

ROUTLEDGE REVIVALS

**Dictionary of British
Cartoonists and Caricaturists**

1730-1980

Mark Bryant and Simon Heneage



Dictionary of British Cartoonists and Caricaturists

Originally published in 1994, this dictionary provides a unique who's who of the major figures in the world of British cartoons and caricatures. It was the first book to encompass the entire field from c.1730 when Hogarth published the first of his 'modern moral pictures' to 1980. In addition to describing the careers and achievements of the artists and the characteristics of their styles, more than 500 entries give details of their publications, their illustrations to books and periodicals, exhibitions of their work, public collections in which their work is represented and literature on or referring to them. More than 150 illustrations are included. This is a comprehensive reference work and will be of interest to social and political historians as well as cartoon and caricature enthusiasts.



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Selected Reviews of Dictionary of British Cartoonists & Caricaturists, 1730-1980

'For anyone interested in cartoons this book is essential. ... I have looked at the references to those cartoonists I have known and they are all immaculate. A wonderful and hitherto missing dictionary.'
George Melly

'Cartoonists on the whole have been underrated...A major reassessment is needed, and this excellent dictionary is the essential first step...This splendid book [is] comprehensive, erudite, but also wittily elegant.'
Lord Baker of Dorking, Daily Telegraph

'A splendid guide by two experts on the subject.'
Rt Hon. Michael Foot

'Seriously researched and affectionately written.'
Sir Hugh Casson

'Anyone interested in the venerable art of the visual lampoon would be delighted to receive the *Dictionary of British Cartoonists & Caricaturists, 1730-1980*.'
Observer

'This excellent dictionary...As a work of reference it will be invaluable - there is no comparable work - but just to leaf through it is a joy. There is at least one illustration on nearly every page, and the choice is brilliant...This book is a must, both for reference and enjoyment.'
Ruari McLean CBE

'A delight to browse through...[The] entries are a model of their kind...The authors must be commended for unearthing so much information...fascinating reading.'
Bookdealer

'The entries are splendid...and written in a concise, erudite style, exhibiting a considerable amount of detective work...This is an excellent, comprehensive and invaluable reference work and a must for all devotees.'
Antiquarian Book Monthly

'A seriously useful reference book.'
Country Life

'Entertaining and hugely informative ... an important reference and research tool.'
Reference Reviews

Dr Mark Bryant FRSA is a former Secretary of the British Cartoonists' Association and of the London Press Club and has been a trustee of the Cartoon Museum. He has written widely on the history of cartoons, caricature and humorous illustration and his books include *Dictionary of 20th-Century British Cartoonists & Caricaturists*.

Simon Heneage (1930-2011) was founder-chairman in 1988 of the Cartoon Art Trust which later set up the Cartoon Museum in London. Once owner of the largest private collection of original cartoons and cartoon books in Britain, he was a former bookseller and publisher who was also a cataloguer and consultant on books and illustrations for Sotheby's.



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Dictionary of
BRITISH CARTOONISTS
AND
CARICATURISTS
1730–1980

MARK BRYANT and SIMON HENEAGE

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Preface

‘Take them away,’ said Charles I when he was shown some caricatures, ‘I do not understand these madde designes.’ Another early commentator called caricaturists ‘a nest of waspish scoundrels’. Caricature used to be despised because it violated the rules of art and appealed to the baser instincts. Either it was considered a trivial pursuit, practised by modish amateurs as a cure for the vapours, or it was the province of hired hacks taking unscrupulous advantage of the libelling laws.

Hogarth, by insisting on the difference between ‘characters’ and ‘caricaturas’, tried to distance himself from the amateurs and by his integrity, his artistry and his adoption of a moral standpoint, did much to elevate the art. But he had no successors; by the end of the century Sayers and Gillray were in the pay of the government and Rowlandson was dabbling in pornography. And so it went on in the nineteenth century – George Cruikshank accepted bribes and Marks resorted to blackmail – until the men of *Punch*, acutely concerned with their social status, called a halt. John Doyle had shown how caricature could be separated from scurrility and in the mid-century Thackeray proclaimed ‘we have washed, combed and taught the rogue good manners’. The profession had indeed become less disreputable – even the occasional knighthood started to come its way – but it was far from tamed; Max Beerbohm showed how one sort of rudeness could still thrive whilst Donald McGill exploited another. In our own times the excoriations of Scarfe and Steadman have been condemned as often as they have been admired and Steve Bell’s *Maggie’s Farm* was denounced in the House of Lords as ‘an almost obscene series of caricatures’. So the old derision is very much alive and with it the old sense of inferiority. Nicholas Garland wrote recently, ‘English comic artists traditionally exist in relation to fine artists as buskers do to opera stars.’

Not much is known about buskers. Our first problem in compiling this dictionary was the paucity of information about the early caricaturists. Because of the risk of reprisal in some form, many of the early prints are anonymous or pseudonymous and contemporary chroniclers recorded little about the identified artists unless they were also fine artists like Reynolds and the Dances or distinguished in other spheres like Townsend and Bunbury. Despite the international pre-eminence of English caricature in the ‘Golden Age’ (1780–1830) and

PREFACE

the fact that in 1806 a German journalist could describe Gillray, our leading caricaturist, as 'the foremost living artist in the whole of Europe', we know little enough about his life and character. Caricatures were enormously popular but public appeal went hand in hand with personal obscurity. Doubly surprising, perhaps, is the fact that the same is also true of some twentieth-century cartoonists – especially those working in the 1930s and 40s. A case in point is that of Edward Hynes, who drew the cover of *Men Only* for nearly 20 years – succeeding Eric Fraser and being in turn succeeded by R. S. Sherriffs (both well documented). Very few cartoonists of this century have merited obituaries or appeared in biographical works and tracking down information about them has involved considerable detective work. As a result, details about the lives and works of a large proportion of the twentieth-century artists, living or dead, appear in print here for the first time.

The second problem was definition. Before 1843 it was relatively easy; the word 'caricature' described all humorous or satirical drawings and prints whether their purpose was social, political, personal or just amusing. In that year John Leech drew a social satire for *Punch* which, because it related to the rough designs (or cartoons) for wall paintings on exhibition at the House of Lords, was superscribed 'Cartoon No 1'. From that moment the word 'cartoon' began to acquire its modern meaning of 'funny picture' and 'caricature' came to stand for distorted portraiture, emphasizing characteristic traits. Except that political cartoons are often humourless – 'Do they suppose there is anything funny about me?' asked Sir John Tenniel. Except that in wartime some cartoonists abandon humour for grotesque vilification. Except that strip cartoons are more often concerned with adventure than humour. So one also has to be constantly reminded that, in Sir Ernst Gombrich's words, 'Humour is not a necessary weapon in the cartoonist's armoury.'

Beyond that, the word 'cartoon' has come to have a number of different meanings and connotations. Comic magazines, TV and film animation, multi-frame newspaper jokes, continuity strips, graphic novels, humorous advertising, humorous illustration in books and magazines, and satirical puppetry have all been classified as varieties of cartoon art. For the purpose of this dictionary we escaped from the maze by taking the pragmatic approach of Sir Arthur Quiller-Couch who, when asked to define poetry, responded 'Poetry is the stuff that poets write.' We define as 'caricaturist' all artists producing satirical prints or drawings before c.1840; after that time we define as 'cartoonist' or 'caricaturist' comic artists whose work appeared regularly in national newspapers and magazines. With a few exceptions, we have excluded artists who were primarily strip cartoonists, animators and book illustrators as belonging to a different genre. The term 'British' has been stretched to embrace foreign-born artists who worked extensively for British publications.

The third problem was selection. Limiting ourselves to approximately 500 entries, we chose the caricaturists and cartoonists (by our definition) whose reputations had been established by 1980. Under Publications ('PUB') and

Literature ('LIT') we have listed a representative, not a definitive, selection of their work. Inevitably there were border-line cases and inevitably we shall be found to have landed, especially amongst contemporary cartoonists, on the wrong side. We can only apologize and say that we utterly repudiate the view of another compiler that 'among the most enjoyable of an anthologist's decisions is who to leave out'.

In choosing illustrations our aim was to preserve a balance between the familiar and the lesser known and to represent a variety of styles. We were also concerned to choose examples that were typical and reproduced to best advantage. Some of the drawings were published in national newspapers and familiar magazines such as *Punch*, *Private Eye* and the *Spectator* but we also took care to find illustrations from dimly remembered or forgotten journals like *Judy*, *Fun*, *Pick-Me-Up*, *Night & Day*, *Lilliput*, *Men Only*, and *London Opinion* that also published excellent cartoon art.

It was tempting, but on the whole futile, to make generalizations about the nature of British cartoon art and the sort of men and women who have practised it. If, in *Punch*, which set standards of humour for the second half of the nineteenth century and much of this, the social cartoons reflected Fougasse's title 'the good-humoured pencil', the pre-*Punch* caricaturists were anything but good-humoured and the expression would be scorned by many of our contemporaries. In the same way, whilst cartoonists are popularly supposed to be cynics and misanthropes with tendencies to drink and manic-depression, many have been good-natured people with quite ordinary habits. What has distinguished the best of them has been individuality of outlook allied to originality of style and it is this individuality which defeats any attempts to establish a British 'tradition'. The only apparent tradition is in subject matter: a perennial addiction to class, clothes, foreigners, clerics, boozing, seduction and lavatories. And we shouldn't forget the British tradition of comic absurdity, pretty well invented by Edward Lear.

This is the first book to encompass the entire field – from c.1730 when Hogarth published the first of his 'modern moral pictures' to the present day. Considering the enduring public appetite for cartoons and caricatures in Britain it is perhaps surprising that no attempt at a biographical dictionary has been made before.

It is hoped that this volume, long overdue, will improve matters and help to demonstrate the important contribution of cartoonists and caricaturists to Britain's artistic heritage.

Simon Heneage and Mark Bryant
Somerset and London, 1994



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Thanks too to the helpful staff of the Advertising Association Library, British Cartoonists' Association, British Film Institute, British Library, British Museum Prints & Drawings Department, British Newspaper Library, Cartoon Art Trust, Cartoon Gallery, Cartoonists' Club of Great Britain, Illustrated London News Library, Imperial War Museum Library and Department of Art, Punch Library, St Bride Printing Library, University of Kent Centre for the Study of Cartoons & Caricature, University of London Senate House Library and the Victoria & Albert Museum Department of Prints & Drawings.

In addition, the publishers and compilers of this dictionary would like to thank the following for their kind permission in allowing illustrations to be reproduced: *The Cartoonist*, *Daily Express*, *Daily Mail*, *Daily Mirror*, *Daily Telegraph*, *Evening Standard*, *Guardian*, *Independent*, *Oldie*, *Playboy*, *Private Eye*, *Punch*, Solo Syndication, *Spectator*, *Squib*, Tessa Sayle Agency and *The Times*.

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While every effort has been made to make this dictionary as authoritative as possible and to trace all artists, relatives and copyright holders, the compilers would welcome further information, which will be added to future editions.



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Abbreviations

A	Ashmolean Museum, Oxford
AA	Architectural Association
AB	Aberdeen Art Gallery
AC	Arts Council of Great Britain
AG	Abbey Gallery
AI	Association of Illustrators' Gallery
AIA	Artists' International Association
AR	Arnolfini Gallery, Bristol
B	Birmingham City Museum & Art Gallery
BAG	Bluecoat Art Gallery, Liverpool
BAR	Barber Institute, Birmingham
BC	Barbican Centre
BCO	British Council
BED	Cecil Higgins Gallery, Bedford
BEL	Belfast Museum & Art Gallery
BFI	British Film Institute
BG	Baillie Gallery
BGM	Bethnal Green Museum
BI	British Institution
BIB	Bibliothèque Nationale, Paris
BL	British Library
BM	British Museum
BN	Royal Pavilion Art Gallery & Museum, Brighton
BOD	Bodleian Library, Oxford
BR	City of Bristol Museum & Art Gallery
BRU	Bruton Galleries
BSG	Brook Street Gallery
BUR	Burlington Gallery
C	Courtauld Institute
CA	National Museum of Wales, Cardiff
CAC	Camden Arts Centre

ABBREVIATIONS

CAS	Contemporary Arts Society
CAT	Cartoon Art Trust
CB	CEMA Gallery, Belfast
CBG	Chris Beetles Gallery
CCGB	Cartoonists' Club of Great Britain
CG	Cartoon Gallery (formerly The Workshop)
CHG	Chenil/New Chenil Galleries
CHR	Christie's
CI	Commonwealth Institute
COO	Cooling Gallery
CP	British Communist Party Library
CS	Charterhouse School
D	Derby City Art Gallery
DG	Dudley Gallery
DOW	Dowdeswell Galleries
DUL	Dulwich College
DUN	Dundee Museum & Art Gallery
E	Scottish National Gallery of Modern Art, Edinburgh
EU	Essex University
F	Fitzwilliam Museum, Cambridge
FAS	Fine Art Society
FR	Frost & Reed
FS	Folio Society
G	Glasgow Art Gallery
GC	Garrick Club
GG	Grosvenor Galleries
GI	Glasgow Institute of Fine Arts
GM	Geffrye Museum
GOU	Goupil Gallery
H	Hastings Art Gallery
HAM	Hamilton Galleries
HC	Hampton Court
HCL	House of Commons Library
HLL	House of Lords Library
HU	Hull University
HUN	Hunterian Museum, Glasgow
ICA	Institute of Contemporary Arts
IWM	Imperial War Museum

KH	Kenwood House, Hampstead
KN	Knokke-Heist Museum, Belgium
L	Walker Art Gallery, Liverpool
LAN	Langton Gallery
LC	Library of Congress, USA
LE	Leeds City Art Gallery
LEG	Leger Gallery
LEI	Leicestershire Museums & Art Galleries
LG	Leicester Galleries
LH	Leighton House
LM	Museum of London
LON	London Group
LTM	London Transport Museum
M	Manchester City Art Gallery
MAD	Musée des Arts Décoratifs, Paris
MAM	Musée d'Art Moderne, Paris
MAN	Manchester Gallery of Modern Art
MCO	Merton College, Oxford
MET	Metropolitan Museum of Modern Art, New York
MG	Mayor Gallery
MIN	Minories, Colchester
MOCA	Museum of Cartoon Art, New York
MOMA	Museum of Modern Art, Oxford
MOMI	Museum of the Moving Image
MT	Mermaid Theatre
N	Nottingham Castle Museum
NAD	National Academy of Design, New York
NBL	National Book League
NEAC	New English Art Club
NEC	National Exhibition Centre, Birmingham
NG	National Gallery
NGG	New Grafton Gallery
NGI	National Gallery of Ireland, Dublin
NGS	National Gallery of Scotland, Edinburgh
NIG	Nigel Greenwood Gallery
NLI	National Library of Ireland
NOR	Norwich Art Gallery
NPG	National Portrait Gallery
NPGS	National Portrait Gallery of Scotland
NT	National Theatre

ABBREVIATIONS

NWS	New Watercolour Society
NYPL	New York Public Library
OHG	Orleans House Gallery, Twickenham
OWS	Old Watercolour Society
PAG	Patersons Gallery
PG	Piccadilly Gallery
RA	Royal Academy
RAF	RAF Museum
RAH	Royal Albert Hall
RAM	Royal Albert Museum, Exeter
RBA	Royal Society of British Artists
RCA	Royal College of Art
RE	Royal Society of Etchers & Engravers
RFH	Royal Festival Hall
RG	Redfern Gallery
RHA	Royal Hibernian Academy
RI	Royal Institute of Painters in Watercolour
RIBA	Royal Institute of British Architects
RL	Royal Library, Windsor
RMS	Royal Miniature Society
ROH	Royal Opera House
ROI	Royal Institute of Oil Painters
RP	Royal Society of Portrait Painters
RSA	Royal Scottish Academy
RSAB	Royal Society of Artists, Birmingham
RSMA	Royal Society of Marine Artists
RSW	Royal Scottish Society of Painters in Watercolour
RWA	Royal West of England Academy
RWS	Royal Society of Painters in Watercolour
S	Sheffield City Art Galleries
SA	Society of Artists
SAM	Sammlung Karikaturen & Cartoons, Basel
SBA	Society of British Artists
SBC	South Bank Centre
SC	Savage Club
SGG	St George's Gallery
SI	Smithsonian Institute, USA
SIM	Simavi Foundation Cartoon Museum, Istanbul
SM	Science Museum
SWA	Society of Women Artists

ABBREVIATIONS

T	Tate Gallery
TG	The Gallery
TM	Theatre Museum
TOW	Towner Art Gallery, Eastbourne
TRY	Tryon Gallery
UAA	Ulster Academy of Arts
UKCC	University of Kent Cartoon Centre
UM	Ulster Museum
US	University of Surrey
UW	University of Wales
V&A	Victoria & Albert Museum
W	Whitechapel Art Gallery
WA	Wakefield Art Gallery & Museum, Yorkshire
WAC	Welsh Arts Council
WAD	Waddington Galleries
WAG	Whitworth Art Galleries, Manchester
WBM	Wilhelm Busch Museum, Hanover
WD	William Drummond Gallery
WG	Walker's Gallery
Y	York City Art Gallery
Z	Zwemmer's Gallery



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A

ABRAHAM, Abu (b. 1924). Political cartoonist, journalist and politician. Born on 11 June 1924 in Tiruvalla, Kerala, India, Abu studied French, Mathematics and English at the Travancore University, Kerala, where he was also tennis champion. He graduated in 1945 and was a reporter on the *Bombay Chronicle* (1946–9), drawing cartoons in his spare time. He then moved to the New Delhi satirical journal, *Shankar's Weekly*, in 1951 as staff cartoonist. Abu came to the UK in 1953 and contributed to *Punch*, *Everybody's*, *London Opinion* etc before becoming the *Observer's* first ever staff political cartoonist in 1956. After ten years he moved to the *Guardian* and drew a regular pocket cartoon there for three years until 1969. He then returned to India and worked for *Indian Express* (1969–81), serving as a member of the Rajya Sabha or Upper House of the Indian parliament (1972–8). Described by the *Guardian* as 'the conscience of the Left and the pea under the princess's mattress', he also drew (as 'Abraham') for *Tribune*, and received a Special Award from the BFI for his animated political film, *No Arks*.

PUB: (ed.) *Verdicts on Vietnam* (1968), *Abu on Bangladesh* (1972), *Games of Emergency* (1977), *Arrivals and Departures* (1983), (ed.) *Penguin Book of Indian Cartoons* (1988)
ILL: R. Thapar, *Indian Tales* (1991) MB

ABU – see Abraham, Abu

ACANTHUS – see Hoar, Harold Frank

ADAMSON, George Worsley RE MCSD (b. 1913). Freelance designer, illustrator and humorist. George Adamson was born in New York City on 7 February 1913. He studied art at Wigan Art School under L. T. Howells ARCA and then at Liverpool City Art School under Geoffrey Wedgwood RE, where he specialized in aquatint and drypoint. Between 1940 and 1946 he served in the RAFVR as a navigator in 210 Coastal Command, flying Catalinas and Liberators, and was for a short while Official War Artist to Coastal Command. He was a lecturer in engraving and illustration at Exeter School of Art (1946–53) before turning freelance. Since then he has contributed 180 cartoons to the *Daily Telegraph's* 'Peterborough' column and supplied drawings and decorations as well as 34

covers for *Punch* (1939–92), commencing under FOUGASSE's editorship. Other freelance work has been for *Nursing Times*, *Countryman*, *New Scientist*, *Young Elizabethan*, *Country Fair*, *Time & Tide*, *Illustrated London News*, *Listener*, *Sketch*, *Tatler*, *Radio Times* and *Private Eye*. A Member of the Chartered Society of Designers since 1954, he was elected a Fellow of the Royal Society of Painter-Printmakers in 1987. Influenced by classical artists such as Velázquez, Rembrandt, Goya and Hokusai, he works on paper, gesso surfaces and scraperboard, and uses ink, wash, charcoal, chalk and other media.

PUB: *A Finding Alphabet* (1965), *Widdecombe Fair* (1966), *Finding 1 to 10* (1968), *Rome Done Lightly* (1969)

ILL: 84 books including *Faber Book of Nursery Verse* (1958); T. Hughes, *Meet My Folks!* (1961), *Iron Man* (1968); R. Carpenter, *Catweazle* (1970); N. Hunter's 'Professor Brainstawm' books (1966–77); F. Waters, *The Day the Village Blushed* (1977); first five volumes of *Private Eye's* 'Dear Bill' books (1980–4); P. G. Wodehouse, *Short Stories* (1983)

EXHIB: RAM; RA, L

COLL: [drawings/prints] RAM; IWM; UM; [prints] BM; V&A; RE Gallery; NYPL; Wigan Library; RAM; RAF MB

ALBERT – see Rusling, Albert

ALDIN, Cecil Charles Windsor RBA (1870–1935). Cartoonist, illustrator and painter. Born on 28 April 1870 in Slough, Berkshire, the son of a builder, Cecil Aldin was educated at Eastbourne College and Solihull Grammar School. He studied anatomy at the South Kensington Schools and animal painting under Frank W. Calderon. His first drawing was published in the *Graphic* in 1891 and he was a major contributor to *Illustrated London News* (1892–1911) and *English Illustrated Magazine* (1893–7). He also illustrated Kipling's 'Jungle Stories' for *Pall Mall Budget* and contributed to *Sporting & Dramatic News*, *Punch*, *Sketch*, *Pick-Me-Up* and others. A specialist in dogs, horses, hunting and coaching scenes and historic buildings, he was elected a member of the RBA (1898), and was a co-founder (with PHIL MAY, TOM BROWNE and DUDLEY HARDY) of the London Sketch Club (1898), becoming its President in 1905. Master

ALKEN

of the South Berkshire Foxhounds (1914), his bull-terrier 'Cracker' became so famous through his portraits that his death nearly three years after Aldin's was announced on BBC radio and led to an obituary in *The Times*. Influenced by LEECH and CALDECOTT, Aldin also designed posters (e.g. for Cadbury's Cocoa and Colman's Mustard) and worked in pen, ink, watercolour and crayon. He retired to Mallorca in 1930 and died on 6 January 1935.

PUB: Many books including [with J. Hassall] *The Happy Annual* (1907), *The Black Puppy Book* (1909), *Old Inns* (1921), *Old Manor Houses* (1923), *Cathedral and Abbey Churches of England* (1924), *Ratcatcher to Scarlet* (1926), *Dogs of Character* (1927), *The Romance of the Road* (1928), *An Artist's Models* (1930), *Mrs Tickler's Caravan* (1931), *Scarlet to MFH* (1933), [with J. B. Morton] *Who's Who at the Zoo* (1933), *Just Among Friends* (1934), *Exmoor* (1935), *How to Draw Dogs* (1935), *Hunting Scenes* (1936)

ILL: Many books including W. M. Praed, *Everyday Characters* (1896); W. Emanuel, *A Dog Day, or the Angel in the House* (1902); W. Irving, *Christmas Day*; C. Dickens, *Pickwick Papers* (1910); R. S. Surtees, *Handley Cross* (1911); N. Heiberg, *White Ear and Peter* (1912); A. Sewell, *Black Beauty* (1912); J. Masfield, *Right Royal* (1922)

EXHIB: FAS; BUR; L; RA; RBA; RMS; AG

COLL: IWM, V&A

LIT: [autobiography] *Time I Was Dead* (1934); R. Heron, *Cecil Aldin: The Story of a Sporting Artist* (1981), *The Sporting Art of Cecil Aldin* (1990) MB

ALKEN, Henry Thomas (1785–1851). Painter and etcher of sporting, predominantly hunting or racing subjects, comic artist. Henry Alken was born in London into a family of sporting artists of Danish origin. He was taught drawing by his father Samuel and by the miniaturist, J. T. Barber Beaumont, and exhibited two portrait miniatures at the RA (1801–2). His earliest sporting prints were signed 'Ben Tally Ho' but in 1816 he published under his own name *The Beauties and Defects in the Figure of the Horse comparatively delineated*. Of the humorous works, the best known are *Symptoms of Being Amused* (1822) of which 30,000 copies were printed and *Illustrations to Popular Songs* (1823), both containing 42 soft ground etchings coloured by hand, each plate with several figures. The humour in these is rather pun-bound but the drawing is lively

enough. Alken's work declined in the 1830s and he died in poverty. Many of his pictures were copied by his son, also called Henry, making for confusion. Following the lead of BUNBURY, GILLRAY and ROWLANDSON, Alken developed the accidental humour of sporting art and paved the way for JOHN LEECH on whom he was a strong influence.

PUB: More than 20 books including *Specimens of Riding near London* (1821), *The National Sports of Great Britain* (1821), *A Cockney's Shooting Season in Suffolk* (1822), *A Touch at the Fine Arts* (1824), *Alken's Sporting Scrap Book* (1824), *Shakespeare's Seven Ages of Man* (1824), *Analysis of the Hunting Field* (1846), *The Art and Practice of Etching* (1849)

ILL: Anon, *Real Life in Ireland* (1821); Anon, *Real Life in London* (1821–2); C. S. Apperley ('Nimrod'), *The Chace, the Turf and the Road* (1837), *Memoirs of the Late John Mytton* (1837), *The Life of a Sportsman* (1842); R. S. Surtees, *Jorrocks' Jaunts and Jollities* (1843)

COLL: BM; V&A; F; LE; LEI

LIT: W. Shaw Sparrow, *Henry Alken* (1927)

SH

ALPHA – see Fitton, James

ANDERSON, Martin 'Cynicus' (1854–1932). Cartoonist, designer and publisher of satirical postcards. Cynicus was born in Leuchars near Dundee and educated locally and at Madras College, St Andrews. He was apprenticed to a designer in Glasgow and attended Glasgow School of Art. After a spell as a staff artist on the *Dundee Advertiser* he moved to London (1891) and established a studio in an erstwhile fish shop in Drury Lane from which he issued his hand-coloured caricatures in sheet, postcard and book form under the pseudonym 'Cynicus'. In 1902 he established the Cynicus Publishing Company at Tayport, Fife. To begin with his cards sold well but demand was affected by the outbreak of war and the company was wound up in 1916. Cynicus attacked political and social abuses in an impersonal way. His crude images (softened by hand colouring) were captioned with spirited rhyming couplets. Low called his work 'a reminder that satire is not mere pleasantry'.

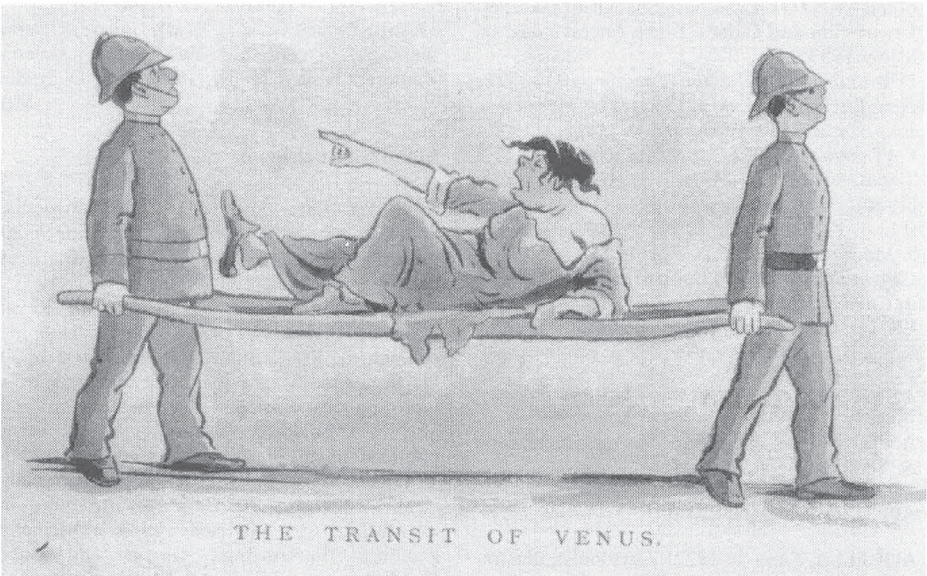
PUB: *The Humours of Cynicus* (1891), *Symbols and Metaphors* (1892), *The Satires of Cynicus* (1893), *Cartoons Social and Political* (1893), *Selections from Cynicus* (1909)

EXHIB: RSA

SH



Learning to drive Tandem
Henry Alken, 1823



Cynicus (Martin Anderson), *The Humours of Cynicus* (1891)

ANGRAVE

ANGRAVE, Bruce FSIA (1912–83). Cartoonist and illustrator. Bruce Angrave was born in Leicester on 6 December 1912, the son of a graphic designer and photographer. He attended the Chiswick, Ealing and Central Schools of Art and then worked as art director of a London advertising agency. During a trip to the World's Fair in New York in 1939 he saw paper sculptures for the first time in the Polish Pavilion and on his return began producing paper-sculpture caricatures for advertisements, exhibitions and a film. During World War II he produced propaganda illustrations on waste, the blackout etc. for the Ministry of Information, wrote and illustrated two children's books telling moral tales about 'the essential logic of machinery' and made models for the 'Britain at War' Exhibition in Chicago. He also produced paper sculptures for the Festival of Britain (1951), Expo '70 in Japan and Ideal Home Exhibition (1971), and for advertising campaigns for London Transport, *Financial Times*, Pathé Pictures, Letraset, Trumans Beer, Marley Tiles and Mappin & Webb. As a cartoonist he contributed regularly to *Lilliput*, *London Opinion* (including covers), *Radio Times*, *Time & Tide*, *Woman's Realm*, *Aeronautics*, *Woman* (a weekly cartoon for 35 years) and *Punch* (often signing 'BA'). In addition he designed for TV (BAFTA Award, 1953), produced posters and fashion and advertising drawings. His work was influenced by R. Taylor of the *New Yorker* and poster designers Eckersley, Lewitt-Him and Games. Bruce Angrave died on 8 July 1983.

PUB: *Lord Dragline the Dragon* (1944), *The New English Fictionary* (1953), *The Mechanical Emperor* (1954), *Sculpture in Paper* (1957), *Catalogue* (1976), *MagnifiCAT* (1977), *TripliCAT* (1978), *Angrave's Amazing Autos* (1980), *Paper Into Sculpture* (1981)

ILL: J. K. Cross, *The Other Passenger* (1944); S. MacFarlane, *Lucy Maroon* (1944); A. Huxley, *Caught in the Act* (1953); C. Munnion, *Pineapple in Candyland* (1957)

EXHIB: [paper sculpture] Reed House, Piccadilly
MB

ANTHONY – see Hutchings, Anthony

ANTON – see Thompson, Harold Underwood & Yeoman, Beryl Antonia

APE – see Pellegrini, Carlo

APICELLA, Enzo (b. 1922). Cartoonist, illustrator, designer and painter. Enzo Apicella was born

in Naples, Italy, on 26 June 1922, the son of a local councillor. He served in the Italian Air Force in World War II and briefly studied at the film school in Rome (1947). Then followed freelance design work, illustration and print journalism before he co-founded *Melodramma*, an opera magazine, in Venice (1953). When this folded he came to England (1954) and began designing posters for Schweppes and sets for TV, as well as producing cartoon films. Self-taught, his cartoons have been published in *Observer*, *Guardian*, *Punch*, *Economist*, *Private Eye* and *Harpers & Queen*. He has also worked as an interior designer for more than 65 restaurants, notably for the Pizza Express chain and has produced murals. In addition he has been a co-founder of the Arethusa club and Meridiana restaurant in London and is co-owner of Condotti restaurant in Mayfair. 'One of the creators of the Swinging Sixties in London' (Bevis Hillier, *Vogue*) Apicella draws with a fine line and a subtle use of colour. He is particularly at home with sophisticated caption-less jokes about the world of food, restaurants and chefs.

PUB: *Non Parlare Baciarmi* (1967), *Memorie di Uno Smemorato* (1983), *Don't Talk, Kiss* (1988), *Mouthfool* (1993)

ILL: *The Pizza Express Cookbook* (1976); F. Lagattolla, *The Recipes That Made a Million* (1978); J. Routh, *The Good Loo Guide* (1985); *The Harpers & Queen Guide to Restaurants* (1987); R. Pazzaglia, *Il Guarracino* (1992)

EXHIB: Zarach Gallery; D. M. Gallery; Galeria 'Zapiecek' Desa, Warsaw (1976); Galeria 'Zapiecek' Desa, Cracow (1977); CG; D. Studio
MB

APP – see Appleby, Barry

APPLEBY, Barry Ernest (b. 1909). Cartoonist and strip cartoonist. Born in Birmingham on 30 August 1909, Barry Appleby studied art at Epsom Art School (1934), Heatherley's (1935), Central School of Art (1936) and the Royal Academy Schools (1936), and cartooning through the PERCY BRADSHAW Press Art School. He began work as a journalist and later as a motoring cartoonist under the name 'App' and also contributed to *Star*, *Sketch* and other publications (his first *Punch* cartoon appeared in 1937) but is best known for the internationally syndicated strip 'The Gambols', produced in association with his wife Dobs. Originally gamblers (horseracing), George and Gaye Gambol first appeared on the sports page of the

Daily Express on 16 March 1950 as a single panel, turning into a strip on 4 June 1951 and by 1956 were featured in the *Sunday Express* as well. The series has now been running for 43 years and is syndicated to 47 countries.

PUB: More than 40 'Gambols' annuals (from 1952) MB

ARDIZZONE, Edward Jeffrey Irving CBE RA (1900–79). Painter of humorous genre, illustrator, author, printmaker and commercial artist. Edward Ardizzone was born in Haiphong, French Indo-China, on 16 October 1900, of a Scottish mother and an Italian father who had become a naturalized Frenchman. Coming to England in 1905, he was educated at Clayesmore School (1913–18) then worked as a clerk in the City (1919–26) attending night classes at the Westminster School of Art under Bernard Meninsky who, with Doré, Daumier and CALDECOTT, influenced his style. In 1927 he became a full-time artist, in 1929 the first book with his illustrations was published, and in 1930 he had his first solo exhibition. He started a long association as an illustrator for *Radio Times* in 1932. The first of his own books illustrated with coloured lithographs, *Little Tim and the Brave Sea Captain*, was published in 1936. In 1940 he was appointed an Official War Artist. After the war he taught at the Camberwell School of Art and the RCA (1953–61). In 1955 he was awarded the Carnegie Medal and in 1956 the Hans Christian Andersen Medal and the Kate Greenaway Award for book illustration. He was elected ARA (1962) and RA (1970), awarded the CBE in 1971 and appointed a Royal Designer for Industry in 1974. He died on 8 November 1979. Never an actual cartoonist, much of Ardizzone's work is impregnated with a simple and kindly humour. It is perhaps most pronounced in advertisements, especially those he drew for the drink trade, and in his coloured cover designs for *Radio Times*, *Strand Magazine* (1946–7) and *Punch*. His style is comfortable, curvaceous, intensely personal and instantly recognizable. He once said 'one paints for artists and simpletons only'.

PUB: *Lucy Brown and Mr Grimes* (1937), *Tim and Lucy go to Sea* (1938), *Baggage to the Enemy* (1941), *Tim to the Rescue* (1949), *Tim and Charlotte* (1951), *Tim in Danger* (1953), *Tim All Alone* (1956), *Tim's Friend Towzer* (1962), *Tim and Ginger* (1965), *Tim to the Lighthouse* (1968), *The Young Ardizzone* (1970),

Tim's Last Voyage (1972), *Diary of a War Artist* (1974), *Indian Diary* (1984)

ILL: More than 170 books including J. S. Le Fanu, *In a Glass Darkly* (1929); H. E. Bates, *My Uncle Silas* (1939); W. de la Mare, *Peacock Pie* (1946); W. Shakespeare, *Hey Nonny Yes* (1947); M. Gorham, *Back to the Local* (1949); J. Reeves, *The Blackbird in the Lilac* (1952); G. W. Stonier, *Pictures on the Pavement* (1955); J. Kenward, *The Suburban Child* (1955); T. H. White, *The Godstone and the Blackymor* (1959); C. Ray, *Merry England* (1960); J. Betjeman, *A Ring of Bells* (1962); F. P. Nichols, *The Milldale Riot* (1965)

EXHIB: LEG; LG; MG; NGG; V&A (Retrospective 1973–4)

COLL: T; V&A; IWM; BN; E; LE; M; N; S; W; BM

LIT: B. Alderson, *Edward Ardizzone. A Preliminary Hand-List of his Illustrated Books* (1972); G. White, *Edward Ardizzone* (1979)

SH

ARMENGOL, Mario Hubert (b. 1909). Designer, painter, sculptor and political cartoonist. Born in San Juan de Abadesas, Catalonia, Spain, on 17 December 1909, Mario Armengol studied in Terrassa, Barcelona, Madrid and Paris before arriving in the UK via Narvik in 1940. During World War II he was a political cartoonist and graphic designer attached to the Ministry of Information, producing advisory booklets and pamphlets, and contributing cartoons to *Message* (a Belgian review), *France* (Free French) as well as propaganda cartoons for neutral countries. These cartoons he drew on large Whatman paper using a brush, ink and lithographic pencil. He also worked as 'Mario', producing smaller drawings in pen and ink only with no tone. After the war he designed posters for British Rail and spent 20 years as a designer for ICI. In addition he contributed work to the Festival of Britain in 1952–3 and produced murals for Westminster Hall and the Science Museum, London. His design of the Industrial Pavilion at Expo Brussels was awarded a Gold Medal (1958) and he won joint first prize in an International Furniture Competition in 1968. He also designed a section of the British pavilion at Expo 67 in Montreal, featuring his own 20-foot-high sculptures. An admirer of Picasso and the cartoons of DAVID LOW he is now retired but recent work has included 3D paper animal sculptures, oil painting and collage.