





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 JM Swan and CPTownsley.

AS Covey and William Nicholson help with lectures.

Elected an Associate of the Royal Academy (see p 230).

AL Coburn assists Brangwyn in studio.

AS 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 RH 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 Akademien 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: J A 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 c 1924.

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 Citizen 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 Belleruche gives collection of Brangwyn and Albert Belleruche 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 Belleruche.

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, c1926–1930, (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* (p.wu) 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* (p.wu).

1889

Summer Exhibition, Royal Academy of Art, London. *Home* (Art Gallery of Toronto) hung above line and *Minutes are Like Hours* (p.wu) 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* (p.wu) 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* (p.wu) 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* (p.wu) 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).

Kunstaustellung 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 *Poponi*) acquired for the Galleria 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 collection²¹¹⁸).

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 Rigging* (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 Rigging* (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 Ashtead 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, Waterverfschilderijen, 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.

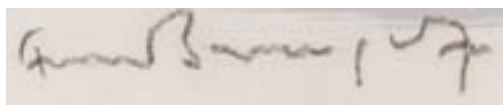
In one instance Brangwyn instructed his assistant, Frank Alford, to sign a painting on his behalf. *The Chairing of Edmund Burke*, known as the 'Bristol job', was a large oil commissioned and given to the City Art Gallery, Bristol, by Sir Thomas Lennard. On 7 June 1921, Alford wrote in his diary that:

'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

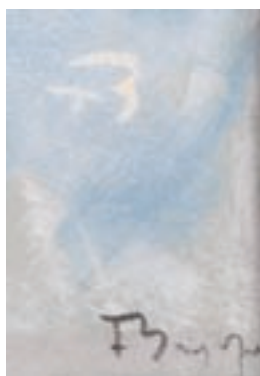
William de Belleruche obviously felt that the Brangwyn works he collected would benefit commercially from a monogram or signature and persuaded the artist to add these retrospectively.



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 Barbirolli.
- 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 Bellerocche, *Brangwyn Talks*, London: Chapman & Hall, 1944 (see cat 88–89); William de Bellerocche, *Brangwyn's Pilgrimage*, London: Chapman & Hall, 1948 (see cat 91–97); Herbert E Julyan, *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 Bellerocche, 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 Bellerocche, *Brangwyn's Pilgrimage*, London: Chapman and Hall, 1948, p 21.
- 55 William de Bellerocche, *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 Hallucines*, 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 MH 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 JWL 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 Pottery to RS Lewis, c/0 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 JM 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 Hamnett, 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 Jafrato (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 starred 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)

Text © Dr Libby Horner

Designed by Matt Hervey

Catalogue printed in Italy by EBS

All photography by Glynn Clarkson except:

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