



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.'

TW 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 (16⁷/₈ × 23⁷/₈ 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 (1 8½ × 1 5½ 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 (3¾ × 5¾ 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 Bellerocche (No 203B); Gordon Anderson

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

William de Bellerocche 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 Bellerocche (No 189B); Gordon Anderson

Ill: William de Bellerocche, *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 Bellerocche (No 191A); Gordon Anderson

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

CAT. 91 (illustrated opposite)

Snake Charmer 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 Bellerocche (No 147); Gordon Anderson

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

Ill: William de Bellerocche, *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 Bellerocche (No 151); Gordon Anderson

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

Ill: William de Bellerocche, *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 Monsegneur 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.

