



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

PRINTS

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

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

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

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

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

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

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

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

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

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

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

An English Portfolio, Bookman, 1934 (6 works)

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

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

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

ETCHINGS

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

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

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

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

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



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

Job (1946–48).⁶⁵ Brangwyn used copper plates for these works, some as small as 2.2 × 2.6 cm (7/8 × 1 in).

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

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



CAT. 99 (illustrated above)

Manchester Ship Canal study, c 1894

Inscribed: 'The Opening of the Manchester Ship Canal'

Pencil on tracing paper, 25 × 20.5 cm (9 7/8 × 8 1/8 in)

Provenance: William Stewart and by descent

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

CAT. 100

Man Carrying a Block, 1906

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

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

Pencil and wash on paper, 9 × 5.3 cm (7 1/2 × 6 in)

Provenance: William de Belleruche (N0223B); Gordon Anderson

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

L'OMBRE DE LA CROIX, 1931 (B1218)

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

CAT. 101

Tree-Cutters, c 1930

Signed with monogram b.r.: 'FB'. Also inscribed (in another hand) b.l.: 'WdeB Coll'
Pencil and watercolour on paper, 18 × 16 cm (7 1/8 × 6 1/4 in)
Provenance: William de Belleruche; Gordon Anderson
Study for *L'Ombre de la Croix*, Book 1, p 135 (E4157)

CAT. 102

Synagogue Interior, c 1930

Signed with monogram b.r.: 'FB'. Also inscribed (in another hand) b.r.: 'WdeB Coll'
Sepia wash on tracing paper stuck to cream card, 17 × 15 cm (6 3/4 × 5 7/8 in)
Provenance: William de Belleruche (No 227B); Christie's, 18 July 1961, part Lot 34;
Gordon Anderson
Study for *L'Ombre de la Croix*, Book 1, p 115 (E3112)

CAT. 103 (illustrated opposite)

Courtyard, c 1930

(E1634) Etching proof with pen alterations, 17.6 × 13.7 cm (6 7/8 × 5 3/8 in)
Provenance: Edgar Peacock; Edgar Horns, Eastbourne, 20 September 2000
Ill: *L'Ombre de la Croix*, Book 2, p 243
Verso pencil sketches and inscription 'See Ruskins life/of Turner dealing/
with his boy hood/Modern painters'

CAT. 104

Reading the Torah, c 1930

(D3636) Signed with monogram b.r. of figure: 'FB'. Also inscribed (in another hand) b.r.: 'WdeB coll'
Sanguine on cream paper, 31.7 × 20.5 cm (12 1/2 × 8 1/8 in)
Provenance: William de Belleruche (No 187A); Christie's, 18 July 1961, part Lot 29;
Gordon Anderson
Probably drawn as study for *L'Ombre de la Croix* but unused in final version.



WOODCUTS

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

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

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

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



CAT. 105 (illustrated top right)

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

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

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

Provenance: private collection

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

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

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

CAT. 106 (illustrated bottom right)

Design for a Bookplate, c 1900

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

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

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

CAT. 107

Printer, c 1906

(D3187) Monogram in pencil c.r.: 'FB' and inscribed b.r. below image: 'Minerbi/Zoir'. Also inscribed b.l.: 'WdeB Coll'

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

Provenance: William de Belleruche (No197A); Christie's, 18 July 1961, part Lot 11; Gordon Anderson

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

CAT. 108 (illustrated below)

Tramp with Dogs, c 1910

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

Provenance: William de Belleruche; Gordon Anderson

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

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





CAT. 109

Jesus Falls Below the Cross, 1916

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

Provenance: William de Belleruche; Gordon Anderson

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

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

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

CAT. 110

Edith Hope, c 1919

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

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

Provenance: William de Belleruche; Gordon Anderson

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

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

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

CAT. 111

Mask 1, c 1919

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

Provenance: William de Belleruche; Gordon Anderson

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

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

CAT. 112

Mask 7, c 1919

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

Provenance: William de Belleruche; Gordon Anderson

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

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



CAT. 113

Man with a Scythe, c 1919

(v3606) Original woodblock, 6.5 × 5.2 cm (2½ × 2⅞ in)

Provenance: William de Belleruche; Gordon Anderson

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

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





CAT. 114

Arab Women Carrying Jugs, c 1919

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

Provenance: William de Belleruche; Gordon Anderson

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

CAT. 115

Study for Arab Women Carrying Jugs, c 1919

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

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

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

CAT. 116

War Sketches, 1919

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

Provenance: William de Belleruche; Gordon Anderson

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

CAT. 117

Jules Guerin, c 1919

Inscribed below image: 'JULES GUERIN'. Also inscribed (in another hand) b.r.:

'WdeB coll' and verso: 'No 199'

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

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

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

CAT. 118 (illustrated below)

Woodcutter, c 1919

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

Provenance: William de Belleruche; Gordon Anderson

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

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





CAT. 119 (illustrated above)

Circus, c 1919

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

Black ink wash on paper, 6 × 32.5 cm (2³/₈ × 12³/₄ in)

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

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

CAT. 120 (illustrated opposite)

North Wind, c 1919

(V1479) Original woodblock, 19.3 × 13 cm (7⁵/₈ × 5¹/₈ in)

Provenance: William de Belleruche; Gordon Anderson

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

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

CAT. 121 (illustrated on p 9)

L'Eroica, c 1919

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

Original woodblock, 24 × 18 cm (9³/₈ × 7¹/₈ in)

Provenance: William de Belleruche; Gordon Anderson

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

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

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

CAT. 122 (illustrated right top)

Jane Owe, c 1920

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

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

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

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

Gordon Anderson

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



CAT. 123 (illustrated right)

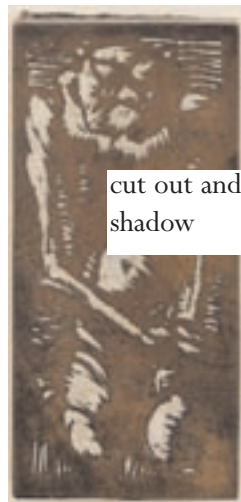
Gargoyle, c 1920

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

Provenance: William de Belleruche; Gordon Anderson

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

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



CAT. 124 (illustrated opposite bottom)

Press, 1920

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

Provenance: William de Belleruche; Gordon Anderson

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

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

CAT. 125 (illustrated opposite top)

Press Study, 1920

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

Provenance: William de Belleruche; Gordon Anderson

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

CAT. 126 (detail on p 112)

Head of a Clown, c 1910–1920

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

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

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

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

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





CAT. 127 (illustrated above top)

Fishermen in a Boat, Holland, c 1910–1920

(v3227) Signed in full b.r.: 'Frank Brangwyn'. Also inscribed (in another hand) b.l.: 'cat 559 WdeB coll' and verso '126 William de Belleruche Collection'
Blue and black ink, pen and brush on paper, 17 × 19 cm (6½ × 3½ in)
Provenance: William de Belleruche (No 65B); Gordon Anderson

CAT. 128 (illustrated above)

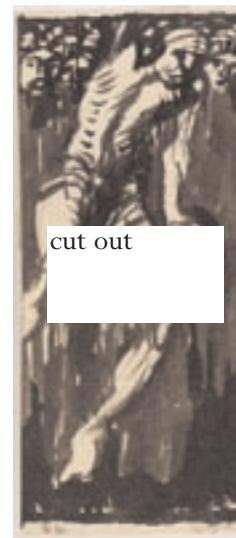
Farmhouses, c 1910–1920

(v3186) Signed with monogram b.l.: 'FB'. Also inscribed (in another hand) verso: '124a William de Belleruche Collection'
Blank ink on paper, 8.3 × 23.7 cm (3¼ × 9¼ in)
Provenance: William de Belleruche (No 71A); Christie's, 18 July 1961, part Lot 11;
Gordon Anderson

CAT. 129

Man in the Fields Blowing Horn, c 1910–1920

(v3184) Signed with monogram b.l.: 'FB' and inscribed t.c.: '4 inch'. Also inscribed (in another hand) b.l.: 'WdeB coll' and verso: 'William de Belleruche'
Black ink on paper, 14 × 26 cm (5½ × 10¼ in)
Provenance: William de Belleruche (No 71B); Christie's, 18 July 1961, part Lot 11;
Gordon Anderson



CAT. 130

Ploughing, Harvest, c 1910–1920

(v3188) Inscribed (not in Brangwyn's hand): 'in Roman Numerals/capitals?' and 'A.F. Society founded in 1917'. Black ink and crayon on paper, 13 × 12 cm (5⅛ × 4¾ in)
Provenance: William de Belleruche (No 197B); Christie's, 18 July 1961, part Lot 11;
Gordon Anderson

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

CAT. 131 (illustrated left)

Old Man at the Circus, c 1910–1920

(v3182) Signed with monogram b.r.: 'FB'. Also inscribed (in another hand) b.l.: '54' and verso: 'Wm de Belleruche Coll'. Black ink on paper, 11 × 4.5 cm (4¼ × 1¾ in)
Provenance: William de Belleruche (No 72B); Christie's, 18 July 1961, part Lot 9;
Gordon Anderson

CAT. 132

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

(v3191) Signed with monogram c.r.: 'FB'; inscribed: '1 to 12 all same size/cheap wood' crossed out, and '3 inch'. Also inscribed (in another hand) below: 'WdeB Coll' and verso: 'No 196'
Black ink and crayon on paper, 10.5 × 10.5 cm (4⅛ × 4⅛ in)
Provenance: William de Belleruche (No 196C/D); Christie's, 18 July 1961, part Lot 11;
Gordon Anderson
Two images side by side, each measuring 10.5 × 5 cm, and labelled '1' and '2'.

CAT. 133

Two Figures Carrying Bundles, c 1910–1920

(v3178) Signed with monogram b.l.: 'FB'
Black ink on paper, 11.5 × 5 cm (4½ × 2 in)
Provenance: William de Belleruche (No 205A); Christie's, 18 July 1961, part Lot 9;
Gordon Anderson

CAT. 134

Three Figures Walking, c 1910–1920

(v3189) Signed with monogram b.r.: 'FB'. Also inscribed (in another hand) b.l.: 'WdeB Coll' and verso: 'No 196'
Black ink on back of an envelope addressed to 'Mrs Brangwyn, Temple Lodge', 5 × 9 cm (2 × 3½ in)
Provenance: William de Belleruche (No 196B); Christie's, 18 July 1961, part Lot 11;
Gordon Anderson

CAT. 135

Travellers' Figures, Morocco, c 1910–1920

(v3194) Signed with monogram twice, b.r. and b.l.: 'FB' and inscribed t.l.: '12'. Also inscribed (in another hand) verso: 'WdeB coll'
Ink and brown crayon on paper, 11.5 × 13.7 cm (4½ × 5⅝ in)
Provenance: William de Belleruche (No 227A); Christie's, 18 July 1961, part Lot 34;
Gordon Anderson

CAT. 136 (illustrated right)

Pole Jumper at the Circus, c 1910–1920

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

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

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

CAT. 137

Women Carrying Bundles on their Heads, c 1910–1920

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

Black ink on paper, 7.5 × 11 cm (2¾ × 4¼ in)

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

CAT. 138

Societa Nazionale Dante Alighieri, 1922

(x631) Lettering: 'SOCIETA NATIONALE/DANTE ALIGHIERI/EX LIBRIS.ANNO 1922'

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

Provenance: William de Belleroche; Gordon Anderson

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

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

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

CAT. 139 (illustrated opposite)

Design for Book Cover, c 1920

Ink on paper, 13 × 22 cm (5¼ × 8½ in)

Provenance: William de Belleroche; Gordon Anderson; Hilary Gerrish

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



CAT. 140 (illustrated p 251)

Exposition Brangwyn Bruges, 1936

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

Ink and tippex on tracing paper, 74 × 50.4 cm (29½ × 19¾ in)

Provenance: William de Belleroche; Hilary Gerrish

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

CAT. 141

Leaves from the Sketch Books of Frank Brangwyn, 1940

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

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

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





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

LITHOGRAPHS

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

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

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

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

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



OPPOSITE
Association Belge, 1910
(cat 142)

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

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

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

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

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

CAT. 142 (illustrated on p 138)

Association Belge, 1910

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

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

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

Brangwyn sent Belleruche the zinc plate as a Christmas card.

CAT. 143 (illustrated opposite bottom)

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

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

Provenance: William de Belleruche; Hilary Gerrish

Writing in 1915, Alfred Yockney praised the poster:

'This fine design makes a powerful appeal and it forms an epitome of war. It is a subject-picture if ever there was one and gives us a story of broken ties, patriotism, heroism, vandalism and tragedy'⁷⁵

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

CAT. 144 (illustrated opposite top right)

War. To Arms Citizens of the Empire, 1915

(w1465) Lithograph poster without lettering, with added colour, 65.5 × 57.5 cm (25³/₄ × 22³/₈ in)

Provenance: Hilary Gerrish

BACK HIM UP: BUYWAR BONDS, 1918

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

CAT. 145 (illustrated opposite top left)

Wounded German, 1915

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

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

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

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

CAT. 146

He Needs Your Help Now. Buy War Bonds

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

Provenance: William de Belleruche; private collection

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



STATIONS OF THE CROSS, 1934–1935

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

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

CAT. 147 (illustrated opposite top)

Jesus Takes up His Cross (2nd Station)

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

Provenance: Kenneth Center⁷⁸; Campbell Fine Art

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

CAT. 148

Jesus Meets his Afflicted Mother (4th Station)

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

Provenance: Kenneth Center; Campbell Fine Art

CAT. 149

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

(s1900) Signed with monogram: ‘FB’

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

Provenance: Kenneth Center; Campbell Fine Art

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

CAT. 150

Jesus Falls for the Third Time (9th Station)

(s1904) Signed with monogram: ‘FB’

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

Provenance: Kenneth Center; Campbell Fine Art

CAT. 151 (illustrated opposite bottom)

Jesus Dies on the Cross (12th Station)

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

Provenance: Hilary Gerrish, private collection

