page'

Pencil overlaid with pen and blue ink on paper, 13.3 × 18.7 cm (5¹/₄ × 7³/₈ in)

Provenance: William de Belleruche (No 231); Gordon Anderson

This drawing was presumably destined for *Brangwyn's Pilgrimage*, but unused in final version.





OPPOSITE
Head of a Clown,
 c 1910–1920 (detail;
 cat 126)

PRINTS

‘There should be a lot more common sense in Art, and a lot less affectation; and perhaps the worst affectation is this nonsense about vulgarising Art by associating it with Commerce. I hope to see it associated a good deal more not only with Commerce but with everyday Life. I want Art to be more useful, comforting and helpful to the people.’

(Brangwyn quoted in Percy V Bradshaw, *Art in Advertising*, London: The Press Art School, nd, p 8)

Brangwyn believed fervently that art should be available to all, regardless of wealth or station, which explains his interest in all forms of printing. He designed well over 1,000 original prints, making him one of the most prolific printmakers of the 20th century, a remarkable feat considering that his prints account for less than tenth of his *oeuvre*.⁵⁶ Yet there has been no attempt in the past to catalogue Brangwyn's work as a woodcutter or lithographer, or to quantify his war or commercial posters. The following account represents the first accurate account of Brangwyn's activity as a print maker.

As with his involvement with other disciplines, Brangwyn was innovative, testing the limitations and printing processes of each medium, and blurring the academic boundaries between the printing methods. He reworked images in a variety of media, often using the same design for woodcuts, etchings and lithographs. He frequently recycled areas of etching plates to produce another print run.⁵⁷ His 1935 *Stations of the Cross* were lithographs drawn on zinc and printed on wood, and a 1920 woodcut of printers clearly depicts an etching press (see cat 124–125).

To keep up with demand for his work and maximise its availability, Brangwyn allowed a number of commercial reproductions to be made of his work, which were collated in limited edition folios, the principal ones being:

Work, London: Berlin Photographic Company, 1914⁵⁸ (10 works)

At the Front and at the Base, London: The Fine Art Society, 1915 (6 works)

Ruins of War, Canadian War Memorials Fund, 1919 (6 works)

Brangwyn — Fourteen Examples of his Work, London: Morland Press, 1920 (14 works)

Amelia S Levetus (compiler), *Frank Brangwyn. Zwanzig Graphische Arbeiten*, Vienna: Artur Wolf Verlag, 1921 (20 works)

Brangwyn Portfolio, London: Paul Turpin, 1927⁵⁹ (100 works)

An English Portfolio, Bookman, 1934 (6 works)

The reproductions in the *Brangwyn Portfolio* are lithographs produced by photomechanical means and are frequently mistaken for original works since the quality was superb. Brangwyn and his assistants further complicated matters by adding chalk to some of the prints and stencilling watercolour over others, giving the impression of original works.

Brangwyn was made an Associate and Fellow of the Royal Society of Painter-Printmakers in 1903; founded the Society of Graphic Art in 1920, a group which exhibited both drawings and prints at the Royal Institute Galleries from 1921 to 1940; and was an active member of the Senefelder Club from its foundation in 1908, succeeding Joseph Pennell as President in 1917.⁶⁰

Brangwyn collaborated with other printmakers, for example HG Webb and CW Moore who made wood engravings from Brangwyn's drawings.⁶¹ (for Webb see also cat 121) Brangwyn's greatest collaboration, however, was with Yoshijiro Urushibara, also known as Mokuchu. Urushibara was born in Tokyo in 1888 and learnt the arts of carving and printing woodblocks as a youth. Between 1908 and 1934 he divided his time between Paris and London, and gave a demonstration of Japanese printmaking at the Anglo-Japanese Exhibition, London, in 1910. The two men became friends and worked together on three publications.⁶² (see cat 141)

ETCHINGS

'Even Piranesi was not stronger, and he had not the variety of appeal that makes Brangwyn a master etcher in landscape, in architecture, in dramatic scenes from industrial life, in marines, and in sympathy with the outcast and the poor.'

Walter Shaw Sparrow, 'Frank Brangwyn and his Etchings' in Albert Roullier Art Gallery exhibition catalogue, c 1916

Between 1900 and 1948 Brangwyn produced over 500 etchings. His plates were frequently 'deeply bitten' and printed with a combination of raw sienna, burnt sienna and French black on buff coloured sheen paper, the precise inking and wiping of the plate playing an important part in the final production, producing dramatic chiaroscuro. Many of the plates were large, some over 70 cm (27½ in) square. Brangwyn tended to use zinc plates rather than the more expensive, but traditional, copper. The etchings were produced in several states, sometimes the first state having only one impression, other editions were as many as 150. Brangwyn himself experimented with printing processes, but for large runs employed the expertise of both Frederick Goulding and Mr Welch of Shepherd's Bush.

Brangwyn started etching in the 1880s but the works pre 1900 have not been identified or catalogued.⁶³ The artist must, however, have attained a high standard because he exhibited some etchings at the Vth Secession, Vienna in November 1899. Brangwyn did not appear to exhibit in the UK until 1903 (Rowland Club, Clifford's Inn). *Santa Maria Through the Rigging*, c 1905 (Gaunt 118) was awarded the Grand Prix at the Milan International Exhibition in 1906, and a gold medal the following year at the Venice Biennale; and the 32nd Secession, Vienna, 1909, displayed 77 etchings and drawings by Brangwyn, *Bridge of Sighs*, 1909 (Gaunt 181) being awarded the Grand Gold Medal by the Emperor of Austria.

In an age dedicated to Whistlerian, small scale, finely etched works, Brangwyn's large, dark, dramatic plates caused some critics to accuse him 'of violating the medium'.⁶⁴ He probably confounded the same critics, and certainly proved the diversity of his talent in his later etchings, many of which were very small, for example his illustrations for Jerome and Jean Tharaud's, *L'Ombre de la Croix* (1931; see p 188) and the *Book of*



Brangwyn and his assistant Edward Trumbull at the etching press, Temple Lodge Studio, c 1911, (cat 193d)

Job (1946–48).⁶⁵ Brangwyn used copper plates for these works, some as small as 2.2×2.6 cm ($\frac{7}{8} \times 1$ in).

In his 1926 catalogue William Gaunt mistakenly noted that plates were destroyed when it is apparent that they were cut down and re-used.⁶⁶ He also stated that plates were etched in situ, but Brangwyn's drawings and photograph collection would indicate otherwise. For example, Gaunt stated that *Blacksmiths*, 1907 (Gaunt 94) was 'etched direct from nature without preparatory drawing', but it is obviously taken from the 1905 Venice Biennale mural, *Blacksmiths* (Leeds City Art Gallery). Similarly, *Old Hammersmith*, 1908 (Gaunt 128), showing Queen's Wharf at the end of Queen Street where Brangwyn lived, was based on a drawing taken from a photograph. *Strand on the Green*, No 1, 1904 (Gaunt 48) and *Demolition of the Post Office*, 1913 (Gaunt 217) were both based on photographs.⁶⁷

The etchings depict landscapes, townscapes, Brangwyn's favourite bridges, windmills and city gates, industrial locations and the outcasts of society – beggars, cripples and blind people – although there are few portraits. What is immediately apparent in the etchings is the incredible draughtsmanship and technical facility especially when dealing with engineering, architectural and marine subjects.



CAT. 99 (illustrated above)

Manchester Ship Canal study, c 1894

Inscribed: 'The Opening of the Manchester Ship Canal'

Pencil on tracing paper, 25×20.5 cm ($9\frac{7}{8} \times 8\frac{1}{8}$ in)

Provenance: William Stewart and by descent

This is a study for Brangwyn's etching entitled *Opening of the Manchester Ship Canal* (E2365), of which 450 prints were made. Not listed in Gaunt.

CAT. 100

Man Carrying a Block, 1906

Signed with monogram b.r.: 'FB' and inscribed with lettering: 'EX LIBRIS'.

Also inscribed (in another hand) b.c.: 'WdeB coll'

Pencil and wash on paper, 9×5.3 cm ($7\frac{1}{2} \times 6$ in)

Provenance: William de Belleruche (No223B); Gordon Anderson

Two studies on one sheet for the bookplate designed for *Herr Victor Singer*, 1906 (Gaunt 81) which was printed from a copper etching (see p 100 and fn 69).

L'OMBRE DE LA CROIX, 1931 (B1218)

The text, written by the brothers Jerome and Jean Tharaud, was published by Editions Lapina, Paris, 1931, in two volumes, and was illustrated with 73 Brangwyn etchings. The book describes the lives of Jews in contemporary Europe and many of Brangwyn's illustrations appear to depict the town of Belz in Poland, which was a centre of pilgrimage. Brangwyn is not known to have visited Poland and current research suggests that a large proportion of the etchings were based on photographs. The etchings are not listed in Gaunt.

CAT. 101

Tree-Cutters, c 1930

Signed with monogram b.r.: 'FB'. Also inscribed (in another hand) b.l.: 'WdeB Coll'

Pencil and watercolour on paper, 18 × 16 cm (7 1/8 × 6 1/4 in)

Provenance: William de Belleruche; Gordon Anderson

Study for *L'Ombre de la Croix*, Book 1, p 135 (E4157)

CAT. 102

Synagogue Interior, c 1930

Signed with monogram b.r.: 'FB'. Also inscribed (in another hand) b.r.: 'WdeB Coll'

Sepia wash on tracing paper stuck to cream card, 17 × 15 cm (6 3/4 × 5 7/8 in)

Provenance: William de Belleruche (No 227B); Christie's, 18 July 1961, part Lot 34; Gordon Anderson

Study for *L'Ombre de la Croix*, Book 1, p 115 (E3112)

CAT. 103 (illustrated opposite)

Courtyard, c 1930

(E1634) Etching proof with pen alterations, 17.6 × 13.7 cm (6 7/8 × 5 3/8 in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Ill: *L'Ombre de la Croix*, Book 2, p 243

Verso pencil sketches and inscription 'See Ruskins life/of Turner dealing/
with his boy hood/Modern painters'

CAT. 104

Reading the Torah, c 1930

(D3636) Signed with monogram b.r. of figure: 'FB'. Also inscribed (in another hand) b.r.: 'WdeB coll'

Sanguine on cream paper, 31.7 × 20.5 cm (12 1/2 × 8 1/8 in)

Provenance: William de Belleruche (No 187A); Christie's, 18 July 1961, part Lot 29;

Gordon Anderson

Probably drawn as study for *L'Ombre de la Croix* but unused in final version.



WOODCUTS

‘Brangwyn’s woodcuts have a manner all their own ... autocratic, altogether arbitrary, though pregnant with magic.’

Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, London: John Lane, The Bodley Head 1919, p 227

Brangwyn produced over 373 wood engravings and woodcuts between 1899 and 1935, including 71 bookplates and a large number of book illustrations and head and tail pieces.⁶⁸ The woodblocks vary in size from 4 × 3 cm (1½ × 1¼ in) to 40 × 43 cm (15¾ × 11¾ in)

Between 1930 and 1934 Brangwyn produced fourteen woodcut *Stations of the Cross* with the help of William de Belleruche. The images measure 43 × 47 cm (6⅞ × 18½ in).



CAT. 105 (illustrated top right)

Design for a bookplate (recto), Figures and jugs (verso), c 1900

(x2122) Inscribed verso: ‘water pouring out of/jugs’

Brown ink wash and crayon on paper, 8.3 × 8 cm (3¼ × 3⅛ in)

Provenance: private collection

Probably a design for Brangwyn’s own bookplate, to be produced as a woodcut.

Brangwyn drew over 130 bookplates for friends and colleagues both in the UK and abroad (notably France and Italy). 56 designs are undated, the remainder dated between c 1900 and 1938. Of the bookplate designs known to have been printed the majority (71) were woodcuts.⁶⁹ Many, but not all, were reproduced in *Bookplates by Frank Brangwyn RA*, compiled by E Hesketh Hubbard and Eden Phillpotts.⁷⁰

The craft probably appealed to Brangwyn because bookplates were considered at the time to be a product of democracy and afforded evidence of the spread of education.

CAT. 106 (illustrated bottom right)

Design for a Bookplate, c 1900

(x1752) Pencil and wash on lined paper, 20.5 × 18 cm (8⅛ × 7 in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000 (part Lot 289)

Probably a design for Brangwyn’s own bookplate, to be produced as a woodcut.

CAT. 107

Printer, c 1906

(D3187) Monogram in pencil c.r.: ‘FB’ and inscribed b.r. below image: ‘Minerbi/Zoir’.

Also inscribed b.l.: ‘WdeB Coll’

Blue and black ink on paper, 5.3 × 4.2 cm (2¼ × 1¾ in)

Provenance: William de Belleruche (No 197A); Christie's, 18 July 1961, part Lot 11; Gordon Anderson

Probably designed as a logo or bookplate and to be printed as a woodcut, although the sketch depicts an etching press. Minerbi probably refers to Baron Lionel Hirschel di Minerbi who commissioned Brangwyn to design an interior for the Palazzo Rezzonico in 1906 (see p 147). The plans were unexecuted.

CAT. 108 (illustrated below)

Tramp with Dogs, c 1910

(V1371) Original woodblock, 11.6 × 10.4 cm (4⅝ × 4¼ in)

Provenance: William de Belleruche; Gordon Anderson

Ill of print: Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 260; *The Silver Jubilee Festival*, Ditchling, 1977

The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.





CAT. 109

Jesus Falls Below the Cross, 1916

(v2202) Original woodblock, 19.8 × 38.5 cm (7⁷/₈ × 15¹/₈ in)

Provenance: William de Belleruche; Gordon Anderson

Exh: *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

Ill of print: *Form*, London: John Lane, April 1916; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 135

Also known as *Via Dolorosa No 1*, this was not one of a series of Stations of the Cross, but may have been inspired by Brangwyn's sadness at the destruction of Belgium during World War 1. The onlookers wear contemporary clothes. The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 110

Edith Hope, c 1919

(x607) Lettering: 'EX LIBRIS' t.l. and 'EDITH HOPE' below image

Original woodblock, 11.5 × 6.3 cm (4¹/₂ × 2¹/₂ in)

Provenance: William de Belleruche; Gordon Anderson

Exh of print: *The Old Matsukata Collection*, Kobe, Japan, 1989 (No B-27)

Ill of print: Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, London: John Lane, The Bodley Head, 1919, p 86; E Hesketh Hubbard and Eden Phillpotts, *Bookplates by Frank Brangwyn RA*, London: Morland Press, 1920, plate 45; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 147; *The Old Matsukata Collection*, Kobe, 1989, p 100

Edith Hope was an Australian who studied at the London School of Art. The figure is similar to the designs Brangwyn made for Sir Edmund and Lady Davis, 1899–1900 (see p 148). The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 111

Mask 1, c 1919

(v2932) Original woodblock, 6.3 × 4.3 cm (2½ × 1⅝ in)

Provenance: William de Belleruche; Gordon Anderson

Ill of print: Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, London: John Lane, The Bodley Head, 1919, p 34; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges, 1987, p 269

Brangwyn produced a series of mask type faces, probably inspired by Japanese masks. The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 112

Mask 7, c 1919

(v2936) Original woodblock, 6.3 × 4.5 cm (2½ × 1¾ in)

Provenance: William de Belleruche; Gordon Anderson

Ill of print: Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, London: John Lane, The Bodley Head, 1919, p 114; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges, 1987, p 15, 269

The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.



CAT. 113

Man with a Scythe, c 1919

(v3606) Original woodblock, 6.5 × 5.2 cm (2½ × 2⅛ in)

Provenance: William de Belleruche; Gordon Anderson

Ill of print: Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 265

The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.





CAT. 114

Arab Women Carrying Jugs, c 1919

(v3585) Original woodblock, 7.5 × 20 cm (3 × 7 7/8 in)

Provenance: William de Belleruche; Gordon Anderson

The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 115

Study for Arab Women Carrying Jugs, c 1919

(v3585) Signed with monogram t.l.: 'FB'. Also inscribed (in another hand) verso: '122' and 'WdeB Coll'

Black ink, crayon and brown paint on paper, 7.5 × 20 cm (3 × 7 7/8 in)

Provenance: William de Belleruche (No 205C); Christie's, 18 July 1961, part Lot 9; Gordon Anderson

CAT. 116

War Sketches, 1919

Ink and pencil sketches, on Temple Lodge headed notepaper, 20.5 × 26.5 cm (8 × 10 3/8 in)

Provenance: William de Belleruche; Gordon Anderson

Sketches for three war related woodcuts, *Damn the War* (v1484), *Fire* (v1482) and *Horresco* (v2125).

CAT. 117

Jules Guerin, c 1919

Inscribed below image: 'JULES GUERIN'. Also inscribed (in another hand) b.r.: 'WdeB coll' and verso: 'No 199'

Ink on paper stuck to card, 30 × 18.5 cm (11 7/8 × 7 1/4 in)

Provenance: William de Belleruche (No 199B); Christie's, 18 July 1961, part Lot 9; Gordon Anderson

A study for a bookplate for *Jules Guerin, New York* (x584). Guerin, as Director of the Panama-Pacific International Exposition 1914, chose Brangwyn as one of the mural artists (see p 21).

CAT. 118 (illustrated below)

Woodcutter, c 1919

(v1487) Original woodblock, 15.8 × 15.5 cm (6 1/4 × 6 1/8 in)

Provenance: William de Belleruche; Gordon Anderson

Ill of print: *Modern Woodcutters No 2*, London: Morland Press, 1920; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 131

The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.





CAT. 119 (illustrated above)

Circus, c 1919

Inscribed (not in Brangwyn's hand) verso: '57 Wm de Belleroy Collection'

Black ink wash on paper, 6 × 32.5 cm (2 3/8 × 12 3/4 in)

Provenance: William de Belleroy (No 72C); Christie's, 18 July 1961, part Lot 9; Gordon Anderson

Study for the woodcut (V 3183) illustrated in Emile Verhaeren's *Les Villes Tentaculaires*, Paris: Helleu & Sargent, 1919.

CAT. 120 (illustrated opposite)

North Wind, c 1919

(V1479) Original woodblock, 19.3 × 13 cm (7 5/8 × 5 1/8 in)

Provenance: William de Belleroy; Gordon Anderson

Ill of print: *Modern Woodcutters No 2*, London: Morland Press, 1920; Walter Shaw Sparrow, *Frank Brangwyn and his Etchings. An Appreciation*, 1912; Walter Shaw Sparrow, *Frank Brangwyn and his Work*, London: Kegan Paul, Trench, Trübner, 1915, cover; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 137

The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 121 (illustrated on p 9)

L'Eroica, c 1919

(V1911) Lettering: 'ALL INGHILTERRA/L'EROICA/1919' at top; 'A/F BRANGWYN' b.r.

Original woodblock, 24 × 18 cm (9 3/8 × 7 1/8 in)

Provenance: William de Belleroy; Gordon Anderson

Ill of print: Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 146

L'Eroica was an art quarterly magazine published in Milan which illustrated Brangwyn's work in 1919. The block may have been cut by H G Webb from Brangwyn's drawing, but does not bear his usual mark 'H. G. W.Sc'⁷¹ (for Webb see p 114).

The image of the boy with globe was used by Brangwyn in his panel *The Founding of Tonbridge School* by Sir Andrew Judd, 1553 for the Worshipful Company of Skinners, and in an etched bookplate for Bernard Bergl. The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 122 (illustrated right top)

Jane Owe, c 1920

Signed with monogram b.r.: 'FB' and inscribed with lettering top: 'JA-E OWE/HER/BOOK'.

Also inscribed (in another hand) b.l.: 'WdeB coll'

Ink on paper, 11.4 × 12.7 cm (4½ × 5 in)

Provenance: William de Belleruche (No 199B); Christie's, 18 July 1961, part Lot 27;

Gordon Anderson

A study for the bookplate *Jane Owe, London* (x609) printed from a woodblock.



CAT. 123 (illustrated right)

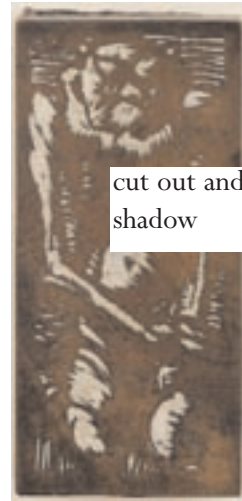
Gargoyle, c 1920

(v3602) Original woodblock, 7.7 × 3.6 cm (3 × 1¼ in)

Provenance: William de Belleruche; Gordon Anderson

Lit and Ill of print: Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 268

A delightful character with a mix and match body comprising an owl face, skeletal arms and a protruding stomach. The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.



cut out and add drop shadow

CAT. 124 (illustrated opposite bottom)

Press, 1920

(v1474) Original woodblock, 11 × 13 cm (4¼ × 5½ in)

Provenance: William de Belleruche; Gordon Anderson

Ill of print: *Modern Woodcutters No 2*, London: Morland Press, 1920; Amelia S Levutus (compiler), *Zwanzig Graphische Arbeiten*, Vienna: Artur Wolf Verlag, 1921, cover; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 130

The image depicts an etching press. The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 125 (illustrated apposite top)

Press Study, 1920

Pen and crayon on paper, 11 × 13 cm (4¼ × 5½ in)

Provenance: William de Belleruche; Gordon Anderson

This is the original drawing for the woodblock cat 124. Judging by the technique and strong character of the following 13 drawings, they were probably sketches for as yet unidentified woodcuts.

CAT. 126 (detail on p 112)

Head of a Clown, c 1910–1920

(v3208) Signed with monogram b.l.: 'FB' and inscribed across bottom of image: '1 ?'.

Also inscribed (in another hand) b.r.: 'WdeB Coll'

Black ink and brush on Temple Lodge headed notepaper, 16 × 12 cm (6¼ × 4¾ in)

Provenance: William de Belleruche (No 190A); Gordon Anderson

The face was probably intended to be printed as a woodcut as with cat 127–137.





CAT. 127 (illustrated above top)

Fishermen in a Boat, Holland, c 1910–1920

(v3227) Signed in full b.r.: ‘Frank Brangwyn’. Also inscribed (in another hand) b.l.: ‘cat 559 WdeB coll’ and verso ‘126 William de Belleruche Collection’

Blue and black ink, pen and brush on paper, 17 × 19 cm (6⅝ × 3½ in)

Provenance: William de Belleruche (No 65B); Gordon Anderson

CAT. 128 (illustrated above)

Farmhouses, c 1910–1920

(v3186) Signed with monogram b.l.: ‘FB’. Also inscribed (in another hand) verso: ‘124a William de Belleruche Collection’

Blank ink on paper, 8.3 × 23.7 cm (3¼ × 9¼ in)

Provenance: William de Belleruche (No 71A); Christie's, 18 July 1961, part Lot 11; Gordon Anderson

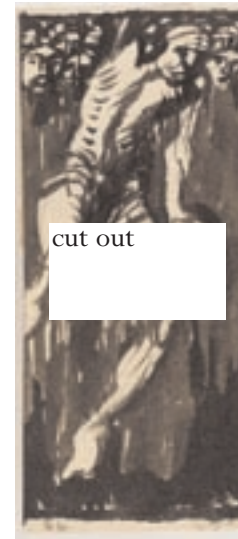
CAT. 129

Man in the Fields Blowing Horn, c 1910–1920

(v3184) Signed with monogram b.l.: ‘FB’ and inscribed t.c.: ‘4 inch’. Also inscribed (in another hand) b.l.: ‘WdeB coll’ and verso: ‘William de Belleruche’

Black ink on paper, 14 × 26 cm (5½ × 10¼ in)

Provenance: William de Belleruche (No 71B); Christie's, 18 July 1961, part Lot 11; Gordon Anderson



CAT. 130

Ploughing, Harvest, c 1910–1920

(v3188) Inscribed (not in Brangwyn's hand): ‘in Roman Numerals/capitals?’ and ‘A.F. Society founded in 1917’. Black ink and crayon on paper, 13 × 12 cm (5⅛ × 4¾ in)

Provenance: William de Belleruche (No 197B); Christie's, 18 July 1961, part Lot 11; Gordon Anderson

This may have been a design for a logo or bookplate.

CAT. 131 (illustrated left)

Old Man at the Circus, c 1910–1920

(v3182) Signed with monogram b.r.: ‘FB’. Also inscribed (in another hand) b.l.: ‘54’ and verso: ‘Wm de Belleruche Coll’. Black ink on paper, 11 × 4.5 cm (4¼ × 1¾ in)

Provenance: William de Belleruche (No 72B); Christie's, 18 July 1961, part Lot 9; Gordon Anderson

CAT. 132

Study of a Nurse and another Figure, c 1910–1920

(v3191) Signed with monogram c.r.: ‘FB’; inscribed: ‘1 to 12 all same size / cheap wood’ crossed out, and ‘3 inch’. Also inscribed (in another hand) below: ‘WdeB Coll’ and verso: ‘No 196’

Black ink and crayon on paper, 10.5 × 10.5 cm (4⅛ × 4⅛ in)

Provenance: William de Belleruche (No 196C/D); Christie's, 18 July 1961, part Lot 11; Gordon Anderson

Two images side by side, each measuring 10.5 × 5 cm, and labelled ‘1’ and ‘2’.

CAT. 133

Two Figures Carrying Bundles, c 1910–1920

(v3178) Signed with monogram b.l.: ‘FB’

Black ink on paper, 11.5 × 5 cm (4½ × 2 in)

Provenance: William de Belleruche (No 205A); Christie's, 18 July 1961, part Lot 9; Gordon Anderson

CAT. 134

Three Figures Walking, c 1910–1920

(v3189) Signed with monogram b.r.: ‘FB’. Also inscribed (in another hand) b.l.: ‘WdeB Coll’ and verso: ‘No 196’

Black ink on back of an envelope addressed to ‘Mrs Brangwyn, Temple Lodge’, 5 × 9 cm (2 × 3½ in)

Provenance: William de Belleruche (No 196B); Christie's, 18 July 1961, part Lot 11; Gordon Anderson

CAT. 135

Travellers' Figures, Morocco, c 1910–1920

(v3194) Signed with monogram twice, b.r. and b.l.: ‘FB’ and inscribed t.l.: ‘12’. Also inscribed (in another hand) verso: ‘WdeB coll’

Ink and brown crayon on paper, 11.5 × 13.7 cm (4½ × 5⅝ in)

Provenance: William de Belleruche (No 227A); Christie's, 18 July 1961, part Lot 34; Gordon Anderson

CAT. 136 (illustrated right)

Pole Jumper at the Circus, c 1910–1920

(v3181) Signed with monogram b.l.: 'FB'. Also inscribed (in another hand) verso: 'William de Belleroche'

Black ink on cream paper, 11 × 4.5 cm (4¼ × 1¾ in)

Provenance: William de Belleroche (No 72A); Christie's, 18 July 1961, part Lot 9; Gordon Anderson

CAT. 137

Women Carrying Bundles on their Heads, c 1910–1920

(v3179) Inscribed (not in Brangwyn's hand) verso: 'WdeB Coll'

Black ink on paper, 7.5 × 11 cm (2⅞ × 4¼ in)

Provenance: William de Belleroche (No 205B); Christie's, 18 July 1961, part Lot 9; Gordon Anderson

CAT. 138

Societa Nazionale Dante Alighieri, 1922

(x631) Lettering: 'SOCIETA NATIONALE/DANTE ALIGHIERI/EX LIBRIS.ANNO 1992'

Original woodblock, 15.9 × 10.9 cm (6¼ × 4¼ in)

Provenance: William de Belleroche; Gordon Anderson

Exh of print: *Brangwyn Centenary*, Cardiff, Aberystwyth, Haverfordwest, Swansea, Bangor, 1967 (No 115)

Ill of print: Estella Canziani, *Round Three Palace Green*, London: Methuen and Co, 1939, facing p 12; Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 133

Dante's head is shown in profile with Charon's barque behind. The Dante Alighieri Society was the name given to the 'Italian Play Centres and Schools in Britain' of which Brangwyn's friend, Francesco Enrico Canziani, was president. The woodblock is mounted with a woodcut to the reverse, printed posthumously from the block by David Maes.

CAT. 139 (illustrated opposite)

Design for Book Cover, c 1920

Ink on paper, 13 × 22 cm (5¼ × 8⅝ in)

Provenance: William de Belleroche; Gordon Anderson; Hilary Gerrish

The design was probably intended for the Viennese publisher Artur Wolf who produced *Zwanzig Graphische Arbeiten* (see p 114) and for whom Brangwyn produced a number of designs.



CAT. 140 (illustrated p 251)

Exposition Brangwyn Bruges, 1936

Inscribed in pencil below image: '25/ Can you get it photograph [sic] reversed? I fear there is more work than/you have time for if so I/ will get a friend to cut it/ let me know'. Lettering: 'EXPOSITION/BRANGWYN/BRUGES/ Juillet a/Octobre/HOTEL'ARENTS'

Ink and tippex on tracing paper, 74 × 50.4 cm (29⅞ × 19¾ in)

Provenance: William de Belleroche; Hilary Gerrish

Design for a poster to advertise the exhibition held in the Arents House, Bruges in 1936, after which Brangwyn bequeathed the works displayed to the city. This poster contains a self-portrait of the artist begging for alms. The design finally chosen, illustrating a monk leafing through a portfolio, was printed from a woodcut.⁷²

CAT. 141

Leaves from the Sketch Books of Frank Brangwyn, 1940

(B1295) 20 sheets of woodcut prints, 42.5 × 33 cm (16¾ × 13 in)

The book, with an introduction by Laurence Binyon, was published by Frank Lewis, Leigh-on-Sea, in 1940, letterpress and cover by Ditchling Press, in an ordinary limited edition of 50 copies, 25 of which were signed and numbered. This is No 1 of 50 and is signed by Urushibara. The sheets are of illustrations taken from Brangwyn's sketch books and are reminiscent of Hokusai's *Manga*. Urushibara cut the woodblocks – a keyblock and then individual blocks for each colour. He then printed the blocks by hand, without the use of a press.

Brangwyn was obviously pleased with the results, telling AH Mackmurdo's niece, Elinor Pugh, that, 'my friend Urushibara the Japanese wood cutter has just made a book of my rough notes taken from sketch books. It is wonderful how he gets the look from the rough sketches.'⁷³





OPPOSITE

Brangwyn in the Ditchling studio with his poster for the General Relief Fund for Women and Children in Spain, 1937, (cat. 1931)

LITHOGRAPHS

‘Mr Brangwyn’s splendid design must be hailed as a sign that “the poor man’s art gallery” is not entirely doomed, and that we may experience a revival in the art of the hoarding.’

P G Konody, ‘The Decorative Art of Frank Brangwyn’, *Magazine of Art*, July 1903, discussing Brangwyn’s poster for the Orient-Pacific Line (see p 139)

Brangwyn produced about 280 lithographs between 1890 and 1940 (including war posters and commercial work). The size varied from 10 × 15 cm (3⁷/₈ × 5⁷/₈ in) to 155 × 105 cm (61 × 41³/₈ in). Many lithographs were for special editions of magazines (*Neolith*, *The Studio*); books (Verhaeren’s, *Les Campagnes Hallucinees*) and art folios (*Brangwyn Portfolio*, see p 114). Although the works generally depicted Brangwyn’s muscular men in fields and factories, some early lithographs are unusually soft and gentle in character, with Art Nouveau figures. Brangwyn used lithographs to quite different effect in his war work and commercial posters and also in the fourteen *Stations of the Cross* (1935), measuring 76 × 82 cm (29⁷/₈ × 32³/₈ in) (see p 142). Instead of using the more traditional limestone for the *Stations of the Cross*, Brangwyn used zinc plates, and commissioned James Richardson of Warminster to print some copies on to sycamore blocks in order to avoid the occurrence of foxing from damp church walls.

Brangwyn was one of a small but dedicated number of artists who prepared his own stones and drew directly on the stone rather than using transfer paper, which would be applied to a stone by an assistant. Unlike other practitioners, Brangwyn used coarse rather than smooth surfaced stone, mixed lithographic chalk and brush and used snakestone to add highlights, thereby gaining a variety of tone. Although Brangwyn could print his own proofs, most of his lithographs were printed by T R Way and the Gouldings in Britain and probably by Clot in France, whilst The Avenue Press, London, printed the majority of his war and commercial posters.

Although Brangwyn produced over 80 poster designs during World War I, 61 of which were printed, he was not, surprisingly, an official war artist. The compositions and details of the posters were based on memories of the Messina earthquake (see p 84), news agency photographs and the daily illustrations of destruction which appeared in *The Times*,



OPPOSITE
Association Belge, 1910
 (cat 142)

together with loans of German and British uniforms and guns from the Imperial War Museum and the United States Naval Authorities.

A large proportion of Brangwyn's work during this period was given free of charge to charitable groups, for example the Red Cross, National Institute for the Blind (St Dunstan's Hostel for Blinded Soldiers and Sailors), Belgian and Allied Aid League and probably Orphelinat des Armees, an American charity in aid of a French Army Orphanage.

Other clients included the National War Savings Committee, Frank Pick of UERCL (Underground Electric Railways Company of London), the United States Navy and various companies who desired Rolls of Honour. Newspapers were also keen to prove their patriotism and Brangwyn designed six recruiting posters for the *Daily Chronicle* (one of which carried the comical notation that 'Daily Chronicle readers are covered against the risks of bombardment by zeppelin or aeroplane'). The Canadian War Memorials Fund commissioned six lithographs showing their troops in France and Belgium, and Brangwyn was involved with the Ministry of Information's *Britain's Efforts and Ideals of War*, producing one design for Ideals (*The Freedom of the Seas*) and a series of six for Efforts, entitled *Making Sailors*.

In addition to the war posters Brangwyn produced over 40 posters for commercial enterprises between 1899 and 1936. The artist expressed the desire to 'see more Art used in advertising, because advertising is a tremendous force which needs handling with much more Art and common sense than it is getting at present'.⁷⁴ The posters are quite different from the war production, more stylised, less emotive, bolder in outline and frequently combine image and lettering.

Clients included London & North East Railway, London Underground, E Pollard & Co., Royal Institute of British Architects, Stephenson's Floor Polish, *The Studio* magazine, Zambrene rubberless coats and the Orient-Pacific Line (see p 137). Brangwyn's humanitarian concerns led him additionally to design posters for the Abolition of Capital Punishment, St Bartholomew's Hospital (donated without charge), French Benevolent Society, and General Relief Fund for Women and Children in Spain (see p 136).

CAT. 142 (illustrated on p 138)

Association Belge, 1910

(x646) Original zinc lithograph plate, 20.3 × 12.5 cm (8 × 4⁷/₈ in)

Provenance: William de Belleruche (No 56); Gordon Anderson

Ill of print: Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 190

Brangwyn sent Belleruche the zinc plate as a Christmas card.

CAT. 143 (illustrated opposite bottom)

Study for 'Britain's Call to Arms', 1914

Charcoal on paper, 68.6 × 86.4 cm (27 × 34 in)

Provenance: William de Belleruche; Hilary Gerrish

Writing in 1915, Alfred Yockney praised the poster:

‘This fine design makes a powerful appeal and it forms an epitome of war.

It is a subject-picture if ever there was one and gives us a story of broken ties, patriotism, heroism, vandalism and tragedy’⁷⁵

Brangwyn offered the six-sheet poster design (100.3 × 151 cm; 39¹/₂ × 59¹/₂ in), free of charge, to the Parliamentary Recruiting Committee (PRC) but they refused it as being too stark in its portrayal of death and destruction. Frank Pick, of the UERCL, obtained the design and created the poster *War. To Arms Citizens of the Empire*, which shows the soldier without the young couple.

CAT. 144 (illustrated opposite top right)

War. To Arms Citizens of the Empire, 1915

(w1465) Lithograph poster without lettering, with added colour, 65.5 × 57.5 cm (25³/₄ × 22⁵/₈ in)

Provenance: Hilary Gerrish

BACK HIM UP: BUY WAR BONDS, 1918

(w1930) This poster was issued by the National War Savings Committee.⁷⁶ There are four known studies for the work, two of which are listed below.

CAT. 145 (illustrated opposite top left)

Wounded German, 1915

Signed with monogram t.l.: ‘FB’ and inscribed b.r.: ‘Wounded German/ War Loan

Poster/ 1915’. Also inscribed b.l.: ‘Count William de Belleruche’

sanguine and pencil drawing on paper, squared, 41.5 × 44 cm (16¹/₄ × 17³/₈ in)

Provenance: William de Belleruche (No 107); Gordon Anderson

CAT. 146

He Needs Your Help Now. Buy War Bonds

Watercolour over pencil, 10 × 15 cm (4 × 6 in)

Provenance: William de Belleruche; private collection

Ill & Lit: Margaret Timmers (Ed), *The Power of the Poster*, V&A Publications, 1998, p 152



STATIONS OF THE CROSS, 1934–1935

The 14 Stations (s4163) were printed from zinc plates in 1935, Brangwyn noting in February of that year that he ‘had two printers here most of the week proving the plates of the Stations of the Cross’.⁷⁷ 16 sets of the lithographs were printed on paper and a small number printed on sycamore (see p 113). The Stations were also reproduced as *The Way of the Cross* (1935) with a foreword by GK Chesterton.

The Stations are similar in design to the Arras series (1920–24) (see cat 34) and follow the tradition of the old Flemish painters, although the costumes are contemporary. In this way Brangwyn suggested that the tragedy of the calvary is never-ending. He included his self-portrait in many of the plates as if seeking redemption for past wrong-doings.

CAT. 147 (illustrated opposite top)

Jesus Takes up His Cross (2nd Station)

(s1897) Pencil on tracing paper, 73.7×90.2 cm (29×35½ in)

Provenance: Kenneth Center⁷⁸; Campbell Fine Art

Brangwyn and his dog are portrayed on the right of the drawing.

CAT. 148

Jesus Meets his Afflicted Mother (4th Station)

(s1899) Pencil on tracing paper, 73.7×85.1 cm (29×33½ in)

Provenance: Kenneth Center; Campbell Fine Art

CAT. 149

The Cross is Placed on the Shoulders of Simon of Cyrene (5th station)

(s1900) Signed with monogram: ‘FB’

Pencil on tracing paper, 73.7×85.1 cm (29×33½ in)

Provenance: Kenneth Center; Campbell Fine Art

Brangwyn portrays himself as Simon of Cyrene, taking the weight of the Cross on his shoulders and clasping the drooping Christ.

CAT. 150

Jesus Falls for the Third Time (9th Station)

(s1904) Signed with monogram: ‘FB’

Pencil on tracing paper, 73.7×82.6 (29×32½ in)

Provenance: Kenneth Center; Campbell Fine Art

CAT. 151 (illustrated opposite bottom)

Jesus Dies on the Cross (12th Station)

Original zinc lithographic plate, 76.2×81.3 cm (30×32 in)

Provenance: Hilary Gerrish, private collection





OPPOSITE

Design for pierced wood screen,
1930–1931 (detail; cat 161),
pencil, crayon and paint on
tracing paper, 78 × 200 cm
(30¾ × 78¾ in)

DECORATIVE ARTS

‘an artist’s function is everything: he must be able to turn his hand to everything, for his mission is to decorate life ... he should be able to make pots and pans, doors and walls, monuments or cathedrals, carve, paint, and do everything asked of him.’

Brangwyn quote in ‘King of the Earth with Sixpence’, *Daily Sketch*,
17 October 1934

Brangwyn stated that a designer should have ‘imagination, taste, technical knowledge and a sense of public needs’⁷⁹ – he possessed all of these. He was not only a polymath but also an artist–craftsman, who could successfully design complete and harmonious interiors and demonstrated a technical understanding of each discipline. Brangwyn’s exceptional range included designs for architecture and interiors, furniture, carpets, tapestry, ceramics, jewellery, glassware and stained glass.

Wall decoration, c 1930
(cat 160)



ARCHITECTURE AND INTERIORS

‘The greatest fitness that can be achieved in the planning of a *public* gallery is a combination of negative rather than positive features; of virtues of omission rather than commission. This is precisely what Brangwyn has aimed at.’

Herbert Furst, *The Decorative Art of Frank Brangwyn*, London: John Lane, The Bodley Head, p 163, discussing designs for the Kyoraku Art Museum, Tokyo

Brangwyn produced about 40 architectural and interior designs, at least 13 of which were executed. This aspect of the artist’s work is rarely mentioned despite being one of his most significant achievements. As with other disciplines, Brangwyn had no formal training and it is possible that many of the scaled drawings for various projects were produced by assistants. The firm of Paul Turpin is known to have assisted with structural drawings for the Kyoraku Art Museum. However, the initial designs, the imaginative details and the scope of the projects was entirely Brangwyn’s vision.

The defining features of Brangwyn’s interiors are, in general, restrained backgrounds which acted as a foil to areas of decoration or paintings, line as the pre-eminent form of expression and the co-ordination of all aspects of furnishing, producing an aesthetic whole (*Gesamtkunstwerk*), a concept Brangwyn would have encountered when working in Paris for Siegfried Bing. *Gesamtkunstwerk*, a unified interior, was a theory reinforced by the growing knowledge of Japanese crafts, linking the desire to produce beautifully designed and hand-made objects with the fact that, in Japan, there were no traditional barriers dividing the disciplines, thereby transcending the boundaries between fine and decorative arts. The geometrical simplicity, unifying colour schemes and lack of pattern in Brangwyn’s interiors, the starkness of much of his furniture and his interest in intricate metalwork all indicate Brangwyn’s knowledge of Japanese design

MAJOR ARCHITECTURAL/INTERIOR COMMISSIONS

(red lettering indicates extant):

Lansdowne House, 11–13 Lansdowne Road, Kensington, London, 1899–1900

(A2604), bedroom interior for Sir Edmund and Lady Davis, furniture, panelling, murals, metalwork, lighting, dressing table set (a mural panel and some pieces of metalwork exist)⁸⁰ (see cat 152)

Thurston & Co, London, c 1902

(A2608), design for billiard room, billiard table, furniture and murals (unidentified). (see cat 154)

Venice Biennale, interior of British Room, 1905

(A1337) (mural panels are in the Sam Wilson Room at Leeds City Art Gallery, the solid oak benches now placed outside the British Pavilion in Venice) (see cat 156–157)

Palazzo Rezzonico, Venice, 1906

(A2605), interior for Baron Lionel Hirschel di Minerbi, furniture and murals (unexecuted)

Venice Biennale, 1907

(A2606), interior of British Room (murals destroyed)

Temple Lodge, 51 Queen Caroline Street, Hammersmith, studio extension, c 1908

(A2231). Frank Alford considered it one of the largest studios in London in the 1920s⁸¹

Casa Cuseni, Taormina, Sicily, 1909–1910

(A2607) dining room interior (furniture, panelling, murals) and other items of furniture for Robert Hawthorn Kitson (private ownership)

St Mary the Virgin, Bucklebury, Berkshire, 1912

(A2238) sanctuary wall decoration (extant except for mosaic reredos which has been removed) (see p 186 and 188)

Ghent International Exhibition, Brangwyn Room, 1913

(A2292), interior, tables, chairs, carpet; also featuring Brangwyn’s murals for Lloyd’s Register (see p 2) (a table and chair are in the Arents House, Bruges)

Horton House, Northampton, 1915

(A1178), lighting and murals for billiard room for George Harold Winterbottom (murals were divided up into ten sections and are now in a private collection; William Morris Gallery (London Borough of Waltham Forest); Graves Art Gallery, Sheffield; Dunedin Public Art Gallery, New Zealand and Te Papa Tongarewa, Wellington, New Zealand).

The Jointure, South Street, Ditchling, 1918–1940

(A1820), converted and extended adjoining cottages to make new studios, added double storey kitchen/bedroom extension to main house, converted other cottages on land 1938–40. Inglenook and tiled fireplaces, metalwork and furniture in interior (private ownership). (see cat 63–81)

Kyoraku Art Museum, Tokyo, 1918–1922

(A1827), commissioned by Kojiro Matsukata, President of Kawasaki Shipping Company (this would have been the largest museum of western art outside Europe and the Americas but was unfortunately never built) (see cat 195)

Four showrooms for E Pollard & Co, London, 1930

(A3305), Two bedrooms, sitting and dining rooms for which Brangwyn designed furniture, carpets, ceramics, table glassware, lighting and textiles. This was a selling exhibition. (individual items exist) (see cat 159)

SS *Empress of Britain*, Canadian Pacific Line, 1930–1931

(A1822), interior of 1st class dining room, the Salle Jacques Cartier, and two private dining rooms, the Salle Wolfe and Salle Montcalm. Designs for panelling, tables, chairs, carpet, lighting, tablecloth, clock, sideboards, gold glass buffet, murals (vessel sank after enemy action in 1940). (Some items of furniture in private collection) (see cat 161)

Rowley Gallery, Kensington Church Street, façade, 1933

(A1854) Gallery hit by incendiary bomb in 1941. Carved and pierced teak panels representing sawyers, painters and carpenters badly burnt but restored and in private collection

Brangwyn Estate, London Road, Brighton, 1935–1945

(A2611). Brangwyn may have designed the entrance obelisks and been consulted on general layout

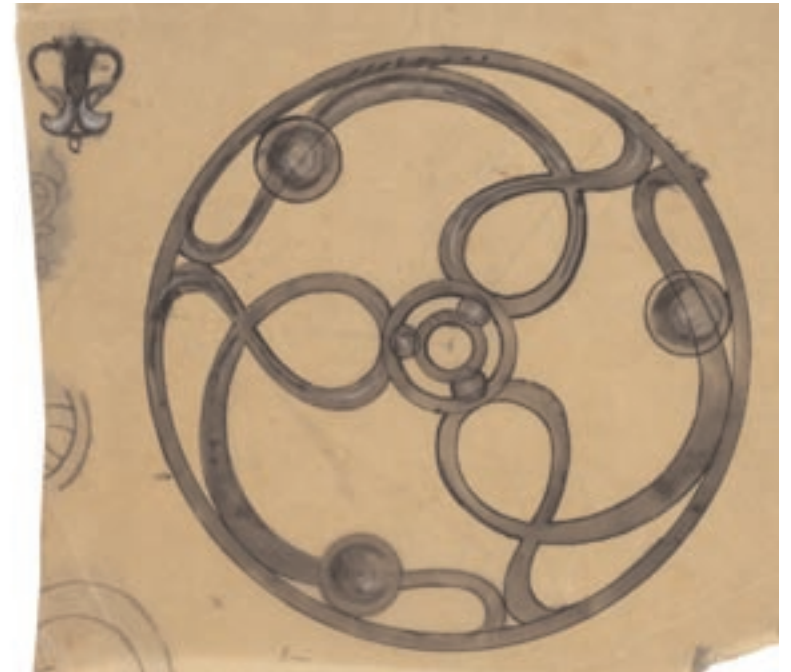
CAT. 152 (illustrated on p8 and opposite)

15 designs for Sir Edmund and Lady Davis, c 1899–1900

(A2604) Mixed media designs on paper and tracing paper
Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;
Haslam and Whiteway
Exh: Haslam and Whiteway, June 2001 (cat 4, 20 and others)

The Australian, Sir Edmund Davis, made his fortune from African mining, married his cousin, Mary Halford, and settled in London. Most of the designs in this group are known to have been made specifically for the Davis home, Lansdowne House, whilst others are of the same date and possibly related. The group includes Art Nouveau designs for a chair, marquetry inlay, fireplace frieze, bedcovers and metalwork (see p 8). Brangwyn's co-ordinated design is a perfect example of *Gesamtkunstwerk*.

Metalwork design,
c 1899–1900 (cat 152),
pencil, watercolour and
white chalk on tracing
paper, 19 × 18 cm
(7½ × 7 in)



Design for chair,
c 1899–1900 (cat 152),
pencil, pen and
watercolour on grey
paper, 27.3 × 15 cm
(10¾ × 6 in)





CAT. 153

Design for a Frieze, c 1900

(F3289) Signed with monogram above: 'FB', inscribed b.l.: 'No 4'
Pencil and watercolour on tracing paper, sheet size 28 × 43 cm (11 × 16 7/8 in),
design size 23 × 43 cm (9 × 16 7/8 in)
Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;
Haslam and Whiteway
Exh: Haslam and Whiteway, June 2001 (cat 23)

CAT. 154 (illustrated above)

Thurston & Co, Billiard Room design, c 1902

(A2608) Inscribed: 'slightly formed[?] with ivory and ebony inlay / Trim to be painted or
papered with plain grain paper / Fine plain iron with hand made Tiles / all metalwork iron fine
worked'; 'Billiard Room / for Thurstons' and 'Box for cues etc'
Pencil, pen and watercolour on brown paper, sheet size 52 × 76 cm (20 1/2 × 29 7/8 in),
design 23 × 43 cm (9 × 16 7/8 in)
Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;
Haslam and Whiteway
Exh: Haslam and Whiteway, June 2001 (cat 6)

A scale drawing for the proposed billiard room, similar to the one illustrated in
Herbert Furst's book, *The Decorative Art of Frank Brangwyn*, but without the mural
detail.⁸²



CAT. 155 (illustrated above)

Fireplace design, c 1900

(A3282) Inscribed on board b.l.: 'F.B. TEMPLE LODGE / HAMMERSMITH / W'
Pencil, pen and watercolour on paper mounted on board
Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;
Haslam and Whiteway (cat 3)

A design for a private house with wood panelled walls and a tiled fireplace with
painted mural above.

CAT. 156

Venice Biennale: Study of a Man Carrying Basket, 1905

(A11337) Signed with monogram c: 'FB'. Also inscribed (in another hand) b.r.: 'WdeB Coll'

Pencil, black crayon and wash on paper, squared, 33 × 24 cm (13 × 9½ in)

Provenance: William de Belleruche (No 83); Gordon Anderson

Brangwyn designed the panelling and furniture for the British room of the 1905 Venice Biennale together with four murals, entitled *Navvies at Work*, *Rolling Mill*, *Blacksmith* and *Potters*. These are now installed in the Sam Wilson Room, Leeds City Art Gallery, together with a fifth panel commissioned by Sam Wilson titled *Spinners*. This, and the following drawing, were studies for the mural panels.

CAT. 157 (illustrated below)

Venice Biennale: Study of a Man with Pickaxe, 1905

Signed with monogram centre: 'FB' and inscribed t.c.: 'MARCO YAFRAT' and on trousers: 'blue'. Also inscribed (in another hand) b.l.: 'William de Belleruche Collection'

Black and white chalk on buff paper, 50.4 × 63.5 cm (19¾ × 25 in)

Provenance: William de Belleruche (No 104); Hilary Gerrish

Marco Jafrato was an illiterate Italian, whose name is variously spelt Jafrate, Yafrate and Lafrate. He apparently lived in Queen Street (now Queen Caroline Street), Hammersmith and was an ice cream and hot chestnut seller who was employed by Brangwyn as a model and odd-job man.



CAT. 158

The Jointure, Fireplace Overmantel, c 1920–24

(F3280) Inscribed: 'this to be dead centre'; 'this is the exact space of the brick pier'; 'do not finish too smooth/show chisel marks'; 'this is exact size of Brick pier/you will notice the difference to the other' and 'the 2 pillars are not the same/as the measurements are given below/exact/cut the moulding like this/stop it so that it shows/a square panel in centre/as at xx/do not cut the design in centre but/leave it plain'

Pencil on paper, 31 × 224.5 cm (12¼ × 88⅝ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;

Haslam and Whiteway

Exh: Haslam and Whiteway, June 2001 (cat 9)

Design for the fireplace overmantel in the studio extension at The Jointure. The central logo incorporating the initials 'F & L B' was also used elsewhere in the house and grounds. Other designs verso.



LEFT
Chair designs,
c 1929–1930 (cat 159),
pencil and watercolour
on paper, 89.2 × 68 cm
(35 × 26¾ in)

RIGHT
Design with apple,
c 1929–1930 (cat 159),
pen, pencil and
watercolour on paper,
44 × 55 cm
(17¼ × 21¾ in)

CAT. 159 (illustrated above and opposite)

70 Designs for E Pollard & Co, c 1929–1930

(A3305) Mixed media

Provenance: Edgar Peacock; Edgar Horns, Eastbourne,

20 September 2000; Haslam and Whiteway

Exh: Haslam and Whiteway, June 2001

(cat 11, 21 and others)

E Pollard & Co Ltd were well known furniture manufacturers of the period with a showroom on Oxford Street. These are designs and scale drawings for the exhibition held at Pollard's from 8 October to 22 November 1930. The group includes designs for furniture, lamps and marquetry inlay.

CAT. 160 (illustrated p 145)

Wall decoration, c 1930

(A3290) Inscribed b.r.: 'Wall decoration'

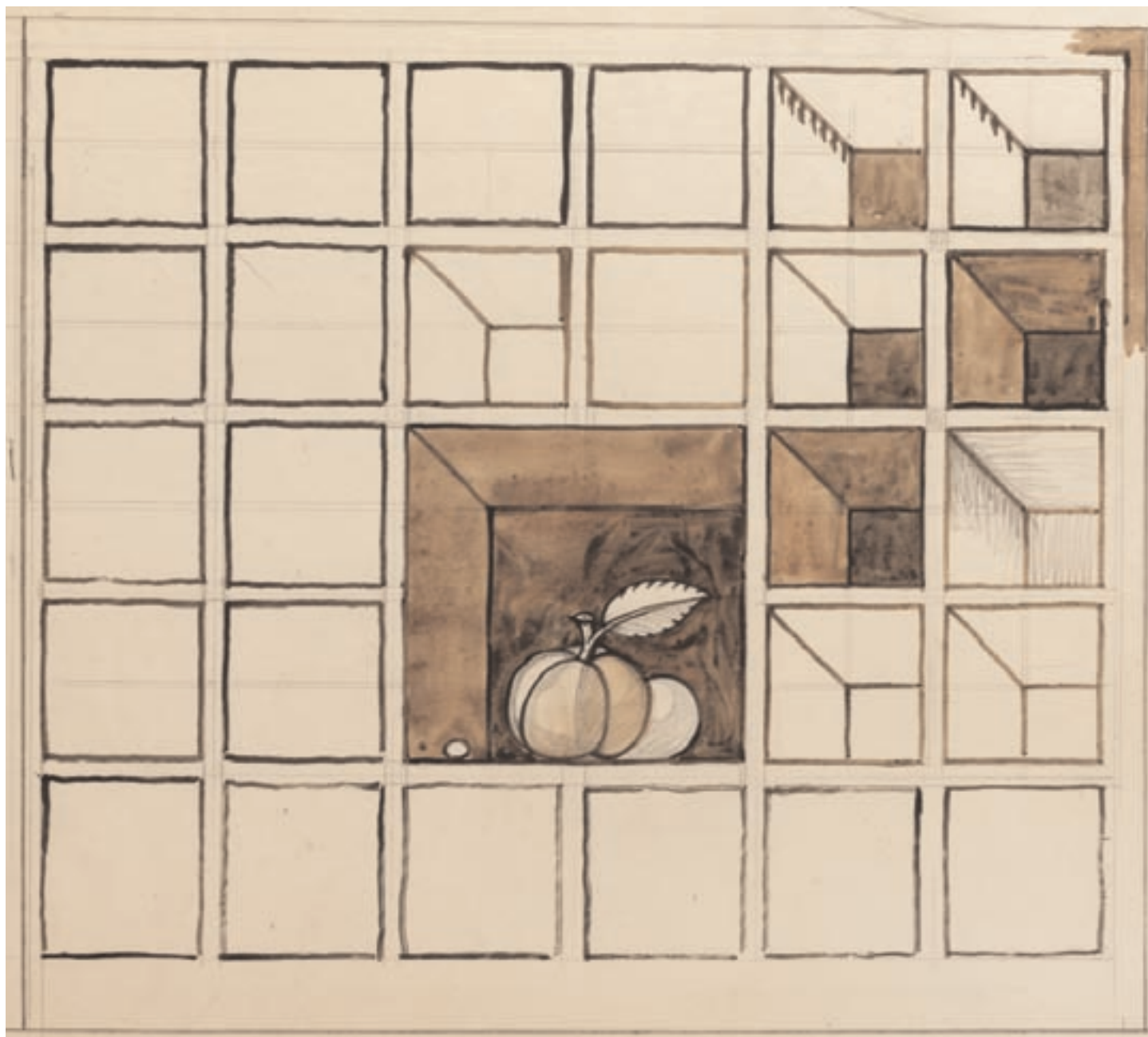
Pencil, pen and watercolour on paper,

35.7 × 72 cm (14 × 28¾ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne,

20 September 2000; Haslam and Whiteway

Exh: Haslam and Whiteway, June 2001 (cat 24)





CAT. 161 (illustrated above, below, opposite and on p 144 and 160)

30 Designs for SS Empress of Britain, 1930–1931

(A1822) Mixed media

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

The Canadian Pacific liner, *SS Empress of Britain*, was a showcase for the best in British design. Sir Charles Allom, Edmund Dulac, Sir John Lavery, Maurice Grieffenhagen and Heath Robinson were all commissioned to design prestigious public areas. Brangwyn designed complete interiors for the 1st class dining room (Salle Jacques Cartier) and two private dining areas. The archive includes designs for furniture, flooring, tablecloths, marquetry panels, metal casing for the beams incorporating the letters C and P (Canadian Pacific) and various designs for a clock.



LEFT

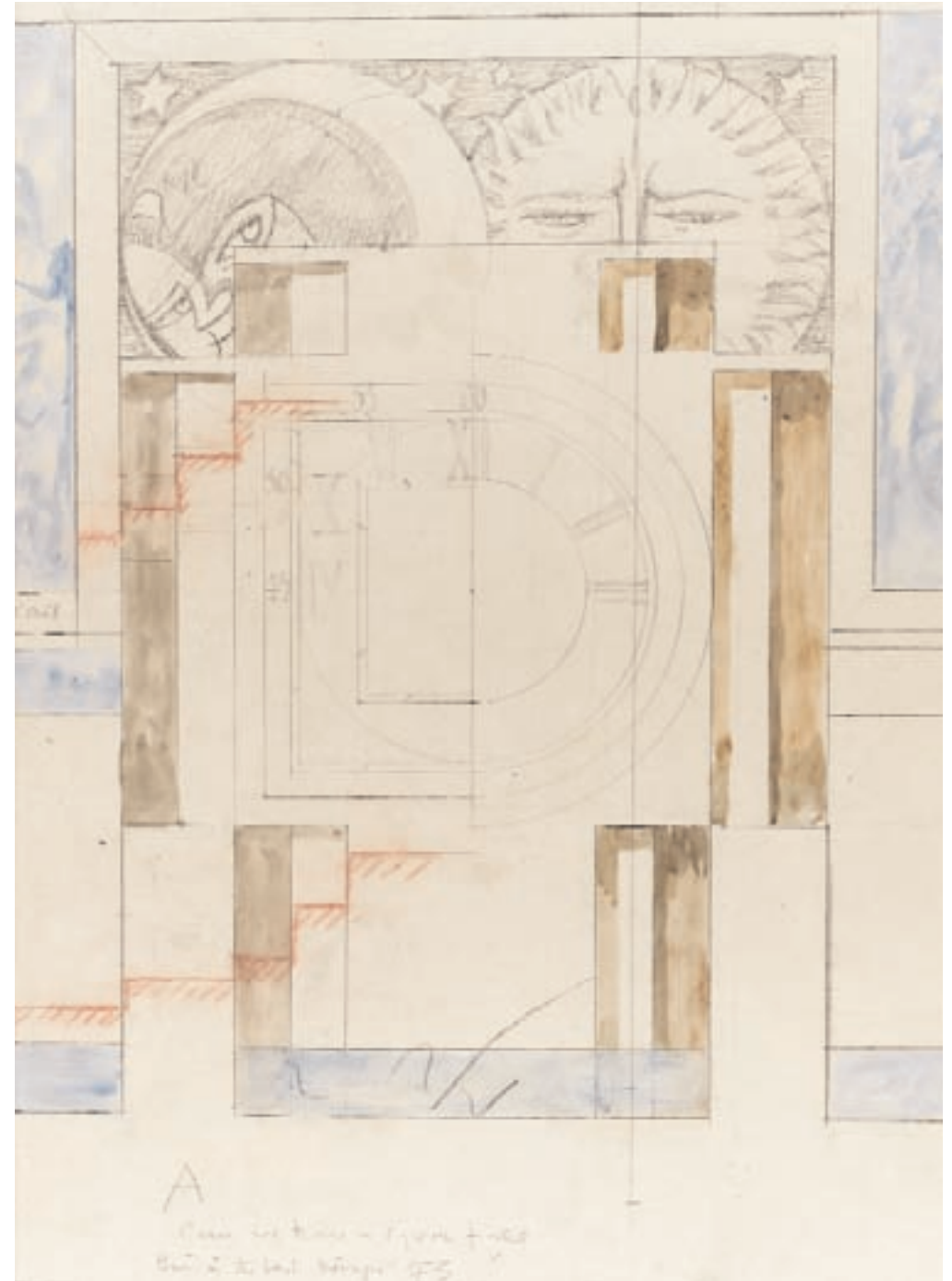
Beam Casing design,
1930–1931 (cat 161),
pencil and watercolour
on tracing paper,
75.5 × 81 cm (29¾ × 32 in)

OPPOSITE

Clock design, 1930–1931
(cat 161), pencil, crayon
and watercolour on tracing
paper, 82 × 123.5 cm
(32¼ × 48½ in)

BELOW

Chair design, 1930–1931
(cat 161), pencil on paper,
8 × 22.5 cm (3¼ × 8⅞ in)



FURNITURE AND FURNISHINGS

'I confess to an incorrigible preference for a table that has four legs and an abhorrence for a table that has two legs and a piece of string.'

Brangwyn quoted in P Macer-Wright, 'About Frank Brangwyn', supplement to *John O'London's Weekly*, 6 December 1930

Between 1890 and 1937 Brangwyn produced over 230 designs for furniture and furnishings, including tables, chairs, sideboards, beds, garden furniture, fireplaces, marquetry panels, mosaic and gesso panels, tombstones, commemorative boxes, ashtrays, a University verge, a pulpit and embroidery and textiles. About half of these designs were made.

Brangwyn's approach to furniture design was firmly rooted in the Arts and Crafts tradition, influenced by his early mentors, William Morris and AH Mackmurdo. The artist believed in fitness of form to function, demanded excellent craftsmanship and the appropriate material for each project. He aimed to eliminate unnecessary moulding and applied ornament which might disguise the structure. The starkness of much of Brangwyn's furniture indicates the influence of Japanese design.

Brangwyn produced designs for private commissions and also worked for commercial enterprises. He designed dining room and bedroom suites for Norman and Stacey c 1902, cabinets for Thurstons c 1902, JS Henry produced the 1905 Biennale furniture and Paul Turpin the furniture for the Ghent Exhibition, 1913. Between 1916 and 1931 Brangwyn produced about 15 designs for inlay panels which were made by AJ Rowley. Pollards manufactured about 70 items of furniture from Brangwyn's designs between 1924 and 1930.

CAT. 162

Studio Table, c 1925

(F3389) Wood table, 92 × 120 × 183 cm (36¼ × 47¼ × 72 in)

Provenance: Frank Brangwyn; Crosby Cook and by descent

Exh: *Signed and Designed*, The Country Seat, Oxfordshire, 2003

This simple, solidly made, peg construction table was made to Brangwyn's design for his own daily use at The Jointure, Ditchling.

CAT. 163

Ladderback Carver, c 1930

(F4717) Lightly fumed and polished oak chair with rush seat, 107 × 82 × 44 cm

(41⅞ × 32¼ × 17¼ in)

Provenance: Crosby Cook and by descent; Paul Reeves

Exh: *Furniture and other articles designed by Frank Brangwyn RA*, E Pollard, London, 1930

Ill: *Furniture and other articles designed by Frank Brangwyn RA*, E Pollard, London, 1930, p 17

CAT. 164

Ladderback chair, c 1930

(F4712) Oak chair with rush seat, 97 × 50.5 × 41 cm (38¼ × 19⅞ × 16⅞ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000; Paul Reeves

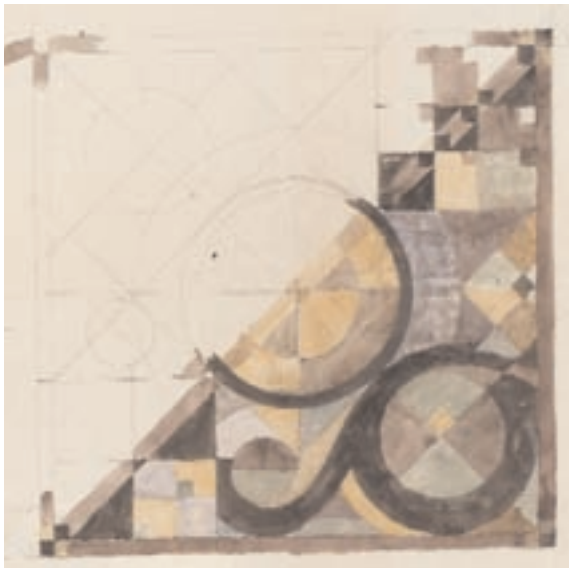


CARPETS, TAPESTRIES AND TEXTILES

Muthesius considered Brangwyn: ‘the only artist who has designed really modern carpets in the present day continental sense. His patterns have a mysterious ambiguity which is extremely attractive, but the really excellent thing about his carpets is the colour, which is fresh without being startling, lush without becoming brutal’.

Hermann Muthesius, *The English House*, New York: Rizzoli International Publications, 1979 (1904), p 179

Between 1895 and 1948 Brangwyn produced a number of designs for carpets and tapestries of which about 17 are known to have been made. As early as 1895 Brangwyn’s involvement was such that M H Spielman was moved to wonder whether Brangwyn ‘has not definitely abandoned marine for tapestry painting’.⁸³ The carpets often have a central two dimensional design with geometrical abstracted plant patterns, surrounded by borders containing randomly placed motifs. They are more akin to ethnic carpets from the Caucasus, Turkey and Central Asia than the classical Persian carpets admired by Morris.



Tablecloth design, 1930–1931
(cat 161), pencil and
watercolour on paper,
42 × 31.5 cm (16½ × 12¾ in)

CARPET AND TAPESTRY COMMISSIONS:

(red lettering indicates extant)

Le Roi au Chantier tapestry, 1896

(T2832), commissioned by Siegfried Bing for Albert Besnard (probably unexecuted, cartoon at Leeds City Art Gallery)

The Vine, 1896–1897

(T2817), commissioned by Bing and exhibited in Bing's shop *L'Art Nouveau* in 1898 and 1899. Probably woven by J Ginskey of Maffersdorf, Bohemia (now in Arents House, Bruges).

Various rugs were commissioned by Bing, only one of which is known to have survived, 1896–1900

(Musée des Arts Decoratifs, Paris – T4112). Brangwyn also designed a carpet for *La Maison Moderne* (T2816), the Paris gallery owned by Julius Meier-Graefe (pwu).

Carpet design for Ghent Exhibition, 1913

(T2840) Apparently one hundred carpets were produced but the dyes were not fast and the colours faded (pwu).

Design 1275, 1929

(T2337), shown in drawing room at Pollard exhibition, London, produced in five sizes and manufactured by James Templeton & Co of Glasgow (a number have survived)

Design 1276, 1929

(T2879), shown in dining room at Pollard exhibition, produced in five sizes and manufactured by Templeton (a number have survived) (see cat 165)

Six designs, 1929

(T3028, 3052, 3053, 3054, 3055, 4715) for hand tufted Donegal rugs made by Alex Morton, Sons & Co of Carlisle and shown at Pollard exhibition (pwu)

SS Empress of Britain, 1930

Rubino flooring manufactured by Leyland and Birmingham Rubber Company (see cat 161)

Wine Press tapestry, 1946–1947

(T2987) woven by the Edinburgh Tapestry Company (private collection)

Last Supper tapestry, 1946–1948

(T2988) design to have been made by Edinburgh Tapestry Company (unexecuted)

CAT. 165

Rose and goose-grass, c 1900

(F3300) Pencil and watercolour on tracing paper, 67.5 × 50.5 cm (26⁵/₈ × 19⁷/₈ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;

Haslam and Whiteway

Exh: Haslam and Whiteway, June 2001 (part cat 22)

Brangwyn produced a number of designs during his lifetime which may have been for textiles, wallpapers or book end papers. He certainly produced bedcover designs for Sir Edmund Davis (see cat 152), tablecloth designs for the *SS Empress of Britain* (see cat 161), textile designs for the Pollard Exhibition (see cat 159). This design of abstracted natural forms is clearly inspired by William Morris.





CAT. 166

Carpet, Design 1276, 1929

(T2879) Brangwyn's monogram is woven into the carpet
Templeton Axminster carpet, 289.6 × 274.3 cm
(9 ft, 6 in × 9 ft)

Provenance: private collection

Exh: *Furniture and other articles designed by Frank Brangwyn*
R4, E Pollard, London, 1930; *Thirties*, Hayward Gallery,
1979 (cat 2.1)

Ill: *Furniture and other articles designed by Frank Brangwyn*
R4, E Pollard, London, 1930, p 17; Charles Holme,
'Frank Brangwyn. Designs for British Industry', *The Studio*,
December 1930, p 443; C E C Tattersall and S Reed, *A History*
of British Carpets, Leigh-on-Sea: Frank Lewis, 1966 (1934),
facing p 161; Dan Klein, *Art Deco*, Hong Kong: Mandarin
Publishers Ltd, 1974, p 21; *Thirties Exhibition Catalogue*,
Hayward Gallery, 1979; Dominique Marechal, *Collectie*
Frank Brangwyn, Bruges Stedelijke Musea, 1987, p 95, 115



METALWORK AND JEWELLERY

‘There is something incongruous in the association of [Brangwyn’s] name with such things as Jewelry ...’

Herbert Furst, *The Decorative Art of Frank Brangwyn*, London: John Lane, The Bodley Head, p 228

At least 26 sheets of metalwork designs exist illustrating latches, cupboard handles, fingerplates, ceremonial cups, lamps, a cruet stand, a wrought iron bell and an astrolabe, dating from 1898 to the 1930s. The latter two items were made for Brangwyn’s personal enjoyment in Ditchling and various items of ironmongery exist, either singly or adorning furniture.

Brangwyn showed great sensitivity in his choice of metalwork for furniture, using silver to harmonise with cherrywood, forged iron for oak, and oxidized copper or hammered steel and brass for limited budget work.

Brangwyn’s jewellery was probably influenced by Colonna and Tiffany. Five items dating from 1896–1900 are known to have been made, but only one brooch has been identified.⁸⁴ The items incorporated enamels and semi-precious stones in simple settings, the designs bearing a remarkable similarity to many of the artist’s drawings for ironmongery.



Brangwyn and the astrolabe, c 1930, (cat. 190c)

CAT. 167

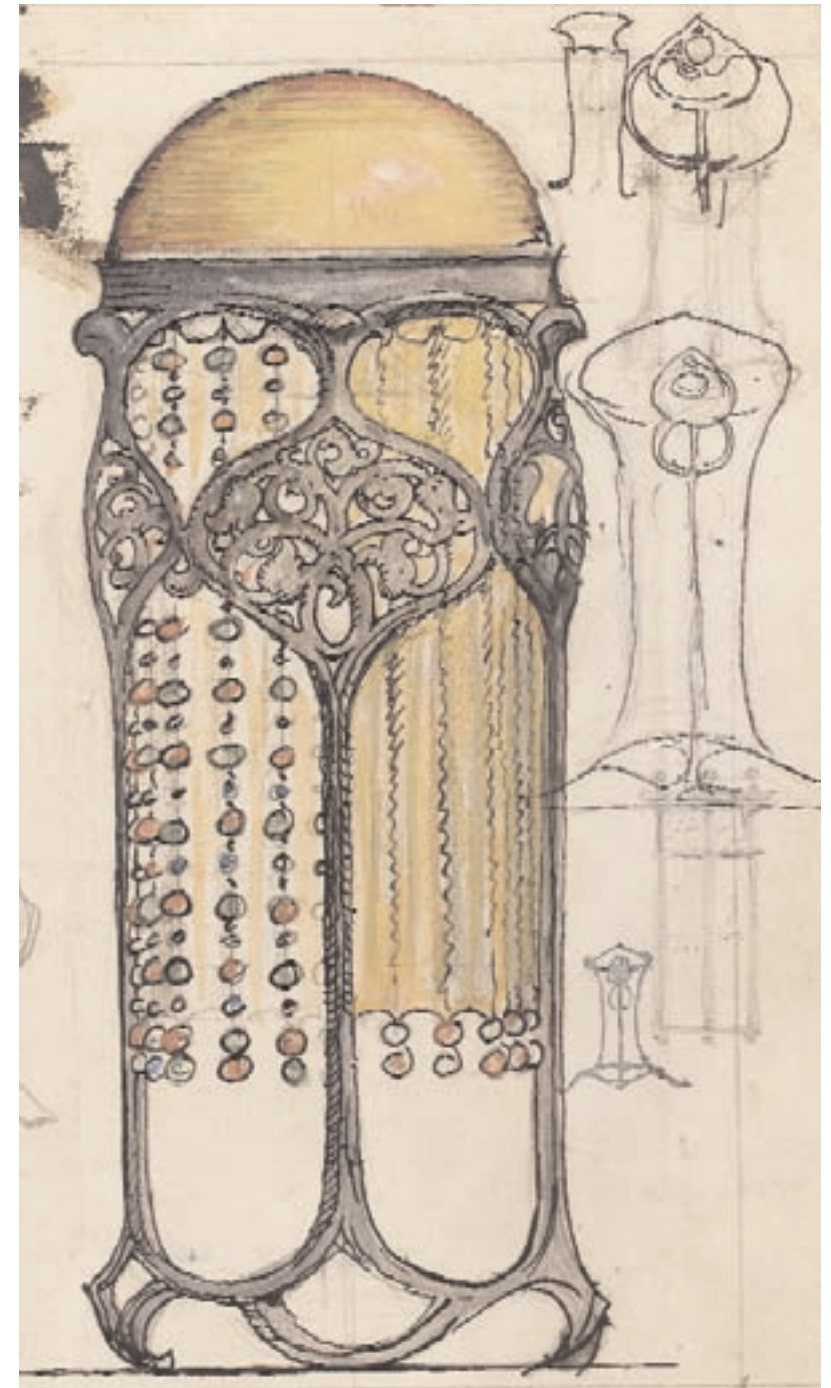
Glass beaded lampshade design, c 1900

(F1743) Signed in full b.c.: ‘Frank Brangwyn’ and inscribed: ‘Lamp/curtain of glass beads’

Pencil, pen and watercolour on card, 38 × 25 cm (15 × 9 7/8 in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

This is a scale drawing of metal lamp with glass beaded curtain. It is unknown whether this design was ever realised.



CAT. 168

Leeds University Verge: Design for orb, 1905–1911

(F2506) Inscribed: 'Meunier / 1 East Bury Street / Chelsea' and '49'

Pencil and watercolour on brown paper, 55.9 × 38.1 cm (22 × 15 in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;

Haslam and Whiteway

Exh: Haslam and Whiteway, June 2001 (cat 8); *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

CAT. 169

Leeds University Verge: Design for reverse of orb, 1905–1911

(F2506) Inscribed: 'Mace Leeds / University'

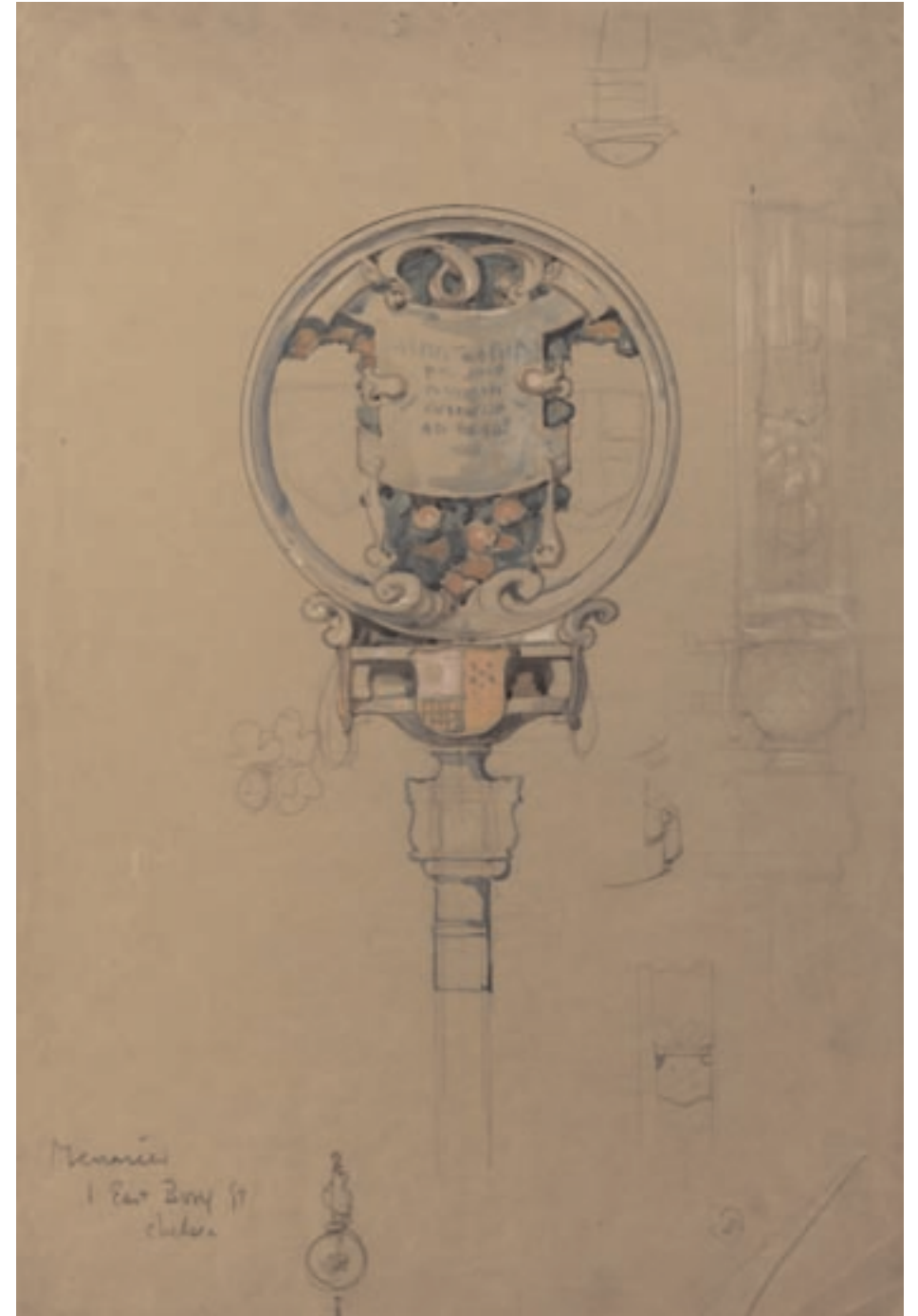
Pencil and watercolour on brown paper, 55.9 × 38.1 cm (22 × 15 in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;

Haslam and Whiteway

Exh: Haslam and Whiteway, June 2001 (cat 8); *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

Two designs for the verge commissioned by RH Kitson for the University of Leeds which was constituted by Royal Charter on 25 April 1904. The verge consists of a long green pole surmounted by an 43 cm (17 in) orb in silver electrotpe, the outer surface containing the arms of York, Bradford, Halifax and Huddersfield.



CERAMICS

'If it were not for buying a pot now & again life would be very dull'.

Letter from Brangwyn to Kitson, 2 April 1917, private collection

Brangwyn was passionate about 'pots', as he termed them – he collected Persian, Chinese, Korean and Japanese ceramics and such items appear endlessly in his oils, watercolours and murals.⁸⁵ Thirty large sheets of designs have recently been discovered, dating from 1927–1934, and about 20 designs were produced commercially, mostly for Royal Doulton, but also for Foley pottery, A J Wilkinson and Ashtead Potters.⁸⁶

Brangwyn stipulated that the Royal Doulton ware should be reasonably priced, have the appearance of hand thrown pottery, and that the painters should be allowed a certain freedom of expression, resulting in every item being slightly different. In addition to the Royal Doulton trademark each item bore the legend 'Designed by Frank Brangwyn RA' and/or 'Brangwyn Ware'. The most popular designs appear to have been D5034 (Harvest) produced from 1927–1940, D5033 (1930) and D5221 (1927–1936) – other designs were D5032, 5035, 5036, 5037, 5078 (1930–1940), 5079 (1930), 5080 (1930) and 5081 (1930–1935).⁸⁷ Examples of designs 5032–5037 were sold at the Pollard Exhibition. Two further designs depicting a fuchsia and a rose may have been produced as samples, having no design numbers.

Brangwyn produced designs for Ashtead Potters (see cat 172, 173, 175 and 177) in 1930 (cream jugs, tea pots and cups and saucers were sold at the Pollard Exhibition); a bone china tea set for Foley Pottery c 1934 (see cat 181); and Iris tableware for Clarice Cliff's Bizarre range at A J Wilkinson in 1934.

Brangwyn also produced designs for ceramic tiles, some of which are reminiscent of the stencil designs he placed on the exterior of Siegfried Bing's shop *L'Art Nouveau* in Paris (see cat 170), and probably similar to the black and white panels which were to be placed on the exterior of the Kyoraku Art Museum, Tokyo.

OPPOSITE
*FB starts his collection of
pots, c 1948 (cat 97)*





CAT. 170

Art Nouveau Tile Design, c 1900

(F3299) Pencil and watercolour on brown paper, 17×60 cm (6¾×23½ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000;

Haslam and Whiteway

Exh: Haslam and Whiteway, June 2001 (part cat 20)

Stencil designs closely related to those Brangwyn painted on the exterior walls of Siegfried Bing's shop *L'Art Nouveau* (see p 20).

CAT. 171

Tile Panel, 1925–1930

Signed t.r.: 'Frank Brangwyn/The Jointure Ditchling/England' and inscribed: '5¼/square' and '15 tiles to the/back and 15/tiles for the/flat part these/other 15 tiles to/be plain but with a quality/of the white on the red/like the tiles sent/to me some time/ago'

Pencil and watercolour on paper, 35.3×79.5 cm (13⅞×31¼ in)

Provenance: Hilary Gerrish

The tiles were probably intended as a backsplash to a wash unit, and the long inscription has been translated into German on the sheet.



CAT. 172

Ashtead Potters Plate (flower), c 1930

(C1705) Marks: Ashtead Potters stamp with hand painted additions: 'Bri' and 'X'

Ashtead Potters plate, hand painted, 25.5 cm (10 in) diameter

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

This was probably a sample and may be the plate referred to in a letter from Ashtead Potters dated 29 April 1929 which suggested that 'instead of having the flower in solid colours which is never successful with hand painted brush work, I should like to modify it somewhat.'⁸⁸



CAT. 173

Ashtead Potters Plate (abstract), c 1930

(C1706) Marks: Ashtead Potters stamp with hand painted additions: 'P/13' and 'W'

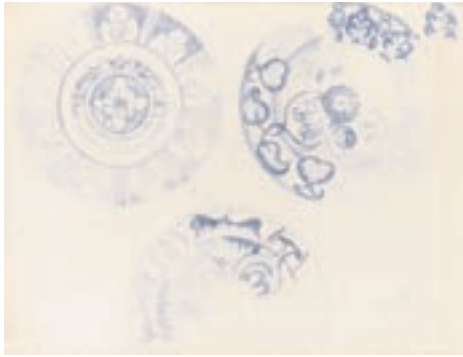
Ashtead Potters plate, hand painted, 24.5 cm (9 5/8 in) diameter

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Exh: *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

This was probably a sample plate.





CAT. 174 (illustrated above)

Sheet of plate designs, c 1927

(c1810) Signed with monogram and cross c.l.: 'FB'; also inscribed: '2B/light and dark B/on glaze unfired'

Pencil and watercolour on paper, 56.5 × 37 cm (22¼ × 14½ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

The design on the top left of the sheet is a preparatory study for the Royal Doulton dinner service (Doulton number D5221)

CAT. 175

Blue and White Plate Designs, c 1930

(c1758) Signed with monogram twice t.c.: 'FB' and inscribed: '15/Tints'; '3 tint' and 'make of red or/ Buff Clay grey and white glaze/with roght[?] painter 2 or 3 Blue'

Pencil and watercolour on paper, 56.7 × 80.5 cm (22¾ × 31¾ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Exh: *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

Various plate designs including one for *Ashtead Potters Plate (abstract)*, (cat 173).

CAT. 176 (illustrated opposite top)

Sheet of Coffeepot and Jug Designs, c 1930

(c1749) Signed in full b.l.: 'Frank Brangwyn'; also inscribed: 'glass'

Pencil, pen and wash on thin paper, 76 × 50 cm (29⅞ × 19⅝ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

CAT. 177 (illustrated opposite bottom)

Sheet of Jug designs, c 1930

(c1750) Inscribed: 'SLIP'; 'P'; 'PAINT BLUE/OR YELLOW'

Pencil and watercolour on thin paper, 56.2 × 88.4 cm (22⅙ × 34¾ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

The drawing of a jug top centre with cross section below is a study for the cream jug produced by Ashtead Potters and displayed at the Pollard Exhibition.



CAT. 178 (illustrated below)

Sheet of plate designs (bird), c 1930

(c1762) Pencil and watercolour on paper, 50×56.5 cm (19¾×22¼ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Exh: *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

The stylised bird on one of the plates is similar to one carved into a roundel on the door to Brangwyn's bedroom at The Jointure, Ditchling.

CAT. 179 (illustrated opposite top)

Sheet of plate designs (Eat Slowly, Fear God), c 1930

(c1759) Inscribed: 'EAT SLOWLY &'; 'Eat Slow and fear God'; 'Thank God/eat slowly'; '[?] of SEASONS'; 'Pottery' and 'Pottery'

Pencil, chalk and watercolour on paper, 56.4×87.7 cm (22¼×34½ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

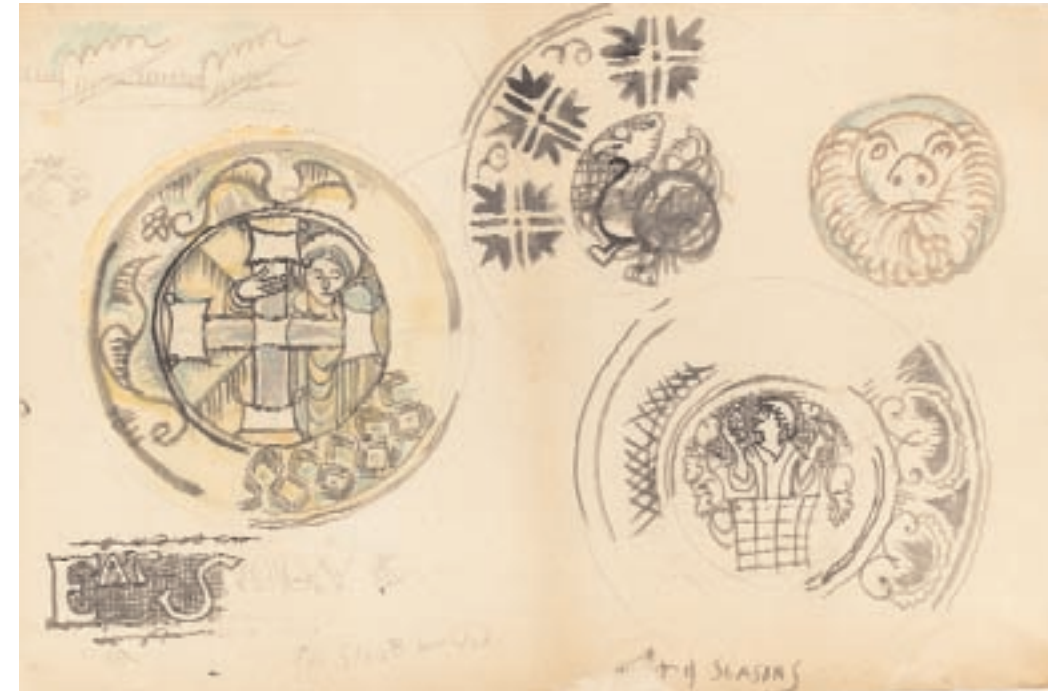
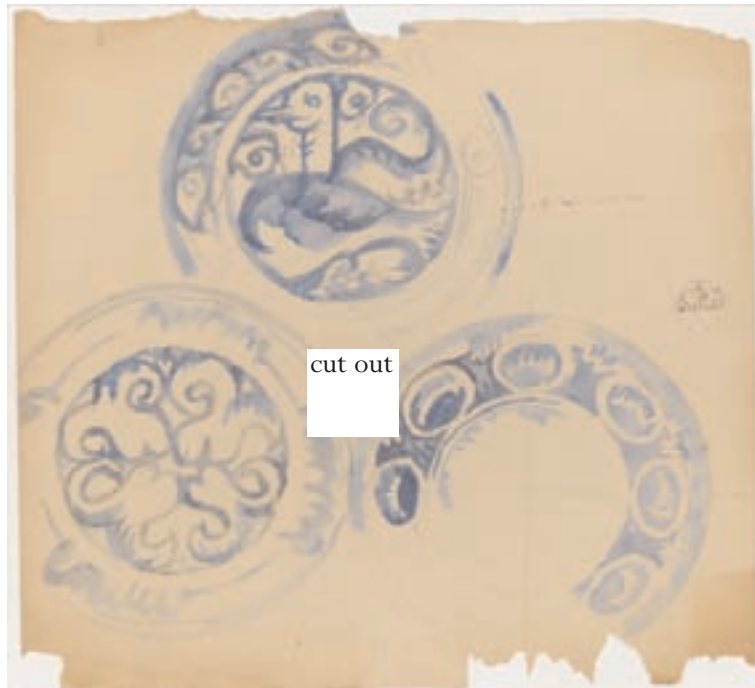
CAT. 180 (illustrated opposite bottom)

Sheet of plate designs (weeping lion), c 1930

(c1763) Inscribed verso: 'Saint/Lovis'

Pencil and watercolour on paper, 56×88 cm (22×34⅝ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000





CAT. 181

Foley bone china tea service, c 1934

(C1801) Marks: FOLEY/ENGLISH BONE CHINA/FRANK BRANGWYN RA (facsimile of signature)/ARTIST'S/COPYRIGHT RESERVED/FIRST EDITION

Provenance: private collection

Exh: *China Pottery and Glass Exhibition*, Harrods, London, 22 October – 10 November 1934

The Foley and Royal Staffordshire Potteries invited a number of distinguished British artists to create contemporary ceramic designs which were then entrusted to Clarice Cliff and her assistants. The results, revealing 'a definitely English type of contemporary and modern design and [possessing] a freshness of outlook and originality of treatment which is altogether delightful', were displayed at a special exhibition at Harrods in 1934.⁸⁹ This set, comprising six cups and saucers, six plates, milk jug, sugar bowl and two serving dishes, is thought to be unique.

Other artists involved included Angelica Bell, Vanessa Bell, Clarice Cliff, Duncan Grant, Barbara Hepworth, Dame Laura Knight, Paul Nash, Dod Proctor, Eric Ravilious and Graham Sutherland.

GLASSWARE

Brangwyn's designs for glassware, probably dated 1929–1930, included tumblers, wine glasses, fruit bowls and decanters.⁹⁰ Four designs for wine glasses, two decanters with stopper, a plain jug with cover and a claret jug were produced by James Powell & Sons (Whitefriars) for the 1930 Pollard exhibition. Unfortunately no pieces are known to have survived, but since the glass is not marked or signed in any way, it may be possible that Brangwyn glassware exists but has not been recognized as such, or may have been attributed to Philip Webb or Thomas Graham Jackson, whose designs Brangwyn emulated.

CAT. 182

Decanter and assorted Glass Designs, c 1930

(G1742) Signed in full b.l.: 'Frank Brangwyn' and inscribed b.r.: 'glass'

Pencil, pen and watercolour on paper, 127 × 191.8 cm (50 × 75½ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Scale drawings for one tumbler, two wine glasses, two decanters and vase with handle detail.

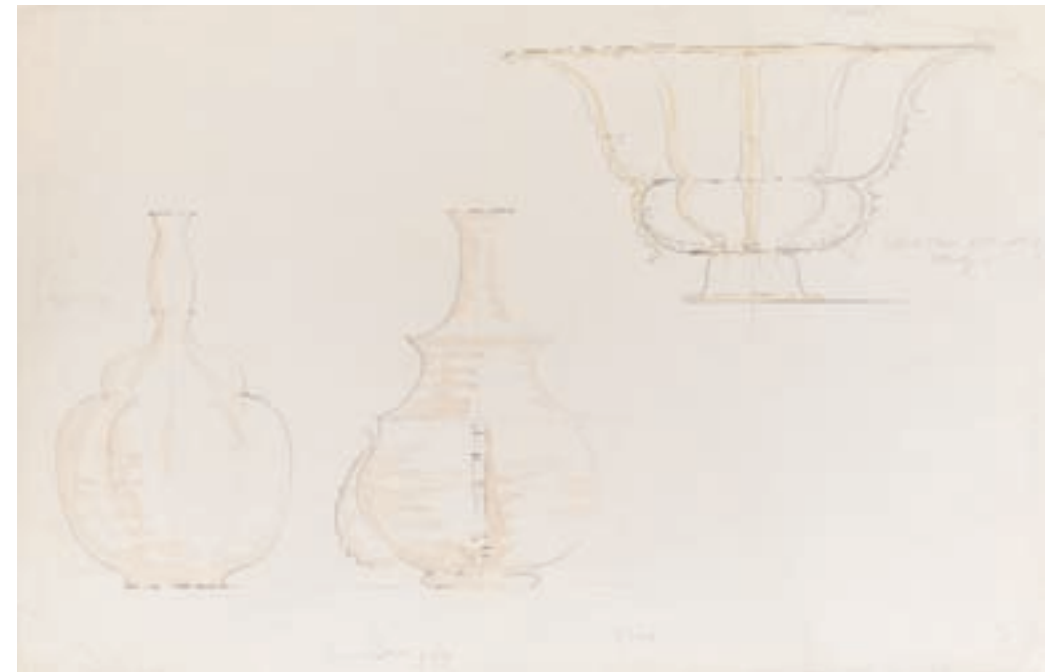
CAT. 183

Decanter and Fruit Bowl Designs, c 1930

(G1741) Signed in full b.c.: 'Frank Brangwyn' and inscribed b.c.: 'glass'

Pencil and wash on paper, 50 × 76 cm (19½ × 29¾ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000





CAT. 184 (illustrated above)

Glass and Tumbler Designs, c 1930

(G1740) Signed in full b.l.: 'Frank Brangwyn'

Pencil and watercolour on paper, 42 × 53.5 cm (16½ × 21⅛ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Scale drawings for four wine glasses and five tumblers.

CAT. 185 (illustrated opposite top)

Three Decanters, c 1930

(G1747) Signed in full b.c.: 'Frank Brangwyn'

Pencil and wash on paper, 40.6 × 51.7 cm (16 × 20 in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Exh: *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

Scale drawing of three decanters with added details.

CAT. 186 (illustrated opposite bottom)

Wine Glasses, c 1930

(G1746) Signed in full, b.l.: 'Frank Brangwyn' and inscribed verso: 'Powell has made some glass designed by Sir[?] Jackson and Philip Webb who was with Morris'

Pencil and wash on paper, 40.6 × 50.2 cm (16 × 19⅞ in)

Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000

Exh: *Frank Brangwyn*, Leeds, Bruges, Swansea, 2006

Scale drawings of eleven wine glasses and one tumbler plus small pencil sketches.



STAINED GLASS

Brangwyn's 'own painterly mannerisms [were reflected] too strongly for the glass to be finally agreeable'.

John Piper, 'Stained Glass. Art or Anti-Art?', 1968, discussing the east window, Bucklebury, included as Appendix in June Osborne, *John Piper and Stained Glass*, Stroud: Sutton Publishing, 1997, p 165

Brangwyn is known to have designed 20 stained glass panels and windows, his first designs dating from 1898 and his last, forty years later in 1938. In general he treated the window as a whole, not as separate lights; he was economical in the use of leading; favoured 'plating' glass, a technique whereby layers of different coloured glass are sandwiched together within wide leads to produce unusual colour effects; used rich saturated colours and multicoloured glass.

Brangwyn's designs were probably influenced by his father (who designed some stained glass windows); the stained glass produced by Morris & Co; and the work of Louis Comfort Tiffany for whom Brangwyn produced six designs in 1898.

STAINED GLASS COMMISSIONS (red lettering indicates extant):

Designs for six glass panels, 1898

Three of which are known to have been produced by the Tiffany Glass Decorating Company. The *Baptism of Christ* (G2601), measuring 500.6 × 132.1 cm (197 × 52 in), was one of the largest panels ever produced by Tiffany and had to be made in two sections (now at Baltimore Museum of Art, USA). It was exhibited at the Grafton Gallery, London, in 1899. A second work exhibited was titled *Music* (pwu). *Child with Gourds* (G2599) was installed in the living room at Lauretton Hall, which represented a gallery of Louis Comfort Tiffany's favourite windows (now at Charles Hosmer Morse Museum of American Art, Florida). Other designs, G573, 2579, 2598 and 2600.

St Mary the Virgin, Bucklebury, Berkshire, 1912

(G2237), east window and two lancets in chancel (commissioned by Mrs Webley-Parry, executed by James Silvester Sparrow)

OPPOSITE
St Winifred's design, c 1927
(cat 187)



St Mary the Virgin, Bucklebury, 1917

(G2237), north aisle window, a memorial to Mrs Webley-Parry (commissioned by her daughter Lady Webley-Parry-Pryse)

United Reformed Church, Abington Avenue, Northampton, 1920

(G1626), four light east window, memorial to those of the parish who had fallen in World War 1 (commissioned by Frederick Edward Fitness, executed by Paul Turpin)

St Winifred's, Manaton, Devon, 1927

(G1869), three light south aisle window, memorial to Esmond Moore Hunt (commissioned by his father Cecil Arthur Hunt, executed by Silvester Sparrow; cat 187)⁹¹

St Patrick's, Dublin, 1937

(G2263), three light window, a memorial to Edward Cecil Guinness, 1st Earl of Iveagh (executed by Alexander Strachan)

St Andrew & St Patrick, Elveden, Suffolk, 1937

(G2602) four light window at west end of north aisle, a memorial to Iveagh (executed by Alexander Strachan)

St André's Abbey, Zevenkerken, Belgium, 1938

(G1866) single lancet in Holy Cross chapel, and five double lancets in Chapter-Hall

CAT. 187 (illustrated p 187)

St Winifred's design, c 1927

Signed with monogram b.r.: 'FB' and verso: 'Centre boy singing' and varied notes on colours. Also inscribed (in another hand) verso: 'Design par Brangwyn 16.2.38/William de Belleruche' Watercolour on paper, 16 × 11 cm (6½ × 4¼ in)

Provenance: William de Belleruche (No 123A); Gordon Anderson

Study for the stained glass window at St Winifred's, Manaton, Devon (G1869), a memorial window commissioned by Brangwyn's friend Cecil A Hunt, in memory of his son Esmond Moore Hunt, who died on 7 February 1927, aged 19.

CAT. 188 (illustrated above and opposite)

Design for a Cardinal (Boniface), c 1938

Watercolour, squared, 48.3 × 15.9 cm (19 × 6¼ in)

Provenance: William de Belleruche (No 72); Gordon Anderson

This is one of the designs Brangwyn produced for the Chapter-Hall in St André's Abbey, Zevenkerken. Each window is dominated by a single figure, in this case St Boniface. The cartoon follows the iconography of 16th- to 18th-century artists, depicting the Saint with mitre and staff blessing two crippled men.⁹²





STREET DECORATIONS

‘We are apt on occasions of national rejoicing to decorate our streets as women without taste dress themselves when they wish to be smart.’

‘Artists and the Coronation’, *The Times*, 15 March 1911⁹³

Brangwyn disliked having to deal with committees, and therefore found his involvement with street decorations for the Coronation of George V in 1911, extremely frustrating, concluding that ‘the Coronation business may go the devil, as usual people do not want anything decent’.⁹⁴ He felt that he had wasted considerable time and money on the project, but had learnt a salutary lesson in the process – that no one was interested in good design. Despite this, he produced designs for a projected Peace Pageant in 1919.

CAT. 189

Peace Pageant, 1919

(R2721) Watercolour and pencil on tracing paper, 51.5 × 92 cm (20¼ × 36⅞ in)

Provenance: William Stewart, and by descent

This design shows one of Brangwyn’s suggestions for a Peace Pageant to be held on the Thames. Two other drawings from the series were illustrated in the *Architectural Review*, December 1919, which noted with regret that ‘these splendid suggestions were not adopted in the actual pageant’.⁹⁵ The other schemes involved Neptune riding a dolphin and Tritons with cornucopia, the figures to be in gilt and two and a half times life size, the dolphins and Tritons to be mounted on motor launches.





OPPOSITE
Brangwyn, c 1923
(detail; cat 190d)

PHOTOGRAPHY

‘[Brangwyn] appreciated the value of photography as do all good artists. My test of a painter is his attitude to photography. The really good ones do not fear its competition but welcome the artist–photographer and appreciate what he is doing.’

Alvin Langdon Coburn quoted in H & A Gernsheim (Eds), *Alvin Langdon Coburn, Photographer*, London: Faber and Faber, 1966, p 94

Brangwyn’s personal photography was greatly influenced by Alvin Langdon Coburn, the American symbolist photographer, whose ‘conception of craftsmanly ideal brought him back to London in 1904 to join Frank Brangwyn’,⁹⁶ and who photographed and published reproductions of Brangwyn’s Thameside and Venetian work in 1905.

At least 1,600 photographic prints which used to belong to Brangwyn (but not necessarily taken by him) are in various private collections. These can be categorized as ‘snapshots’ of Brangwyn and his friends, dating back to 1884; a record of murals in various stages of completion and finished works; topographical photographs (about 400), marine images (roughly 200) and photographs of figures posing (over 400). Many of the townscapes and naval images and about half of the modelled studies can be positively identified with completed works, demonstrating the remarkable degree to which Brangwyn employed photography. Brangwyn’s first known use of a photograph was for the lithograph *Unloading Oranges, London Bridge* (1890).

Brangwyn was himself a competent photographer and the aesthetic quality of his work shows to advantage when compared to photographs taken by his assistants which tend to be quite pedestrian and utilitarian. Brangwyn was probably inspired by photographs supplied by magazines like *The Graphic* which he was expected to reproduce faithfully in grisaille (see p 47). Although he owned a hand-held camera loaded with 120

format Kodak film which he generally used for outdoor work, he preferred a tripod mounted camera with glass plates for interior shots. Brangwyn's entire collection of photographs was in black and white, surprising, considering his appreciation of colour:⁹⁷

'We had a splendid procession here the finest I have seen like an Van Eyck magnificent in colour in the wind and rain unfortunately I had no camera with me. Men in deep green robes carrying a great golden figure then after men in a strange red colour struggling with heavy banners in the wind very fair'.⁹⁸

The provenance of all the photographs is Edgar Peacock unless otherwise stated (cat 1921).⁹⁹

CAT. 190

Press Agency Photographs of Brangwyn

Nine photographs of Brangwyn taken for official publication.

[a] *Frank Brangwyn ARA, 1904*

(Illustrated on p 230) Photograph by Paul Laib, 20 × 14.5 cm (7⁷/₈ × 5³/₄ in)

Ill: *The Graphic*, 6 February 1904

This photograph was taken on the occasion of Brangwyn becoming an Associate of the Royal Academy (see p 230).

[b] *Brangwyn in his Temple Lodge Studio, c 1904*

(Illustrated right) Photograph by Elliott & Fry, 14.5 × 10 cm (5³/₄ × 3⁷/₈ in)

[c] *Brangwyn in the Hall of Temple Lodge, Hammersmith, c 1904*

(Illustrated opposite) Photograph, 10.2 × 7.8 cm (4 × 3¹/₈ in)

Ill: Walter Shaw Sparrow (Ed), *The British Home of Today*, London: Hodder and Stoughton, 1904, p 10

Brangwyn decorated this Georgian house with 18th-century English furniture, Oriental furniture and ceramics, and Persian rugs. The pierced brass pendant lamp hanging from the ceiling was designed by Brangwyn and is now in a private collection.

[d] *Brangwyn, c 1923*

(Detail p 192) Photograph, 37.5 × 43 cm (24³/₄ × 16⁷/₈ in)

[e] *Brangwyn and the astrolabe, c 1930*

(Illustrated on p 166) Photograph by Keystone View Company, 20 × 15 cm (7⁷/₈ × 5⁷/₈ in)







[f] *Brangwyn in the studio, The Jointure, Ditchling, c 1940*

Inscribed: 'Sincerely yours / Frank Brangwyn' and verso:
'Please return these / photographs to / F Brangwyn / The Jointure / Ditchling / Sussex'
Photograph, 11.5 × 16 cm (4½ × 6¼ in)

[g] *Brangwyn in the Studio, The Jointure, Ditchling, 1940*

(Detail on p 196–197) Photograph by Thomas E J Stephenson, 24.5 × 29.5 cm (9⅝ × 11⅝ in)
The photograph shows Brangwyn standing in front of a cast of the head of Moses by Michelangelo, next to the boiler in his studio. The image is squared for transfer and was used as a study for the drawing, *Portrait of the Artist*, 1940 (private collection).

[h] *Brangwyn in Ditchling, c 1940*

(Illustrated above) Inscribed verso (in another hand): 'Frank Brangwyn at the door of his barn'
Photograph by Barnabys Ltd, General Press Service, 18 × 23 cm (7⅛ × 9 in)

[i] *Brangwyn in his Spanish Leather Chair, c 1950*

Photograph by Allan Chappelow, 13.8 × 11.5 (5⅞ × 4½)
Chappelow wrote an article about Brangwyn in 1932 which appeared in the *Daily Mail*, entitled 'The Rebel'.

CAT. 191

Informal Photographs of Brangwyn

Seventeen photographs of Brangwyn at The Jointure, Ditchling.

[a] *The back of The Jointure, Ditchling, c 1920*

Photograph, 8 × 13.2 cm (3⅛ × 5¼)

[b] *Brangwyn in his Dining Room, Ditchling, c 1925*

(Illustrated below) Inscribed: 'To Lizzie from Frank Brangwyn'

Photograph, 18.5 × 24.4 cm (7¼ × 9⅝ in)

Brangwyn's printing press can be seen in the alcove to the right of the fireplace. Brangwyn's interiors in The Jointure hark back to William Morris's ideal of a bookcase, chairs, and maybe a carpet, with the obvious addition of pots, which he knew to be useful and believed to be beautiful. His dining room had whitewashed walls, a quarry tiled floor and the fireplace surround was of tiles and brick with a wood mantelpiece.

[c] *Brangwyn in the garden, Ditchling, with back of house prior to extension, c 1925*

Photograph, 14.5 × 10 cm (5¾ × 3⅞)

[d] *Brangwyn and Hollyhocks, c 1925*

Photograph, 15.3 × 11 cm (6 × 4⅜ in)



[e] *A Brangwyn dog*

Photograph, 13 × 8 cm (5¹/₈ × 3¹/₈)

[f] *Double exposure of parts of the Studio, Ditchling, c 1930*

Photograph, 17.5 × 12.6 cm (6⁷/₈ × 5 in)

[g] *Brangwyn and a cherub in the garden, Ditchling, c 1930*

(Illustrated opposite) Photograph, 15.5 × 20 cm (6¹/₄ × 7⁷/₈ in)

[h] *Brangwyn and a cherub in the garden, Ditchling, May 1938*

Inscribed verso: 'Ditchling/May 1938'

Photograph, 15.5 × 12 cm (6¹/₂ × 4³/₄ in)

[i] *Brangwyn chuckling, c 1938*

Photograph, 13.3 × 8.7 cm (5¹/₄ × 3³/₈ in)

[j] *Brangwyn wearing Panama hat, c 1938*

Photograph, 13.5 × 8.7 cm (5³/₈ × 3³/₈ in)

[k] *Brangwyn smoking in the garden, Ditchling, c 1938*

Signed: 'Frank Brangwyn' on newspaper on bench at Brangwyn's side

Photograph, 15 × 8.5 cm (5⁵/₈ × 3³/₈ in)

[l] *Brangwyn in the garden, Ditchling, seen through leafy arch. c 1940*

Photograph, 14.5 × 10 cm (5³/₄ × 3⁷/₈)

[m] *Brangwyn in the garden, Ditchling, with dog, c 1940*

Photograph, 21.3 × 16.5 cm (8³/₈ × 6¹/₂ in)

[n] *Brangwyn opening the door, October 1951*

Inscribed (in another hand) verso: 'Oct 51 / 'Whats that you say? A Barrington?'

Photograph, 13 × 7.8 cm (5¹/₈ × 3¹/₈)

[o] *Brangwyn with arms crossed, c 1951*

Photograph, 15.5 × 11 cm (6¹/₄ × 4³/₈ in)

[p] *Brangwyn with Panama hat, c 1952*

Photograph, 24.5 × 19.7 cm (9⁵/₈ × 7³/₄ in)

[q] *Brangwyn, c 1954*

Photograph, 13.8 × 20.6 cm (5³/₈ × 8¹/₈ in)





Photographs of Brangwyn, friends and family

Twelve photographs of Brangwyn, his wife Lucy and friends

[a] *Frank Short, AD McCormick and Brangwyn, c 1890*

(Detail on p 202–203) Inscribed verso: 'FB. McCormick [sic]. F Short'

Photograph, 7 × 9.5 cm (2¾ × 3¾ in)

One of a series of photographs taken in the yard of the Manresa Studios, Chelsea, which were used by Frank Short for an article he was illustrating for the *Manchester Guardian* regarding Naval Volunteers.

[b] *Brangwyn and friends in deckchairs, The Jointure, Ditchling, c 1920*

Photograph, 10 × 14.5 cm (4 × 5¾ in)

[c] *Lucy Brangwyn, cat and cherub, c 1918–1923*

Photograph, 17.5 × 12.5 cm (6⅞ × 4⅞ in)

[d] *Lizzie and Edgar Peacock, Hammersmith, 1923*

(Illustrated on p 237) Photograph by C Marshall, 25 × 19.3 cm (9¾ × 7⅝ in)

[e] *Brangwyn and Dean Cornwell, c 1926–1930*

(Illustrated on p 243) Inscribed: 'FB & Cornwall' [sic]

Photograph by Sport and General Press Agency, 19 × 13.7 cm (7½ × 5⅜ in)

The America artist, Dean Cornwell, spent a few years working with Brangwyn in preparation for the commission he had been given to decorate the rotunda of the Los Angeles Public Library (see p 242).

[f] *Brangwyn, Frank Short and Matthew B Walker, c 1933*

Inscribed verso: 'FB/Sir Frank Short/Matt Walker'

Photograph, mounted on card, 14.8 × 23 cm (5¾ × 9⅞ in)

This may be the occasion referred to in a letter to M B Walker, dated 17 September 1933: 'It is most kind of you to have taken me to see Short & to have used your time. anyway you may be sure I enjoyed it and your company.'¹⁰⁰ Sir Frank Short and Brangwyn were neighbours in Chelsea (see above) but lost contact before being reintroduced by M B Walker who was a collector of Modern British and earlier Midland's artists' work, and was instrumental in persuading Brangwyn to donate a number of works to the art gallery in Wolverhampton.

[g] *A Birthday party, 1939*

(Illustrated p 239) Inscribed: 'Frank Brangwyn 12 May 1939'

Photograph, 14.4 × 19.3 cm (5¾ × 7⅝ in)

Seated round the dining table at The Jointure, Ditchling, are Walter Spradbery, Brangwyn and Arthur Heygate Mackmurdo. Mackmurdo was Brangwyn's first artistic mentor, but the two had lost contact until being reintroduced



by Walter Spradbery. The three men were instrumental in establishing the William Morris Gallery in Walthamstow. The photograph is framed by Alfred Stiles, Brangwyn's favoured framer.

[h] *Brangwyn with refugee children in his cottage*, c 1941

Signed in pencil b.r.: 'Frank Brangwyn'
Photograph, 15 × 22 cm (5⁷/₈ × 8⁵/₈ in)

[i] *Lizzie Peacock, Brangwyn and William de Belleruche*, 1952

(Illustrated on p 205 top) Photograph, 29 × 23.5 cm (11³/₈ × 9¹/₄ in)

William de Belleruche wrote two books about Brangwyn, *Brangwyn Talks* and *Brangwyn's Pilgrimage* (see p 7).

[j] *Brangwyn and William de Belleruche*, 1952

(Illustrated on p 205 bottom) Inscribed: 'Frank Brangwyn to/Edgar Peacock/1952'
Photograph, 19 × 23.8 cm (7¹/₂ × 9³/₈ in)

[k] *Frank Brangwyn and friend*, c 1952

Photograph, 15 × 10.8 cm (5⁵/₈ × 4¹/₄ in)

[l] *William de Belleruche with Studies for 'Man the Creator' and 'Man the Master'*, c 1960

(Illustrated on p 42) Photograph, 17 × 23.2 cm (6⁵/₈ × 9¹/₄ in)
Provenance: William de Belleruche, Gordon Anderson



CAT. 193

Brangwyn at Work and Works in Situ

Nine photographs of Brangwyn working in his studios together with images of works in progress and completed works.

[a] *Brangwyn in Temple Lodge Studio*, c 1904

(Illustrated on p 208) Photograph, 7.7 × 10.2 cm (3 × 4 in)

Brangwyn stands at the back of the studio with access to the garden.

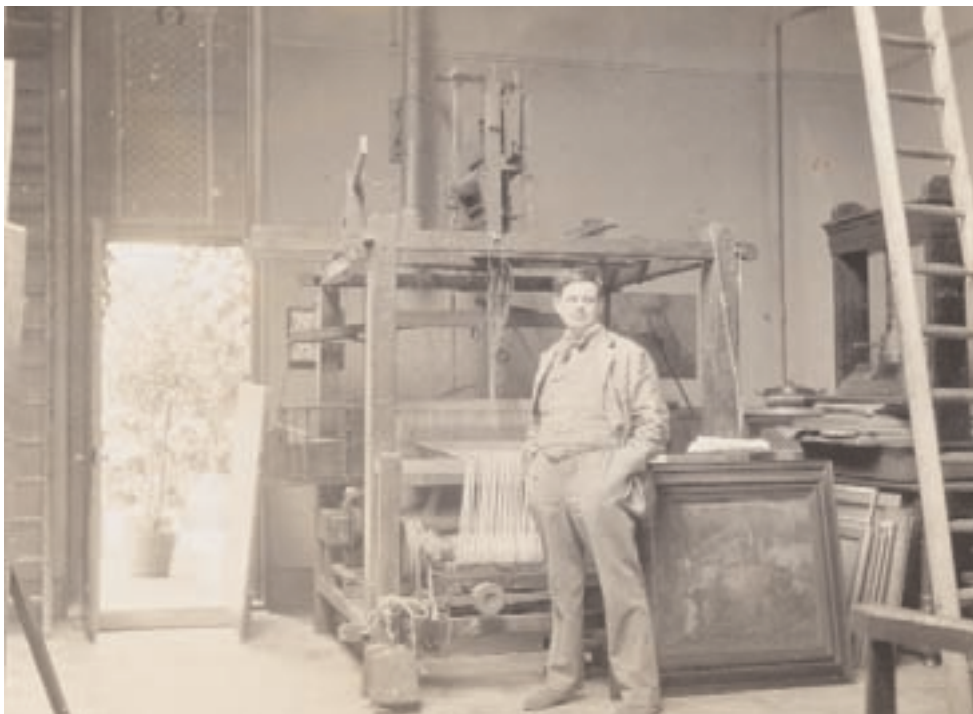
Picture frames, a press and a weaving loom feature in the photograph.

There is no evidence to date that Brangwyn wove fabrics, but perhaps he was following in the footsteps of his one time employer, William Morris?

[b] *Brangwyn and his assistants putting the finishing touches to the Skinners' Hall murals*, c 1909

(Illustrated on p 209) Photograph taken by Paul Laib, 28.5 × 36.5 cm (11¹/₄ × 14³/₈ in)

Brangwyn poses centre, with his assistants in the background. To the right the panels *Edward III granting the Charter on 1 March 1327*, and *River Procession of City's and Company's Barges to Westminster, 1453*, can be seen. The panel *Harmony* in the background was placed in the Gallery (see p 23).



[c] *Canadian Grand Trunk Railway Offices, Cockspur Street, London, c 1910*

Inscribed (not in Brangwyn's hand) verso: 'Grand Trunk Railway Office/Decorations of Frank Brangwyn/£1000 for full fee'

Photograph, 24.2 × 29.6 cm (9½ × 11½ in)

The subject matter of Brangwyn's mural was *The Introduction of European Civilization into the Country of the Red Indian*. Against a rolling panorama divided by vertical tree trunks, Brangwyn created scenes showing Red Indians at peace before the advent of the railroad, prospectors, planning the railway, Europeans felling trees, and finally a viaduct and a train.

The photograph is significant because it shows the original location of the mural in Cockspur Street, London. The mural is now in the Ottawa Conference Center, Canada.



[d] *Brangwyn and his assistant Edward Trumbull at the etching press, Temple Lodge Studio, c 1911*

Inscribed verso: 'FB & Trumbull'

Photograph by Paul Laib, 15 × 20.3 cm (5⅞ × 8 in)

Edward D Trumbull was one of many American artists who travelled to England to work with Frank Brangwyn (see p 242).

[e] *Brangwyn and his etching press, Temple Lodge Studio, c 1911*

(Illustrated on p 207) Photograph, 6.2 × 10.7 cm (2⅜ × 4¼ in)

[f] *Brangwyn with studies for the Panama-Pacific International Exposition, c 1914*

(Illustrated on p 210) Photograph, 8 × 13.6 cm (3⅛ × 5¼ in)

Brangwyn was paid US\$ 60,000 to paint eight panels for the Court of the Ages (also known as the Court of Abundance). The panels represented earth, air, fire and water and the titles were, *Fruit Pickers, Dancing the Grapes, The Hunters, The Windmill, Primitive Fire, Industrial Fire, The Net and The Fountain*. The two studies shown here are *Primitive Fire* and *Industrial Fire*.



[g] *Brangwyn and Kenneth Center, c 1930–1934*

(Illustrated on cover and on p 266–227) Photograph by The Associated Press,
19 × 24.5 cm (7½ × 9⅝ in)

Brangwyn is seen working on the canvas for *Man the Master and Servant of the Machine* for the RCA Building, Rockefeller Center. This was probably photographed in one of the Exhibition Galleries at Brighton (see p 238–239) Kenneth Center worked with Brangwyn for many years (see p 241).

[h] *Brangwyn with the Rockefeller Mural, ‘Man the Creator’, c 1930–1934*

(Illustrated on p 20 and detail opposite) Photograph, 23.3 × 28.3 cm (9⅛ × 11⅛ in)

This was probably photographed in one of the Exhibition Galleries at Brighton (see above).

[i] *Brangwyn in the Ditchling studio with his poster for the General Relief Fund for Women and Children in Spain, 1937*

(Illustrated on p 136) Inscribed (not in Brangwyn’s hand): ‘Arthur E Prall 12/10/37’ and verso: ‘With all Good Wishes for May 12 1937 from Arthur E Prall’.¹⁰¹

Photograph by A E Prall, 23.5 × 16.8 cm (9¼ × 6⅝ in)



Photographs of Kyoraku Art Gallery Designs

In 1918 Brangwyn was commissioned by the Japanese industrialist, Kojiro Matsukata, to design an art gallery to house his vast collection of European and American paintings. The gallery, which would have been the largest museum of western art outside Europe and the Americas, was to have been situated in the suburb of Azabu overlooking Tokyo City and harbour. Unfortunately the design was never realised as a result of a severe earthquake which hit Tokyo, 1 September 1923, the closure of the #15 Bank in Japan, and the collapse of the Kawasaki Shipping Company. None of the drawings shown below have been discovered, and these photographs are therefore important as a record of Brangwyn's design, (see p 148)

[a] *Aerial view of museum*

Photograph, 18 × 24.5 cm (7 1/8 × 9 5/8 in)

[b] *Main entrance of museum*

(Illustrated opposite top) Photograph, 15 × 24.7 cm (5 5/8 × 9 3/4 in)

[c] *Garden between main building and annex*

(Illustrated opposite bottom) Photograph, 12.3 × 24.3 cm (4 7/8 × 9 5/8 in)

[d] *Entrance Hall of museum*

Photograph, 19.5 × 22 cm (7 3/4 × 8 5/8 in)

Photographs of Queen's Gate Exhibition, 1924

These two photographs show the exhibition of Brangwyn's work organised by Barbizon House and held at 184 Queen's Gate, in 1924. Many of the works shown belonged to Kojiro Matsukata and were probably destroyed in the Pantechnicon fire (see fn 10). For example the four small works on the right hand side of Room 1 represent *The Seasons, Spring, Summer, Autumn and Winter*, all c 1916 (see cat 31). The long painting on the right of Room 2 is *Exodus*, c 1918 (see p 218)

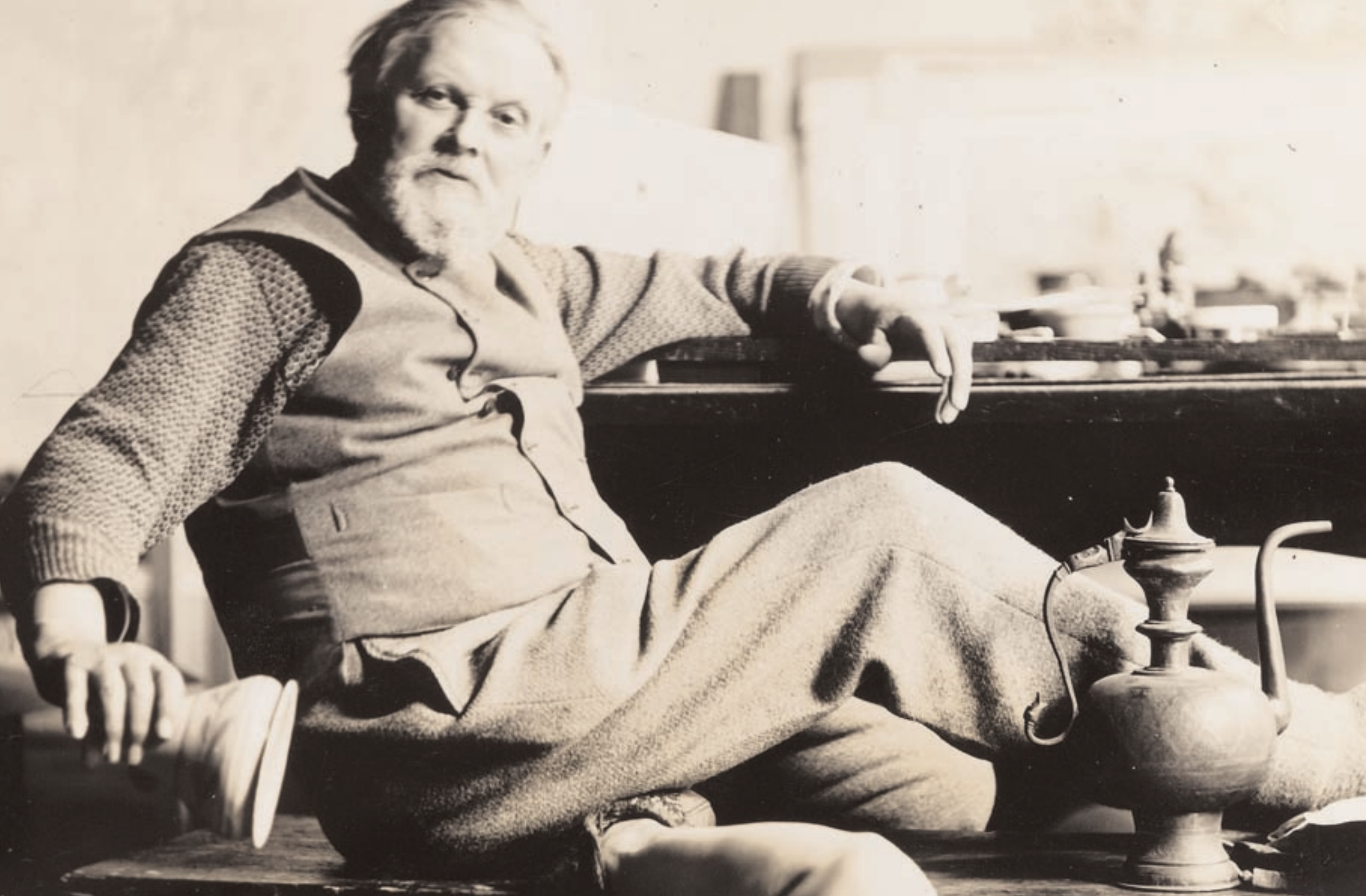
These are the only known photographic record of this important exhibition.

[a] *Room 1, Exhibition of Paintings, Drawings & Etchings by Frank Brangwyn RA, 184 Queen's Gate, London, 1924*

(Illustrated p 254) Inscribed (not in Brangwyn's hand) below: 'Room 1 THE BRANGWYN EXHIBITION / 184 Queensgate, LONDON SW / MAY, JUNE, JULY 1924' Photograph by A C Cooper, mounted on card, 21 × 30.2 cm (8 1/4 × 11 7/8 in)

[b] *Room 2, Exhibition of Paintings, Drawings & Etchings by Frank Brangwyn RA, 184 Queen's Gate, London, 1924*

Inscribed above: 'Nearly all this picture were burnt destroyed' [sic]. Also inscribed (in another hand) below: 'Room 2 THE BRANGWYN EXHIBITION / 184 Queensgate, LONDON SW / MAY, JUNE, JULY 1924' Photograph by A C Cooper, mounted on card, 22 × 29.5 cm (8 5/8 × 11 5/8 in)



Photographs of Brangwyn posing as model

Nine photographs of Brangwyn posing for his own works, probably taken by his assistants.

Modelled photographs saved the artist time and money and were in effect an extension of his sketchbook. Early images of models were shot against the confused background of a studio, later studies were taken against a plain background which made the outlines clearer. Brangwyn squared up the chosen photographic images and often added sketches, props and aide memoires to the print itself.

[a] *Brangwyn as Schoolmaster*, c 1930–1935

(Illustrated opposite right) Photograph, 15.5 × 11.3 cm (6 $\frac{1}{8}$ × 4 $\frac{3}{8}$ in)

Probably an early study for one of the second stage Skinners' panels, *Education* (see p 21).

[b] *Brangwyn with book*, c 1930–1935

Photograph, 16 × 11.2 cm (6 $\frac{1}{4}$ × 4 $\frac{3}{8}$ in)

Brangwyn's pose is similar to those of two schoolchildren in the Skinners' panel, *Education*. Other known images indicate that Brangwyn would adopt the pose he required, an assistant would take a photograph which would then be used to show the final model the position required.

[c] *Brangwyn, Revelry pose*, c 1940

(Detail on p 214–215) Photograph, 8.6 × 16 cm (3 $\frac{3}{8}$ × 6 $\frac{1}{4}$ in)

The photograph was developed by Alfred E Sinden, the local pharmacist. This print has been cut but another print in a private collection shows part of the leg of a nude female who was lying on the floor at Brangwyn's feet. The Arabic coffee pot at Brangwyn's side was a favourite studio prop and is now in a private collection.

[d] *Brangwyn posing as Jesus*, c 1948

(Illustrated opposite left) Inscribed verso: 'This is taken by Steward[sic]. Do you prefer that our Lord should be looking down on his Diseples[sic] or looking up like the sketch./Please return this as it is useful.'

Photograph, 15 × 12 cm (5 $\frac{7}{8}$ × 4 $\frac{3}{4}$ in)

This was probably a study for the *Transfiguration*, Stokesley (destroyed by fire). The Arabic cloak was a favourite studio prop, and appears draped round females in studies for the British Empire panels. The photographer was William Stewart who lived in the Jointure Cottage.



The following five photographs were probably taken during the same photographic session.

[e] *Brangwyn posing as Jesus*, c 1948

Photograph, 8.5 × 5.7 cm (3 $\frac{3}{8}$ × 2 $\frac{1}{4}$ in)

[f] *Brangwyn Posing as Jesus*, c 1948

Photograph, 16 × 11.2 cm (6 $\frac{1}{4}$ × 4 $\frac{3}{8}$ in)

[g] *Brangwyn with Sword*, c 1948

Photograph, 16.2 × 11.2 cm (6 $\frac{3}{8}$ × 4 $\frac{3}{8}$ in)

[h] *Brangwyn praying*, c 1948

Photograph, 10.3 × 8 cm (4 $\frac{1}{4}$ × 3 $\frac{1}{8}$ in)

[i] *Brangwyn seated at table*, c 1948

Photograph, 12 × 16.3 cm (4 $\frac{3}{4}$ × 6 $\frac{3}{8}$ in)



CAT. 197

Photographs of Hammersmith and Ditchling inhabitants posing as models

Six photographs showing Brangwyn's neighbours in London and Ditchling, posing. Some of the photographs are squared for transfer.

[a] *Exodus study*, c 1918

(Illustrated above) Photograph squared for transfer, 9.7 × 12.3 (3⁷/₈ × 4⁷/₈ in)

The photograph is one of a series which are squared for transfer, and relate to the large painting *Exodus* (175.3 × 508 cm; 69 × 200 in) which was owned by Kojiro Matsukata, displayed at Queen's Gate, 1924 and was probably destroyed in the Pantechnicon fire (see p 213 and fn 10). The painting *Exodus* was also known as the *Outcasting of Belgium* and was based on Brangwyn's memories of the Messina earthquake (see p 213).

[b] *Exodus study*, c 1918

Photograph squared for transfer and numbered, 9.7 × 12.2 cm (3³/₈ × 4³/₄ in)

[c] *Study for 'SS Empress of Britain' mural*, c 1929

Photograph squared for transfer, 16.8 × 11.5 cm (6⁵/₈ × 4¹/₂ in)

The photograph shows Ditchling residents, Mrs Morley (dressed as a nurse) and her sons Jack (in the tin bath) and Dick (the wriggling baby on her lap). A series of photographs of the family were taken and one was later used as a study for *The Childhood of St Francis*, c 1941, a drawing now in the Ashmolean Museum, Oxford.

[d] *Study for 'SS Empress of Britain' mural*, c 1929

(Illustrated p 156) Photograph, squared for transfer, 16.5 × 11.4 cm (6¹/₂ × 4¹/₂ in)

Another photograph of Mrs Morley with Dick. For more information on *SS Empress of Britain* see cat 161.

[e] *Man with Barrel*, c 1930

(Illustrated below) Photograph, 17.2 × 12.3 cm (6³/₄ × 4⁷/₈ in)

[f] *Woman with toddler*, c 1935

Photograph squared for transfer, 16 × 11.2 cm (6¹/₄ × 4³/₈ in)



Topographical photographs

32 photographs and postcards many of which were subsequently illustrated in Shaw Sparrow's *Book of Bridges* and Barman's *The Bridge*.¹⁰² Walter Shaw Sparrow arranged for photographs of bridges to be sent to Brangwyn as inspiration for the *Book of Bridges* published by John Lane, The Bodley Head, 1915; friends were given precise instructions regarding views Brangwyn wanted of foreign destinations; associates sent him postcards of attractive scenes; and Brangwyn often commissioned professional photographers for specific projects. More than once, Brangwyn actually traced the image for his final drawing, others were squared up and figures, trees or horses and carts added for interest and scale, indicating how he manipulated the image for his pictorial purposes.

[a] *Old Kew Bridge, c 1901*

Photograph, squared for transfer and with added sketch, 10.8 × 15.5 cm (4¼ × 6⅙ in)

The photograph was used as a study for the oil painting *Old Kew Bridge*, c 1901 (0213), now in Leeds City Art Gallery.

[b] *Taormina, Sicily, 1909*

Inscribed (not in Brangwyn's hand) verso: '8-10-09' and '2654'

Photograph by W von Glöden, squared for transfer, 21 × 16.8 cm (8¼ × 6⅝ in)

This photograph was taken by the German, Baron Wilhelm von Glöden, who settled in Taormina and to whom Brangwyn was introduced by RH Kitson.

[c] *Dixmude, the Canal of Handzaeme, c 1910*

Inscribed: 'Water Color' [sic]

Postcard, squared for transfer and with added sketches, 9 × 13.8 cm (3½ × 5⅓ in)

The postcard was a study for the watercolour, *De Beerstbrug*, 1910 (Bunt 214), in the collection of the Diksmuide Stedelijk Museum, Belgium, which was used as an illustration for Christian Barman's book, *The Bridge* (facing p 140)

[d] *Albi, the Tarn River, 1915*

Postcard, squared for transfer, 9 × 14 cm (3½ × 5½ in)

Postcard addressed to Frank Brangwyn at Temple Lodge, with message: 'We expect to finish up here – What a joyous place – Our weather has been very good nearly all the time. We stayed at Villefranche de Ruerque which has a wonderful tower and arcaded 'Place'. Our kindest remembrances, Douglas Wells.'¹⁰³

[e] *Bruges, Gate St Croix, c 1915*

Coloured postcard with added sketches of trees, 8.6 × 13.8 cm (3⅓ × 5⅓ in)

[f] *Cappiano, Italy, the bridge and castle (15th-century), c 1915*

Photograph by Alinari, with suggested frame and added sketch, 19.3 × 25.5 cm (7⅞ × 10 in)

[g] *Dixmude, 16th-century Pont de l'allee, c 1915*

Postcard, squared for transfer, 9 × 14 cm (3½ × 5½ in)

[h] *France, Pont-Saint-Esprit, c 1915*

Postcard, with added pencil marks, 9 × 14 cm (3½ × 5½ in)

[i] *French coastal town, c 1915*

Post card, squared for transfer, 9 × 14 cm (3½ × 5½ in)

[j] *Ivrea, Italy, c 1915*

Photograph by Alinari, with suggested frame, 19.5 × 24.6 cm (7¾ × 9⅝ in)

[k] *London, the Embankment, c 1915*

(Illustrated above) Photograph, squared for transfer, 14.3 × 20.3 cm (5⅙ × 8⅞ in)

[l] *London, the Thames, c 1915*

Photograph, squared for transfer, 6.3 × 10.8 cm (2½ × 4¼ in)

[m] *Motelupo, Italy, c 1915*

Photograph by Alinari, with suggested frame and added sketch, 19.2 × 24.3 cm (7½ × 9½ in)

[n] *Narni, Italy, 13th-century bridge, c 1915*

Inscribed (not in Brangwyn's hand) verso: 'Photographic fee 10/6' and 'Thirteenth Century Bridge near Narni over the/Nera, mended primitively with timber/Alinari photo' and 'W Shaw Sparrow/11 Ridgmount gardens/WC'
Photograph by Alinari, with added sketch, 19 × 24.3 cm (7¾ × 9½ in)

[o] *Nürnberg, Germany, c 1915*

Photograph by Christof Müller, squared for transfer, 12.5 × 16.8 cm (4¾ × 6½ in)

[p] *Pavia, Italy, Ponte sul Ticino, c 1915*

Photograph by Brogi, with suggested frame, 19.7 × 25.1 cm (7¾ × 9¾ in)

[q] *Perugia, Italy, S Giovanni's Bridge, c 1915*

Photograph by Alinari, central section squared for transfer, 19 × 24.7 cm (7½ × 9¾ in)

[r] *Perugia, Italy, the Via Appia, c 1915*

Inscribed: 'GO.25/moonlight/donkey flight'
Photograph by Alinari, with suggested frame and added sketch, 19.2 × 24.8 cm (7½ × 9¾ in)

[s] *Piedmont, Italy, Pont S Martin, c 1915*

(Illustrated p 225 top) Photograph by Alinari, squared for transfer, 18.8 × 24.5 cm (7¾ × 9½ in)

[t] *Rome, Italy, bridge and castle S Angelo, c 1915*

Photograph by Alinari, with added sketch, 18.5 × 24.9 cm (7¼ × 9¾ in)

[u] *Rome, Italy, Ponte Rotto, c 1915*

Photograph by Alinari, with added lines and sketches verso, 20 × 25.6 cm (7¾ × 10½ in)

The photograph was used as a study for the watercolour, *Rome, Ponte Rotto*, c 1924 (Bunt 541), pwu, and also the etching *Rome, Ponte Rotto*, 1924 (Gaunt 300).

[v] *Rome, Italy, Ponte Vittoria Emanuele II, c 1915*

(Illustrated opposite) Inscribed t.l.: 'Dark'
Photograph by Alinari, with added sketches, 19.5 × 25.1 cm (7½ × 9¾ in)

[w] *Salamanca, Spain, c 1915*

Inscribed: 'Long/Shape' and 'Men Sawing'
Photograph by J Laurent and Co, Madrid, with suggested frame and added sketches, 24.4 × 33.5 cm (9½ × 13½ in)



[x] *Sospel, France, bridge over the Bevera (1886), c 1915*

Inscribed (not in Brangwyn's hand) verso: 'Gothic Bridge at Sospel over the Bevera, France/Neurdein, photo', 'W Shaw-Sparrow/11 Ridgmount Gardens/WC' and '1937'
Photograph with added sketch t.r., 17.3 × 37.5 cm (6¾ × 14¾ in)

The photograph was used as a study for the pen and ink drawing, *Defensive Bridge at Sospel*, c 1915, which was used to illustrate Walter Shaw Sparrow's *Book of Bridges* (p 276).

[y] *Subiaco, Italy, Ponte Francesco, c 1915*

Photograph by Alinari, 19 × 25.3 cm (7.5 × 10 in)
Photograph squared for transfer and with added sketches by Brangwyn

The photograph was used as a study for the etching *Bridge, Subacio* [sic], 1924 (Gaunt 299) and also for the pen and ink drawing, *Ponte Francesco, Subiaco*, c 1926 which was used as an illustration for Christian Barman's book, *The Bridge* (p 166)

[z] *Teruel, Spain, Aquaduct, c 1915*

(Illustrated opposite bottom) Inscribed: 'Men & women digging'

Photograph by J Laurent and Co, Madrid, squared for transfer and with two added compositional sketches, 24.6×33.7 cm (9¾×13¼ in)

[aa] *Toledo, Spain, c 1915*

Post card, squared for transfer and with paint spatters, 8.8×13.6 cm (3⅜×5⅜ in)

[bb] *Toledo, Spain, St Martin's Bridge, c 1915*

Inscribed verso: 'FB//Toledo/San Martin'

Photograph, squared for transfer, 10×15 cm (3⅞×5⅞ in)

[cc] *Unknown bridge, c 1915*

Photograph mounted on card, squared for transfer and numbered, 16×23.8 cm (6¼×9⅜ in)

[dd] *Unknown bridge, c 1915*

Photograph, squared for transfer, 9×11.5 cm (3½×4½ in)

[ee] *Unknown scene, c 1915*

Inscribed: 'boats'

Photograph with added sketch, 19×25 cm (7½×9⅞ in)

[ff] *Urbino, Italy, c 1915*

Inscribed: 'Farm'

Photograph by Alinari, with added sketch, 19.5×25.5 cm (7⅝×10 in)







Young Brangwyn with his Godfather at Bruges, c 1948 (cat 96)

CHRONOLOGY

12 MAY 1867

Guillaume Francois is born at 10.30 in the morning at Rue du Vieux Bourg, No. 24, Bruges. His godfather is Moseigneur de Boon, 'a great character ... he had a lovely brick-paved garden ... a fine place – like a painting by De Braekeleer' (see cat 96).¹⁰⁴

1874

Family returns to England, 19 Richmond Gardens, Shepherd's Bush, London.

1877

Family move to 30 Grange Gardens, Shepherd's Bush.

1882

Mackmurdo introduces Brangwyn to William Morris, who gives the young man employment at Queen Square, London.

1883

Stays at Admiral Owen pub, Sandwich, Kent.

1884

Living at 55 Newman Street, London (shared with Ben Creswick).

1885

Living in 18 Shepherd's Bush Green. Probably in Whitby, Yorkshire.

A Bit on the Esk near Whitby is accepted by RA.

1886

Probably visited Sandwich again.

Waterlogged is accepted by RA.

Paints ceiling at Pownall Hall, Cheshire to Herbert Horne's design.

1887

Living in 39a Queen Square, Bloomsbury

Probably visited Rye, Yarmouth, Fowey.

Watercolour, Sunday, is accepted by RA.

1888

Probably visited Mevagissey, Cornwall.

Travels to Morocco and Turkey.

Barkstrippers is accepted by RA.

1889

Moves into 4 Wentworth Studios, Chelsea

Probably visited St Ives, Cornwall.

Three oils accepted by RA including *When we were boys together*.

1890

Moves into 14 Trafalgar Studios, Chelsea and retains lease until 1894.

Travels to Spain for two weeks in the Spring and later in the year travels to Turkey, and Romania. Possibly travelled to Walberswick and Brighton. Also Antwerp and the Danube.

Paints *Funeral at Sea*.



Frank Brangwyn ARA, 1904 (cat. 190a)

Elected member of the Royal Society of British Artists.

Starts producing illustrations for *The Graphic* magazine.

1891

Rents 4 Stratford Studios, Kensington and retains lease until 1899. Sails to South Africa with William Hunt, the trip being paid for by Larkin (may have left late 1890). Visited Madeira and probably made short trip to west Africa.

May also have visited Spain and Italy in 1891.

In March has first one-man exhibition, at Royal Arcade Gallery, Old Bond Street, entitled 'From the Scheldt to the Danube' (see cat 245).

1892

Travels to Spain with Arthur Melville.

A house 'full of Spaniards, smoke and animals. A low bench ran round the large open fireplace; we sat down, and the wine-skin was passed round as though we were the acquaintances of years, not minutes. The wine-skin, be it noted, required plenty of replenishing from the barrel in the corner' (see cat 98).¹⁰⁵

Exhibition of South African paintings opens in March at Larkin's Japanese Gallery, 34 New Bond Street.

Becomes member of the Institute of Oil Painters.

During the 1890s produces illustrations for *The Idler*, *Pall Mall*, *Scribner's*, *Maclure's*, *The Century*, *Collier's Weekly*, and *The Cambridge Press*.

1893

Travels to Morocco with Dudley Hardy.

'In the [old] days in Tangier strange people of title (!) used to turn up, but I take it the place is quite respectable now' (see cat 91).¹⁰⁶

In February *Buccaneers* is exhibited at the Grafton Gallery.

Becomes corresponding member of Munich Secession.



In a Spanish Home, c 1948 (D3619) (cat 98)

1894

Probably in Morocco with Dudley Hardy and Henry Ganz.

1895

Travels to Picardy with Phil May and his wife.

In Paris for Bing commission.

Trade on the Beach is bought by the French Government.

Paints murals on exterior of Bing's L'Art Nouveau Gallery in Paris, together with two large panels for the interior.

Employs unknown assistant.

1896

Travels to Spain with Alfred East (see cat 87).

Marries Lucy Annie Ray on 28 January at the Registry Office, St George's, Hanover Square. Lucy was 26 years old, Brangwyn 29. Brangwyn travels to Assisi and Venice alone. Takes Lucy to Longpré in the autumn.

The Blood of the Grape is accepted by the RA.

Designs *The Vine* carpet for Bing.

1897

Still resident at 4 Stratford St in March.

Paints *The Dogana, Venice*.

Becomes founder member of the Vienna Secession.

Awarded Gold Medal at Munich International Art Exhibition.

1899

Designs stained glass panels for Tiffany, displayed at the Grafton Gallery, London.

1900

Leases Temple Lodge, 51 Queen Street, Hammersmith.

Probably visited Southwold/Walberswick area of Suffolk with Lucy.

Commissioned to design interiors for E J Davis's bedroom and music room at 11 Lansdowne Road, Notting Hill.

Commissioned to paint Royal Exchange mural, completed 1906.

Gains silver medal at Paris Exhibition.

Painted the watercolour *The Orange Market*.

1902

Created Chevalier of the Legion of Honour (promoted to Officier in 1920).

Designed Billiard Room interior for Thurston & Co

Commissioned to paint Skinner's hall murals, completed 1909.

1903

Visited Barnard Castle, Co Durham, in September without Lucy.

Paints *Queen Elizabeth Going Aboard the Golden Hind*.

One-man exhibition in Amsterdam.

Associate and Fellow of Royal Society of Painter-Etchers & Engravers.

1904

Elizabeth Berry (see p 237) joins household, and returns a few years later as Lizzie Peacock, a widow, remaining with Brangwyn until his death. Visited Alfred East in St Ives in January, without Lucy.

Probably went to Paris July, returning to London 1 August.

Starts the London School of Art in Stratford Road, Kensington with J M Swan and C P Townsley.

A S Covey and William Nicholson help with lectures.

Elected an Associate of the Royal Academy (see p 230).

A L Coburn assists Brangwyn in studio.

A S Covey works with Brangwyn until c 1908

1905

Probably stayed at Hotel de France, Hesdin, Pas de Calais.

Designs British Rooms at Venice Biennale. Awarded gold medal.

Designs verge for Leeds University, completed 1911.

Takes summer school to Nieuport, Belgium.

1906

In Bruges, August and probably September. Visited Ghent sometime in year.

Etching *Santa Maria della Salute* awarded Grand Prix of the Milan Exhibition.

Summer school held in Bruges.

Designs interiors for the Palazzo Rezzonico, Venice (unexecuted).

Paints *Venetian Funeral*.

Elected corresponding member of Society of Illustrators, USA, and member of Asociacion de Artistas Espanoles.

1907

Travels to Montreuil, and is in Venice for about three weeks from 27 March without Lucy. Visits

Winchelsea 2–9 October.

Designs British Rooms at Venice Biennale. Awarded gold medal for etching.

Paints *Blake's Return after the Capture of the Plate Ships*.

30 of Brangwyn's etchings displayed at Barcelona International Exhibition where they are awarded a special diploma.

1908

Builds studio at Temple Lodge.

Suffers from colitis, collapses with exhaustion, and gives up teaching.

Brangwyns attend LSA summer school in Furnes and Bruges where Lucy breaks ankle.

Probably travelled to St Ives, Cornwall with East to escape November fog (without Lucy).

The Return of the Messengers of the Promised Land accepted by RA.

Paints *The Rajah's Birthday*.

Begins Lloyd's Register of Shipping panels, completed 1914.

Begins murals for St Aidan's Church, Leeds, completed 1916.

1909

Travels to R H Kitson's house at Taormina, Sicily without Lucy.

Messina was 'fine and impressive ... after the earthquake. It was lighted up with great electric lights and the deep shadows with the deep night sky was wonderful and with the fires of the encampments of the homeless and the soldiers it was grand' (see cat 92).¹⁰⁷

Visited Furnes 1909–10, probably staying at Grand Hotel Rogne.

Designs dining room interior for Kitson and makes sketches of scenes of devastation from 1908 Messina earthquake.

Begins murals for Canadian Grand Trunk Railway offices, London, completed 1910.

1910

Lucy has fit in Paris in September. They take holiday early October with Douglas and Madelaine Wells (LSA students) at St Cirq la Popie, France.

Travels to Kitson's house in Taormina to paint frescoes (February).

FAS holds exhibition of Messina works in November.

One man exhibition of Brangwyn's work held in Rome, and another at the Gross-Berliner Kunstausstellung.

Member of the Genreal Fine Art Committee, Japan-British Exhibition, London.

Awarded Austrian State Gold medal for Art.

Elected member of Royal British Colonial Society of Artists.

1911

Brangwyn and Lucy holiday in Spain in May and return to the Lot in the autumn. Lucy ill in April.

Helps design street decoration for Coronation of King George V.

Commissioned to paint murals for Cuyahoga County Court House, Ohio, completed 1915

Created Chevalier of the Order of the Crown of Italy. The Crown Prince of Sweden visits Temple Lodge.

Assistant: probably Trumbull.

1912

Breaks a rib in January.

Brangwyn and Lucy spend two weeks in Paris in the spring. Brangwyn returns with severe cold and suffering from rheumatism and depression.

Probably visited Parthenay in August, Airvault in September with Lucy.

An exhibition of Brangwyn's etchings is held at the Galerie Durand-Ruel in Paris.

Paints *Il Palazzo dei Camerlenghi*, *The Doge's Palace and Library*, and *The Mockers*.

Commissioned to paint murals in chapel at Christ's Hospital, Horsham, completed 1923.

Designs stained glass windows for St Mary's, Bucklebury – East window crucifixion and two small lights in chancel.

Gains gold medal at Berlin Salon.

Assistant: A T True until 1914

1913

Visits Meaux either 1912 or 1913.
Has influenza (probably April).
Designs British Room at Ghent Exhibition, displaying the murals for Lloyd's Register of Shipping.
Paints large oil for the Carpenter's Company.
Becomes corresponding member of Prussian Royal Academy, member of Königlich Akademie der Künste, Berlin and President of the RBA.

1914

Presents his first gift to a Gallery, the Albertina in Vienna (valued at £1200 then).
Designs murals for the Panama-Pacific International Exposition, San Francisco.
Poster – *Britain's Call to Arms*.
Etchings displayed at New York Public Library.
Brangwyn Room at Venice Biennale.
Elected Honorary member of Royal Scottish Academy.
Assistant: JA Murphy until 1922



Making a Deal for the pots from Syrene, c 1944 (D3221) (cat 90)

1915

Presents complete set of etchings to the Luxembourg, Paris.
Stomach pains during summer.
Starts work on murals for State Capitol, Jefferson City, Missouri, completed 1925.
Poster – *Kitchener's Appeal*.
The German poster magazine *Das Plakat* includes seven-page article on Brangwyn's posters.

1916

Designs billiard room at Horton House, Northampton for Captain Winterbottom.
Work is completed on the mosaic murals at St Aidan's Church, Leeds.
The Poulterer's Shop exhibited at Royal Academy and purchased by the Chantry Bequest for the Tate Gallery.

1917

Brangwyn and Lucy take holiday in England, spending a month in Falmouth, then stay in Coombe Wood, Ditchling (September).
In November discover The Jointure, Ditchling, for sale.
Designs a further window for St Mary's, Bucklebury – *Nativity*.
Becomes President of Senefelder Club, London
Italy makes Brangwyn a Commander of the Italian order of St Maurice and St Lazarus, and Brangwyn responds with a gift of a collection of his etchings.
RSW.
Assistant: a Frenchman works in studio in November.

1918

In January Brangwyn and Lucy buy The Jointure, Ditchling. Brangwyn appears to spend most of his time here until early 1920. Complains of illness February.
Starts lunette for Manitoba Legislative Building, Winnipeg, completed 1921.

Brangwyn's paintings form part of an exhibition at the Brooklyn Museum, USA.
Elected to the Institute of France.
Starts designs for Kyoraku Art Museum, Tokyo for Kojiro Matsukata (unexecuted).
Poster – *Put Strength in the Final Blow*.

1919

Complains of stomach pains August.
The RA make Brangwyn a full member.
Creates Peace Pageant decorations.
Produces *The Ruins of War* for Canadian War Memorials Fund.
Created Commander of Order of Leopold.

1920

Household animals Jock, Tiddles, a rabbit and a tortoise.
At Ditchling 31 May – 6 June and late August.
Paints *The Swans*.
Designs stained glass window for the United Reformed Church, Northampton.
Starts the Society of Graphic Art and resigns as RE.
Created Officer of Legion of Honour.
Elected Associate of the Academie Royale de Belgique.
Assistant: Frank Alford to 1922.

1921

Suggests three to four week motoring trip with EP Dawbarn of FAS to France, postponed.
Suffers from stomach complaints and heart flutters February – December.
In Ditchling 24–30 March, 11–16 June, 26 July – September and sometime in October.
'All FB's specimens - some very costly were all obtained by a scheme of swapping rather than actual money expenditure' (see cat 90).¹⁰⁸
Starts work on mosaic dome for Selfridges' (unexecuted).
Becomes Associate of The Royal Watercolour Society (ARWS).

1922

Ill in June.
Produces the Stations of the Cross for Father Ryan's Leper Mission, South Africa.
President of Society of Graphic Artists.
Assistant: Laurence Bradshaw to c1924.

1923

Seriously ill early this year.
Further gift of plates, etchings and lithographs to Albertina.
Council member of Pastel Society (incorporating the Pencil Society).

1924

Lucy dies from broncho pneumonia on 2 December. Her sister with her when she died.
Finishes work on, but does not complete, the Arras Stations of the Cross.
Exhibition of prints at FAS.
Exhibition at Queens Gate is opened in May by Ramsay MacDonald, P.M.
Creates backdrop for Pageant of Empire, Wembley.
Name entered on Hammersmith's Roll of Honour.
Member of jury on painting, VIIIth Olympiad, Paris.

1925

Presents Cardiff with about 30 watercolours and a collection of etchings.
Starts work on the British Empire panels, completed 1932.
Exhibition of Brangwyn's etchings at the Whitechapel Art Gallery.
Exhibition of Brangwyn's work at the Vose Galleries in Boston, USA.
Elected Honorary Fellow of Incorporated Institute of British Decorators.
Assistant: Edward Kenneth Center to 1939.

1926

Assistant: Dean Cornwell to 1928 or 1930.

Designs Egyptian setting for Chelsea Arts Ball.
Elected member of the Academie Royale des Beaux-Arts, Antwerp.

1927

Ill January and June – August.
Designs stained glass window for St Winifred's, Manaton, Devon.
Assistant Scatalo returns to Italy.

1928

Visits Venice in July.
Suffers from bronchitis in November.
Presents Netherlands with gift of over 250 etchings and lithographs.
Assistant: Reginald S Lewis to April 1929 with certainty, probably longer.
Created Commander of Order of Oranje Nassau.

1929

Vice-President of Incorporated Association of Architects and Surveyors.

1930

Ill July.
The Pollard Exhibition, showing Brangwyn's designs for furniture, carpets, lamps, crockery and glass opens in October, produced by Pollard, Mortons, Templetons, Louis Dernier & Hamlyn, Royal Doulton, Ashted Pottery, James Powell (Whitefriars).
Begins murals for RCA Building, Rockefeller Center, New York, completed 1934.
Designs three dining room interiors for SS Empress of Britain, completed 1931.

1931

Presents Birmingham with 45 drawings.
Designs stained glass window for St Patrick's, Dublin – *Charity*.

Awarded gold medal by Society of Manufacturers and Commerce.

1932

Suffers severe attack of sciatica.
Receives Albert Medal of Royal Society of Arts for 'services to decorative and commercial art'.
University of Wales make Brangwyn an Honorary Doctor of Laws.

1933

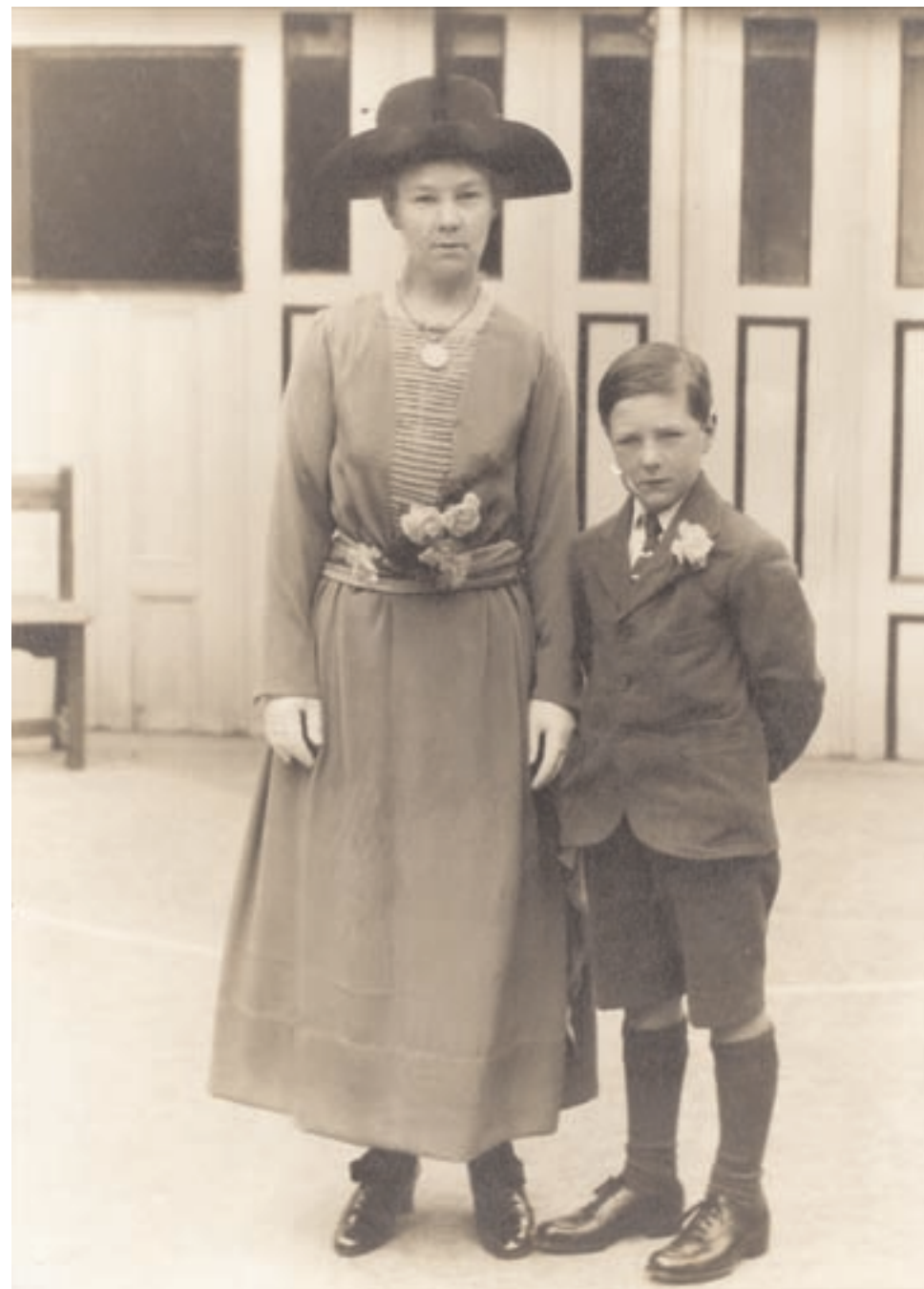
Blood poisoning in March, complains of rheumatism.
The British Empire panels are displayed at the Ideal Home Exhibition, Olympia.
Exhibitions of Brangwyn's works held at the Ferens Art Gallery, Hull, and Wolverhampton Art Gallery.
Brangwyn designs exterior for Rowley Gallery, Kensington Church Street.

1934

Roger (brown terrier mongrel) joins family.
Stations of the Cross printed from sycamore blocks completed.
Designs for murals, Guildhall, Hull (unexecuted)
The British Empire panels are installed in the Swansea Guildhall in time for the opening by the Duke of Kent on 23 October.
Designs the Christmas edition cover for the Radio Times.

1935

Gives 208 etchings and lithographs to Brighton Art Gallery.
Brangwyn, Spradbery and Mackmurdo get together to discuss the William Morris Gallery, Walthamstow (see cat 192g, illustrated above).
Ill May and November, has R-ray in December.
Designs lunette for Odhams Press, London, completed 1936.



Lizzie and Edgar Peacock, Hammersmith, 1923, (cat 192d)

1936

Has rheumatism and housemaid's knee in January, neuritis in hand in March, torn leg muscle in June and bronchitis in October.

The Brangwyn Museum in Bruges is opened on 29 July. Brangwyn is created Grand Officer of the Order of Leopold II, Belgium, and created Citoyen d'Honneur de Bruges (the third time the award had been given).

'this Ex [sic] ... is rather a matter of sentiment on my part, a great many of the works which will be shown are large drawings of religious subjects'¹⁰⁹

'The entire collection of 444 works, presented by Mr Brangwyn as a mark of his affection for the city of his birth, will have a permanent home in the Hotel Arents, which is part of the Gruuthuuse, and will henceforth be known as the Museum Brangwyn. ... An account of the ceremony will be broadcast from Bruges in French and English at about half past 7' (see cat 88–89).¹¹⁰

1937

Gives up lease on Temple Lodge this year or 1938. Complains of neuralgia in August.

Starts *Stations of the Cross* in oil and *The Last Supper* for Marist College, Middlesborough, completed 1945 President of the Society of Graphic Arts.

Designs stained glass window for St Andrew and St Peter, Elveden, Suffolk.

1938

Restores cottages in grounds of The Jointure.

Builds gas-proof chamber in case of air raids.

Has shingles in December.

Designs small Crucifixion window and ten single lancets for St Andrie's monastery outside Bruges. President of International Corporation of Arts.

1939

Has about 30 refugee children in cottage in autumn. At end of year William de Bellerroche gives collection of Brangwyn and Albert Bellerroche work to Orange, France.

1940

Buys Dover's House, Chipping Campden (Grigg's house).

Restored an old cottage.

Feels sad and ill.

Completes woodcut *Stations of the Cross* with William de Bellerroche.

1941

Travels to Chipping Campden for a week. This is the last time he leaves Ditchling.

Knighted, but never actually goes to Buckingham Palace to be officially dubbed.

Starts drawings for a *Life of St Francis*, completed 1946 (unpublished).

1944

Bladder problems early 1944.

Value of his gifts to Galleries estimated in excess of £100,000 (1944 prices).

1946

Designs *The Wine Press* and *The Last Supper* tapestries for the Dovecot Studios, Edinburgh (only the first named woven).

Paints *The Last Supper* and *Transfiguration* for St Joseph's, Stokesley.

1947

In January has septic toe and septic fingers.

Completes tapestry design *The Wine Press*, woven by the Dovecot Studios, Edinburgh.

1948

Produces 33 etchings for *The Book of Job*.



A Birthday party, 1939, (cat 192g)

1949

Self portrait arrives at the Uffizi Gallery in Florence 49 years after it was requested.

1950

The William Morris Gallery is officially opened in October by Clement Atlee, P.M.

1952

First retrospective of a living artist held at the RA.

Becomes Honorary Member of The Royal Watercolour Society.

1956

Dies at The Jointure on 11 June, the cause of death being senile arteriosclerosis. Lizzie Peacock was with him. He was interred at St Mary's Cemetery, Kensal Green, London. Left £39,162 before tax.

BRANGWYN'S STUDIO ASSISTANTS

'It was not without some foreboding on that dreary February day that I called at his Hammersmith studio. However, with his cordial welcome my anxieties faded. Upon seeing my sketch he smiled, then said, "This is a saucy bit, my boy." I interpreted this as complimentary.'

Peter Helck (see p 242) in letter to Georgia Riley, 10 February 1982, recalling his meeting in 1920 (private collection)¹¹¹

Brangwyn had a succession of assistants during his long career, some of these men benefiting from his influence, others notably escaping it to develop their own style, and a few leaving their mark on Brangwyn himself. Some of these 'assistants' may have been more in the nature of part-time pupils and Brangwyn had no qualms about engaging the help of friends and acquaintances when the need arose. In keeping with his philosophy of life, Brangwyn appears to have treated the young men as equals, encouraging their talents, engaging them in topical discussion and local gossip, and making them do everything from opening the door to collecting prescriptions, taking messages and producing working drawings or completing paintings. In return they gained technical knowledge and instruction in the practical side of mural painting, etching, lithography and wood engraving. The young men were probably chosen for an ability to enlarge from scaled drawings and, more importantly, a painterly technique which was comparable with Brangwyn's – skills necessary for assisting the artist with his vast mural works.

Brangwyn's prestige abroad is shown by the number of young American students who travelled to the UK for the opportunity to study with the artist. For example, Peter Helck recalled being 'one of scores of young artists who worshipped Frank Brangwyn, then enjoying world fame. I had seen his eight gorgeous murals at the Panama-Pacific Expo in San Francisco in 1915. This was an unforgettable experience, its impact still with me today.'¹¹²

Perhaps surprisingly Brangwyn did not create, through his own influence, a generation of painters who might logically have been known as 'School of Brangwyn'.

FRANK ALFORD 1918–1922

Welsh artist, architect and property developer. He assisted with Jefferson City, Selfridges', South African Stations of the Cross, and Japanese Art Gallery. Alford wrote an interesting diary whilst working for Brangwyn, and his ability and aptitude earned him the accolade of 'the best assistant I ever had'.¹¹⁵

'Many times am I called to his bedroom to consult about the work in the studio, and each time I am impressed by the bad, stubborn, selfish, naughty schoolboy type of individual lying there in bed.'¹¹⁶

LAURENCE ENDERSON BRADSHAW 1922–c 1924

English artist and sculptor. Bradshaw may also have worked briefly for Brangwyn in 1919 before rejoining him in 1922. He assisted with Christ's Hospital murals. Bradshaw was one of the few artists to escape Brangwyn's stylistic devices, realising that he needed to develop his own style. Bradshaw designed the Karl Marx Memorial in Highgate.

'One of the most dreadful experiences I had when I was working with Frank Brangwyn was

the occasion of lowering of one of his enormous mural paintings which he had fixed to a great pole rather like ship's mast and this was suspended from hooks in the ceiling sailor's blocks. Brangwyn was very keen on everything to do with ship's riggings. On that occasion I was hanging on the end of the rope while Lefrate, a model, an enormous man of about 15 stone, was hanging on the other. Suddenly something went wrong, the hook came out of the ceiling and I shot up while the picture came down. Brangwyn, with absolute astonishment was gazing at my performance with awe and at the same time with annoyance and finally managed to ejaculate 'What the hell are you doing up there?' I said 'Hanging on. If I let go the picture will come crashing to the ground'. 'Well for God's sake stay there, stay there'. And there I was without any support for my feet hanging on with my two hands on a very harsh sisal rope. Not a very nice experience.'¹¹⁷ (Laurence Bradshaw, unpublished notes, private collection)

EDWARD KENNETH CENTER 1925–1939

Scottish artist. Assisted with British Empire and Rockefeller Center murals. Center was particularly useful because he could imitate the Master's work faultlessly. He also acted as a model, took photographs and painted much of the upper sections of mural work particularly the Rockefeller panels.

'I remember ... the day some ambassadors came to honour him. He was so thrilled he started dancing on the lawn, and the ambassadors hooted with laughter.' (EK Center, quoted in 'My old boss was a real master ...' *Evening Argus*, 8 December 1975)

ALVIN LANGDON COBURN 1904

American symbolist photographer. Coburn learnt wood engraving and composition from the Master whilst the latter must have mentally absorbed the photographic techniques of the former.

'At one time I took up wood-engraving with Brangwyn, and the box-wood of which the blocks are made is an exceptionally hard kind of wood. You hold the block in your left hand and engrave it with a very sharp implement held in the right hand. With the beginner this instrument is apt to slip, and this indeed happened to me: it sank deep into the flesh between my thumb and first finger! Brangwyn roared with laughter, and escorted me to the bath-tub where I could bleed in peace, assuring me that I was now duly initiated into the craft of wood-engraving.' Coburn, c 1904, quoted in H & A Gernsheim (Ed), *Alvin Langdon Coburn. Photographer*, London: Faber and Faber, 1966, p 94

DEAN CORNWELL 1926–1930

American illustrator. Assisted with Skinners murals (second series) and British Empire panels. Cornwell was a close friend and travelling companion of Helck and was advised by the latter to study with Brangwyn in preparation for his mural project, the rotunda of the Los Angeles Public Library, 1927–32. The finished murals are a pastiche of Brangwyn motifs.

ARTHUR SINCLAIR COVEY 1904 – c 1908

American journalist. It is not apparent what role Covey played, apart from accompanying Brangwyn on trips abroad and penning admiring articles about the Master. He may have helped with London School of Art classes.¹¹³

ELIJAH ALBERT COX 1925–1932

English. Assisted with the British Empire panels. Cox was a neighbour of Brangwyn's in Ditchling and must have worked as a collaborator rather than assistant since he was an established artist in his own right.

PETER C HELCK c1920

American. Fisk Tires (USA) commissioned Brangwyn to produce a billboard poster design and Helck (an artist and admirer of Brangwyn) was sent to the UK to mediate and ensure that Brangwyn complied.

FRANCIS (FRANK) WILFRED LAWSON 1921

English. An established illustrator and social realist artist, he appeared to use Brangwyn's studio in return for favours, notably finding portraits of Pitt (whatever generation) and Edmund Burke.

REGINALD S LEWIS

1928 – April 1929 (possibly longer)
Assisted with British Empire panels.

JA MURPHY 1915

American. Brangwyn wrote to AT True that he considered Murphy argumentative and a humbug.

WILLIAM STEWART 1946–1956

Scottish scene painter and writer. Stewart lived in the Jointure Cottage during this period, and although not an assistant, did some remedial work on Christ's Hospital murals and helped Walter Spradbery with negotiations for the Water House (William Morris Gallery, London Borough of Waltham Forest).

ALLEN TUPPER TRUE 1912–1914

American. Previously studied with American illustrator Howard Pyle. Helped with Panama-Pacific Exposition panels, and was later chosen to paint the four small domes at Jefferson City, to complement Brangwyn's murals. Brangwyn held True's art in high regard.¹¹⁴

EDWARD D TRUMBULL 1911

American. Trumbull appears in various photographs which show Brangwyn experimenting with his printing press in the Temple Lodge studio. Whatever qualities Trumbull may have had as an artist were forgotten when Brangwyn subsequently discovered that Trumbull was a bigamist.

Trumbull produced five mural panels for the Insurance Company of North America Building, 99 John Street, New York, in 1933.



Brangwyn and Dean Cornwell, c 1926–1930, (cat 192e)

MAJOR EXHIBITIONS AND SELECTED CRITICAL REACTION

'To see this painting here, among so many works that lack the energy and effectiveness that seems to come naturally to even the inferior French painter, is to understand why Sir Frank Brangwyn was for so long the only British artist whose name was known to foreigners'.

Describing Brangwyn's *The Prodigal Son* (pwu) at the Summer Exhibition, 'The Royal Academy', *The Times*, May 1952

Between 1884 and 1900, when the artist was still only 23 years old, Brangwyn participated in more than 90 exhibitions in the UK, Europe, New Zealand and the USA. By the time he died in 1956 Brangwyn's work had been shown in more than 400 exhibitions of which over 30 were one man shows, and from 1956–2005 has been displayed in a further 200 exhibitions including 26 one man shows.

Brangwyn exhibited regularly at the Royal Academy, London, from 1885 to 1898, showing some 24 works, with British Artists from 1885 to 1892 (about 14 works) and at the Grosvenor Gallery in 1889 and 1890. In Paris he initially exhib-

ited at the Salon des Artistes Français (1890, 1891, 1893 and 1895) before switching allegiance to the more avant-garde Société Nationale in 1896. After 1898 Brangwyn exhibited far more in Europe, where his work was highly acclaimed, than in the United Kingdom where it was not.

The Fine Art Society, London were agents for Brangwyn's work during his lifetime and published his etchings. D Croal Thomson of Barbizon House, London also acted for Brangwyn and displayed his works in about 20 exhibitions. Brangwyn designed the covers for the yearly Barbizon House Record from 1924 to 1938.



Artist, Model and Patron, c 1940 (cat 86)

1884

Walker Art Gallery, Liverpool. First known record of Brangwyn exhibiting a work.

1885

Summer Exhibition, Royal Academy of Art, London. Brangwyn's first exhibit at the Academy, *A Bit on the Esk* (pwu).

1889

Summer Exhibition, Royal Academy of Art, London. *Home* (Art Gallery of Toronto) hung above line and *Minutes are Like Hours* (pwu) hung on line, although one critic noted that the latter was:

'so indifferently painted, drawn and composed that we fail to see what claim it can have to a place on the line' ('The Royal Academy, 1889', *Art Journal*, p 219).

1891

(March) *From the Scheldt to the Danube*, Royal Arcade Gallery, London. First one man show.

'Mr Brangwyn has simply revelled in the ever varied aspect of the sea under different conditions of light and weather, and latitude. He has a fine sense of colour, and a graphic grasp of a scene ... this is an unpretentious exhibition, but it is full of pictorial interest' (*Sunday Times*, 29 March 1891).

(April) Paris Salon, France. *Funeral at Sea* (Glasgow Art Gallery and Museum) awarded medal of 3rd class.

Summer exhibition, Royal Academy of Art, London. *Salvage* (pwu) and *Assistance* (National Gallery of South Africa) both skyed.

1892

Larkin's Japanese Gallery, London. Exhibition of Brangwyn and William Hunt's South African paintings.

'[The artists took in] hand the illustration of scenery in all of its varied detail, and the native races in their ordinary life and occupations ... the result has been a very marked success ... the studies by Mr Brangwyn show the result of rapid sketching, and are evidently painted from nature directly' ('Chronicle of Art – May', *Magazine of Art*, December 1892, pxxx).

1894

World's Colombian Exposition, Chicago (commemorating the 400th anniversary of the landing of Columbus). *Convict Ship* (pwu) awarded gold medal, *Pilots Puerto de los Pasajes* (Art Institute of Chicago) awarded bronze medal and purchased for the Art Institute of Chicago.

1895

Paris Salon, France. *Trade on the Beach* (Musée d'Orsay) purchased by French Government for the Luxembourg.

Summer Exhibition, Royal Academy of Arts, London. *Blood of the Grape* (pwu) skyed despite one critic stating that the work:

'shows this powerful artist in a very favourable light ... he has painted it in just the large, simple manner best calculated to make effective its vigour and freedom from restraint' ('Pictures of the Year', *The Graphic*, 4 May 1896).

1897

Munich International Art Exhibition, Germany. *Scoffers* (Art Gallery of New South Wales, Sydney) awarded gold medal.

Biennale, Venice, Italy. *St Simon Stylites 2* purchased by Galleria Civica d'Arte Moderna, Venice.

Paris World Fair, France. *Market at Bushire* (pwu) awarded silver medal.

Summer Exhibition, Royal Academy of Art, London. *Dogana, Venice* (William Morris Gallery, London Borough of Waltham Forest) skyed.

1898

Paris Salon, France. *Baptism of Christ* (stained glass panel made by Tiffany to Brangwyn's design) awarded medal (Baltimore Museum of Art, USA).

Summer Exhibition, Royal Academy of Art, London. *Golden Horn* (also known as *Off Galata*, pwu) and *The Story* (pwu) both skyed. The critics commented on the works as follows:

Golden Horn: 'It is breezy, animated, and alive, not a merely formal record of obvious facts – the work of an artist who sees things in his own way and has the courage to declare his beliefs openly and sincerely' ('A Record of Art in 1998', *The Studio*, p 36).

The Story: 'contained no niggling detail, no attempt at shallow prettiness. It is big in feeling, big in touch' (Frank Rinder, 'The Art of Frank Brangwyn', *Art Journal*, March 1903, p 85).

Kunstaussstellung Secession, Horticultural Society, Vienna, Austria. First exhibition of the Vienna Secession.

1899

'L'Art Nouveau', Grafton Gallery, London. Organised by Siegfried Bing and featuring two Brangwyn designed glass panels executed by Tiffany Glass Decorating Company. Brangwyn also designed the poster.

1900

Exposition Universelle, Paris. Awarded silver medal.

1904

Royal Society of Painter–Etchers, London. 'Among the few exceptional performances ... the vigorous and broadly handled subjects by Mr Frank Brangwyn' ('Royal Society of Painter–Etchers', *The Graphic*, 27 February 1904, p 271).

Summer Exhibition, Royal Academy of Art, London. *The Departure of Sir James Lancaster for the East Indies*, 1594 (one of Skinners Hall panels).

'The election of Mr Brangwyn (as ARA) is altogether admirable. Here we have a painter who is not so much a painter as a designer, a master of colour, of composition, whose pictures suggest ordered riot and splendid repose. ... If ever the Academy selected a young genius who is marked out for greatness, Mr Brangwyn is the man – as foreign countries have already recognised' ('The New Associates of the Royal Academy', *The Graphic*, 6 February 1904, p 167).

1905

Biennale, Venice, Italy. Brangwyn designed the British Room and was awarded a gold medal. *Melons* (also known as *Poconi*) acquired for the Gallerie Civica d'Arte Moderna, Venice.

'Lavery's remarks are somewhat amusing of course it is his game to say everything is from Glasgow. FB did this kind of thing before Glasgow knew that it had a school of design but no matter it is the Scotch way' (Letter from Brangwyn to Kitson discussing Lavery's comments on the 1905 Biennale, 25 April 1905, private collection⁷¹¹⁸).

1906

International Exhibition, Amsterdam, Netherlands. *Santa Maria della Salute* (Te Papa Tongarewa, Wellington, New Zealand) awarded gold medal.

Milan International Exhibition, Milan, Italy. *Santa Maria through the Riggings* (Gaunt 118) awarded Grand Prix.

1907

Barcelona International Exhibition, Spain, 30 etchings, awarded a special diploma.

Etchings by Frank Brangwyn ARA, Rembrandt Gallery, London. One man selling exhibition, 31 etchings priced 3 – 15 guineas.

Biennale, Venice, Italy. Brangwyn again designed the British Room. *Santa Maria through the Riggings* (Gaunt 118) awarded gold medal.

'If Whistler has in his "symphonies" shown to the world how great is the musical quality possessed by harmonious colour, then Brangwyn has in his turn shown clearly how much actual music may be expressed by the juxtaposition of line and mass as well as by colour'. (Arthur S Covey, 'The Venice Exhibition: Mr Brangwyn's Decorative Panels in the British Section', *The Studio*, June 1907)

Exhibition of Works of Art, Amsterdam, Netherlands. Awarded gold medal.

1908

March, *Cabinet Pictures and Etchings by Frank Brangwyn*, The Fine Art Society, London. One man selling exhibition.

1909

(15 January – 28 February) XXXIInd Secession Exhibition, Vienna, Austria. Three rooms devoted to Brangwyn's drawings and etchings, 77 works. *Bridge of Sighs* (Gaunt 181) awarded Grand Gold Medal by the Emperor of Austria.

1910

(November) *Watercolours and Etchings by Frank Brangwyn*, The Fine Art Society, London. One man selling exhibition of works inspired by Brangwyn's visit to Messina in 1909 following the earthquake in December 1908.

'A refreshing atmosphere of virility and purposeful intention' ('Studio-Talk', *The Studio*, December 1910).

LXXX Esposizione Internazionale di belle Arte della Societa Artistica Amatori e Cultori di Belle Arti, Rome, Italy. One room dedicated to Brangwyn containing 100 works.

Exposition Universelle, Brussels, Belgium. Awarded Diploma, 1st class.

Chile Centenary International Art Exhibition, Chile. Awarded bronze medal.

1911

Ninety-one etchings by Frank Brangwyn, The Fine Art Society, London. One man selling show

1912

(19 January – 2 February) *Exposition Frank Brangwyn*, La Galerie d'Art Decoratif, Paris. One man show, 209 works, etchings and lithographs.

(June) *Etchings by Frank Brangwyn*, Rowleys Fine Art Dealers, Manchester. One man selling show, 83 works, prices ranged from 2–15 guineas.

Berlin Academy, Germany. *Brass Shop* (cat 27) awarded gold medal.

Frank Brangwyn, Galerie Ernst Arnold, Dresden and Breslau. One man show, 80 works, etchings and lithographs.

1913
Ghent International Exhibition, Belgium. Brangwyn designed the Brangwyn Room incorporating the murals painted for Lloyd's Register of Shipping.

'Mr Brangwyn ... makes a personal appeal: you take him or you leave him: and the consequence is that his work provokes an individual sentiment of pleasure or dislike that gives to either feeling something of added strength and value, and shames one out of the ordinary stock-in-trade banalities of praise or blame' (Gerald C Siordet 'Mr Brangwyn's Tempera Paintings at the Ghent Exhibition', *The Studio*, June 1913).

(April) *Etched Works by Frank Brangwyn ARA*, RPE, Robertson and Moffat, Fine Art Gallery, Melbourne, Australia. One man selling show, 50 works priced 3½ – 20 guineas.

1914
Panama Pacific Exposition, San Francisco, USA. Eight murals for the Court of the Ages (also known as the Court of Abundance). Brangwyn also sent over 80 etchings to the art section for which he gained a Medal of Honour.

'Modern in feeling, the designs are linked up with the best works of the Renaissance schools of Florence and Umbria by reason of their intrinsic power of execution, arrangement, and spacing of individual figures' (Arthur Finch, 'Mural Paintings by Frank Brangwyn ARA', *The Studio*, November 1917).

British Arts and Crafts Exhibition, Paris

XI Biennale, Venice, Italy. One room devoted to Brangwyn's work.

1916
23rd Spring Exhibition – *Watercolours, Drawings and Pastels by Frank Brangwyn*, Cartwright Memorial Hall, Bradford. One man selling exhibition, 40 works from £30–£80.

(July) *Drawings of Bridges etc by Frank Brangwyn ARA*, Whitworth Institute, Manchester. One man show, 49 works.

(30 September – 14 October), *Exhibition of Original Etchings by Frank Brangwyn*, Albert Roullier's Art Galleries, Chicago, USA. One man show, 43 works.

Brangwyn 'shocks the too delicate connoisseur.'
(Walter Shaw Sparrow, 'Frank Brangwyn and his Etchings', foreword to exhibition catalogue).

(November) *Exhibition of Drawings of Belgian and War Lithographs by Frank Brangwyn ARA*, The Fine Art Society, London. One man show.

1921
(1 October – Christmas) *Tragedy of Dixmude*, 124 Belgrave Road, London. Organised with the help of Brangwyn to commemorate Dixmude as it was before the war.

1922
(March – April) *Drawings in Chalk and Charcoal by Frank Brangwyn RA*, Barbizon House, London. One man show, 52 works.

(December – January 1923) *Brangwyn Ausstellung*, Vienna, Austria. One man show, 175 works, etchings, lithographs, drawings.

1923
1st Exhibition of Decorative Art, Monza, Italy

1924
(22 May – July), *Exhibition of Paintings, Drawings & Etchings by Frank Brangwyn RA*, 184 Queen's Gate, London. Organized by Barbizon House in the home of Mrs Coutts Michie and the first art exhibition to be opened by a British Prime Minister, James Ramsey MacDonald. One man show, 471 works, oils, watercolours, drawings, etchings. The galleries were opened free to the public on Sunday afternoons. The exhibition lasted seven weeks and about 10,000 people attended (see cat 195). Ramsey MacDonald considered that:

'[Brangwyn symbolized] the fundamental and eternal verities of the struggles of humanity, not in the persons of dead people, but in the persons of his own generation' (Opening speech at the Exhibition).

1925
(17 October – 14 November) *Exhibition in Upper Gallery of Drawings and Etchings by Frank Brangwyn RA RE*, Whitechapel Art Gallery, London. One man show, 128 works

(19–25 March) Robert Vose Art Galleries, Boston, USA. One man show.

1926
Swansea National Eisteddfod, various venues. 128 etchings at the Glynn Vivian Art Gallery, priced 3–22 guineas.

1930
August, IVth International Exhibition of Decorative and Industrial Modern Arts, Monza, Italy

(8 October – 22 November) *Furniture and other articles designed by Frank Brangwyn RA*, E Pollard & Co Ltd, London. One man selling show of Brangwyn's designs for decorative arts, opened by Sir John Lavery. 68 items of furniture made by E Pollard & Co Ltd priced £3–£285. 83 ceramics made at the Royal Doulton Potteries. 17 ceramics made by Ashted Potters Ltd. 8 glassware designs made by James Powell & Sons (Whitefriars) Ltd. Two carpets, five different sizes, made by James Templeton & Co, 6 Donegal hand-tuft carpets made by Alex Morton Sons & Co. 4 lamps made by Louis Dernier & Hamlyn Ltd. The exhibition was described as:

'modern without displaying any of the irritating qualities of much recent modern household equipment and furniture. It is strong and virile in design' ('Art and Household Decoration: Mr Brangwyn's Designs', *The Times*, 8 October 1930).

1933
(1 July – 3 September) *Exhibition of Studies and Drawings for the Royal Gallery House of Lords by Frank Brangwyn RA*, Brighton Art Gallery. One man show, 83 sketches.

Daily Mail Ideal Home Exhibition, Olympia, London. A reconstruction of the Royal Gallery, Houses of Parliament housed the British Empire panels.

December, *Exhibition of Works by Frank Brangwyn RA*, Ferens Art Gallery, Kingston upon Hull. One man show, 95 works, oils, etchings and lithographs and a loan exhibition of 160 drawings from M B Walker.

1934
(10 October – 1936) Deffret Francis Art Gallery, Swansea. Brangwyn's sketches and cartoons for the British Empire panels, 61 works lent by Brangwyn, 17 by C H Bland. The studies lent by Brangwyn were purchased by Swansea Council for the nominal

sum of £1000 in 1936. In his acknowledgement of the cheque, Brangwyn stated that he was 'very happy that these studies have found a home and that they will be shown in the same buildings the Panels will make them far more important'.¹¹⁹

(December – January 1935) *Exhibition of drawings and paintings by Frank Brangwyn from the collections of M B Walker and David Walker*, Dudley Art Gallery

1935

(7 September – 6 October, then August – 20 September 1936) *Etchings and Lithographs by Frank Brangwyn RA LLD*, Brighton Public Art Gallery, loaned to Cheltenham and Hereford before returning to Brighton. One man show of 228 works donated to Brighton Art Gallery by Brangwyn in return for using the Exhibition Gallery to complete his Rockefeller Center murals. Opened by Hilaire Belloc.

1936

Schilderijen, Waterverschilderijen, Teekeningen en Etsen van Frank Brangwyn, Brangwyn Museum (now Arents House), Bruges, Belgium. Inaugural one man show, oils, woodcuts, drawings, watercolours, etchings, 444 works.

1937

(6–27 March) *L'Oeuvre d'Illustration du Maître Anglais Frank Brangwyn*, Musée du Livre, Brussels, Belgium. One man show, woodcuts, etchings, lithographs, book illustrations, 342 works.

1951

(28 July – 8 September) *Brangwyn*, Worthing Art Gallery. One man show, 105 works, oils, watercolours, drawings, etchings, lithographs. Opened by Sir Gerald Kelly PRA.

1952

(October) *Oils, watercolours and drawings by Frank Brangwyn*, The Fine Art Society, London. One man show, 44 works.

(October) *Etchings by Frank Brangwyn*, The Fine Art Society, London. One man show.

Exhibition of Works by Sir Frank Brangwyn RA, Diploma Gallery, Royal Academy of Art, London; Brighton Art Gallery. The first ever retrospective awarded by the Royal Academy to a living artist, 470 works, oils, watercolours, drawings, etchings.

'The RA wants to make a show of my work in The Diploma Gallery: after the Leonardo di Vinci show. very kind of them *but very silly* to show it after L di Vinci as it will be like showing a grain of dust after a feast of pine apples and grapes?' (Brangwyn writing to Eleanor Pugh, 3 April 1952, William Morris Gallery (London Borough of Waltham Forest)).

'By a wise and admirable choice the Royal Academy has followed the Leonardo Exhibition in its Diploma Galleries with one of the works of Frank Brangwyn. ... No other living contemporary artist could sustain the challenge of such an occasion; but in the presence of Frank Brangwyn it is the Old Masters of the Renaissance which come to mind' (Perspex, 'Current Shows and Comments', *Apollo*, November 1952).

1953

(9–31 December) *Oil Paintings, Water-Colours and Drawings by Sir Frank Brangwyn RA*, National Museum of Wales, Cardiff. One man show, 80 works.

(24 October – 6 December) *Exhibition of Paintings by Sir Frank Brangwyn RA from the Collection of Count*



Exposition Brangwyn Bruges, 1936 (cat 140)

William de Belleruche, Ferens Art Gallery, Kingston upon Hull. One man show, 88 works.

Drawings and Etchings: Sir Frank Brangwyn RA, Arts Council, London. One man show, 65 works.

1954
(21 July – 31 August) *Exhibition of Works by Sir Frank Brangwyn*, Usher Gallery, Lincoln. One man show, opened by the Belgian Ambassador.

1956
Memorial Exhibition, Buckhurst Hill and Knighton Community Centre, Essex. One man show organised by Brangwyn's friend Walter Spradbery and the only known exhibition marking Brangwyn's death.

1957
(May) *Sir Frank Brangwyn RA. A Collection of Early Drawings*, The Leicester Galleries, London. One man show, 52 works.

'Besides loving painting, I have very much loved watching cricket. There were great cricketers in the old days, and one of the finest of them was Archie Maclaren. When he drove through the covers it was a most majestic and splendid thing to see. Brangwyn's drawings give me exactly the same thrill' (Sir Gerald Kelly PPRA in preface to catalogue).

1958
(11–28 June) *Sir Frank Brangwyn RA: Paintings and Watercolours from the Collection of Count William de Belleruche*, The Fine Art Society, London. One man show, 58 works.

1966
(22 March – 15 April) *Brangwyn 1856–1967*, Upper Grosvenor Galleries, London. One man show, 66 works, oils, watercolours, drawings.

1967
(17 June – 16 December) *Frank Brangwyn Centenary*, National Museum of Wales, Cardiff, National Library of Wales, Aberystwyth; Pembrokeshire County Museum, Haverfordwest; Glynn Vivian Art Gallery in Swansea and Bangor Art Gallery. One man show, 124 works, oils, watercolours, drawings, etchings, lithographs, woodcuts

(23 October – 10 November) *Frank Brangwyn: A Centenary Contribution*, The Fine Art Society, London. One man show, oils, watercolours, drawings, prints.

'Augustus John was never as fine as this. Yet today he is admired, and Brangwyn is forgotten. It is all very stupid.' (Terence Mullaly, 'Odd Fall from Favour of Frank Brangwyn', *Daily Telegraph*, 30 October 1967).

1968
(20 April – 6 May) *Frank Brangwyn. Brugge & West-Vlaanderen*, Stedelijke Musea, Bruges. One man show, 37 works, etchings, woodcuts.

1969
(4–22 March) *Sir Frank Brangwyn RA*, Upper Grosvenor Galleries, London. One man show, 21 works.

1975
(December–January 1976), *Sir Frank Brangwyn RA 1867–1956*, Kaplan Gallery, London. One man show, 97 works, oils, watercolours, drawings, etchings.

'[The exhibition] does him both a service and a disservice. It makes it clear that not only was he very much a child of his times but also that he was an extremely inconsistent artist. Yet the best things in this exhibition are drawings and etchings. Above all he is assured a place in the history of etching. (Terence Mullaly, 'Three

names to conjure with', *Daily Telegraph*, 6 December 1975)

1980
April 21 – July 20, *The Art of Frank Brangwyn*, Brighton Polytechnic; The Fine Art Society, London; Graves Art Gallery, Sheffield. One man show, 70 works, oils, watercolours, drawings, etchings, furniture, ceramics.

'The sheer dash and ebullience evince a temperament very rare in British painting'. (John Russell Taylor, 'Implications of decorative respectability', *The Times*, 10 June 1980)

'[Brangwyn] still successively charms, provokes, exhilarates and overwhelms'. Rosemary Treble, 'The Art of Frank Brangwyn', *Burlington Magazine*, June 1980

(23 April – 23 May) *The Art of Frank Brangwyn, the Etchings*, Jointure Studios, Ditchling, Sussex. One man show, 48 works.

1982
Sir Frank Brangwyn RA. Studien für die British Empire Panels, Manheim, Germany. One man show, 61 works.

1983
Prints and Drawings, Sir Frank Brangwyn, Victoria Art Gallery, Bath. One man show.

(26 January – 18 February) *Frank Brangwyn*, Building Centre Gallery, London. One man selling show, 106 works, £40–£8500.

(20 November – 13 December) *Paintings, Drawings and Etchings by Frank Brangwyn*, Building Centre Gallery, London. One man selling show, 111 works, £40–£9000.

1985
(9 April – 16 June) *Frank Brangwyn: Artist and Collector*, Fitzwilliam Museum, Cambridge.

1987
(21 January – 27 March) *Frank Brangwyn 1867–1956*, Bourne Fine Art, London and Edinburgh; Peter Haworth, Chester. One man show.

(12 April – 4 October) Loans retrospective, Arents House, Bruges, Belgium. One man show, 237 works, oils, posters, furniture, ceramics, carpet, watercolour, woodcuts, etchings, book illustrations, bookplates.

'The present exhibition ... confirms that Brangwyn was one of the greatest draughtsmen of architecture. His huge, deeply bitten, dark etchings convey the sublime grandeur of a wide variety of buildings, from Roman bridges and medieval cathedrals to Victorian railway termini, but always animated by the presence of ordinary working people for whom Brangwyn had real sympathy' (Gavin Stamp, 'Bruges remembers Frank Brangwyn', *The Daily Telegraph*, 7 September 1987).

1988
(14 May – 14 June) *Frank Brangwyn 1867–1956. Exposition de Gravures*, Festival de Melle, France. One man show, 101 works.

1994
Sir Frank Brangwyn RA. Drawings, prints and designs from the permanent collection of Scarborough Art Gallery, touring exhibition. 116 works.

1998
An Exhibition of Prints by Sir Frank Brangwyn, William Morris Gallery (London Borough of Waltham Forest), London. One man show.

2001

Frank Brangwyn Exhibition, Haslam and Whiteway, London. One man selling show.

(18 May – 31 August) *Frank Brangwyn, War Graphics*, Arents House, Bruges, Belgium. One man show

2003

The Radio City Murals, William Morris Gallery (London Borough of Waltham Forest), London. One man show

(13 June – 28 August) *Brangwyn: Globetrotter*, Arents House, Bruges, Belgium. One man show

2006

(22 March – 21 April) *Frank Brangwyn. A Mission to Decorate Life*, The Fine Art Society in association with Liss Fine Art, London. One man show.

(5 April – 7 January 2007) *Frank Brangwyn*, Leeds City Art Gallery; Arents House, Bruges, Belgium; Glynn Vivian Art Gallery, Swansea. Retrospective marking the 50th anniversary of Brangwyn's death. One man show.

October 2006, *Brangwyn*, The Millinery Works in association with Moss Galleries, London. One man show.



Room 1, *Exhibition of Paintings, Drawings & Etchings by Frank Brangwyn RA*, 184 Queen's Gate, London, 1924, (cat 195a)

QUOTATIONS

BRANGWYN ON ART AND ARTISTS

'I thought of starting a new school of painting. We have had the Post Impressionists the Cubists the Futurists the Vorticists etc I thought the 'Aeroists' would be quite the thing for the silly fools at the moment. Paint dropped from the top of a house on to a canvas and perhaps a broken bottle dropped on top of all this would no doubt go strong.'

Letter from Brangwyn to Helen Wilson, 12 July 1915.
Benthall family letters (see cat 84)

'Andrea del Sarto was the only artist who could really paint Christ'

Brangwyn quoted in Grace Ellison, 'Frank Brangwyn', *Evening News*, 4 April 1933

'I've no patience with your modern artist with his golf and his prancing about in fashionable Society. It's all too darned self-conscious.'

Brangwyn quoted in "My Ideal Model" says Mr Frank Brangwyn', *Evening News*, 6 April 1933

'Anyway one still gets a lot of fun out of painting bad pictures etc which is more or less the fashion these days.'

Letter from Brangwyn to Mrs Benthall, 12 September 1936, Benthall family letters



A Modern Picture, c 1930 (cat 84)

‘That old swat Leonardo and his flying machine etc etc all of no use to man. The invention of such things, substitutes and poisons of what use?’

Letter from Brangwyn to Elinor Pugh, 12 October 1940, William Morris Gallery (London Borough of Waltham Forest) (J668)

‘My chief pleasure now is to read the lives of the Victorian painters etc. there is no doubt, whatever the Moderns say, that these men and women were the best this old Earth has seen.’

Letter from Brangwyn to Eleanor Pugh, 26 September 1943, William Morris Gallery (London Borough of Waltham Forest) (J693)

‘I see the SK Museum is showing a big Ex of Picasso etc. it is all worry as it will be a bad example for the young.’

Letter from Brangwyn to Walter Spradbery, 9 December 1945, private collection

‘The Director of the Tate has just bought a *picture* [sic] by Chaggal [sic] the Russian Jew, for £1000 It is disgraceful, that such a work should be bought and shown in a National Gallery – a very bad influence for the public. What they can see in it is beyond me – no colour, design, composition or meaning other than what the silly fools write about.’

Letter from Brangwyn to Elinor Pugh, 1 March 1948, William Morris Gallery (London Borough of Waltham Forest) (J718)

‘It is sad *if true* that one hears Munnings is giving up the headship of the RA without him I fear it will go to the devil. What has come to the world when a man like Picasso is named in same category as Michael Angelo?’

Letter from Brangwyn to Arthur Henry Knighton-Hammond, 11 April 1949, British Library (BL52538A/69)

‘Russell Flint he is a good chap, but far too clever.’

Letter from Brangwyn to Arthur Henry Knighton-Hammond, 19 September 1951, British Library (BL52538A/74)

‘Rich men buy paintings for two reasons: selfish pleasure and investment. At the back of their minds there is the thought: *When I get tired of a painting, or if I’m hard up, I’ll sell the thing at a profit.* But that isn’t art. That’s prostitution, old chap’.

Quoting Brangwyn in, ‘No, Not too old at 85’, *Evening Standard*, 1952

‘Art that is an end in itself, art that does not serve some function, is apt to be damned rubbish.’

Brangwyn quoted in ‘No, Not too Old at 85’, *Evening Standard*, 1952

‘So much of modern art seems meaningless ... marks which you can hang upside down ... no colour or form. Young people today are more clever, but have they anything to say!’

Brangwyn quoted in Frank Godfrey, ‘The Evening of Frank Brangwyn’, *News Chronicle*, 10 October 1952

ARTISTS ON BRANGWYN

‘Young Frank Brangwyn (the best eye for grand effects and colour out I think) ... he has more originality than most’.

GF Watts corresponding with Briton Riviere, 11 October 1894, quoted in Franklin Gould Veronica, *GF Watts. The Last Great Victorian*, Yale University Press 2004, p 291–2

‘One of the most interesting times was when the short winter afternoons drew to a close and it became too dark to see colours, a few chosen spirits would sit round the stove to listen to “FB” tell stories of his wanderings, while we listened spellbound.’

Alvin Langdon Coburn, *More Men of Mark*, Faber and Faber, 1966, p 92–93, talking about his time with Brangwyn c 1904

‘Probably one of the first artists of “yesterday” to introduce this juxtaposition [of red and blue] into his early paintings.’

Kandinsky, *Über das geistige in der Kunst*, 1912

‘No artist surpasses him in design, in virility of treatment, or in colour. No one shows more courage in tackling a subject on a colossal scale; nothing in art or nature appals him.’

Joseph Simpson RBA, ‘Art in the Business Palace’, *Weekly Dispatch*, 15 April 1923

‘Art to him was merely the medium for expressing the serious side of human life. Hence he was always drawn to depict those basic industries upon which our life depended – as for example – his drawing of the shipping industry of our navies & courts[?] – the pictures of the iron, steel and coal industries, with their necessary chimneys, scaffolds etc, so much condemned by the dilettanti.’

A H Mackmurdo, unpublished notes on Brangwyn, c 1935, private collection

‘I looked again at the Brangwyns. It was like looking at my own face – at something so familiar that it was part of me. Nothing surprised. I had carried away no illusions. They were exactly the same. In each one were the same details which particularly pleased or displeased me, and the same sacred thoughts and fantasies which I had left there years ago when I had stared at them day after day for eight years.’

Keith Vaughan recalling the murals at Christ’s Hospital, Horsham, 19 September 1964, *Journals 1939–1977*, London: John Murray, 1966, p 143

Brangwyn’s ‘work was an important factor in freeing British art from conventional shackles’.

Sir Charles Wheeler PRA and others, Letters to the Editor, *The Times*, 6 June 1966

‘The Schwitters show. Some of the most beautiful art objects I’ve seen in years. I came away tingling. Stared with envy and desire to emulate. Mostly done between 1923–29. Had I seen these instead of Brangwyn, what sort of artist should I be?’

Keith Vaughan, *Journals 1939–1977*, John Murray, 1966, 24 October 1973, p 198

‘To be perfectly honest I found his colour sense lacking balance in many of his paintings [but] really thrilled to the enormous energy in his etchings.’

Letter from Ralph Steadman to Winifred Wright, 26 March 1975, private collection

As a young man, Brangwyn understood the value of publicity and his early work, especially illustrations produced for *The Graphic* were signed in large capital letters. By the mid 1890s Brangwyn's popularity was growing and his signature became more modest – important works were generally signed with his monogram and occasionally the date, but in general the artist appeared to be fairly relaxed about signatures. Many of the later works were unsigned.

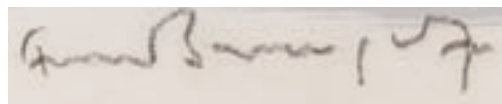
In one instance Brangwyn instructed his assistant, Frank Alford, to sign a painting on his behalf. *The Chairing of Edmund Burke*, known as the 'Bristol job', was a large oil commissioned and given to the City Art Gallery, Bristol, by Sir Thomas Lennard. On 7 June 1921, Alford wrote in his diary that:

'The Bristol job left Temple Lodge this morning after having been here for over 2 years. FB was in the garden whilst preparations for packing were being made, when I went to remind him of the usual 'FB 1921' with which he signs his work. The reply was 'put it on for me' – so I put on 'FB 1921' at which he did not even trouble to look after I had done it'.¹²⁰

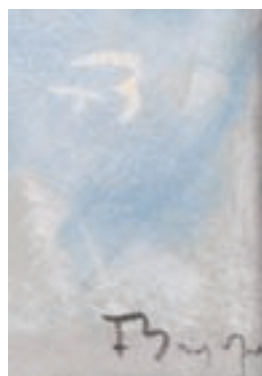
William de Belleruche obviously felt that the Brangwyn works he collected would benefit commercially from a monogram or signature and persuaded the artist to add these retrospectively.



Gulur, 1892 (O129) (see cat 21), signed, dated and titled b.r. in red: 'F Brangwyn 92 Gulur'



Fishermen in a Boat, Holland, c 1910–1920 (V3227) (see cat 135), signed in full b.r.: 'Frank Brangwyn'



Carrara Quarrying, c 1924 (D2562) (see cat 83), signed in black b.r.: 'F Brangwyn' and monogram in white b.r.: 'FB'

- 1 William de Belleruche, *Brangwyn Talks*, London: Chapman & Hall, 1944. William de Belleruche, *Brangwyn's Pilgrimage*, London: Chapman & Hall, 1948. The collection included 93 oils, 182 watercolours, over 300 drawings, 100 woodcuts, 28 lithographs, and 70 etchings (information from Belleruche's catalogue of works, private collection).
- 2 Brangwyn had no children and his wife, Lucy, had died in 1924. Will dated 25 March 1956.
- 3 For an updated version of the DNB see DNB on line with corrections suggested by Libby Horner.
- 4 Wyndham Lewis, *Blast*, June 1914, p.21. Kandinsky described Brangwyn as 'probably one of the first artists of "yesterday" to introduce this juxtaposition [of red and blue] into his early paintings'. W Kandinsky, 'Über das geistige in der Kunst', 1912, quoted in K C Lindsay and P Vergo, *Kandinsky. Complete Writings on Art, Vol 1 (1901-1921)*, 1982.
- 5 Brangwyn was modest about his achievements and disliked social events. He did not attend the opening of the prestigious exhibition of his works, organised by D Croal Thomson of Barbizon House in 1924, despite the fact that it was the first British Art Exhibition to be opened by a Prime Minister. (see p 248) Nor did he attend the 1952 Royal Academy exhibition – the first ever retrospective awarded to a living artist (see p 250). When knighted in 1941 the artist refused to travel to the Palace and felt that 'the great pleasure I have is that one's friends get more fun out of this job than FB any way the honour lays in the fact that Churchill thought of one in the midst of all his bother and troubles.' Letter from Brangwyn to M B Walker, 7 January 1942, Birmingham Museum and Art Gallery (No 167).
- 6 Letter from Brangwyn to Mackmurdo, 28 November 1940, William Morris Gallery (London Borough of Waltham Forest).
- 7 Varied references including James Little, 'Frank Brangwyn and his Art', *The Studio*, October 1897, p 7; P G Konody, 'The Decorative Designs of Mr Frank Brangwyn', *Magazine of Art*, May 1903, p 391; Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, London, John Lane, 1919, p 19; 'Swansea Receives what the House of Lords rejected', *Illustrated London News*, 20 October 1943.
- 8 The dome was never executed because the London County Council feared that the excessive weight of the planned mosaic mural might damage the underground railway (see p 35). The British Empire panels were rejected by the Fine Art Commission and are now in the Guildhall, Swansea (see p 36–39).
- 9 The gallery, commissioned by Kojiro Matsukata, was not built. On 1 September 1923 Tokyo and the economy were both affected by the Great Kanto earthquake. Four years later the Kawasaki Shipping Company (of which Matsukata was Senior Executive) began to suffer in the general post-war recession (see p 25 and 212).
- 10 Letter from Brangwyn to Elinor Pugh, 29 October 1939, William Morris Gallery (London Borough of Waltham Forest) (J660). The Pantechnicon was a five storey building owned by the Seth Brothers Limited and housed at least 600 works which formed part of the Matsukata collection. Matsukata had shipped about 1200 works by various artists to Japan in 1919 and 1920 but the 100% import duty had persuaded him to leave the remainder in London and Paris.
- 11 For example, *Tarifa, Spain*, is listed as Bunt 637 and Galloway 688. Many of Brangwyn's paintings were of

- similar size, subject and title, and, without a defining image, Lewis obviously experienced problems and double catalogued works, for example *Venetian Galleon* (Galloway 732) is listed as ‘possibly the same as no 737’ (see p 29).
- 12 Clifford Musgrave, ‘Sir Frank Brangwyn RA’, *The Studio*, April 1953, p 136.
 - 13 Brangwyn described Keim’s process as follows: ‘Glass medium, silicate of potash, if done direct on the wall will last as long as the building. You can paint on the wet wall in the pure colour mixed with water, and when dry spray the silicate of potash over the lot. ... The effect is very light and stands the sun which oil will not do. You can get the colours and the stuff in Munich. It is called Keim’s mineral colour’. Letter from Brangwyn to Allen Tupper True, 17 September 1920. Allen Tupper True and True Family Papers, 1841–1947, Archives of American Art, Smithsonian Institution.
 - 14 Later Sir Thomas Lane Devitt. Devitt was Senior Partner in Devitt and Moore, President Equitable Life Assurance Company, President of the UK Chamber of Shipping 1890, Chairman of the General Shipowner’s Society 1893 and President of the Institute of Marine Engineers 1913–1914. He registered among his interests travelling and a love of art.
 - 15 ‘Brangwyn’s Big Picture’, *New York Times*, 16 November 1913. The article, dated 8 November 1913, states that the panel had just been completed. This may have been misleading information from Brangwyn in an effort to escape censure from patrons.
 - 16 Robert Hawthorne Kitson described himself as pupil, friend and patron of Brangwyn. The Kitson family owned the Leeds engineering firm based at the Airedale Foundry. Robert was brought up at Elmet Hall, Roundhay Leeds, studied at Cambridge and was a member of the Leeds Art Gallery Committee from 1904–1945. Although not a parishioner of the church, Kitson’s aunt was the wife of Rev Arthur Swayne, vicar of St Aidan’s 1897–1911.
 - 17 In 1932 the *New York Times* quoted the size of the panels as ‘seventeen square feet each’. (‘R M Hood, Architect, Home on the Rex after Confering with Painters in Europe’, *New York Times*, 23 December 1923). On 13 June 1956 the newspaper stated that the mural was on a canvas measuring 17 × 25 ft. There are four murals and, judging from the proportions, it would appear that each measures 17 × 25 ft.
 - (‘Brangwyn Dead; Muralist was 89’, *New York Times*, 13 June 1956).
 - 18 See Libby Horner, ‘Brangwyn and the Japanese Connection’, *The Decorative Arts Society*, Journal 26, 2002, p 74.
 - 19 For more information on the commission see Roger Alford and Libby Horner (Eds), *Brangwyn in his Studio. The Diary of his Assistant Frank Alford*, Guildford: Roger Alford, 2004, numerous pages.
 - 20 Franklin, one of Brangwyn’s regular models, was apparently a tramp and odd-job man. The artist produced a portrait of the man in 1900 (Arents House, Bruges).
 - 21 The *New York Times* quoted an offer of £40,000 from the USA (‘Brangwyn Dead; Muralist Was 89’, *New York Times*, 13 June 1956).
 - 22 ‘Swansea Receives what the House of Lords Rejected’, *Illustrated London News*, 20 October 1943.
 - 23 Attributed to Sir John Barbiroli.
 - 24 Letter from Brangwyn to R H Kitson, 11 January 1927, private collection.
 - 25 Published by Helleu and Sargent in Paris, 1927.
 - 26 Rather at a loss to find a suitable interpretation, the artist turned to the journalist, Philip Macer-Wright, who evolved the following titles: (1) *Man labouring painfully with his own hands; living precariously and adventurously, with courage, fortitude and the indomitable will to survive*, (2) *Man the creator and master of the tool. Strengthening the foundations and multiplying the comforts of his abiding place*, (3) *Man the master and servant of the machine; harnessing to his will the forces of the material world, mechanizing labour and adding thereto the promise of leisure*, (4) *Man’s ultimate destiny depends not on whether he can learn new lessons or make new discoveries, but on his acceptance of the lesson taught close upon two thousand years ago*.
 - 27 ‘RCA Building Bars Jesus from Mural’, *New York Times*, 15 September 1933.
 - 28 E Kenneth Center was one of Brangwyn’s assistants (see p 241).
 - 29 Photograph in collection of Paul Cava Fine Art, USA.
 - 30 Lane Edward William (translator), *Arabian Nights*, London: Gibbings & Co, 1896 (6 volumes). In 1897 Gibbings produced 100 sets of the 36 monochrome illustrations without text, printed on Japanese vellum. Cervantes (translated by Thomas Shelton), *Don Quixote. The History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha*, London: Gibbings & Co, 1895 (4 volumes) and 1901. Brangwyn produced 23 monochrome illustrations for the book.
 - 31 See p 35.
 - 32 T J Larkin was a member of the Japanese Fine Art Association founded in Japan in 1880 and established in London in 1881, with the aim of supplying a fine collection of Japanese art work to the cognoscenti. The Japanese Gallery was originally situated on the 1st floor, 14 Grafton Street, moving to 7 King Street, St James after three years, and then to 28 New Bond Street in 1888. In 1892 Larkin was enrolled as a member of the Japan Society in London and proposed Brangwyn for membership in December 1892.
 - 33 Brangwyn, ‘Letters from Artists to Artists – Spain’, *The Studio*, Vol 1, p 13.
 - 34 Edward Hutton, *The Pageant of Venice*, London: John Lane, The Bodley Head, 1922.
 - 35 *The Graphic*, 21 May 1904, p 692–693.
 - 36 Alford and Horner, op cit, p 78.
 - 37 Letter from Brangwyn to R H Kitson, 22 October 1906, private collection.
 - 38 Shaw Sparrow, *Frank Brangwyn and his Work*, London: Kegan Paul, Trench, Trübner, p 96.
 - 39 Royal Academy of Art, London, book 752D.
 - 40 Photographs in private collection.
 - 41 Alford and Horner, op cit, p 16. The *New York Times* gives the name of the model, an Italian ice-cream vendor, as Gerva (‘Seeks Christlike Face’, *New York Times*, 18 October 1925).
 - 42 Herbert Furst, *The Decorative Art of Frank Brangwyn*, London: John Lane, The Bodley Head, 1924, facing p 143. For other series of *Stations of the Cross* see p 142.
 - 43 Martin Hardie, ‘The Technique of Water-Colour’, *The Studio*, October 1931, p 240; Percy V Bradshaw, *Water-Colour. A Truly English Art*, London: The Studio Publications, nd.
 - 44 For further information see David Boswell and Corinne Miller, *Cotmania & Mr Kitson*, Leeds City Art Galleries, 1992.
 - 45 The earthquake occurred on 28 December 1908 and Brangwyn travelled to Sicily to see his friend R H Kitson in 1909.
 - 46 Letter from Brangwyn to Martin Hardie, Victoria and Albert Museum, 16 February 1927 (V&A. MA/1/B2328) The proposed book was not published.
 - 47 Private collection.
 - 48 These books include: George Emslie, *The Last of the Wooden Walls of England*, Leigh-on-Sea: Frank Lewis, 1944; William de Belleruche, *Brangwyn Talks*, London: Chapman & Hall, 1944 (see cat 88–89); William de Belleruche, *Brangwyn’s Pilgrimage*, London: Chapman & Hall, 1948 (see cat 91–97); Herbert E Julian, *Sixty Years of Yachts*, London: Hutchinson & Co, 1948. Brangwyn also drew in excess of 70 pen and ink and wash drawings for a projected *Life of St Francis*. The book, which was to have been published by Frank Lewis, was abandoned because ‘Brangwyn got quite carried away and made all the illustrations much more elaborate than was intended and producing them facsimile was too costly’. Letter from Lewis to Ashmolean Museum, 28 August 1955[?] (last digit missing, but letter must have been sent prior to 1958 when Lewis published the catalogue of Brangwyn’s watercolours), Ashmolean Museum. The St Francis drawings were, on average, about 25.4 cm (10 in) square.
 - 49 Letter from Brangwyn to William de Belleruche, 15 May 1936, private collection.
 - 50 Brangwyn quoted in “My Ideal Model” says Frank Brangwyn’, *Evening News*, 6 April 1933.
 - 51 Photograph in private collection.
 - 52 *Nero and Modern Time* was a book about Whiteheads, illustrated by Brangwyn and William Walcot. It was probably published by Whiteheads, and is undated.
 - 53 Photograph in private collection.
 - 54 William de Belleruche, *Brangwyn’s Pilgrimage*, London: Chapman and Hall, 1948, p 21.
 - 55 William de Belleruche, *Brangwyn’s Pilgrimage*, op cit, p 9.
 - 56 This includes covers and illustrations for over 120 books and catalogues and posters for commercial enterprises.
 - 57 Alford and Horner, op cit, p 34.
 - 58 This folio consists of reproductions of the pastel and chalk studies Brangwyn made for Lloyd’s Register of Shipping, 1908–1914 (see p 21).
 - 59 For this particular enterprise, Brangwyn chose 100 items which he felt were representative of his work, including 12 etchings, 3 lithographs and 85 reproductions of water colours and drawings.
 - 60 The Senefelder Club was founded in 1908 by Joseph Pennell, A S Hatrick and F E Jackson, as an exhibiting society for lithographers. It was named after the

- German, Alois Senefelder, who first realised the possibilities of 'stone printing' in 1795 (lithography is Greek for stone printing).
- 61 For example the book *Belgium* by Hugh Stokes, London: Kegan Paul, Trench, Trübner & Co Ltd, 1916, which contains woodcuts by Webb, Moore and Brangwyn.
- 62 Laurence Binyon, *Bruges*, London: Morland Press, 1919; *Ten Woodcuts by Yoshijiro Urushibara*, London: John Lane, 1924; *Leaves from the Sketch Books of Frank Brangwyn*, Leigh-on-Sea: Frank Lewis, 1940.
- 63 We do know that Brangwyn gave Selwyn Image an etching lesson in about 1884, the latter artist recalling, 'the head of a boy in brown ink ... stuck down on a page of my sketch-books ... done in the first and only lesson I ever had, you gave it me do you remember I wonder, one Sunday afternoon in that up-stairs room of yours in Newman Street!' Mackmurdo AH (Ed), *Selwyn Image Letters*, London: G Richards, 1932, p 208. Brangwyn shared a flat with Benjamin Creswick at 55 Newman Street in 1884.
- 64 Guichard Kenneth M, *British Etchers 1850–1940*, London, Robin Garton, 1981, p 28.
- 65 Jerome and Jean Tharaud, *L'Ombre de la Croix*, Paris: Editions Lapina, 1931. *Book of Job*, Leigh-on-Sea: Frank Lewis, 1948.
- 66 William Gaunt, *The Etchings of Frank Brangwyn RA*, London: The Studio Limited, 1926. For example, Gaunt stated that the plate for *Pont Neuf, Paris, No 1*, 1916 (Gaunt 237) was destroyed. In fact it was repeatedly cut to produce *Buttress of Pont Neuf* (Gaunt 279), *Buttress of Pont Neuf (small)* (Gaunt 279A), *Study of Figures* (Gaunt 280), *Underground Railway* (Gaunt 281) and *Arch of Pont Neuf, Paris*. (Gaunt 282).
- 67 Photographs in private collection.
- 68 These can be found in various publications including: A W Kinglake, *Eothen*, London: Sampson Low, Marston and Co Ltd, 1913; Hugh Stokes, *Belgium*, London, Kegan Paul, Trench, Trübner, 1916; Walter Shaw Sparrow, *Prints and Drawings by Frank Brangwyn*, London: John Lane, The Bodley Head, 1919; Emile Verhaeren, *Les Villes Tentaculaires*, Paris: Helleu and Sargent, 1919 and *Les Campagnes Hallucinees*, Paris: Helleu and Sargent, 1927; Hayter Preston, *Windmills*, London: John Lane, The Bodley Head, 1923.
- 69 Ten of the printed designs were copper plate etchings, one was from a zinc plate (p 142), and four bookplates were produced as lithographs.
- 70 Published by Morland Press, London, 1920.
- 71 The image shown in Marechal's catalogue (0.858), p 146 does not include the lettering 'All Inghilterra'.
- 72 Dominique Marechal, *Collectie Frank Brangwyn*, Bruges Stedelijke Musea, 1987, p 284 (0.2/155).
- 73 Letter from Brangwyn to Elinor Pugh, 26 May 1940, William Morris Gallery Gallery (London Borough of Waltham Forest) (J665).
- 74 Percy V Bradshaw, *Art in Advertising*, London: The Press Art School, p 8–9.
- 75 Alfred Yockney, discussing *Britain's Call to Arms* in 'Some Recent London Posters', *The Studio*, January 1915.
- 76 It is discussed in detail in Ruth Walton, 'Four in Focus', in Timmers Margaret (Ed), *The Power of the Poster*, V&A Publications, 1998, p 151–153.
- 77 Letter from Brangwyn to MB Walker, 5 February 1935, Birmingham Art Gallery.
- 78 Kenneth Center was one of Brangwyn's assistants (see p 241).
- 79 *The Studio Yearbook 1925*, foreword by Brangwyn, p 2.
- 80 Murals in private collection, metalwork in Victoria and Albert Museum.
- 81 Alford and Horner, op cit, p 6.
- 82 Published by John Lane, The Bodley Head, London, 1924, facing p 210.
- 83 M H Spielman, 'An Artistic Causerie', *The Graphic*, 1 June 1895, p 663.
- 84 private collection.
- 85 The sheer scale of Brangwyn's collection is displayed by the fact that the Fitzwilliam Museum, Cambridge, has about 250 pieces of Chinese, Korean and Japanese pottery from the Brangwyn collection which were purchased in 1934 with money bequeathed to the museum by Dr J W L Glaisher. In 1935 Glaisher's money was spent purchasing a further 133 items of Persian pottery from Brangwyn.
- 86 The existence of these designs was unknown until they were auctioned at Edgar Horns, Eastbourne, 20 September 2000.
- 87 These are Royal Doulton design numbers.
- 88 Letter from A J Moore, Manager, Ashted Potters to RS Lewis, c/o The Jointure, 29 April 1929, Liss Fine Art. RS Lewis was one of Brangwyn's assistants (see p 242).
- 89 Harrods Exhibition Catalogue illustrated in Greg Stevenson, *Art Deco Ceramics*, Princes Risborough, 1998, p 9.
- 90 Photographs of the Pollard Exhibition rooms illustrate glassware, but designs were not known to exist until 12 sheets of glass designs were auctioned at Edgar Horns, Eastbourne, 20 September 2000.
- 91 Cecil Hunt was a university friend of RH Kitson and the pair studied under Brangwyn at the London School of Art.
- 92 Boniface, although born in Devon, England, became a monk and apostle of Frisia and Germany, being consecrated as Archbishop in 732 by Gregory III. He was killed by pagans in 754.
- 93 The writer considered it an excellent idea to involve such writers as Brangwyn and W B Richmond with preparations for the Coronation street decorations.
- 94 Letter from Brangwyn to R H Kitson, 24 April 1911, private collection.
- 95 'The Peace Decorations', *Architectural Review*, December 1919.
- 96 Mike Weaver, *Alvin Langdon Coburn, Symbolist Photographer 1882–1966*, New York, 1986, p 6.
- 97 Fixed colour photographs were introduced as early as 1874 and good colour images could be developed in the early 1900s.
- 98 Letter from Brangwyn to Kitson, 16 August 1906, private collection. This scene may have been the inspiration for *The Penitent's Procession, Furnes*.
- 99 The photographs and postcards were auctioned at Edgar Horns, Eastbourne, 20 September 2000.
- 100 Letter from Brangwyn to MB Walker, 17 September 1933, Birmingham City Art Gallery (30).
- 101 Reginald G Prail was Manager of the Avenue Press which printed most of Brangwyn's war and commercial posters. A E Prail may have been a relation.
- 102 Walter Shaw Sparrow, *A Book of Bridges*, London: John Lane, The Bodley Head, 1915. Christian Barman, *The Bridge*, London: John Lane, The Bodley Head, 1926.
- 103 Douglas and Madeline Wells studied under Brangwyn at the London School of Art.
- 104 William de Bellerocche, *Brangwyn's Pilgrimage*, London, 1948, p 4.
- 105 Frank Brangwyn, 'Letters from Artists to Artists – Sketching Grounds. No 1 – Spain', *The Studio*, April 1893.
- 106 Letter from Brangwyn to H R Wilson, 23 January 1916, Benthall family letters.
- 107 Letter from Brangwyn to Elinor Pugh, 29 November 1941, William Morris Gallery.
- 108 Alford and Horner, Brangwyn in His Studio, op cit, p 76, diary entry 25 April 1921.
- 109 Letter from Brangwyn to A H Mackmurdo, 1 February 1936, William Morris Gallery.
- 110 Special correspondent, 'A Brangwyn Museum. Bruges and her "Glorious Son"', *The Times*, 24 July 1936.
- 111 See entry for Peter Helck, c 1920.
- 112 Letter from Peter Helck to Georgia Riley, 10 February 1982, private collection.
- 113 In 1904 Brangwyn apparently agreed with J M Swan to open up a teaching school. The London School of Art was set up at the Stratford Avenue Studios, Kensington with an American, Channel P Townsley, as administrator. Apart from Brangwyn, Swan, and Townsley, teachers included Niels M Lund, William Nicholson and the Australian artist, John Longstaff. Alfred Hayward, George Lambert and Joseph Simpson may have taught at the school. Students included Robert H Kitson, Nina Hammett, Cecil Hunt, Ralph Knott and Bernard Leach.
- 114 Correspondence with True in Smithsonian Archives of American Art.
- 115 Alford and Horner, op cit, p 125.
- 116 Alford and Horner, op cit, p 112.
- 117 Lefrate may be Marco Jafato (see p 152).
- 118 Brangwyn hated typical British exhibition rooms which he described as, 'red and stuffy, over hung, crowded like the RA'. Letter from Brangwyn to Kitson, undated, private collection.
- 119 unknown Swansea newspaper cutting, 'Mr Brangwyn's £1000 cheque', 8 July 1936.
- 120 Alford and Horner, op cit, p 88.

‘I looked again at the Brangwyns. It was like looking at my own face – at something so familiar that it was part of me. Nothing surprised. I had carried away no illusions. They were exactly the same. In each one were the same details which particularly pleased or displeased me, and the same sacred thoughts and fantasies which I had left there three years ago when I had stared at them day after day for eight years.’

Keith Vaughan, *Journals 1939–1977*, John Murray, 19 September 1964, p 143, on the murals for Christ’s Hospital, Horsham



Cover: *Brangwyn and Kenneth Center*,

c 1930–1934 (cat 193g)

Inside cover: *Decanter and assorted Glass Designs*,

c 1930 (detail; cat 182)

p 1: *Design for a bookplate*, c 1900 (detail; cat 105)

p 2: *Gathering Grapes*, c 1905 (cat 26)

p 4: *Head of a Chimpanzee*, 1925–1932 (cat 10)

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Bonhams: cat 60

Simon Chapman: cat 14, 15

A.C. Cooper: cat 17, 34

Ricard Holttum: cat 6, 22, 23, 25, 27, 28, 35, 85

Hugh Kelly: cat 152, 154, 155, 158, 159, 160,

161, 168, 169