



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

PHOTOGRAPHY

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

Alvin Langdon Coburn quoted in H & A Gernsheim (Eds), *Alvin Langdon Coburn, Photographer*, London: Faber and Faber, 1966, p 94

Brangwyn's personal photography was greatly influenced by Alvin Langdon Coburn, the American symbolist photographer, whose 'conception of craftsmanly ideal brought him back to London in 1904 to join Frank Brangwyn',⁹⁶ and who photographed and published reproductions of Brangwyn's Thameside and Venetian work in 1905.

At least 1,600 photographic prints which used to belong to Brangwyn (but not necessarily taken by him) are in various private collections. These can be categorized as 'snapshots' of Brangwyn and his friends, dating back to 1884; a record of murals in various stages of completion and finished works; topographical photographs (about 400), marine images (roughly 200) and photographs of figures posing (over 400). Many of the townscapes and naval images and about half of the modelled studies can be positively identified with completed works, demonstrating the remarkable degree to which Brangwyn employed photography. Brangwyn's first known use of a photograph was for the lithograph *Unloading Oranges, London Bridge* (1890).

Brangwyn was himself a competent photographer and the aesthetic quality of his work shows to advantage when compared to photographs taken by his assistants which tend to be quite pedestrian and utilitarian. Brangwyn was probably inspired by photographs supplied by magazines like *The Graphic* which he was expected to reproduce faithfully in grisaille (see p 47). Although he owned a hand-held camera loaded with 120

format Kodak film which he generally used for outdoor work, he preferred a tripod mounted camera with glass plates for interior shots. Brangwyn's entire collection of photographs was in black and white, surprising, considering his appreciation of colour:⁹⁷

'We had a splendid procession here the finest I have seen like an Van Eyck magnificent in colour in the wind and rain unfortunately I had no camera with me. Men in deep green robes carrying a great golden figure then after men in a strange red colour struggling with heavy banners in the wind very fair'.⁹⁸

The provenance of all the photographs is Edgar Peacock unless otherwise stated (cat 1921).⁹⁹

CAT. 190

Press Agency Photographs of Brangwyn

Nine photographs of Brangwyn taken for official publication.

[a] *Frank Brangwyn ARA, 1904*

(Illustrated on p 230) Photograph by Paul Laib, 20 × 14.5 cm (7⁷/₈ × 5³/₄ in)

Ill: *The Graphic*, 6 February 1904

This photograph was taken on the occasion of Brangwyn becoming an Associate of the Royal Academy (see p 230).

[b] *Brangwyn in his Temple Lodge Studio, c 1904*

(Illustrated right) Photograph by Elliott & Fry, 14.5 × 10 cm (5³/₄ × 3⁷/₈ in)

[c] *Brangwyn in the Hall of Temple Lodge, Hammersmith, c 1904*

(Illustrated opposite) Photograph, 10.2 × 7.8 cm (4 × 3¹/₈ in)

Ill: Walter Shaw Sparrow (Ed), *The British Home of Today*, London:

Hodder and Stoughton, 1904, p 10

Brangwyn decorated this Georgian house with 18th-century English furniture, Oriental furniture and ceramics, and Persian rugs. The pierced brass pendant lamp hanging from the ceiling was designed by Brangwyn and is now in a private collection.

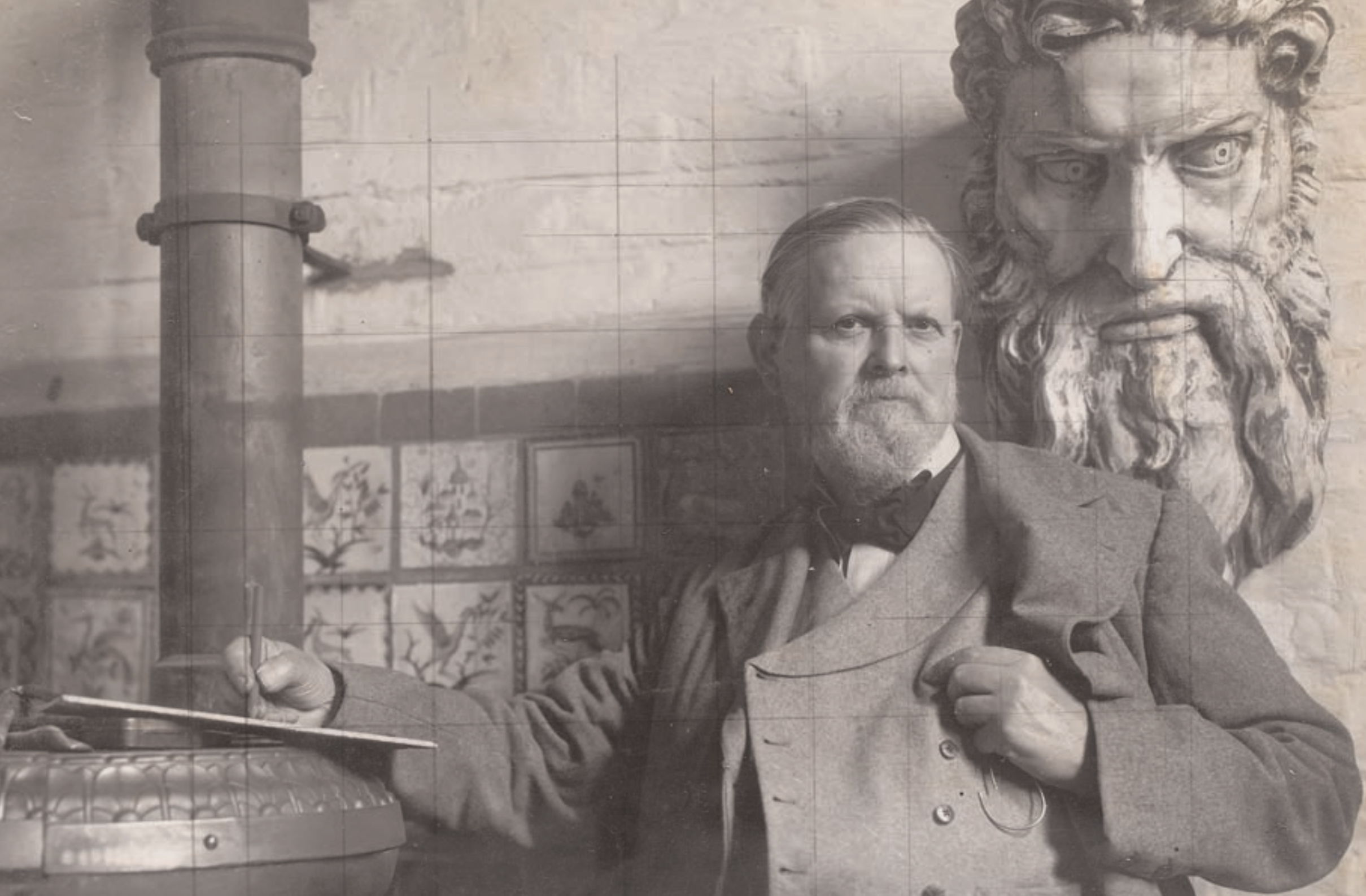
[d] *Brangwyn, c 1923*

(Detail p 192) Photograph, 37.5 × 43 cm (24³/₄ × 16⁷/₈ in)

[e] *Brangwyn and the astrolabe, c 1930*

(Illustrated on p 166) Photograph by Keystone View Company, 20 × 15 cm (7⁷/₈ × 5⁷/₈ in)







[f] *Brangwyn in the studio, The Jointure, Ditchling, c 1940*

Inscribed: 'Sincerely yours / Frank Brangwyn' and verso:
'Please return these / photographs to / F Brangwyn / The Jointure / Ditchling / Sussex'
Photograph, 11.5 × 16 cm (4½ × 6¼ in)

[g] *Brangwyn in the Studio, The Jointure, Ditchling, 1940*

(Detail on p 196–197) Photograph by Thomas E J Stephenson, 24.5 × 29.5 cm (9⅝ × 11⅝ in)
The photograph shows Brangwyn standing in front of a cast of the head of Moses by Michelangelo, next to the boiler in his studio. The image is squared for transfer and was used as a study for the drawing, *Portrait of the Artist*, 1940 (private collection).

[h] *Brangwyn in Ditchling, c 1940*

(Illustrated above) Inscribed verso (in another hand): 'Frank Brangwyn at the door of his barn'
Photograph by Barnabys Ltd, General Press Service, 18 × 23 cm (7⅛ × 9 in)

[i] *Brangwyn in his Spanish Leather Chair, c 1950*

Photograph by Allan Chappelow, 13.8 × 11.5 (5⅞ × 4½)
Chappelow wrote an article about Brangwyn in 1932 which appeared in the *Daily Mail*, entitled 'The Rebel'.

CAT. 191

Informal Photographs of Brangwyn

Seventeen photographs of Brangwyn at The Jointure, Ditchling.

[a] *The back of The Jointure, Ditchling, c 1920*

Photograph, 8 × 13.2 cm (3⅛ × 5¼)

[b] *Brangwyn in his Dining Room, Ditchling, c 1925*

(Illustrated below) Inscribed: 'To Lizzie from Frank Brangwyn'
Photograph, 18.5 × 24.4 cm (7¼ × 9⅝ in)

Brangwyn's printing press can be seen in the alcove to the right of the fireplace. Brangwyn's interiors in The Jointure hark back to William Morris's ideal of a bookcase, chairs, and maybe a carpet, with the obvious addition of pots, which he knew to be useful and believed to be beautiful. His dining room had whitewashed walls, a quarry tiled floor and the fireplace surround was of tiles and brick with a wood mantelpiece.

[c] *Brangwyn in the garden, Ditchling, with back of house prior to extension, c 1925*

Photograph, 14.5 × 10 cm (5¾ × 3⅞)

[d] *Brangwyn and Hollyhocks, c 1925*

Photograph, 15.3 × 11 cm (6 × 4⅜ in)



- [e] *A Brangwyn dog*
 Photograph, 13 × 8 cm (5¹/₈ × 3¹/₈)
- [f] *Double exposure of parts of the Studio, Ditchling, c 1930*
 Photograph, 17.5 × 12.6 cm (6⁷/₈ × 5 in)
- [g] *Brangwyn and a cherub in the garden, Ditchling, c 1930*
 (Illustrated opposite) Photograph, 15.5 × 20 cm (6¹/₄ × 7⁷/₈ in)
- [h] *Brangwyn and a cherub in the garden, Ditchling, May 1938*
 Inscribed verso: 'Ditchling/May 1938'
 Photograph, 15.5 × 12 cm (6¹/₂ × 4³/₄ in)
- [i] *Brangwyn chuckling, c 1938*
 Photograph, 13.3 × 8.7 cm (5¹/₄ × 3³/₈ in)
- [j] *Brangwyn wearing Panama hat, c 1938*
 Photograph, 13.5 × 8.7 cm (5³/₈ × 3³/₈ in)
- [k] *Brangwyn smoking in the garden, Ditchling, c 1938*
 Signed: 'Frank Brangwyn' on newspaper on bench at Brangwyn's side
 Photograph, 15 × 8.5 cm (5⁵/₈ × 3³/₈ in)
- [l] *Brangwyn in the garden, Ditchling, seen through leafy arch. c 1940*
 Photograph, 14.5 × 10 cm (5³/₄ × 3⁷/₈)
- [m] *Brangwyn in the garden, Ditchling, with dog, c 1940*
 Photograph, 21.3 × 16.5 cm (8³/₈ × 6¹/₂ in)
- [n] *Brangwyn opening the door, October 1951*
 Inscribed (in another hand) verso: 'Oct 51 / 'Whats that you say? A Barrington?'
 Photograph, 13 × 7.8 cm (5¹/₈ × 3¹/₈)
- [o] *Brangwyn with arms crossed, c 1951*
 Photograph, 15.5 × 11 cm (6¹/₄ × 4³/₈ in)
- [p] *Brangwyn with Panama hat, c 1952*
 Photograph, 24.5 × 19.7 cm (9⁵/₈ × 7³/₄ in)
- [q] *Brangwyn, c 1954*
 Photograph, 13.8 × 20.6 cm (5³/₈ × 8¹/₈ in)





Photographs of Brangwyn, friends and family

Twelve photographs of Brangwyn, his wife Lucy and friends

[a] *Frank Short, AD McCormick and Brangwyn, c 1890*

(Detail on p 202–203) Inscribed verso: 'FB. McCormick [sic]. F Short'

Photograph, 7 × 9.5 cm (2¾ × 3¾ in)

One of a series of photographs taken in the yard of the Manresa Studios, Chelsea, which were used by Frank Short for an article he was illustrating for the *Manchester Guardian* regarding Naval Volunteers.

[b] *Brangwyn and friends in deckchairs, The Jointure, Ditchling, c 1920*

Photograph, 10 × 14.5 cm (4 × 5¾ in)

[c] *Lucy Brangwyn, cat and cherub, c 1918–1923*

Photograph, 17.5 × 12.5 cm (6⅞ × 4⅞ in)

[d] *Lizzie and Edgar Peacock, Hammersmith, 1923*

(Illustrated on p 237) Photograph by C Marshall, 25 × 19.3 cm (9¾ × 7⅝ in)

[e] *Brangwyn and Dean Cornwell, c 1926–1930*

(Illustrated on p 243) Inscribed: 'FB & Cornwall' [sic]

Photograph by Sport and General Press Agency, 19 × 13.7 cm (7½ × 5⅝ in)

The America artist, Dean Cornwell, spent a few years working with Brangwyn in preparation for the commission he had been given to decorate the rotunda of the Los Angeles Public Library (see p 242).

[f] *Brangwyn, Frank Short and Matthew B Walker, c 1933*

Inscribed verso: 'FB/Sir Frank Short/Matt Walker'

Photograph, mounted on card, 14.8 × 23 cm (5¾ × 9⅞ in)

This may be the occasion referred to in a letter to M B Walker, dated 17 September 1933: 'It is most kind of you to have taken me to see Short & to have used your time. anyway you may be sure I enjoyed it and your company.'¹⁰⁰ Sir Frank Short and Brangwyn were neighbours in Chelsea (see above) but lost contact before being reintroduced by M B Walker who was a collector of Modern British and earlier Midland's artists' work, and was instrumental in persuading Brangwyn to donate a number of works to the art gallery in Wolverhampton.

[g] *A Birthday party, 1939*

(Illustrated p 239) Inscribed: 'Frank Brangwyn 12 May 1939'

Photograph, 14.4 × 19.3 cm (5¾ × 7⅝ in)

Seated round the dining table at The Jointure, Ditchling, are Walter Spradbery, Brangwyn and Arthur Heygate Mackmurdo. Mackmurdo was Brangwyn's first artistic mentor, but the two had lost contact until being reintroduced



by Walter Spradbery. The three men were instrumental in establishing the William Morris Gallery in Walthamstow. The photograph is framed by Alfred Stiles, Brangwyn's favoured framer.

[h] *Brangwyn with refugee children in his cottage*, c 1941

Signed in pencil b.r.: 'Frank Brangwyn'
Photograph, 15 × 22 cm (5⁷/₈ × 8⁵/₈ in)

[i] *Lizzie Peacock, Brangwyn and William de Belleruche*, 1952

(Illustrated on p 205 top) Photograph, 29 × 23.5 cm (11³/₈ × 9¹/₄ in)

William de Belleruche wrote two books about Brangwyn, *Brangwyn Talks* and *Brangwyn's Pilgrimage* (see p 7).

[j] *Brangwyn and William de Belleruche*, 1952

(Illustrated on p 205 bottom) Inscribed: 'Frank Brangwyn to/Edgar Peacock/1952'
Photograph, 19 × 23.8 cm (7¹/₂ × 9³/₈ in)

[k] *Frank Brangwyn and friend*, c 1952

Photograph, 15 × 10.8 cm (5⁷/₈ × 4¹/₄ in)

[l] *William de Belleruche with Studies for 'Man the Creator' and 'Man the Master'*, c 1960

(Illustrated on p 42) Photograph, 17 × 23.2 cm (6⁵/₈ × 9¹/₄ in)
Provenance: William de Belleruche, Gordon Anderson



CAT. 193

Brangwyn at Work and Works in Situ

Nine photographs of Brangwyn working in his studios together with images of works in progress and completed works.

[a] *Brangwyn in Temple Lodge Studio*, c 1904

(Illustrated on p 208) Photograph, 7.7 × 10.2 cm (3 × 4 in)

Brangwyn stands at the back of the studio with access to the garden.

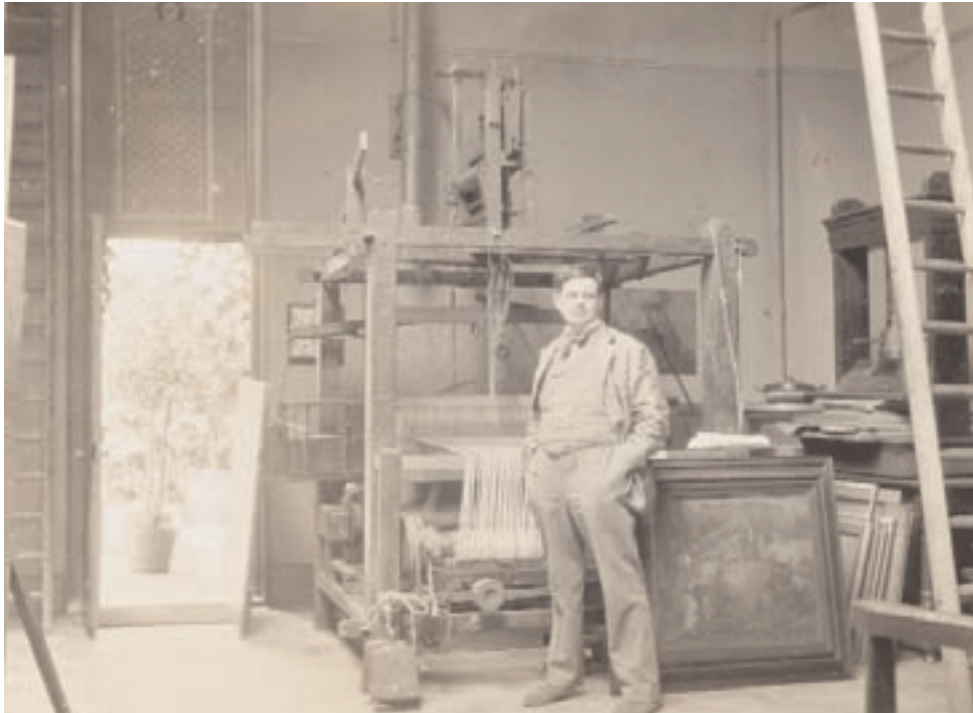
Picture frames, a press and a weaving loom feature in the photograph.

There is no evidence to date that Brangwyn wove fabrics, but perhaps he was following in the footsteps of his one time employer, William Morris?

[b] *Brangwyn and his assistants putting the finishing touches to the Skinners' Hall murals*, c 1909

(Illustrated on p 209) Photograph taken by Paul Laib, 28.5 × 36.5 cm (11¹/₄ × 14³/₈ in)

Brangwyn poses centre, with his assistants in the background. To the right the panels *Edward III granting the Charter on 1 March 1327*, and *River Procession of City's and Company's Barges to Westminster, 1453*, can be seen. The panel *Harmony* in the background was placed in the Gallery (see p 23).



[c] *Canadian Grand Trunk Railway Offices, Cockspur Street, London, c 1910*

Inscribed (not in Brangwyn's hand) verso: 'Grand Trunk Railway Office/Decorations of Frank Brangwyn/£1000 for full fee'

Photograph, 24.2 × 29.6 cm (9½ × 11½ in)

The subject matter of Brangwyn's mural was *The Introduction of European Civilization into the Country of the Red Indian*. Against a rolling panorama divided by vertical tree trunks, Brangwyn created scenes showing Red Indians at peace before the advent of the railroad, prospectors, planning the railway, Europeans felling trees, and finally a viaduct and a train.

The photograph is significant because it shows the original location of the mural in Cockspur Street, London. The mural is now in the Ottawa Conference Center, Canada.



[d] *Brangwyn and his assistant Edward Trumbull at the etching press, Temple Lodge Studio, c 1911*

Inscribed verso: 'FB &/Trumbull'

Photograph by Paul Laib, 15 × 20.3 cm (5¾ × 8 in)

Edward D Trumbull was one of many American artists who travelled to England to work with Frank Brangwyn (see p 242).

[e] *Brangwyn and his etching press, Temple Lodge Studio, c 1911*

(Illustrated on p 207) Photograph, 6.2 × 10.7 cm (2¾ × 4¼ in)

[f] *Brangwyn with studies for the Panama-Pacific International Exposition, c 1914*

(Illustrated on p 210) Photograph, 8 × 13.6 cm (3¼ × 5¼ in)

Brangwyn was paid US\$ 60,000 to paint eight panels for the Court of the Ages (also known as the Court of Abundance). The panels represented earth, air, fire and water and the titles were, *Fruit Pickers, Dancing the Grapes, The Hunters, The Windmill, Primitive Fire, Industrial Fire, The Net and The Fountain*. The two studies shown here are *Primitive Fire* and *Industrial Fire*.



[g] *Brangwyn and Kenneth Center, c 1930–1934*

(Illustrated on cover and on p 266–227) Photograph by The Associated Press, 19 × 24.5 cm (7½ × 9½ in)

Brangwyn is seen working on the canvas for *Man the Master and Servant of the Machine* for the RCA Building, Rockefeller Center. This was probably photographed in one of the Exhibition Galleries at Brighton (see p 238–239) Kenneth Center worked with Brangwyn for many years (see p 241).

[h] *Brangwyn with the Rockefeller Mural, 'Man the Creator', c 1930–1934*

(Illustrated on p 20 and detail opposite) Photograph, 23.3 × 28.3 cm (9¼ × 11¼ in)

This was probably photographed in one of the Exhibition Galleries at Brighton (see above).

[i] *Brangwyn in the Ditchling studio with his poster for the General Relief Fund for Women and Children in Spain, 1937*

(Illustrated on p 136) Inscribed (not in Brangwyn's hand): 'Arthur E Prail 12/10/37' and verso: 'With all Good Wishes for May 12 1937 from Arthur E Prail'.¹⁰¹

Photograph by A E Prail, 23.5 × 16.8 cm (9¼ × 6½ in)



Photographs of Kyoraku Art Gallery Designs

In 1918 Brangwyn was commissioned by the Japanese industrialist, Kojiro Matsukata, to design an art gallery to house his vast collection of European and American paintings. The gallery, which would have been the largest museum of western art outside Europe and the Americas, was to have been situated in the suburb of Azabu overlooking Tokyo City and harbour. Unfortunately the design was never realised as a result of a severe earthquake which hit Tokyo, 1 September 1923, the closure of the #15 Bank in Japan, and the collapse of the Kawasaki Shipping Company. None of the drawings shown below have been discovered, and these photographs are therefore important as a record of Brangwyn's design, (see p 148)

[a] *Aerial view of museum*

Photograph, 18 × 24.5 cm (7 $\frac{1}{8}$ × 9 $\frac{5}{8}$ in)

[b] *Main entrance of museum*

(Illustrated opposite top) Photograph, 15 × 24.7 cm (5 $\frac{5}{8}$ × 9 $\frac{3}{4}$ in)

[c] *Garden between main building and annex*

(Illustrated opposite bottom) Photograph, 12.3 × 24.3 cm (4 $\frac{7}{8}$ × 9 $\frac{5}{8}$ in)

[d] *Entrance Hall of museum*

Photograph, 19.5 × 22 cm (7 $\frac{3}{4}$ × 8 $\frac{5}{8}$ in)

Photographs of Queen's Gate Exhibition, 1924

These two photographs show the exhibition of Brangwyn's work organised by Barbizon House and held at 184 Queen's Gate, in 1924. Many of the works shown belonged to Kojiro Matsukata and were probably destroyed in the Pantechnicon fire (see fn 10). For example the four small works on the right hand side of Room 1 represent *The Seasons, Spring, Summer, Autumn and Winter*, all c 1916 (see cat 31). The long painting on the right of Room 2 is *Exodus*, c 1918 (see p 218)

These are the only known photographic record of this important exhibition.

[a] *Room 1, Exhibition of Paintings, Drawings & Etchings by Frank Brangwyn RA, 184 Queen's Gate, London, 1924*

(Illustrated p 254) Inscribed (not in Brangwyn's hand) below: 'Room 1 THE BRANGWYN EXHIBITION / 184 Queensgate, LONDON SW / MAY, JUNE, JULY 1924' Photograph by A C Cooper, mounted on card, 21 × 30.2 cm (8 $\frac{1}{4}$ × 11 $\frac{7}{8}$ in)

[b] *Room 2, Exhibition of Paintings, Drawings & Etchings by Frank Brangwyn RA, 184 Queen's Gate, London, 1924*

Inscribed above: 'Nearly all this picture were burnt destroyed' [sic]. Also inscribed (in another hand) below: 'Room 2 THE BRANGWYN EXHIBITION / 184 Queensgate, LONDON SW / MAY, JUNE, JULY 1924' Photograph by A C Cooper, mounted on card, 22 × 29.5 cm (8 $\frac{5}{8}$ × 11 $\frac{5}{8}$ in)



Photographs of Brangwyn posing as model

Nine photographs of Brangwyn posing for his own works, probably taken by his assistants.

Modelled photographs saved the artist time and money and were in effect an extension of his sketchbook. Early images of models were shot against the confused background of a studio, later studies were taken against a plain background which made the outlines clearer. Brangwyn squared up the chosen photographic images and often added sketches, props and aide memoires to the print itself.

[a] *Brangwyn as Schoolmaster*, c 1930–1935

(Illustrated opposite right) Photograph, 15.5 × 11.3 cm (6¹/₈ × 4³/₈ in)

Probably an early study for one of the second stage Skinners' panels, *Education* (see p 21).

[b] *Brangwyn with book*, c 1930–1935

Photograph, 16 × 11.2 cm (6¹/₄ × 4³/₈ in)

Brangwyn's pose is similar to those of two schoolchildren in the Skinners' panel, *Education*. Other known images indicate that Brangwyn would adopt the pose he required, an assistant would take a photograph which would then be used to show the final model the position required.

[c] *Brangwyn, Revelry pose*, c 1940

(Detail on p 214–215) Photograph, 8.6 × 16 cm (3³/₈ × 6¹/₄ in)

The photograph was developed by Alfred E Sinden, the local pharmacist. This print has been cut but another print in a private collection shows part of the leg of a nude female who was lying on the floor at Brangwyn's feet. The Arabic coffee pot at Brangwyn's side was a favourite studio prop and is now in a private collection.

[d] *Brangwyn posing as Jesus*, c 1948

(Illustrated opposite left) Inscribed verso: 'This is taken by Steward[sic]. Do you prefer that our Lord should be looking down on his Diseples[sic] or looking up like the sketch./Please return this as it is useful.'

Photograph, 15 × 12 cm (5⁷/₈ × 4³/₄ in)

This was probably a study for the *Transfiguration*, Stokesley (destroyed by fire). The Arabic cloak was a favourite studio prop, and appears draped round females in studies for the British Empire panels. The photographer was William Stewart who lived in the Jointure Cottage.



The following five photographs were probably taken during the same photographic session.

[e] *Brangwyn posing as Jesus*, c 1948

Photograph, 8.5 × 5.7 cm (3³/₈ × 2¹/₄ in)

[f] *Brangwyn Posing as Jesus*, c 1948

Photograph, 16 × 11.2 cm (6¹/₄ × 4³/₈ in)

[g] *Brangwyn with Sword*, c 1948

Photograph, 16.2 × 11.2 cm (6³/₈ × 4³/₈ in)

[h] *Brangwyn praying*, c 1948

Photograph, 10.3 × 8 cm (4¹/₄ × 3¹/₈ in)

[i] *Brangwyn seated at table*, c 1948

Photograph, 12 × 16.3 cm (4³/₄ × 6³/₈ in)



CAT. 197

Photographs of Hammersmith and Ditchling inhabitants posing as models

Six photographs showing Brangwyn's neighbours in London and Ditchling, posing. Some of the photographs are squared for transfer.

[a] *Exodus study*, c 1918

(Illustrated above) Photograph squared for transfer, 9.7 × 12.3 (3⁷/₈ × 4⁷/₈ in)

The photograph is one of a series which are squared for transfer, and relate to the large painting *Exodus* (175.3 × 508 cm; 69 × 200 in) which was owned by Kojiro Matsukata, displayed at Queen's Gate, 1924 and was probably destroyed in the Pantechnicon fire (see p 213 and fn 10). The painting *Exodus* was also known as the *Outcasting of Belgium* and was based on Brangwyn's memories of the Messina earthquake (see p 213).

[b] *Exodus study*, c 1918

Photograph squared for transfer and numbered, 9.7 × 12.2 cm (3³/₈ × 4³/₄ in)

[c] *Study for 'SS Empress of Britain' mural*, c 1929

Photograph squared for transfer, 16.8 × 11.5 cm (6⁵/₈ × 4¹/₂ in)

The photograph shows Ditchling residents, Mrs Morley (dressed as a nurse) and her sons Jack (in the tin bath) and Dick (the wriggling baby on her lap). A series of photographs of the family were taken and one was later used as a study for *The Childhood of St Francis*, c 1941, a drawing now in the Ashmolean Museum, Oxford.

[d] *Study for 'SS Empress of Britain' mural*, c 1929

(Illustrated p 156) Photograph, squared for transfer, 16.5 × 11.4 cm (6¹/₂ × 4¹/₂ in)

Another photograph of Mrs Morley with Dick. For more information on *SS Empress of Britain* see cat 161.

[e] *Man with Barrel*, c 1930

(Illustrated below) Photograph, 17.2 × 12.3 cm (6³/₄ × 4⁷/₈ in)

[f] *Woman with toddler*, c 1935

Photograph squared for transfer, 16 × 11.2 cm (6¹/₄ × 4³/₈ in)



Topographical photographs

32 photographs and postcards many of which were subsequently illustrated in Shaw Sparrow's *Book of Bridges* and Barman's *The Bridge*.¹⁰² Walter Shaw Sparrow arranged for photographs of bridges to be sent to Brangwyn as inspiration for the *Book of Bridges* published by John Lane, The Bodley Head, 1915; friends were given precise instructions regarding views Brangwyn wanted of foreign destinations; associates sent him postcards of attractive scenes; and Brangwyn often commissioned professional photographers for specific projects. More than once, Brangwyn actually traced the image for his final drawing, others were squared up and figures, trees or horses and carts added for interest and scale, indicating how he manipulated the image for his pictorial purposes.

[a] *Old Kew Bridge, c 1901*

Photograph, squared for transfer and with added sketch, 10.8 × 15.5 cm (4¼ × 6⅙ in)

The photograph was used as a study for the oil painting *Old Kew Bridge*, c 1901 (O213), now in Leeds City Art Gallery.

[b] *Taormina, Sicily, 1909*

Inscribed (not in Brangwyn's hand) verso: '8-10-09' and '2654'

Photograph by W von Glöden, squared for transfer, 21 × 16.8 cm (8¼ × 6⅝ in)

This photograph was taken by the German, Baron Wilhelm von Glöden, who settled in Taormina and to whom Brangwyn was introduced by RH Kitson.

[c] *Dixmude, the Canal of Handzaeme, c 1910*

Inscribed: 'Water Color'[sic]

Postcard, squared for transfer and with added sketches, 9 × 13.8 cm (3½ × 5⅓ in)

The postcard was a study for the watercolour, *De Beerstrug*, 1910 (Bunt 214), in the collection of the Diksmuide Stedelijk Museum, Belgium, which was used as an illustration for Christian Barman's book, *The Bridge* (facing p 140)

[d] *Albi, the Tarn River, 1915*

Postcard, squared for transfer, 9 × 14 cm (3½ × 5½ in)

Postcard addressed to Frank Brangwyn at Temple Lodge, with message: 'We expect to finish up here – What a joyous place – Our weather has been very good nearly all the time. We stayed at Villefranche de Ruerque which has a wonderful tower and arcaded 'Place'. Our kindest remembrances, Douglas Wells.'¹⁰³

[e] *Bruges, Gate St Croix, c 1915*

Coloured postcard with added sketches of trees, 8.6 × 13.8 cm (3⅓ × 5⅓ in)

[f] *Cappiano, Italy, the bridge and castle (15th-century), c 1915*

Photograph by Alinari, with suggested frame and added sketch, 19.3 × 25.5 cm (7⅝ × 10 in)

[g] *Dixmude, 16th-century Pont de l'allee, c 1915*

Postcard, squared for transfer, 9 × 14 cm (3½ × 5½ in)

[h] *France, Pont-Saint-Esprit, c 1915*

Postcard, with added pencil marks, 9 × 14 cm (3½ × 5½ in)

[i] *French coastal town, c 1915*

Post card, squared for transfer, 9 × 14 cm (3½ × 5½ in)

[j] *Ivrea, Italy, c 1915*

Photograph by Alinari, with suggested frame, 19.5 × 24.6 cm (7¾ × 9⅝ in)

[k] *London, the Embankment, c 1915*

(Illustrated above) Photograph, squared for transfer, 14.3 × 20.3 cm (5⅙ × 8⅙ in)

[l] *London, the Thames, c 1915*

Photograph, squared for transfer, 6.3 × 10.8 cm (2½ × 4¼ in)

[m] *Motelupo, Italy, c 1915*

Photograph by Alinari, with suggested frame and added sketch, 19.2 × 24.3 cm (7½ × 9½ in)

[n] *Narni, Italy, 13th-century bridge, c 1915*

Inscribed (not in Brangwyn's hand) verso: 'Photographic fee 10/6' and 'Thirteenth Century Bridge near Narni over the/Nera, mended primitively with timber/Alinari photo' and 'W Shaw Sparrow/11 Ridgmount gardens/WC'
Photograph by Alinari, with added sketch, 19 × 24.3 cm (7½ × 9½ in)

[o] *Nürnberg, Germany, c 1915*

Photograph by Christof Müller, squared for transfer, 12.5 × 16.8 cm (4¾ × 6½ in)

[p] *Pavia, Italy, Ponte sul Ticino, c 1915*

Photograph by Brogi, with suggested frame, 19.7 × 25.1 cm (7¾ × 9¾ in)

[q] *Perugia, Italy, S Giovanni's Bridge, c 1915*

Photograph by Alinari, central section squared for transfer, 19 × 24.7 cm (7½ × 9¾ in)

[r] *Perugia, Italy, the Via Appia, c 1915*

Inscribed: 'GO.25/moonlight/donkey flight'
Photograph by Alinari, with suggested frame and added sketch, 19.2 × 24.8 cm (7½ × 9¾ in)

[s] *Piedmont, Italy, Pont S Martin, c 1915*

(Illustrated p 225 top) Photograph by Alinari, squared for transfer, 18.8 × 24.5 cm (7½ × 9½ in)

[t] *Rome, Italy, bridge and castle S Angelo, c 1915*

Photograph by Alinari, with added sketch, 18.5 × 24.9 cm (7¼ × 9¾ in)

[u] *Rome, Italy, Ponte Rotto, c 1915*

Photograph by Alinari, with added lines and sketches verso, 20 × 25.6 cm (7¾ × 10½ in)

The photograph was used as a study for the watercolour, *Rome, Ponte Rotto*, c 1924 (Bunt 541), p.w.u. and also the etching *Rome, Ponte Rotto*, 1924 (Gaunt 300).

[v] *Rome, Italy, Ponte Vittoria Emanuele II, c 1915*

(Illustrated opposite) Inscribed t.l.: 'Dark'
Photograph by Alinari, with added sketches, 19.5 × 25.1 cm (7½ × 9¾ in)

[w] *Salamanca, Spain, c 1915*

Inscribed: 'Long/Shape' and 'Men Sawing'
Photograph by J Laurent and Co, Madrid, with suggested frame and added sketches, 24.4 × 33.5 cm (9½ × 13½ in)



[x] *Sospel, France, bridge over the Bevera (1886), c 1915*

Inscribed (not in Brangwyn's hand) verso: 'Gothic Bridge at Sospel over the Bevera, France/Neurdein, photo', 'W Shaw-Sparrow/11 Ridgmount Gardens/WC' and '1937'
Photograph with added sketch t.r., 17.3 × 37.5 cm (6¾ × 14¾ in)

The photograph was used as a study for the pen and ink drawing, *Defensive Bridge at Sospel*, c 1915, which was used to illustrate Walter Shaw Sparrow's *Book of Bridges* (p 276).

[y] *Subiaco, Italy, Ponte Francesco, c 1915*

Photograph by Alinari, 19 × 25.3 cm (7.5 × 10 in)
Photograph squared for transfer and with added sketches by Brangwyn

The photograph was used as a study for the etching *Bridge, Subiaco* [sic], 1924 (Gaunt 299) and also for the pen and ink drawing, *Ponte Francesco, Subiaco*, c 1926 which was used as an illustration for Christian Barman's book, *The Bridge* (p 166)

[z] *Teruel, Spain, Aquaduct, c 1915*

(Illustrated opposite bottom) Inscribed: 'Men & women digging'

Photograph by J Laurent and Co, Madrid, squared for transfer and with two added compositional sketches, 24.6 × 33.7 cm (9¾ × 13¼ in)

[aa] *Toledo, Spain, c 1915*

Post card, squared for transfer and with paint splatters, 8.8 × 13.6 cm (3⅜ × 5⅜ in)

[bb] *Toledo, Spain, St Martin's Bridge, c 1915*

Inscribed verso: 'FB/Toledo/San Martin'

Photograph, squared for transfer, 10 × 15 cm (3⅞ × 5⅞ in)

[cc] *Unknown bridge, c 1915*

Photograph mounted on card, squared for transfer and numbered, 16 × 23.8 cm (6¼ × 9⅜ in)

[dd] *Unknown bridge, c 1915*

Photograph, squared for transfer, 9 × 11.5 cm (3½ × 4½ in)

[ee] *Unknown scene, c 1915*

Inscribed: 'boats'

Photograph with added sketch, 19 × 25 cm (7½ × 9⅞ in)

[ff] *Urbino, Italy, c 1915*

Inscribed: 'Farm'

Photograph by Alinari, with added sketch, 19.5 × 25.5 cm (7⅝ × 10 in)

