



The Dictionary of
BRITISH
WOMEN ARTISTS

Sara Gray



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Introduction

The earliest serious attempt to record the work of British women artists was made in 1859 with the publication of Mrs Ellet's volume, *Women Artists in All Ages and Countries* (London, Bentley). Until that point, references to women artists active in Britain had been few and far between. It was another seventeen years before Ellen C. Clayton's comprehensive two-volume work, *English Female Artists* (London, Tinsley), would contemplate in any great depth the contribution made by women to British art. It was particularly significant that Clayton not only recorded something of the lives and works of women who painted, but attempted to explain why women artists had been largely ignored in Britain prior to 1876, despite being active as far back as the sixteenth century. To Clayton, there had been a clear, gradual and consistent rise to prominence for women artists in Britain, though no one had thought to acknowledge it publicly or to record it previously.

Though Mrs Ellet's 1859 volume only hinted at the significance of a small number of British female painters, being a broader study of women artists from around the world, she and Clayton clearly came to the same conclusion over the general neglect of women painters. Both recognised that women artists had been wrongly overlooked for several centuries, that their contributions to art had been largely and unfairly dismissed, and that some of the earliest women active in Britain had, in fact, come from abroad. Early home-grown talent was more difficult for both writers to trace, faced with scarce documentation and the poor survival rate of works of art. It is highly probable that

women painted in Britain before the sixteenth century but evidence of their activities remains inordinately difficult to trace.

What neither Ellet nor Clayton could have visualised, however, was that just a few short years after the publication of their respective volumes, the numbers of professional, amateur and exhibiting women artists would swell considerably in Britain and abroad. The reasons for that change were many and complex. But better access to long-established schools of art (including the Royal Academy) and changing attitudes towards women through the efforts of the early feminists certainly played their part. Since Clayton, few attempts have been made to chart the continued rise of the British female artist, though European women have been the subject of a number of books and exhibitions in recent years. In 1905 Walter Shaw Sparrow's volume, *Women Painters of the World* (London, Hodder & Stoughton), made a well-intentioned attempt to introduce some of Britain's newer women painters to the general public, adding to the written history of women's contribution to art up to the early twentieth century. A number of those mentioned by Sparrow, including Helen Allingham, Rose Barton, Annie Swynnerton, Elizabeth Butler and Alice Fanner, are listed in this dictionary.

Since Sparrow's contribution more than a century ago, few attempts have been made to chart the overall progress made by women artists in Britain. This is despite the fact that exhibiting records indicate the peak years of women's ascent in British painting and sculpture to be those between 1880 and 1940, stretching some 35 years after the publication

date of Sparrow's volume. A small number of exhibitions staged over the last 50 or 60 years have paid homage to some of Britain's finest female painters, including 'Women Artists in Cornwall 1880–1940', held at Falmouth and Plymouth art galleries in 1996 and 1997. But an overall assessment of the achievements of British women artists is long overdue.

This dictionary, therefore, takes into account not only some of the very earliest women painters active in Britain, such as Lavinia Teerlinck and Susannah Hornebolt, but some of those who made significant progress subsequently. It was always the intention to offer here as wide a cross-section as possible of individuals active over four centuries in order to reveal the steady, general and consistent contribution made to British art by women. The majority, of course, were active during the last 150 years, because conditions for study improved somewhat after 1860. This dictionary does not, however, profess to be a complete record of every woman active in Britain since the 1500s. To list each and every British woman artist who has put paint to canvas would be almost impossible, so great would the final number be. Nor does this volume take into consideration those women currently still active, given that their careers are still evolving and are, effectively, incomplete. Rather, it offers just over 600 of the most accomplished – though not necessarily the best known – artists who have enjoyed remarkable and usually rewarding careers, and who have left sufficient evidence of their activities and achievements for researchers to examine.

One of the more interesting facts to arise while researching for this volume was that every woman listed in the following pages had a highly individual approach to her work. As the accompanying illustrations reveal, each artist produced distinct, unique and often highly

recognisable work which shows a fascinating diversity among a sector of society not normally encouraged in the field of art prior to the early 1900s. None of those listed chose to imitate her male contemporaries, as might be expected given that the majority of tutors were male. Nor is there any suggestion of repetition in their work, of reproducing a narrow core of ideas. But it is also the case that, collectively, British women artists developed a particularly strong personality in the nineteenth and twentieth centuries, indicating that women were capable not only of working individually and with individuality but of collaborating in order to strengthen their voice and establish greater credibility. Not content merely to associate themselves with already established art groups and societies, women began to found their own organisations in order to make further progress and to create additional opportunities to exhibit work and, thereby, to draw greater public attention.

One of the most significant of those bodies was the Society of Women Artists. Founded in around 1855 and still holding major exhibitions into the late 1990s, the Society has provided women, and only women, with the opportunity to show their work on a regular basis.¹ With members from around the world, the Society was one of the first major statements by British (as well as international) women artists that they intended to be taken seriously and were committed to developing their own distinct voice. So, where appropriate, individual biographies offered in this dictionary give exhibiting details not only for the more traditional bodies, such as the Royal Academy and the Royal Society of British Artists,

1. Early papers belonging to the Society were destroyed during the Second World War, making the exact date of founding difficult to pinpoint. See Katy Deepwell's essay (A History of the Society of Women Artists) on the Society in Charles Baile de Laperriere (ed.), *The Society of Women Artists Exhibitors 1855–1996* (Wiltshire, Hilmarton Manor Press, 1996, pp. xvii–xxx).

but for the Society of Women Artists and other predominantly or exclusively female exhibiting societies such as the Manchester Society of Women Painters (founded in around 1880). Not all women have elected to exhibit with the Society of Women Artists or other such female groups; but many have, and have often taken on organisational roles or become members, secretaries, vice-presidents or even presidents. Before the existence of such societies and groups, many women never received the praise or adulation they deserved simply because they were female, and they often worked in quiet isolation, occasionally even in secret. Individual societies such as the Society of Women Artists are not listed or discussed separately, however. The aim of this dictionary is to concentrate on the individual women rather than on groups or collectives. All female-related art groups deserve more thorough discussion than can be carried out here.

Stringent efforts have been made to ensure that the information given in this volume is correct. Sometimes, conflicting evidence has arisen, and in some instances more detailed research needs to be done. Every one of the artists offered here deserves a more detailed and comprehensive study devoted solely to them. A proportion of the information for this dictionary has come from the works of Ellet, Clayton and Sparrow, particularly where the very earliest artists are concerned. It is an unfortunate fact that the further back one goes the more difficult it is to find much more than a fleeting reference here and there. Other works, including Clara Erskine Clement's *Women in the Fine Arts* (New York, The Riverside Press, 1904), have proved additionally valuable as sources of information, as have contemporary journals, which from the 1860s began to include the occasional article or reference relating to women artists. Other volumes consulted,

including listings of exhibitors at some of the more major galleries and institutions, are listed in the bibliography. Individual articles and other writings which refer to specific women are listed in the relevant biographies. An additionally important source of information has been the autobiography, though a meagre few have been written and published over the last few centuries.

Ultimately, there is no rational, reasonable or simple explanation as to why women artists active over the previous centuries have had to face exclusion from schools of art, exclusion from life classes where men were present and exclusion from drawing the naked form, exclusion from some national and international art competitions, and exclusion from written accounts of British arts history. To read many books written and researched over the last few hundred years, it would be ridiculously easy to conclude that women have never lifted a paintbrush. That, of course, would be a grave mistake. This dictionary could easily have included details of over 1000 women. But limited time and space has made it impossible.

In an ideal world there would be no need to offer a separate volume detailing the work of women only. But centuries of neglect has made this essential. The lack of paintings by women on permanent display in many of Britain's major galleries and museums only highlights the difficulties faced by women artists in winning recognition over the years. The whereabouts of many works are not known, and a thorough search should be conducted to ascertain the location of paintings and sculptures by women in both public and private collections. Attempts have been made to give examples of works by the women discussed in this volume, and to give some indication of collections known to possess works by them.

By putting together what evidence has survived, a very definite and clear picture has

emerged of the enormous contribution made by women to British art, individually and collectively. Some biographies given here contain only the barest information, perhaps census recordings and exhibiting dates, while others contain more detail. But even then this work has provided the opportunity to put forward women who, in the future, may become subjects of more detailed research so that they might become better known.

Change is afoot, and works by women are beginning to appear in exhibitions with greater frequency than in the past. This dictionary will, hopefully, dispel something of the myth that women artists have never achieved anything of note, never exhibited anything of note, and fit a particular stereotype. The artists in this dictionary happily show that women of all ages, whether self-taught or professionally tutored, whether members of an artistic family or an isolated phenomenon, whether rich or poor,

educated or uneducated, whether blessed with long lives and careers or destined to die young without fulfilling their potential, have all had something important to say through their work, something which is still relevant today. This dictionary is not an end in itself, a conclusion, a final word. It is a long overdue appraisal that strives to add to the work of Ellet, Clayton and Sparrow. Though written 149 years ago, the words of Mrs Ellet offer the simplest and still most appropriate summary to a book about women artists written by a woman:

Should the perusal of my book inspire with courage and resolution any woman who aspires to overcome difficulties in the achievement of honourable independence, or should it lead to a higher general respect for the powers of women and their destined position in the realm of Art, my object will be accomplished. (page v.)

A

ABELSON, Evelyn (1886–1967). Painter. Born in London. Daughter of Morden Levy. Educated at Campden Hill School and Queen's College, London. Married Harry Abelson. Lived mainly in London. Studied at Heatherley's. Produced landscapes, still life and architectural subjects. Worked in oils. Exhibited at the Royal Academy (1933–63), the New English Art Club, the Royal Society of British Artists and the Royal Institute of Oil Painters. Also exhibited 83 works at the Society of Women Artists (1930–66). Was a Member of the Society from 1936 to 1966. Exhibited works included: *Carlton House Terrace, Honfleur, Marble Arch and Florence Roofs*.

ACKLAND, Judith (fl. 1920s–50s). Painter. Born at Bideford, Devon. Studied at Bideford School of Art and at the Regent Street Polytechnic. Lived at Bideford and Middlesex. Produced landscapes and other subjects in oils and watercolours. Exhibited four landscapes at the Royal Academy 1927 to 1932. Also exhibited at the Society of Women Artists 1936 to 1958. Exhibited works included: *Deepdale, Attic Flute-Girl, Dry Leaves and Old Slates and A Pattern of Stones, North Wales*.

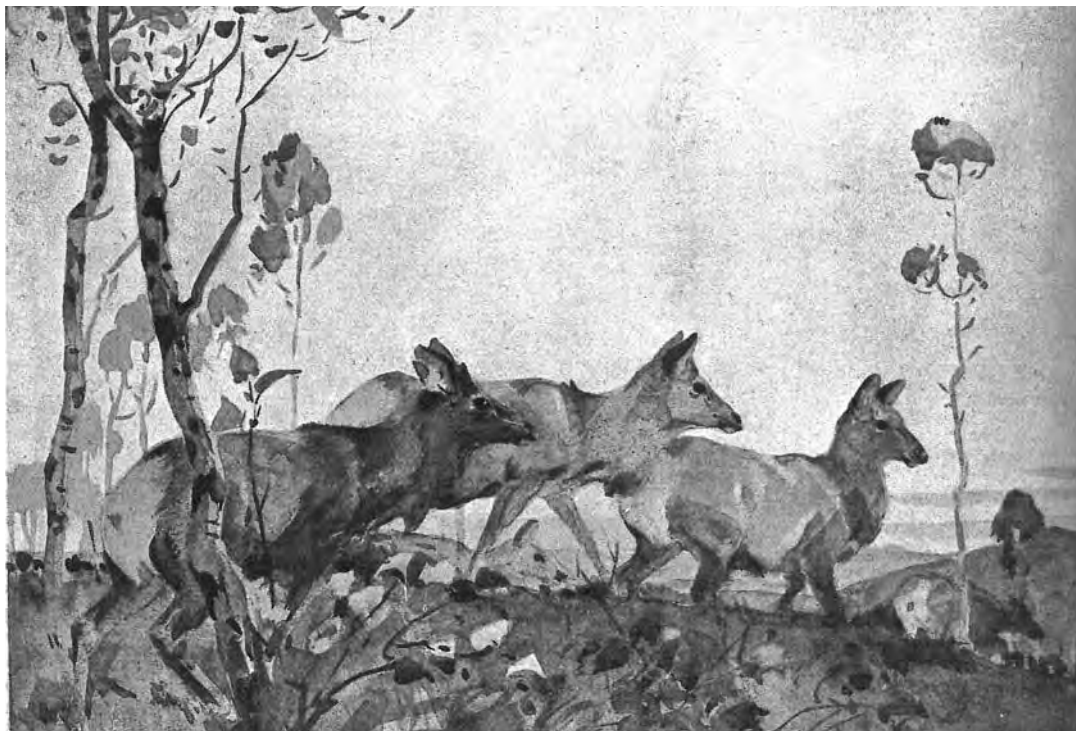
ADAM, Ethel Lucy (fl. 1920s). Painter. Studied under Frank Spenlove-Spenlove. Produced landscapes in oils and watercolours. Exhibited at the Royal Cambrian Academy, the Walker Art Gallery, Liverpool, the Royal Society of Painters in Water Colours and the Paris Salon. Elected a Member of the Royal Amateur Art Society in 1922 and the New Society of Artists in 1925. Won a bronze medal and a certificate from the former. Lived at

Hythe, Kent. Exhibited works included: *The Lower Medway, Romney Marsh, Autumn Fires and Silver Moonlight*.

ADAMS, Beatrice T. (b. 1877). Painter. Born in London. Lived in Sheffield. Daughter of Edward Adams, a General Practitioner, and Sarah. Had at least two siblings: Edward W. Adams and Sydney John Adams. Studied at Sheffield College of Art. Produced interiors in oils. Exhibited at the Royal Academy from 1907 to 1916, showing three interiors, two of the Tate Gallery and one of the Museum at South Kensington.

ADAMS, Elinor Proby (d. 1945). Painter. Born at Sudbury, Suffolk. Educated in Bedford. Studied at the Slade School where she was awarded the Slade Scholarship as well as the British Institution Scholarship of £100. For a time she lived at Sevenoaks (Kent) and Surrey. Adams produced portraits, animals, landscapes, interiors and flowers. She was also a book illustrator and mural decorator, and produced lithographs. For part of her career she lectured on crafts, and acted as art critic and reviewer for *Home and Abroad*. She exhibited at the Royal Academy (1917–41), with the London Portrait Society and the New English Art Club, at the Goupil Salon, at some of the provincial galleries and abroad. Exhibited works included: *The Old Church, Coulsdon, Chrysanthemums and The Thursday Market, Dieppe*.

ADAMS, Laura Annie (1887–1967). Painter. Born at Blaydon near Gateshead, the daughter of artist Joseph Dixon Clark (1849–1944). Her brothers, Joseph Dixon Clark Jnr and John



The Edge of the Wood, by Dorothy Adamson

Stewart Clark (1883–1956), were also artists. Spent most of her life on Tyneside. She married photographer Gladstone Adams who was also the inventor of the car windscreen wiper. Laura produced portraits and miniatures. She exhibited at the Paris Salon, the Walker Art Gallery, Liverpool, the Royal Academy (1916–54) and the Laing Art Gallery, Newcastle. Her work appeared regularly at the Laing's Artists of the Northern Counties exhibition. She was also a gifted musician and composed operettas. Exhibited works included: *The Gift*, *The Green Necklace* and *Rosamund*.

ADAMS, Mrs (fl. 1800s–30s). Painter. Little can be traced of Mrs Adams. Active in the early nineteenth century, she exhibited at the Royal Academy from 1806 to 1832. Produced various still life including studies of shells and flowers. From around 1823 she is listed as 'Artist to Her

Majesty'. Evidently a painter of note who has all but vanished after almost 200 years of neglect. Exhibited works included: *Tyger Lily From Nature*, *American Plant* and *Group of Shells*.

ADAMSON, Dorothy (c. 1893–1934). Painter. Originated from Liverpool. Trained at Bushey, Hertfordshire, under Lucy Kemp-Welch. Lived in Chester and Dorchester, but mainly at Bushey where she worked at Meadow Studios. Produced animal studies in oils and watercolours. Exhibited at the Royal Scottish Academy (1918–27), the Royal Glasgow Institute (1928–33), the Royal Academy (1917–33) and the Society of Women Artists (1929–33). Also exhibited in Birmingham, Glasgow and Liverpool. Elected a Member of the Liverpool Academy. Exhibited works included: *Folk of the Forest*, *Farm Horses* and *Turning the Plough*. The Walker Art Gallery, Liverpool acquired four of her works:

Goats, Pigeons, Carthorses and Men Working in a Field and Grouse. Works reproduced in *The Studio*.

ADAMSON, Sarah Gough/Goffe (1888–1963). Painter. Born in Manchester. Daughter of Robert Adamson, Professor of Philosophy. Of the same family was Una Duncan Adamson, a painter who exhibited in the 1930s. Studied at Edinburgh College of Art. Became Mrs G.D. Walker. Lived in Edinburgh, Hampstead, Chelsea and Welwyn Garden City during her career. Produced landscapes, portraits and flowers in oils, watercolours and pastels. Adamson was also an embroideress. Won a silver medal at the 1924 Paris Decorative Arts Exhibition. Exhibited at the Paris Salon, the Royal Academy (1920–42), the Royal Scottish Academy (1911–45), the Royal Hibernian Academy (1915), the Royal Glasgow Institute (1912–33), the Society of Women Artists (1924) and in Glasgow and Liverpool. Exhibited works included: *Ashes of Roses* (black and white), *Fairlight From Pett Level, Sussex, Felicity in Perpetuity* and *The Cloisonne Jar*.

ADERS, Eliza (d. c. 1861). Painter. Daughter of engraver and painter Raphael Smith. Mrs Aders produced copies of old masters as well as original paintings which were praised by Blake. Her husband, of German descent, was a keen collector of art. His house in Euston Square was visited frequently by literary men and artists including Coleridge, Lamb, James Ward, Linnell and Blake. Eliza was regarded as beautiful and gifted. Coleridge addressed his poems of the *Two Founts* to her. In 1836, however, Aders lost his fortune and his large collection of paintings. Eliza retired from society but not, it would seem, from art. In 1841 she exhibited a portrait in miniature at the Royal Academy, and she is possibly the Mrs C. Aders who exhibited two works at the Royal Academy in 1839. She died around 1861.

ADIE, Edith Helena (b. 1865). Painter. Born in Streatham, London. Daughter of Scott Adie, a woollen draper, and Elizabeth. One of five children: four daughters and one son. Her father originated from Stafford. She was active from 1890 to 1930, and studied at South Kensington School of Art, Westminster School of Art and the Slade School. Like Beatrice Parsons, Adie became best known for her watercolours of flowers and gardens, though she also painted landscapes and buildings. Painted abroad. She was elected a Member of the British Water-Colour Society in 1920. Also gained medals for flower painting at the Royal Horticultural Society. For a while, Adie taught painting in Bordighera, Italy. Taught students at her studio in Kent, 1909. She spent time in Dublin, London and Kent. Contributed a view of Hampton Court, Middlesex to *The Studio* special number on gardens. Adie was also a Member of the Halcyon Club. Exhibited at the Royal Academy (1893–1912), the Royal Society of British Artists (1892–94), the Royal Hibernian Academy (1895–1904), the Society of Women Artists (1914) and the Royal Institute of Painters in Water Colours. Also held private shows, and exhibited in the provinces. Exhibited works included: *Water Lilies, Hampton Court, Old Houses, Bruton, Anemones* and *Villa Sicilio, Taormina*. Works illustrated in *The Studio*.

ADNAMS, Marion (fl. 1940s). Painter. The family originated from the Isle of Wight, but Adnams developed a fondness for Derbyshire. Studied at Derby School of Art in the evenings, working as a teacher during the day. Obtained a drawing certificate. Had initially taken up wood engraving, but rejected that in favour of drawing and painting. Passed her examination in 1938, and was appointed Art Mistress at a girls' secondary school in Derby shortly after. Thereafter, she developed her use of shape

and painted her first still life studies. She became known for putting together seemingly incompatible objects, such as trees and watches, in her paintings – an unusual twist in her work based on fantasy which owed something to Dali's surrealism. Works executed by Adnams include *Trance* and *Monster on the Skyline*. In 1939 Manchester City Art Gallery purchased her *The Living Tree*. Produced mainly still life subjects, not favouring people, but did some studies of school children and plant life in pencil. Inspired by the skies and seas of Sark after a visit in 1939. Painted less during the Second World War. Later concentrated on rural and farm scenes. The subject of an illustrated article in *The Studio* (Vol. 127/128, October 1944, pp. 120–121).

ADSHEAD, Mary (b. 1904, *fl.* 1920s–50s). Painter/Decorative Artist. Born in London. The daughter of S.D. Adshead, M.A., Professor of Town Planning at London University in the 1940s and 1950s. Mary was educated at Putney High School. Studied in Paris at the Lycee Duruy and at the Slade School, London. Married painter Stephen Bone, a Member of the New English Art Club and son of painter/etcher Muirhead Bone. She and Bone had two sons. Marriage and motherhood did not appear to adversely affect her career, however. Lived and worked mainly in London, but also in Downton Hordle, Hants and Leamington Spa. Produced an array of decorative work. Her murals were usually painted straight on to a wall in oil paint and wax medium or in encaustic. Her best known decorative works included *Spring* and *The Joys of the Country*, three panels in the Highways Club, Shadwell. Produced paintings of various subjects including portraits, flowers, figures and landscapes. Exhibited at the Royal Academy (1927–59). Works shown there included *The Sisters* (a decorative portrait), *A Morning in the Greenhouse* and *The China Clay*

Country. Also exhibited at the New English Art Club, the Goupil Gallery, the Leicester Galleries, the Women's International Art Club, the Society of Women Artists (1929–33), at Wembley and in Paris. Held an exhibition of her work at the Goupil Gallery in 1930 which consisted of paintings, drawings and decorative panels, screens, trays and mural paintings. Official purchasers of her work included the 1925 Wembley Exhibition (The Housing of the People), London Electric Railways Ltd for whom she executed decorations at Bank Station and Manchester Art Gallery. Produced illustrations for Eva Erleigh's *In the Beginning* (Heinemann, c. 1930). She was elected a Member of the New English Art Club and the Design and Industries Association. Published *The Little Boy and His Horse* and *The Silly Snail* with Stephen Bone. Other exhibited works included: *London, Evening*, *Yellow Bouquet*, *Family on the Beach* and *After Christmas*. Works illustrated in *The Studio*, *Architect's Journal* and *Building*.

AIRD, Kathleen Mary (*fl.* 1920s–30s). Painter/Illustrator/Dress Designer. Born in Sussex. Was Miss Kathleen M. Gurr. Educated at the Convent of Our Lady of Lourdes, Withdeane, Sussex. Studied under Marcel Jeffreys in Brussels and under Reginald Aird in London. Married Aird, a portrait and decorative artist as well as textile designer. In 1939 he became Head of Textile Design at the Regional College of Art, Bradford. Kathleen painted in oils and produced decorative art. Prior to her move to Yorkshire with Aird, she worked at Joubert's Studios, Chelsea and spent time at Cheyne Cottage, Eastcote, Middlesex. Carried out war work at the Postal Censorship Office in 1916. Exhibited with the Society of Present Day Artists, the Royal Society of British Artists, at the Chenil Gallery and in Chelsea, Bradford, Wakefield and elsewhere locally. Also exhibited at the *Daily Express* Young Artists'

Exhibition and the Yorkshire Artists' Exhibition. She was elected a Member of the Society of Present Day Artists, the Royal Society of Arts, the National Society and the Royal Society of British Artists.

AIRY, Anna (1882–1964). Painter. Born in London, the daughter of Wilfred Airy, a Member of the Institute of Civil Engineers, and Anna. Her mother died in childbirth. Wilfred was the son of Sir George Biddell Airy (1801–92), Astronomer Royal. Wilfred Airy always supported his daughter's choice of art. In 1899 Anna Airy began at the Slade School and remained there for five years, winning the Slade Scholarship and the Melville Nettleship Prize for three consecutive years. She also won all the first prizes awarded by the School, displaying an outstanding talent. Very soon, she became a successful and highly regarded artist, exhibiting at many of Britain's leading galleries. In 1906 she was elected a Member of the Pastel Society, in 1908 was elected an Associate of the Royal Society of Painter–Etchers, and in 1909 was elected a Member of the Royal Institute of Oil Painters. In 1913 she became a Member of the Royal Society of Portrait Painters and in 1918 a Member of the Royal Institute of Painters in Water Colours. Airy exhibited with all the above.

In 1916 Airy married painter Geoffrey Buckingham Pocock (1879–1960). During the First World War she became a war artist, working for the British War Memorial Committee, the Imperial War Museum Committee, and the Women's Work Committee. A diverse artist, Anna produced landscape, still life, flower and figure studies, working in oils, watercolours, pastels and crayons, and also producing etchings. In the 1930s the couple moved to Playford in Ipswich. In 1945 Anna was elected President of Ipswich Art Club, a post she held until her death in 1964.



The Flower Shop, by Anna Airy

Anna Airy exhibited extensively throughout her career, also showing at the Royal Academy (1905–56) and the Royal Glasgow Institute (1907–64). Other works appeared in Rome, Vienna, Milan, Venice, Sweden, Montreal, Ottawa, Pittsburgh, Australia and New Zealand, as well as in various smaller or provincial galleries around Britain such as the Shipley Art Gallery in Gateshead and at Southport (in 1926). Some of her work appeared at the Walker Art Gallery in Liverpool, the Goupil Gallery, the Carfax Gallery, Paterson's Gallery, the London Fine Art Society, the New English Art Club, the Royal Society of British Artists, the Baillie Gallery, the International Society and the Paris Salon. Her exhibiting career covered a breathtaking seven decades, and she was still showing works into her eighties.

During the Second World War Airy again executed works of national importance, eventually completing visual records of both World Wars. Her hard work and boundless

talent won her a permanent place in British arts history, and she is one of the country's most significant, if somewhat neglected, twentieth-century artists. During her lifetime her work was discussed frequently in leading arts journals of the day, but particularly in *The Studio*. For example, in 1912 the magazine offered illustrations of her *The Kitchen's Queen*, *The Wine-Shop* and *High Noon Passing* (Vol. 57, October 1912, pp. 51–54). From 1965 Ipswich Art Society were able to offer the Anna Airy Award, enabling them to support young artists. Often, her works reveal a sharp wit and a subtle sense of humour. Airy also wrote two books on her craft, *The Art of Pastel* (c. 1930) and *Making a Start in Art* (1951), hinting in one of those at the influence of Clara Montalba in her own work. Exhibited works included: *The Wrong Label*, *Young April*, *The Complete Breakdown* and *The "L" Press Forging an 18in. Gun at the Works of Messrs Armstrong, Whitworth & Openshaw*. Three of Airy's etchings, *Gamin Jaune*, *Thieves* and *Falling Plane*, were purchased by Liverpool's Walker Art Gallery. Five of her works are in the Imperial War Museum collection. Works also reproduced in *Colour*.

AITKEN, Janet Macdonald (1873–1941). Painter. Born in Glasgow, one of at least three children of lithographer Robert T. Aitken and Isabella. Spent her early years around Ayr. Studied at the Glasgow School of Art between 1887 and 1902, and later at the Atelier Colarossi, Paris. Began her career as a craftswoman producing metalwork, but gradually turned to landscape and portrait painting. Elected a Member of the Scottish Guild of Handicraft and of the Glasgow Society of Lady Artists' Club. Particularly known for her black and white illustrations of Glasgow. Exhibited her work at the Royal Scottish Academy (1902–41), the Royal

Glasgow Institute (1893–1941), the Society of Women Artists (1927), the Scottish Society of Artists, the Women's International Art Club and the Walker Art Gallery, Liverpool. In 1930, 40 of her watercolours of Scotland, Majorca and Spain were exhibited at the Beaux Arts Galleries. Lived mainly in Glasgow and Troon, Ayrshire during her career. Exhibited works included: *Speyside*, *A Majorcan Farm*, *Old Scotswoman* (pencil), *Glasgow Cathedral* and *Sauchiehall Street*.

ALABASTER, Mary Ann – See **CRIDDLE, Mary Ann**

ALABASTER, Vera (1889–1964). Painter. Based at Kirkcudbright. Exhibited at the Royal Scottish Academy (1951–63) and the Royal Glasgow Institute (1947–64). Exhibited works included: *Repose* (chalk), *Jamaican Landscape* and *Chinese Lady* (charcoal).

ALDRIDGE, Eileen (b. 1916, fl. 1930s–60s). Painter/Writer. Born July 1916. The daughter of Edward William Aldridge, a company director and explorer. Educated privately. Studied at the Kingston School of Art (1933–38) where Reginald Brill was principal and under William Ware post-1938. Married Ware and had one son. Eileen was an oil painter and crayon artist but also wrote and illustrated children's books for the Medici Society. Based in London for much of her career. Worked from the Ware Galleries, Fulham Road. Signed her work somewhat androgynously 'Aldridge'. Exhibited at the New English Art Club, the Women's International Art Club, the Royal Society of British Artists, the Leger Gallery and in various provincial and continental exhibitions. She exhibited at the Royal Academy between 1944 and 1969. Exhibits included: *Interior*, *Brighton*, *Birds on the Shore*, *Martin Ware* and *Girl in the See-Through Dress*. Works illustrated in *La Revue Moderne* in Paris.

ALEXANDER, Ann Dunlop (fl. 1910s–60s). Painter/Engraver. Daughter of Robert Alexander, a schoolmaster. Educated at Glasgow High School. Studied at the Glasgow School of Art. Lived and worked mainly in Glasgow. Alexander was clearly talented, and worked in a variety of media – producing black and white drawings, watercolours, lino prints and woodcuts. Her exhibiting career was interrupted several times for long periods. As a consequence, she exhibited at the Royal Scottish Academy between 1919 and 1966, but showed only 11 works during that time. Alexander also exhibited at the Royal Glasgow Institute (1917–65), showing 35 works. She was clearly interested in myth and tradition, and was particularly fascinated by Arthurian legend. Exhibited works included: *Jeanne d’Arc* (black and white), *The Land of Logris* (watercolour) and *La Belle Dame sans Merci* (woodcut).

ALEXANDER, Lena M. (fl. 1910s–70s). Painter. Became Mrs Lees Duncan. Worked in Edinburgh, London and, latterly, Kirkcudbright, a popular haunt for artists. Worked in a variety of media, producing black and white drawings, oils, watercolours and pastels. Produced a variety of subjects including portraits, figures, buildings and flowers. Well travelled, and sketched on her travels. Based at Edinburgh College of Art for a while. Exhibited extensively, showing 66 works at the Royal Scottish Academy between 1919 and 1972, and 76 works at the Royal Glasgow Institute between 1920 and 1968. Also exhibited one work, *Double Begonias*, at the Society of Women Artists in 1930. Other exhibited works included: *The Four Cushions*, *Dorothy*, *Poppies with Patterned Scarf* and *The Street of the Beggars, Venice*.

ALGIE, Jessie (Lucie?) (1859–1927). Painter. Born in Dumbarton. Studied at the Greenock Academy and the Glasgow School of Art. Based around Scotland – in Glasgow, Stirling, Fife and Argyll. Produced flower subjects, working in

oils and, occasionally, watercolours. Exhibited at the Royal Scottish Academy (1889–1918), the Royal Hibernian Academy (1910–13), the Royal Glasgow Institute (1885–1921), the Royal Academy (1908–15) and the Society of Women Artists (1908–13). Also exhibited at the Fine Art Society and at the Baillie Gallery Annual Flower Painting Exhibition, and in Liverpool, Manchester and Birmingham. Exhibited works included: *Roses*, *Autumn Tints*, *Narcissus and Mimosa* and *Marigolds*. The Walker Art Gallery, Liverpool, has her *Pinks and Sunflowers*.

ALISON, Ruth – see **SIMPSON, Ruth**

ALLEN, Miss Daphne Constance (b. 1899, fl. early 1900s). Painter/Illustrator. The daughter of Hugh Allen. Educated at Streatham College for Girls. A young talent, at the age of twelve and thirteen had some of her illustrations reproduced. Two books by Allen & Unwin were illustrated by her. Produced illustrations for a number of other books including *The Silver Birch Tree* by Agnes Hart, a book of children’s fairy stories. Her works were reproduced by the Medici Society, A.R. Mowbray & Co., Pritchard & Co. and Eyre and Spottiswoode. Also executed a reredos decoration for Streatham Church war memorial and designed a memorial window for Scotby Church, Cumberland. Executed two pictures for the Memorial Ward in the Princess Louise Hospital for Children, Kensington. Associated with the St Ives colony of artists in the 1920s and 1930s. Exhibited at the Dudley Gallery (1912–15), the Burlington Gallery (1919–27), the Society of Women Artists (1914–19) and St Paul’s Deanery (1925–27). Exhibited with F.B. Stevens and Brown Ltd, Trafalgar Square in 1929. She was elected a Member of the Royal Society of Painters in Water Colours and of Streatham Art Society where she also exhibited. Exhibited works included: *Heaven*, *The Hunting Clouds of Sunset* and *The Forsaken*

Merman, an illustration to a Matthew Arnold poem. Works illustrated in *Illustrated London News*, *Tatler* and *Sketch*.

ALLEN, Margaret (fl. 1850s–90s). Painter. Lived in Dublin and Stockport. Produced various subjects in oils. Exhibited frequently at the Royal Manchester Institute. Also exhibited at the Royal Hibernian Academy (1853–94), showing 53 works including: *An Irish Wild Flower*, *Hush*, *The Culprit* and *Mother's Darling*.

ALLEYNE, Mabel (1896–1961). Painter/Illustrator. Born in Southampton. Daughter of Bouverie C. Alleyne, Lieutenant R.N.R. Educated at Strathmore College, Sydenham. Studied at Goldsmiths' College, New Cross and the Royal Academy schools. Lived and worked mainly in London. Produced wood engravings, watercolours, black and white drawings, lithographs and works in tempera. Alleyne also worked as an illustrator, producing book jackets and illustrations for *Piers Plowman*, *The Ballad of the Dark Road*, *Wuthering Heights* and *The Cloths of Heaven*, among others. Exhibited at the Royal Hibernian Academy (1923–43) and the Royal Academy (1935–61). Exhibited works included: *The Singer* (woodcut), *The City of Dreadful Night* (lithograph), *Three Goddesses* (tempera) and *Madonna of the Tropics* (watercolour).

ALLINGHAM, Helen (1848–1926). Painter/Illustrator. The eldest child of Alexander Henry Paterson M.D. and Mary Herford, born near Burton-on-Trent. A year after she was born the family moved to Altrincham, Cheshire. They remained there until 1862 when Dr Paterson died from diphtheria. Mary Paterson then took her six children – three boys and three girls – to Birmingham. Helen was then 13 and already showing artistic promise, probably inherited from her maternal grandmother who was a painter in oils and watercolours. Helen began

a course of study at the Birmingham School of Design, attending three days a week. The School, which had a good reputation, ran under Mr Raimbach. Although Helen spent one year at a boarding school in Manchester, the rest of the time, until 1867, she remained in Birmingham. In January 1867 she went to live in London with her aunt, Laura Herford. She too was an artist and was the first woman to be admitted to the Royal Academy schools. Laura died in 1870 at the age of only 39, but not before she had exhibited at several leading British galleries.

After spending three months studying at the Female School of Art in Queen Square, in April 1867 Helen entered the Royal Academy schools. Initially, she worked in oils, but gradually moved on to watercolours. In early 1868 she spent two months in Italy visiting galleries and sketching. On her return she began to draw on wood for *Once a Week*, also designing for Cassell's children's books. Subsequently, she illustrated three serial stories in *Aunt Judy's Magazine*, and worked for a number of other periodicals, all the while continuing with her studies at the Royal Academy schools. Later, Helen became one of the regular staff at the *Graphic*. Her work for the *Graphic* included a series of illustrations for Mrs Oliphant's *Innocence* and for Victor Hugo's *Ninety-Three*. Other work included illustrations for novels printed in *Cornhill Magazine*, such as *Far From the Madding Crowd* and *Miss Angel*.

In August 1874 Helen Paterson married Irish poet William Allingham (1824–89), author of *Day and Night Songs* and other works. He became editor of *Fraser's Magazine*. The Allinghams maintained connections with Ireland, and moved in artistic circles in England, mixing with Browning, Tennyson, Ruskin and Carlyle, among others. A painting of Carlyle in his garden at Chelsea, executed by Helen, was shown as an engraving in the *Art Journal* in 1882 (p. 6), etched by C.O. Murray. In 1881

the Allinghams moved to Witley, becoming part of another artistic circle which included Gertrude Jekyll. In 1883 Ruskin spoke in praise of Mrs Allingham in his lecture, *Fairy Land: Mrs Allingham and Kate Greenaway*. In 1889 William Allingham died, by which time Helen was living in Hampstead. She continued with her painting and illustrated several books including *Happy England* (1903) and *The Cottage Homes of England* (1909).

Later in her career, Helen Allingham concentrated on rural domestic scenes, with the cottage garden becoming a focal point of her work. Her paintings and illustrations epitomised rural English life, and she produced studies of, for example, Gertrude Jekyll's garden at Munstead Wood and Tennyson's gardens at Aldworth – both Surrey. Helen also maintained a successful career as an exhibiting artist. In the 1880s and 1890s several one-woman shows of her work were held at various galleries including the Fine Art Society. She won an Honourable Mention at the Paris Exhibition in 1900, a silver medal at the Brussels exhibition in 1901, and a bronze medal at the Columbian Exhibition, Chicago. She also exhibited at the Dudley Gallery, showing works such as *May* and *Dangerous Ground*. Other works were shown at the Royal Society of Painters in Water Colours, of which she was elected an Associate in 1875. Between 1874 and 1878 she showed four works at the Royal Academy, including *The Robin's Song* (in 1878) and *The Bathing Place, Lynmouth* (in 1878). In 1905 her *A Cottage Near Crocken Hill* was illustrated in colour in Walter Shaw Sparrow's *Women Painters of the World* (London, Hodder & Stoughton) along with black and white reproductions of her *Ponte Widman, Venice* and *Campanile San Stefano, Venice*. Lord Leverhulme bought two of her watercolours, *Old Cottage, Pinner* and *Cottages in Witley, Surrey*, for his collection (Lady Lever Art Gallery).

ALLISON, Annie (fl. 1910s). Painter. Born in Hull. The daughter of artist John William Allison (1866–1934). Studied at Hull School of Art and the Royal College of Art. Won a national silver medal for her work. Lived at Bridlington. Produced flower studies in watercolours. Exhibited at the Royal Academy (1914–19) and in Hull, Portsmouth and Newcastle. Exhibited works included: *Chestnut Blossom* and *Summer Roses*.

ALLNUTT, Emily (fl. 1890s–1930s, d. 1944). Painter. Studied at the Slade School and in Paris. Associated with the St Ives colony of artists. Produced portraits, landscapes, still life, flowers and miniatures. Worked in oils and watercolours. Based in Windsor, Gerrards Cross, Buckinghamshire, then at St Ives, Cornwall. Had a studio in St Ives. Latterly based at Chalfont Cottage, Carbis Bay, where she painted. Exhibited two works at the Royal Academy: *Sweet Seventeen* in 1905 and *Mending the Nets* in 1915. Also exhibited at the Paris Salon, in Liverpool, and at the Society of Women Artists (1899–1932). A founder Member of the St Ives Society of Artists (founded in 1927). First exhibited in St Ives in 1912. Elected an Associate of the Society of Women Artists between 1917 and 1934. Works exhibited there included: *Hayle From Lelant, A Nocturne, Anemones* and *A Girl From Brittany*.

ALMA-TADEMA, Anna (1867–1943). Painter. Daughter of painter Sir Lawrence Alma-Tadema (1836–1912) and his first wife, Marie Pauline Gressin de Boisgirard. Marie Pauline died in 1869 when Anna was only two years of age. In 1871, Alma-Tadema married his pupil, Laura Epps (1852–1909), who came from an artistic background. So Anna and her sister, Laurence (1864–1940), grew up in an artistic household, surrounded by painters. Like her sister, Anna was probably taught at home and had a quietly distinguished career



Anna Alma-Tadema, by her father

Exhibition. Despite being regarded as talented and attractive, Anna never married. Like Laurence, who also never married, she died in relative obscurity and poverty, always somewhat overshadowed by her famous father. In 1905 her self-portrait was included in Walter Shaw Sparrow's *Women Painters of the World* (London, Hodder & Stoughton).

ALMA-TADEMA, Lady Laura Theresa (1852–1909). Painter. Born in London in April 1852, Laura Epps was the youngest daughter of Dr George N. Epps. Her two elder sisters, Emily Williams and Ellen Gosse, were also painters, though Laura was arguably the most productive of the Epps sisters. Initially, she studied under Cave Thomas, then William Bell Scott. Around 1869 she also began to study in the sculpture galleries of the British Museum where many promising artists sketched and

as a painter of portraits and other subjects. She exhibited nationally over a period of some 40 years. At the Royal Academy she showed 15 works between 1885 and 1928, which included *The Gold Room*, *Miss Tessa Gosse* and *The Misty Valley*. At the Royal Hibernian Academy she showed one work, *Maisie*, in 1903, and at the Royal Glasgow Institute showed three works between 1885 and 1907. In 1897 etcher John Hipkins exhibited a bookplate 'after Anna Alma-Tadema' at the Royal Academy. A portrait of Anna as a young girl, painted by her father, was exhibited at the Royal Academy in 1885 and at the Fair Women

drew. She also spent some time studying under Sir Lawrence Alma-Tadema (1836–1912), and they married in 1871. Alma-Tadema's first wife, Marie Pauline, had died in 1869, leaving him with two daughters, Laurence (1864–1940) and Anna (1867–1943). Both girls became painters. In the year of her marriage, Laura accompanied her husband on a fine art tour across France, Belgium and Holland.

In 1872 Laura showed *Mirror* at the Paris Salon, a study of daffodils reflected in a glass that also reflected the artist. The painting won her favourable reviews and signalled the start of a successful career as an exhibiting

artist. In 1873 she showed *Our Fireside* at the Paris Salon, and *Mamma's Chair* at the Royal Academy. She eventually exhibited 24 works at the Royal Academy up to 1909, the year of her death. She also exhibited five works at the Royal Scottish Academy between 1879 and 1889, which included *A Breath of Spring* and *A Bible Lesson*. At the Royal Hibernian Academy she showed two works in 1884 and 1903, and at the Royal Glasgow Institute showed nine works between 1875 and 1891. Four works were shown at the Society of Women Artists between 1873 and 1882, which included *Miss Alice Search*. Laura was elected an Honorary Member of the Society from 1877 until her death in 1909.

For much of her career, Laura was based in London, living at Townshend House, North Gate for a number of years. There, each member of the family had a studio. In 1873 and 1874 she visited Holland again. But in the autumn of 1874 her work was halted temporarily when an explosion at Regent's Park almost destroyed her home. However, she was able to finish *A Bird's Cage* in 1875 to show at the Royal Academy. After that, she turned to landscape too, and exhibited works at the gallery of the Society of French Artists in Bond Street. Laura Alma-Tadema's works were highly regarded in her lifetime, particularly in Germany and America. She won a gold medal at the International Exhibition, Berlin, in 1876 and a medal at Chicago in 1893. She also won a second-class medal at the Paris Exhibition in 1900. In 1896 her *Love's Curse* was illustrated in the *Art Journal*. The painting was the property of art collector George McCulloch and was shown at the New Gallery in 1895. An illustrated article, 'Lady Alma-Tadema's Pictures', written by Marion Hepworth Dixon, was offered in *The Studio* (Vol. 50, June 1910, pp. 54–58) in the year after her death. Included were full page illustrations of her *Bright Be*

Thy Noon and *Well Employed*. In 1910, the Fine Art Society held a Memorial Exhibition of Laura's work.

AMOUR, Elizabeth Isobel (1885–1945). Painter/Designer/Ceramic Artist. Born in Manchester. Daughter of James Hogg Amour, an engineer. Educated privately as a child. Studied at the Glasgow School of Art, gaining a diploma in Design and Decorative Art in 1912. Founded the Bough Pottery in Edinburgh, producing decorative pottery, joined by her three brothers and a sister. The pottery ran from 1921 until 1945. The youngest brother, Richard (1899–1949), was an equally talented ceramic artist. The Amours worked with artist Robert Burns on tableware for Crawford's Hanover Street tearooms. Elizabeth Amour was also a gifted painter. Amour lived in Edinburgh for much of her career, and married artist and architect George Patrick Houston Watson (1887–1960). She was a Member of the Scottish Society of Artists and a founder Member of the Scottish Society of Women Artists. At the latter she exhibited her ceramics regularly, as well as showing the occasional painting. Amour exhibited her work at the Royal Scottish Academy (1937–44) and the Royal Glasgow Institute (1939–44). The Queen bought four vases in 1924. Exhibited works included: *Summer Bouquet*, *Happy Model*, *Sketch of Yarmouth* and *Galloway Fairy*. Amour also exhibited in London, Ghent and New York (pottery).

ANDERSON, Anne (1874–1952). Etcher/Painter/Illustrator. Born in London. Christened Annie, the daughter of James Anderson, an engineer and junior director of Henry Balfour & Co., a firm based in Leven, Fife. He spent time in South America. Her mother was Grace. Anne was one of five children raised as Presbyterians. Grew up in Scotland. Spent her teenage years in Argentina. Met artist Olive Hockin and, later,

Her Favourite Pets,
by Sophia Anderson

Guinevere Donnithorne with whom Anne shared a studio in Kensington. Anne was known as Nancy to her friends. She studied part-time at the Slade School, London. Influenced by William Morris and the Pre-Raphaelites. Designed and illustrated postcards for E.T.W. Dennis, C.W. Faulkner and E.W. Savory. Also illustrated children's books for various publishers including Blackie, Collins and Milford. Books illustrated by her included Kingsley's *The Water Babies* (Jack, 1924), Mrs Strang's (ed.) *The May Queen* (Milford, n.d.) and *Merry Folk* (Collins, 1930). Illustrated a number of books with Alan Wright (1864–1959). Anne also produced etchings and landscape paintings and designed nursery china tea sets for Royal Doulton and the Staffordshire Tea Set Company. In 1912 she married Alan Wright, also an illustrator. Did not have children. Lived in Berkshire. Another friend was illustrator Cynthia Harnett (1893–1981). Exhibited at the Society of Women Artists (1933–35). Exhibited works included: *Rochester*, *Low Tide at Rye* and *Boats and Nets*.

ANDERSON, Florence Mary (1893–1972). Painter/Illustrator/Woodcut Artist. Born in London. The second of three children. The daughter of William McArthur, a Member of Parliament for St Austell, and Florence. At the time of her birth, her father was Lord of the Treasury and one of the whips to the parliamentary Liberal party. In her youth, lived in Kensington. Taught by a governess. Her



father was of Irish/Australian descent. In 1908 the family moved to Australia on business, and stayed for three years. While there, Florence became engaged to James Anderson, an army officer. After her marriage failed, called herself Molly McArthur. A talented artist, on her return to England she enrolled at the Westminster School of Art. While still a student she illustrated *The Dream Pedlar* by Lady Margaret Sackville, published in 1914. Continued to illustrate books including *The Travelling Companions* (1915), *The Magic Kiss* (1916), and *The Rainbow Twins* which she

wrote herself. In 1917 she married Anderson. Continued with her career after marriage, working for a number of publishers including Simpkin, Marshall, Harrap, Cassell, Nelson and Collins. Contributed to children's annuals too. Subjects included elves and fairies in colour. Later produced black and white drawings, also using woodcuts in later books such as *China Clay*, a Chinese anthology published in 1922 and *Come Christmas* by Eleanor Farjeon (Collins, 1927). In the 1920s, lived in Oxford. Also took up theatre design. Subsequently worked with Tyrone Guthrie, designing sets for his productions at the Westminster Theatre. Designed sets for other producers including Basil Dean and Dodie Smith. Illustrated fewer books later in her career, but did illustrate *Mumbudget* (1928), a fairy tale written by her friend Helen Simpson.

ANDERSON, Sophia (b. 1823, fl. 1850s–90s). Painter. Sophia Gengembre was born in Paris in 1823. Her mother was English. Her father was a French architect whose close friend was Pagnest, the artist. The family left Paris and moved to a remote part of France where Sophia lived from the ages of six until twenty. At nine she visited England briefly. She displayed early artistic talent, and at seventeen was inspired by an encounter with a travelling portraitist who painted two of her siblings as she watched. Some efforts were made for her to study in Paris, living with friends, but these proved unsuccessful. At the start of the 1848 Revolution the family left for America. Although Sophia had little real art training, she was able to practise as a portrait painter.

A year after her arrival in America, Sophia married English artist Walter Anderson. In 1854 the couple moved to England, living at various addresses in and out of London. Sophia's first painting completed in England was *An American Market Basket*, which was exhibited

at the Royal Society of British Artists in 1855 and bought by a Mr Fallowes of Manchester. She painted mainly figures and portraits. After eight years in England Sophia became ill and moved to Capri. But she returned to England from time to time, and exhibited under various addresses including London, Falmouth and Capri.

Although not born or trained in England, Sophia Anderson did exhibit in Britain for over 40 years. At the Royal Academy she showed at least 34 works between 1855 and 1896 including *Virgin and Child* (in 1855), *Father's Late* (in 1873) and *A Flight of Doves* (in 1894). At the Royal Society of British Artists she showed a total of 14 works between 1855 and 1890, and at the Royal Glasgow Institute showed 13 works between 1868 and 1883. Two works were shown at the Royal Hibernian Academy: *The Puzzled Scholar* (in 1866) and *Happy Days* (in 1885). Other works were shown at the Grosvenor Galleries and at the British Institution (1863–67).

Walter Anderson also exhibited in England. Like Walter, Sophia was a highly respected artist in her lifetime, and her works commanded considerable fees which ranged from £42 up to £315 each. In some instances her fees exceeded those secured by her husband. In 1905 Walter Shaw Sparrow included an illustration of Mrs Anderson's *Elaine* in his volume, *Women Painters of the World* (London, Hodder & Stoughton). The painting was purchased by the City of Liverpool for £420 and was later given to the Walker Art Gallery.

ANDERTON, Mary Margaret (fl. 1870s–1910s, d. 1931). Painter. Daughter of Canon East, vicar of St Andrew's, Newcastle. Originally trained to be a teacher, but turned to painting. For a while, Mary used a studio in Claremont Buildings in Newcastle. In 1873/4 she exhibited two works at the Royal Society



The Old Bookmen's Retreat, by Mary Margaret Anderton

of British Artists: *A Dead Duck* and *Wild Flowers and Nest*. In 1878 she exhibited at the Arts Association exhibition in Newcastle. Anderton exhibited more regularly at Newcastle's Bewick Club and at the Artists of the Northern Counties exhibitions held at Newcastle's Laing Art Gallery. In 1896 she married Basil Anderton, Newcastle City Librarian. In 1899 Mary also exhibited one work, *A Corner in My Studio*, at the Society of Women Artists. She was a Member of the Royal Drawing Society. Mary Anderton produced landscapes, flowers, interiors and architectural and still life subjects. She also produced illustrations for her husband's book, *Fragrance Among Old Volumes* (London, Kegan Paul, 1910).

ANDREWS, Ellen Jessie (1857–1907). Painter/Illustrator. Known as Eddie. Born in Camberwell. The third of four sisters. The daughter of John James, a master mariner, and Elizabeth. The family originated from Kent. Lived in Grimsby, then moved to Lewisham, London. Ellen also had a brother, Allan, who went into shipping. She became a successful

painter of children and genre subjects. Won a prize early on in her career. For more than 20 years illustrated children's books and designed greetings cards. Worked for Hildesheimer and Faulkner, Stroofer and Raphael Tuck. Lived in Putney and, latterly, Harlesdon, London. Died aged 50, cutting short a successful career. Books illustrated by Ellen included *Butterfly Valley* (Children's Gem Library, R. Tuck, n.d.) and *Old Time Stories* (Golden Gift Series, R. Tuck, n.d.). Also exhibited one work, *Two Little Maids From School*, at the Royal Academy in 1897.

ANGELL, Helen Cordelia (1847–84). Painter. Born in January 1847 at Horsham, Sussex, where her father was a doctor. The family name was Coleman. Helen was the fifth daughter in a large family, and was well educated, with a natural love of drawing. At the age of 12, her brother, William S. Coleman, gave her a bunch of flowers to draw, and was so impressed with her efforts that he encouraged her to study art and nature. William, who also became an artist, gave Helen some instruction initially, but she had no formal tuition as such at any

school of art. Nonetheless, she became one of Britain's finest flower and still life painters of the later nineteenth century. Her first exhibited flower drawings were shown at the Dudley Gallery. Eventually, she would exhibit at the Dudley Gallery, the Royal Academy (1876–78), the Grosvenor Galleries, the Royal Society of British Artists (1870), the Society of Women Artists (1865–69), the Royal Society of Painters in Water Colours and the Royal Institute of Painters in Water Colours. She was made a Member of the last of those in 1875. She is also listed as an Associate of the Society of Women Artists. In 1879 Helen was appointed Flower Painter in Ordinary by Queen Victoria.

In October 1875 Helen Coleman married the considerably older Thomas William Angell, a postmaster for south-west London and an amateur artist. For much of her career Helen was based in London. She continued to work after her marriage, producing mostly studies of flowers, fruit and birds, but also the occasional figure subject, usually in watercolours. Her work always sold well and she won many commissions. There were several serious collectors of her work in her lifetime. She became known for her accuracy and technical ability, and her work was admired by painter William Hunt. Indeed, in *Women Painters of the World* (London, Hodder & Stoughton, 1905, p. 60), Walter Shaw Sparrow describes Mrs Angell as 'the female counterpart of William Hunt.' Sparrow included an illustration of her painting, *Study of a Bird's Nest*. Helen's sister, Rebecca Coleman, was also an artist and became a china painter as well as a Member of the Society of Women Artists. Another sister, Amelia, lived with Helen. Their brother, William, became a decorator of china as well as an artist. Helen died young, aged only 37, having had at least three sons within six years. Works exhibited by Mrs Angell included:

Grapes and Apples, Christmas Roses and Marigolds, A Dead Thrush and Wall-flowers. Her Hedge-Sparrow's Nest and Hawthorn was given to the Walker Art Gallery, Liverpool, by a private collector.

ANSLEY, Mary Anne (fl. 1810s–30s). Painter. Was Miss Mary Anne Gandon, the daughter of an architect. Married General Ansley, an Officer of the Guards. Produced various subjects in oils and watercolours. Exhibited at the Royal Academy (1814–33), the Royal Society of British Artists (1833–34) and the British Institution (1812–23). For her portrait of Prince Louis Napoleon Bonaparte, the Prince sat for her in London. Some of her paintings were kept at Houghton Hall, Huntingdonshire, the family residence. Exhibited works included: *Tobit Restored to Sight by Tobias, Venetian Curiosity Shop, Horses: a Study and Devout Reflexion*.

APPLETON, Honor Charlotte (1879–1951). Painter/Illustrator. Born in Brighton and lived in Sussex all her life. The daughter of John Appleton, a vicar, and Georgina. One of four children. Initially a self-taught artist, but later studied at the Royal Academy schools. Her earliest illustrations were published in 1903 in *The Bad Mrs Ginger* by Grant Richards. Appleton went on to illustrate more than 150 books which also included the *Josephine* series by Mrs H.C. Cradock. Concentrated mainly on children and fairies as subjects. Also designed postcards for Wells, Gardner, Darton & Co. In 1914 exhibited one work, *Snapdragon*, at the Royal Academy.

ARCHER, Janet (fl. 1870s–1910s). Painter. Based in London and Chalk Hill, Bushey, Hertfordshire. Produced various subjects in oils and watercolours. Exhibited at the Royal Academy (1873–1916), the Royal Society of British Artists (from 1873) and the Society of Women Artists (1875–1913). Exhibited

works included: *Beatrice*, *Children of the Great City*, *There's Father's Boat* and *The Orange-seller*.

ARENDRUP, Madame – See **COURTAULD, Edith**

ARMOUR, Mary Nicol Neill (b. 1902, fl. 1920s–80s). Painter/Engraver. Based in Scotland, latterly Renfrewshire. Highly productive artist who experienced a long and successful career spanning seven decades. Married to painter/engraver William Armour (1903–79), who also exhibited extensively and worked over a long period of time, producing similar subjects, some of comparable or same title. Produced a variety of subjects including figures, still life, flowers and landscapes. Worked in oils, watercolours, charcoal and chalk. Also produced wood engravings. Exhibited extensively, including at the Royal Scottish Academy, showing 237 works between 1932 and 1988, and at the Royal Glasgow Institute, showing 183 works between 1928 and 1989. Also exhibited at the Royal Academy (1951–69). Exhibited works, evidently inspired in many instances by the landscape and culture of Scotland, included: *The Broomshed*, *Skye Landscape*, *Still Life with Printed Fabric* and *John Houston, Weaver*.

ARMSTRONG, Alixe Jean Shearer (1894–1984). Painter. Born in London. The daughter of Donald Francis Shearer F.R.C.S. Educated at Putney High School and Roedean School for Girls. Studied in Cornwall for a short time. Also studied in Germany before attending the Slade School of Art. Came from a wealthy family, so had money to pursue art. Married Henry William Armstrong. Moved permanently to Cornwall in 1924 and took lessons with Stanhope Forbes. She lived in Carbis Bay and used Piazza Studios and Porthmeor Studios in St Ives. Produced various subjects including still life, flowers and landscapes in oils. Also produced

illustrations in black and white, illustrations on vellum, woodcuts and watercolours. Armstrong was a founder Member of the St Ives Society of Artists, though left to help found the breakaway Penwith Society of Arts and Crafts in 1949. She later rejoined the former, and remained a Member until her death in 1984. She became the Society's treasurer for a number of years. Some of her works were used to illustrate Leonard Richmond's *The Technique of Still Life Painting in Oil Colours* (1936). Other artists who contributed included Dod Procter, Helen Stuart Weir and Marcella Smith. Some of her woodcuts were shown at the St Ives Print Society (founded in 1922). Armstrong produced highly decorative work, fully embracing modern art. Artist Marjorie Mostyn executed a portrait of Armstrong which was exhibited in 1949. Exhibited with the St Ives Society of Artists and at the Royal Academy (1927–41), the Royal Scottish Academy (1940–63) and the Society of Women Artists (1924–48). Also exhibited at the New English Art Club, the Royal Institute of Oil Painters, the Walker Art Gallery, Liverpool, the Royal West of England Academy and the Duveen British Artists' Exhibitions. Exhibited works included: *The Arrival*, *Sea Eagle* (woodcut), *Old Houses*, *St Ives*, *Pot Plants* and *Cornish Rocks*.

ARMSTRONG, Elizabeth Adela – See **STANHOPE FORBES, Elizabeth**

ARNOLD, Annie R. Merrylees (fl. 1890s–1930s). Painter. Was Miss Annie Merrylees. Born at Birkenhead. Studied in Edinburgh, first at the School of Art under Mr Hodder, and later in the life class of Robert Macgregor. Then studied in Paris under Benjamin Constant. Based mainly in London after that. Produced mainly miniatures, portraits and some animals. She had numerous distinguished sitters, and her study of Lady Evelyn Cavendish was owned by the Marquis of Lansdowne. Married

sculptor Reginald E. Arnold (d.1938) who also exhibited at the Royal Academy (1909-14). Mrs Arnold appears to have ceased to exhibit her work following her husband's death. Exhibited extensively over a period of more than 40 years including at the Royal Academy (1894-1934), the Royal Glasgow Institute (1899-1935), the Royal Scottish Academy (1903) and the Society of Women Artists (1905-37). Exhibited works included: *Dorothy Girt in Barnard*, *Lady Helen Vincent*, *A Little Flower of France* and *Miss Mischief*.

ARNOLD, Harriet – See **GOULDSMITH, Harriet**

ASHER, Florence May (b. 1888, fl. 1920s–30s). Painter/Etcher. Born in Nottingham and educated there. The daughter of J.W. Asher. Studied at the Royal Academy schools (1913–18), winning a silver medal for paintings of figures from life and the Landseer Scholarship. Subsequently lived at Sevenoaks, Kent and Petersfield, Hants. Produced figures and landscapes in oils, etchings and aquatints. Exhibited at many of the leading galleries, including the Royal Glasgow Institute (1926), the Royal Academy (1920–23) and the Royal Society of British Artists. She was elected a Member of the last of those in 1926. Also exhibited with the Society of Women Artists (1920–31) and at the Goupil Gallery in 1931 in an exhibition titled 'Eleven Painters and Sculptors' along with Rosalie Emslie, Ethel Walker, Hooper Rowe and others. Exhibited with the New Autumn Group. Exhibited works included: *Oxford Mount*, *The Conspirator*, *Nude Figure* and *Rhythm*.

ATKINS, Catherine Jane (fl. 1870s–1900s). Painter. Based in London. Produced various subjects in oils and watercolours. Exhibited at the Royal Academy (1877–1916), Royal Hibernian Academy (1876–1910), Royal

Scottish Academy (1884), Royal Society of British Artists (from 1872) and the Society of Women Artists (1874–1909). Exhibited works included: *Sister Agatha*, *Happy Thoughts*, *The Dowager* and *Yesterday's Debates*. Of the same family was Miss Emmeline Atkins, a painter who produced various subjects. Exhibited Royal Academy (1885), Royal Society of British Artists (1874/5) and Royal Hibernian Academy (1880–96).

ATKINSON, Sophia Mildred (1876–1972). Painter. Born in Newcastle. The daughter of painter Matthew Hutton Atkinson (1843–1917), and granddaughter of painters George Clayton Atkinson (1808–77) and William Adamson (1818–92). Studied under Richard George Hatton, then Hubert von Herkomer at Bushey, Hertfordshire. Exhibited at the Royal Institute of Painters in Water Colours, and at the Artists of the Northern Counties exhibitions at Newcastle's Laing Art Gallery. Worked in oils and watercolours. A widely travelled artist who exhibited abroad too. She spent time in Canada, painting under the sponsorship of the Canadian Pacific Railway. Returned to Britain in 1967, living in Edinburgh in her final years. Produced an illustrated book, *An Artist on Corfu* (1911). Various exhibitions of her work held in, for example, Newcastle and Canada.

ATTENBOROUGH, Mary – See **POTTER, Mary**

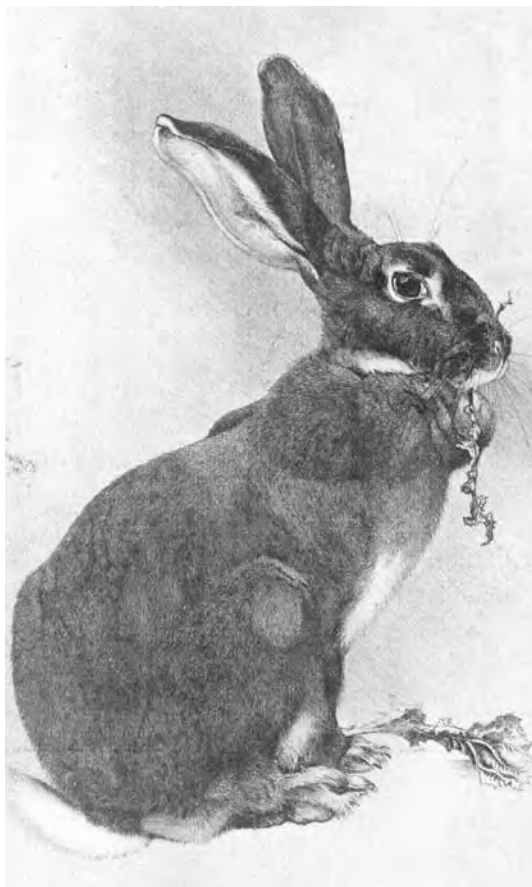
ATWOOD, Clare (1866–1962). Painter. Born in Richmond, Surrey. Daughter of architect Frederick Atwood. Studied at Westminster School of Art and the Slade School (under Professor Fred Brown and D.L. Nightingale). One of Britain's foremost and still underrated women artists. Produced portraits, still life, interiors, figures, landscapes and decorative subjects. Worked in oils and pastels. Exhibited extensively over more than 55 years. Exhibited regularly at the New English Art Club from 1893, showing a total of

Belgian Hare, etching by Winifred Austen

108 works. Also exhibited at the Royal Scottish Academy (1931–33), the Royal Hibernian Academy (1913–14), the Royal Glasgow Institute (1897–1911), the Royal Academy (1904–48) and the Society of Women Artists (1893–1940). Other works were shown at the Tate Gallery, in Liverpool, Glasgow, America, Canada, New Zealand and Paris as well as at various smaller provincial galleries. Atwood also produced engravings. She contributed to numerous other exhibitions. In 1908, for example, she contributed to an exhibition of the Friday Club held at the Baillie Gallery, and to an exhibition at the Carfax Gallery in 1911. She also painted aspects of war. Generally, there was a strong emphasis on work in her paintings.

Atwood was elected an Associate of the Society of Women Artists from 1900 to 1902. In 1912 she was elected a Member of the New English Art Club, and was made a Member of the Women's International Art Club. She was based in London initially, later moving to Kent. Atwood died in Tenterden, Kent, in August 1962. In 1908 Dame Ethel Walker exhibited a portrait of Clare Atwood at the Royal Academy. Four works in the Imperial War Museum collection. Exhibited works included: *Royal School of Art Needlework*, *The Forge*, *The Collar Factory*, *The Browning Lace School*, *Asolo*, *The Herbalist's* and *Mr John Gielgud's Dining Room*. Works reproduced in *Colour*.

AUSTEN, Winifred Marie Louise (fl. 1890s–1960s, d. 1964). Painter. Born in Ramsgate, the daughter of Josiah Austen, staff surgeon, R.N. Educated at private school. In 1917 Austen married Oliver O'Donnell Frick. She was based in London initially, then later at Yeovil, Dorking and, latterly, Woodbridge, Suffolk. Studied under Mrs Jopling-Rowe and C.E. Swan. While she was still a student, Austen's study



of a lion, executed under Mrs Jopling-Rowe's guidance, was used to illustrate an article in *The Studio* (Vol. 7, February 1896, p. 44). A highly gifted animal painter, concentrating mainly on birds, Austen had a long and distinguished career. Her natural interest in nature coloured her work, and she displayed an acute eye for detail. She became one of the finest animal painters of her generation, and produced watercolours, oils, aquatints, drypoint, etchings and black and white drawings.

Austen worked as an exhibiting artist, but also produced illustrations for various periodicals and publishers. She exhibited extensively throughout her career, including at the Royal Academy (1899–1961), the

Royal Hibernian Academy (1932–40) and the Society of Women Artists (1900–56). She also exhibited at the Royal Institute of Painters in Water Colours, the Paris Salon, and at the International Exhibitions, as well as in Stockholm, Rome, Philadelphia, Los Angeles, Honolulu, Derby, Preston, Doncaster, Liverpool, Bristol, Oldham and elsewhere. She exhibited regularly at the Royal Society of Painter-Etchers and Engravers, and was elected a Member in 1922. Austen was also elected a Member of the Royal Institute of Painters in Water Colours in 1925. She was an Associate of the Society of Women Artists between 1902 and 1904, a Member from 1905 to 1911, and from 1955 to 1956. Exhibited works included: *The Pheasant Brood*, *Hares in Young Wheat*, *Blackcap and Ivy Berries* and *Gathering of Finches*. Other works were exhibited at the Greatorex Gallery, for example in July 1926 some of Austen's etchings and drawings were shown there. Arthur Greatorex acted as Austen's agent and publisher, advertising limited edition etchings in a number of the leading arts journals of the day. In 1928, for example, Greatorex advertised in *Apollo* magazine, offering 100 limited edition proofs of Austen's *Goldeneyes* at £4 4s 0d each, and

75 limited edition proofs of her *Black-Backed Gulls*, also at £4 4s 0d each.

During her career Austen illustrated a number of books. Those included Patrick R. Chalmers's *Birds Ashore and Aforeshore* (Collins, 1935) for which she produced colour plates and line drawings. The original watercolours were exhibited separately. She also illustrated Dawson's *Marsh and Mud Flat*. Austen was mentioned frequently in leading arts journals of the day, particularly in articles which discussed animal painters. Two examples are Raymond Sheppard's 'Animal Painting in Britain' (*The Studio*, Vol. 143, February 1952), which included Austen's *Magpies' Foursome* (watercolour) and Laura Knight's *Young Elephant*, and 'Some Modern Bird Artists' (*The Studio*, Vol. 91, February 1926, pp. 79–82).

Such was Austen's expertise, she was elected a Fellow of the Zoological Society. Her works were reproduced many times in numerous journals, newspapers and magazines including *The Times*, *Apollo*, *The Studio*, *Illustrated Sporting and Dramatic News*, *Colour*, *Bystander*, *The Field*, the *Graphic* and *Illustrated London News*. Her works were purchased in her lifetime by Ipswich and Preston, with some going to America.

B

BABB, Charlotte Elizabeth (1830–1907). Painter. Born in Peckham, Surrey. Lived in London. Campaigned for the admission of women to the Royal Academy schools, and was one of the first to attend. Later supported the Women's Social and Political Union (founded 1903). Babb never married and, in her later life, lived with her unmarried brother, John Staines Babb, a decorative painter. Produced various subjects in oils and watercolours. Also produced etchings and pen and ink drawings. Exhibited at the Crystal Palace exhibitions and at the Royal Society of British Artists (1863–75), the Royal Scottish Academy (1866–68), the Royal Hibernian Academy (1894–98), the British Institution (1862–66) and the Society of Women Artists (1859–95). Exhibited works included: *Tired Out*, *Distant Thoughts*, *Tomorrow's Task* and *Jack Horner* (pen and ink).

BACKHOUSE, Margaret (b. 1818, fl. 1840s–80s). Painter. Born at Summer Hill near Birmingham in 1818, daughter of the Rev. H. Augustus Holden. Margaret Holden spent her childhood at Woolstaston, Shropshire, and her girlhood at Brighton. She then went to school at Calais. Subsequently, Margaret persuaded her father to send her to Paris to study art, there working under M. Troivaux and M. Grenier. For a time the family stayed at Honfleur on the French coast where Margaret practised her drawing. On their return to England the family spent a year at Cheltenham, then went to London. It was then that Margaret persuaded her father to let her study art again, this time at Sass's Academy.

Although Margaret married and had children, she continued with her career, and

was instructed by William Mulready (1786–1863) and by the engraver Mr Goodall. She also visited Europe, painting in Italy and Switzerland. None of her brothers or sisters showed artistic talent except for her eldest brother, Dr Holden, who became headmaster of the Cathedral School at Durham. Her daughter Mary, however, showed considerable talent and became a similarly successful artist. Many of Margaret Backhouse's paintings were issued as chromolithographs by Messrs Rowney.

Based in London for much of her career, Margaret Backhouse enjoyed some success as an exhibiting artist. At the Royal Society of British Artists she showed 30 works between 1848 and 1875 including *Illness* and *Out of Work*. At the Society of Women Artists she showed an impressive 80 works between 1857 and 1885, some oils, some watercolours. She was elected a Member of the Society from 1873 to 1875. Other works were shown at the Royal Academy (1846–82), the Dudley Gallery and the Crystal Palace exhibitions. Other exhibited works included: *The Orphan*, *Borrowed Plumes*, *The Fisherman's Child* and *Do You Want a Servant?* Mrs Backhouse may also have exhibited two works at the Royal Glasgow Institute in 1870.

BACKHOUSE, Mary (fl. 1860s–90s). Painter. Daughter of the painter Margaret Backhouse. Trained at the South Kensington schools, then at the Royal Academy schools. Produced portraits, figures and other subjects. Based in London. Married painter William E. Miller. Elected an Associate of the Society of Women Artists from 1880 to 1886. Exhibited at the Royal Academy (1870–96), the Royal Society of British

'The Poppy Fairy' from Cicely Mary Barker,
Flower Fairies of the Summer, 1925

Artists (1869–89) and the Society of Women Artists (1872–92). Exhibited works included: *The Rabbi*, *A Brunette*, *Girl with Strawberries* and *At the Theatre*.

BADCOCK, Misses Kate Stanhope And Isobel Baynes (fl. 1880s–1910s). Painters. Two artist daughters of Canon Badcock. Lived in Ripon, Yorkshire initially, then Wells, Somerset. Active from the 1880s until around the time of the First World War.

Kate Badcock specialised in horses and cattle in landscapes, working in oils and watercolours. She died young in 1910. Kate exhibited two works at the Royal Society of British Artists in 1889, and one work at the Royal Academy in 1908. Her sketch of *Daisy* was owned by the Very Rev. the Dean of Ripon.

Isobel Badcock painted portraits, buildings and interiors. She too exhibited at the Royal Society of British Artists (1886) and the Royal Academy (1905–14). Her exhibited works included: *Captain G.W. Probert* and *In the Church's Quiet Heart*.

BAKER, Hilda T. – See **MILLER, Hilda T.**

BANKS, Margaret (1899–1988). Painter/Illustrator. One of three daughters of the Rev. E.W. Banks and Edith. Her grandfather was a Professor of Philosophy and Languages at Vienna University. Her uncle, Sir Thomas Stevenson, was a senior Home Office pathologist. Her sister Winnie was also academic. Margaret was born in Brighton, but moved to Pattiswick, Essex where her father became rector. Showed early artistic talent. After her father died, she went to Streatham with her mother. Studied at the Lambeth School of Art for four years, then at the Clapham School of Art. Also studied at St Martin's School of Art. Finished



her studies around 1920. Began working for Raphael Tuck and other publishers, designing postcards, calendars and children's books, also contributing to children's annuals. Some of her works appeared on the covers of *Wife and Home*. In the 1930s designed cut-out dolls. Also a gifted portrait and miniature painter in oils. Won at least one national painting competition as a student. Exhibited one work, *F.B. Palmer, Esq.* at the Royal Academy in 1920. Books illustrated by her included *Bo-Peep's Bumper Book* (1934) and *The Last Word* (1964).

BARKER, Cicely Mary (1895–1973). Painter/Illustrator. The second daughter of Walter Thomas Barker, a merchant on the London Corn Exchange, and Mary. Born and lived in Croydon. Walter Barker was a gifted amateur painter, so encouraged Cicely in her art. Cicely suffered