

ROUTLEDGE REVIVALS

**Dictionary of Twentieth-
Century British Cartoonists
and Caricaturists**

Mark Bryant



Dictionary of Twentieth-Century British Cartoonists and Caricaturists

British cartoonists and caricaturists are renowned worldwide. Originally published in 2000, this indispensable handbook offers a unique 'who's who' of all the major artists working in Britain in the twentieth century and contains nearly 500 entries. Extensively illustrated, the book provides information on the work of artists such as Steve Bell, Gerald Scarfe, Posy Simmonds, Ronald Searle, Trog, mac and Larry as well as such past masters as David Low, Vicky, H. M. Bateman, Illingworth, Heath Robinson and more. The dictionary concentrates primarily on political cartoonists, caricaturists and joke or 'gag' cartoonists, actively working for the main Fleet Street national dailies and weeklies from 1900 to 1995.

Each entry is cross-referenced and provides a concise biographical outline with an account of the artist's style, influences and preferred medium. Where relevant the entry includes suggestions for further reading and notes solo exhibitions, books illustrated and works held in public collections.

The *Dictionary of Twentieth-Century British Cartoonists and Caricaturists* offers an insight into the lives of satirical artists working during a century that provoked cartoonists and caricaturists to a pitch of comic and artistic invention that has rarely been matched.

Selected Reviews of *Dictionary of 20th-Century British Cartoonists & Caricaturists*

'An excellent and much-needed book...thoroughly researched...It is indispensable for all those interested in cartoon art and graphic illustration.'

Lord Baker of Dorking

'Can be enjoyed in two ways: it contains nearly 500 biographical entries of cartoonists and caricaturists... often with amazingly detailed descriptions of how the artists worked, and 100 illustrations...which have been well chosen...*The Dictionary's* text is workmanlike, useful and illuminating.'

Ruari McLean CBE, *Times Literary Supplement*

'An invaluable source of detailed information on the lives, careers and styles of nearly 500 masters and mistresses of the art.'

Michael Kerrigan, *The Scotsman*

'Invaluable...packed with information... "A professional preoccupation with the topical is the surest passport to oblivion," said Osbert Lancaster, which may be why we have waited so long for this book. It was worth the wait.'

Laura Gascoigne, *Artists & Illustrators*

'An essential reference work for all interested in graphic satire in twentieth-century Britain...Bryant's wide-ranging knowledge of cartoon history...coupled with his scrupulous documentation of the background of these artists makes this work remarkably useful... [It] provides aficionados, academics, journalists and writers with a plethora of useful information about the creators of a vital art form.'

Peter Mellini, *Print Quarterly*

'Bryant has served British cartoonists well...Entries are full, lively and well written and researched... A valuable work, recommended to all readers with an interest in British cartooning.'

John Lent, *Choice*

'Not simply art lovers but anyone interested in the evolution of the British press or 20th-century history and politics will appreciate this who's who of cartoonists.'

The Good Book Guide

'Mark Bryant's splendid work fills a void in the history of British journalism...[it] is not only a pioneering work but also a comprehensive guide to the subject. It provides everything one would want to and should know of the artists who produced this genre in British journalism. This book is an outstanding achievement and merits a place in every newspaper, university and public library.'

J.O.Baylen, *Press News*

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 has been the curator of a number of exhibitions on the subject. His books include (with Simon Heneage) *Dictionary of British Cartoonists & Caricaturists, 1730-1980*.

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Mark Bryant

ASHGATE

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Preface

This is the first ever biographical dictionary specifically devoted to British cartoonists and caricaturists of the 20th century. It derives in part from an earlier volume, *Dictionary of British Cartoonists and Caricaturists, 1730–1980* – which dated itself from the first satirical works of William Hogarth (generally acknowledged as the father of British cartoons and caricature) – but goes far beyond that book in its coverage of the last 100 years. A considerable number of new names have been added and, in the light of new research, many entries have been entirely rewritten and others revised and updated.

The dictionary focuses primarily on British press cartoonists and caricaturists who have worked as full-time professionals for national newspapers and magazines over the last century and whose reputations were established by 1995. Artists who either retired or who ceased to work in this field around 1900 have not been included in detail but have been listed and cross-referenced to the *Dictionary of British Cartoonists and Caricaturists, 1730–1980* for interested readers.

The work of the cartoonist is, by its very nature, ephemeral and, as Sir Osbert Lancaster once said: ‘A professional preoccupation with the topical is the surest passport to oblivion.’ The hard proof of this has been the considerable amount of detective work that has been required to track down details of deceased artists’ lives for this volume, especially those working in the first half of the 20th century. Unlike those of previous generations, very few cartoonists and caricaturists of this period received obituaries in the press or warranted interviews in magazines or other publications. Added to which only a small number ever published collections of their own work, and biographies and autobiographies are extremely rare.

Another difficulty, having decided on producing roughly 500 entries with 100 illustrations, was choosing which artists to include, which to leave out and which to illustrate. The result is, hopefully, a reasonably balanced representation of prominent cartoonists and caricaturists from each decade of the century, with the pictures also giving as varied a selection of styles and techniques as possible within the limitations of black-and-white reproduction and copyright availability. The emphasis has been on political, editorial, pocket, sports and joke cartoonists, and caricaturists – strip cartoonists, comic artists, animators,

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'lightning' caricaturists and humorous book illustrators have generally been omitted (except where they have also worked as one of the above), as these have usually been covered in other publications. Some foreign-born artists whose work appeared regularly in British newspapers and magazines have been included, but otherwise all were either born in Britain or became naturalized British citizens.

Where an artist mentioned in the text has his or her own entry elsewhere in the book their name has been highlighted in capitals on its first occurrence and all pseudonyms, as well the more important cartoon characters, have been cross-referenced. However, owing to the limitations of space, the lists of exhibitions (EXH), books published (PUB) and illustrated (ILL), works held in public collections (COLL) and literature on the artists (LIT) are representative rather than definitive.

A lot has changed in 100 years. When the century opened most cartoonists and caricaturists had usually been to art school and received a training in classical draughtsmanship, many of them also working as illustrators for books, magazines and newspapers. As a result, cartoon drawings would be filled with detail and cross-hatching and were visually very similar to an artist's illustration work. In consequence the caption – often quite long – was critical. Indeed, according to the *Punch* historian R. G. G. Price, when Owen Seaman took over as the magazine's first new Editor of the century in 1906, he asked for pictures to be submitted for his approval with just the caption visible. Their suitability for the paper was judged on this alone before the covering was removed to see how well the joke had been illustrated. By the end of the century, in contrast, many cartoonists were self-taught, and a much looser, simpler style of drawing became the norm, with captions reduced to a single short sentence, sometimes set in speech balloons.

Developments in technology also affected the production process. In 1900, after completing a joke drawing (originally sketched in pencil and then finished in pen, brush and indian ink on paper or board) the artist would deliver it to the publishers to be photographed and printed (in black-and-white) in line or half-tone by hot-metal presses either installed in their offices or in premises nearby. A hundred years later the cartoon or caricature, increasingly drawn in fibretip pen on paper (though steel nibs, brush and indian ink on board are still used), can be faxed from the artist's studio into the newspaper office or scanned by a computer and sent via the Internet for printing anywhere in the world, in colour or monochrome. Alternatively, using a special software package, it can be drawn directly onto the computer screen itself using an electronic pen and sketchpad.

The content of the cartoon changed as well. In the early 1900s, as with the second half of the 19th century, personal attacks on royalty were taboo and satires on public figures generally were considerably restrained. In the words

of Sir David Low, these turn-of-the-century artists were still 'wearing lavender vests and dipping their rapiers in lemonade'. Even Sir Francis Carruthers Gould – who in the late 1880s had become the first ever staff political cartoonist on a daily newspaper and continued working until 1914 – said that 'I etch with vinegar, not vitriol'. However, in contrast, by the end of the 20th century, graphic satirists such as Gerald Scarfe and Ralph Steadman – not to mention the creators of television's *Spitting Image* puppet series – had mercilessly lampooned all and sundry (including the House of Windsor), in no-holds-barred assaults which frequently featured grotesque and degrading images. Indeed, Steve Bell's *Maggie's Farm* cartoon series attacking Prime Minister Margaret Thatcher was denounced in the House of Lords as 'an almost obscene series of caricatures'.

The public image of cartoonists and caricaturists has also varied over the course of 100 years. At the beginning of the century, in an age before television, cinema and radio, they were held in high regard – as social commentators and witty graphic journalists they were seen as important members of the media and suitably rewarded by their employers. In 1912 Will Dyson's political cartoons occupied the whole front page of the *Daily Herald* and in the 1920s and '30s such was the competition in Fleet Street for top cartoonists that artists like Strube and Tom Webster were paid record fees for their work. And during World War II the continuing power of cartoons ensured that they still appeared regularly even when the shortage of newsprint meant that many national daily newspapers were reduced to only a few pages.

The advent of the new media, especially the arrival of television in the 1950s, had a considerable impact on Fleet Street in general and the press cartoon in particular as the public became increasingly accustomed to receiving its news and entertainment from sources other than newspapers. However, the end of the century saw a reawakening of interest in the art form. The 1960s heralded the beginnings of the so-called 'Satire Boom', the launch of *Private Eye* and the employment (for the first time) of cartoonists and caricaturists on such upmarket broadsheet newspapers as *The Times* and *Daily Telegraph*. This period also saw the founding of specialist professional societies such as the Cartoonists' Club of Great Britain and the British Cartoonists' Association. And the installation of a new gravestone to the great 18th-century cartoonist James Gillray in 1961 was followed over the next three decades by the unveiling of official commemorative Blue Plaques to honour such 20th-century masters as Bairnsfather, Shepard, Bateman, Low and Vicky.

At the beginning of the 1970s, Britain's first major retrospective exhibition of cartoons and caricatures from Hogarth until modern times, 'Drawn & Quartered', was held at the National Portrait Gallery and shortly afterwards the Centre for the Study of Cartoons & Caricature was set up at the University of Kent. The end of the 1980s witnessed the launch of the Cartoon Art Trust to establish a permanent Museum of Cartoon Art in Britain – thereby answering

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a clarion call made by H. M. Bateman to the Royal Society of Arts in 1949. And in the last years of the century the British Cartoon Centre opened in London.

British cartoonists and caricaturists have made an important contribution to the nation's artistic heritage in the 20th century and can claim a distinguished pedigree that stretches back more than three hundred years and includes such eminent figures as Hogarth, Gillray, Rowlandson and Cruikshank. They can also count amongst their number some of the world's finest exponents in this field in modern times and yet little information has been generally available on their lives and works. This book, it is hoped, will help redress the balance and perhaps also go some way to giving these artists the recognition they deserve.

Mark Bryant
London, 2000

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In helping with the preparation of this book thanks must go in the first instance to all the many cartoonists and caricaturists, as well as relatives and friends of deceased artists, who have spared the time to provide biographical information and to discuss details of their work and publications. Grateful acknowledgement is also made to all those whose works appear in the Bibliography and in particular to those individuals whose scholarship and pioneering research in this field have proved invaluable, notably: Dorothy George, Simon Houfe, M. H. Spielmann, R. G. G. Price, William Feaver, B. Peppin and L. Micklethwaite, Keith Mackenzie and Maurice Horn.

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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, any further information would be most welcome, and will be added to future editions.

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

JDG	Jack Duncan Gallery
KH	Kenwood House, Hampstead
KN	Knokke-Heist Museum, Belgium
L	Walker Art Gallery, Liverpool
LAN	Langton Gallery
LC	Library of Congress, USA
LCG	London Cartoon Gallery
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

ABBREVIATIONS

NPG	National Portrait Gallery
NPGS	National Portrait Gallery of Scotland
NT	National Theatre
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
T	Tate Gallery
TG	The Gallery
THG	Townley Hall Gallery, Burnley
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 and pocket cartoonist, journalist and politician. Abu Abraham was born in Tiruvalla, Kerala, India, on 11 June 1924, the son of A. M. Matthew Abraham, a lawyer. He 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*, *Daily Sketch*, 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 later returned to India and worked for *Indian Express* (1969–81). In addition he was 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* (1956–7, 1966–9), and received a Special Award from the BFI for his animated film, *No Arks*. He was one of the founder members of the British Cartoonists' Association in 1966.

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

ILL: R. Thapar, *Indian Tales* (1991)

ABU – see Abraham, Abu

ACANTHUS – see Hoar, Harold Frank

ADAM, David (fl. 1930s). Joke cartoonist. David Adam is best known as the artist who drew the cartoon of a heavyweight man getting into a cab and saying to the driver 'Royal School of Needlework – and drive like mad.' It was published in *Punch* on 28 June 1939 and has often been mistakenly attributed to EMETT, though the style is very different.

ADAMSON, George Worsley RE MSIA MCS D (b. 1913). Freelance designer, illustrator and hu-

morist. George Adamson was born in New York City on 7 February 1913, the son of George William Adamson, an engineer. 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 FOGASSE's editorship. Other freelance work has been for *Nursing Times*, *The 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 *The Faber Book of Nursery Verse* (1958); T. Hughes, *Meet My Folks!* (1961), *The Iron Man* (1968); R. Carpenter, *Catweazle* (1970); N. Hunter's 'Professor Branestawm' books (1966–77); F. Waters, *The Day the Village Blushed* (1977); first five volumes of *Private Eye's* 'Dear Bill' books (1980–84); P. G. Wodehouse, *Short Stories* (1983)

EXHIB: RAM; RA; L; American Institute of Graphic Arts, New York

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

AJAY – see Jackson, Arthur

ALBERT – see Rusling, Albert

ALDIN, Cecil Charles Windsor RBA (1870–1935). Joke cartoonist, sporting artist, illustrator, painter and playwright. 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 trained under Albert Moore and then studied anatomy at the South Kensington Schools (fellow students included the future architect Sir Edward Lutyens) and animal painting under Frank W. Calderon. His first commission was for an illustration in *Building News* (1890) for which he was paid 10s. His first drawing (of a dog show at the Agricultural Hall, London) 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* (from 1891), *Gentlewoman*, *Queen*, *Black & White*, *Good Words*, *Boys' Own Paper*, *Ludgate*, *Pall Mall Magazine*, *Windsor*, *Pearson's*, *London Opinion*, *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, LANCE THACKERAY and DUDLEY HARDY) of the London Sketch Club (1898), becoming its President in 1905. Aldin was Master of the South Berkshire Foxhounds (1914) and 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*. During World War I he was Purchasing Officer for a Remount Depot in Purley, with the rank of Captain. Aldin also drew advertisements for Bovril, Nestlé, Player's, Abdullah and others, produced posters (e.g. for Cadbury's Cocoa and Colman's Starch – his first poster was for Colman's washing blue, 1899), and designed toys, sporting prints (his first-ever series, 'The Fallowfield Hunt', 1899, is one of the most reproduced sets of prints ever published), greetings cards, postcards (e.g. for Lawrence & Jellicoe, Savory, Hills, Moss, Valentines, Voisey and Tuck's 'Celebrated Posters' series) and wallpaper (including nursery friezes) for Liberty and Sanderson's. Aldin dogs also appeared as crockery designs for Doulton and Burgess & Leigh. Elected RBA (1897), he was a member of the Chelsea Arts Club. Influenced by Leech and Caldecott, he never humanized his animals' features and

worked in pen, ink, chalk and crayon, using pastel and watercolour for his sports subjects. He also produced etchings. In addition to his art work he wrote plays (Noel Coward starred in one, *The Happy Family*). Cecil Aldin retired to Palma, Majorca, in 1930 and died in the London Clinic, after suffering a heart attack on the boat returning to the UK, on 6 January 1935. After his death Lord Rosebery led a public appeal which resulted in annual Cecil Aldin Prizes for students of the Royal Veterinary College.

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), *An Artist's Models* (1930), *Scarlet to MFH* (1933), [with J. B. Morton] *Who's Who at the Zoo* (1933), *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 (1935); BUR; L; RA; RBA; RMS; AG

COLL: IWM; V&A; THG

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)

ALEC – see Wiles, Alec E.

'**Alex**' – see Peattie, Charles William Davidson

'**Ally Sloper**' – see Owen, William and Thomas, William Fletcher

ALPHA – see Fitton, James

ANDERSON, Martin 'Cynicus' (1854–1932). Joke cartoonist, designer, illustrator, painter and publisher of satirical postcards, greetings cards, calendars and books. Martin Anderson was born on 14 April 1854 at Leuchars near St Andrews. His father William Anderson was a stationmaster and he had relatives who were shareholders in the Leuchars–St Andrews railway. He was educated at Leuchars School and Madras College, St Andrews, and studied briefly at Glasgow Art College (1868). Apprenticed at

first as a designer at Arthur's Calico Printers in Glasgow, he was a staff artist on the *Dundee Advertiser* (1880–88) while also illustrating books for J. Leng and contributing sketches (and covers) for *Quiz* magazine (1881–3). At first he signed himself 'MA' then changed this to 'Cynicus' in 1888 when he gave up working for the *Advertiser*. The name (for him) meant, not 'dog in a manger', but 'the onlooker of the passing show, who puts it down just as he sees it'. He moved to London in 1889 and began designing postcards for Blum & Degen and others. He then set up the Cynicus Publishing Company (1889) from which he issued his hand-coloured caricatures – often with rhyming couplets beneath – in print and book form, later being commissioned to produce possibly the first comic postcards in Britain. He also produced many seaside postcards, especially 'The Last Train to ...' series, with the name of the town overprinted for each resort. Meanwhile he contributed illustrations to the *Idler*, *Ariel* and *Echo* and turned down the job of Lobby Artist on the *St James' Gazette* (1893). In 1898 he left London for good and moved to Tayport, Fife, where his sister and others had been hand-colouring his work for the rapidly expanding postcard market. Here he was elected to the town council (1900) and set up the Cynicus Publishing Company Ltd (1902) which produced c. 5000 card designs with an annual turnover of c. £10,000. The business went into voluntary liquidation in 1911 but was re-formed in 1914 as the Cynicus Art Publishing Company in Leeds. However, when war broke out it closed and he briefly set up a studio in Edinburgh in 1915. Founder of the St Mungo Art Club, and Secretary and Treasurer of the Dundee Art Club, he died at his home, Castle Cynicus, in Tayport, on 14 April 1932. His motto was 'Truth the Lyre'. For his mass-produced cards Anderson first drew a soft outline, then a team of workers would copy the original and add colour with a soft camel-hair brush, and finally he would re-touch each and put his signature on it.

PUB: *Miss Magdalen Green's Grand Tour* (1886), *Miss Magdalen Green's Xmas* (1886), *The Satires of Cynicus* (1890), *The Humours of Cynicus* (1891), *The Fatal Smile* (1892), *Symbols and Metaphors* (1892), *Cartoons Social and Political* (1893), *Cynicus, His Humour and Satire* (1896), *Selections from Cynicus* (1909), *Briton or Norman, Who Shall Rule?* (1911), *Satires of Cynicus* (1911), *The Great Bank Fraud* (c. 1916), *Through Wisdom's Glasses* (n.d.)

ILL: J. Timewell, *The Blue Button* (1896)
 EXHIB: RSA; Crawford Centre for the Arts, University of St Andrews

'Andy Capp' – see Smythe, Reginald

ANGRAVE, Bruce FSA (1912–83). Joke cartoonist, writer, illustrator and paper sculptor. Bruce Angrave was born in Leicester on 6 December 1912, the son of Charles Angrave, a graphic designer and photographer, and a cousin of Trafford-Smith, Lieutenant-Governor of Malta and later British Ambassador to Burma. He attended the Chiswick, Ealing, Central and Reimann (Westminster) Schools of Art and then worked as Art Director of the London Press Exchange 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 (using Whatman Watercolour Paper) 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 the Ideal Home Exhibition (1971), and for advertising campaigns for London Transport, *Financial Times*, Pathé Pictures, Lever Bros, Yorkshire Relish, Letraset, Trumans Beer, Marley Tiles, Mappin & Webb and others. 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) and 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. He drew on Whatman Board, Winsor & Newton Fashion Plate Board, card and paper and also signed himself 'Bruce' and 'Ruan'. 'His figures, nearly always energetically in motion, are arrested at precisely that moment which reveals their characters and their weaknesses as individuals' (BRADSHAW). Bruce Angrave died at St Peter's Hospital, Covent Garden, on 8 July 1983.



Bruce Angrave, *Woman Magazine*, c. 1965

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); [as 'Bruce'] *Tales of Mystery and Adventure* (n.d.)

EXHIB: [paper sculpture] Reed House, Piccadilly

'Animal Crackers' – see Spencer, William

ANTHONY – see Hutchings, Anthony

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

APFR – see Ritchie, Alick P. F.

APICELLA, Vincenzo FCSd (b. 1922). Joke and political cartoonist, illustrator, designer, photographer and painter. Enzo Apicella was born in Naples, Italy, on 26 June 1922, the son of Salvatore Apicella, a local councillor. He stud-

ied languages at the Instituto Orientale, Naples (1941–2) and while serving in the Italian Air Force (1942–3) began contributing articles to *Le Vie dell'Aria* and *Ali di Guerra*. After studying briefly at the film school in Rome (1947) he took up freelance design work, illustration and print journalism before co-founding *Melodramma*, an opera magazine, in Venice (1953). When this folded he came to England (1954) and began designing posters for Schweppes (1956) and sets for TV (e.g. ABC TV's 'Bid for Fame'), as well as producing cartoon films. Self-taught, his cartoons have been published in *Corriere della Sera*, *La Stampa*, *Ici Paris*, *Krokodil*, *Boz* (including covers), *Observer*, *Guardian*, *Punch* (including covers), *Economist*, *Private Eye*, *Manifesto* (journalism and political cartoons), *Liberazione* (political cartoons) and *Harpers & Queen*. He has also worked as an interior designer for more than 140 restaurants, notably 70 for the Pizza Express chain (for which he also designed the corporate identity), and has produced murals (e.g. with Misha Black at the Research Design Unit). In addition he was a co-founder of the Arethusa club and Meridiana Restaurant in London and 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. 'His cartoons are a major talent displaying an economy of line and the exploitation of space which put him, in my view, into the same class as our mutual friend, the late MARK BOXER' (George Melly). Apart from his political cartoons he is particularly at home with sophisticated caption-less jokes about the world of food, restaurants and chefs. A life-size seated wax-work dummy of him was created by ex-Madame Tussaud's sculptor Lynn Kramer for the Meridiana Restaurant (1974).

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); L. Grossman, *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
COLL: UKCC

APP – see Appleby, Barry

APPLEBY, Barry Ernest (1909–96). Joke and strip cartoonist. Born in Birmingham on 30 August 1909, the son of Ernest James Appleby, Editor of *Autocar*, Barry Appleby won a prize from the Royal Drawing Society at the age of nine. He moved with his family to Kingston, Surrey, as a teenager and 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 his career as a journalist, freelancing for trade magazines and boys' papers and was later a sports sub-editor on the *Daily Express*. He also worked as a joke cartoonist under the name 'App' and contributed joke drawings to the *Star*, *Daily Sketch*, *Daily Mail*, *Autocar*, *Reveille*, *Answers*, *London Opinion* and other publications (his first *Punch* cartoon, 'Hush, Perkins, the customer is always right', appeared on 14 July 1937). He joined the Auxiliary Fire Service in 1938 and during World War II served in the National Fire Service while drawing instructional and promotional cartoons and posters for the NFS, Ministry of Aircraft Production, RAF, Merchant Navy and National Safety First Association.

Appleby was best known for the internationally syndicated strip 'The Gambols', produced in association with his wife Dobs (Doris). Originally gamblers (horseracing), the suburban, middle-class, never-ageing couple George and Gaye Gambol first appeared on the sports page of the *Daily Express* on 16 March 1950 as a single panel. They turned into a strip on 4 June 1951 and by 1956 were featured in the *Sunday Express* as well. The series ran for 46 years and was syndicated to 47 countries. Barry drew most of the strips, with Dobs adding backgrounds, etc., but ideas for the gags were a joint effort. Barry continued to produce the Gambols alone after his wife's death in 1985. Appleby himself died in hospital near Castle Cary, Somerset, on 11 March 1996, five days before he would have celebrated the 46th anniversary of the strip's first appearance.

PUB: [with D. Appleby] *Have a Care There!* (RoSPA booklet); 45 'Gambols' annuals (from 1952)

APPLEBY, Steven (b. 1956). Joke cartoonist, illustrator, scriptwriter and animator. Steven Appleby was born on 27 January 1956 in Newcastle upon Tyne, the son of Walter Appleby, stone-quarry owner. Educated in York, he studied at Manchester Polytechnic (Foundation course in art) and took a degree in graphic design at Newcastle Polytechnic and an MA in illustration at the Royal College of Art. He then joined the design company Assorted Images, working on merchandising for pop groups, before becoming a professional cartoonist. His work has appeared in numerous publications including *Observer*, *Punch*, *Daily Mirror*, *Cartoonist*, *Squib*, *Tatler*, *Time Out*, *Esquire*, *Evening News*, *New Musical Express*, *Die Zeit*, *Reader's Digest*, *New Statesman*, *Daily Express*, *GQ*, *Company*, *Guardian*, *The Times*, *Daily* and *Sunday Telegraph*, *Oldie* (including covers), *The Times Magazine* (strip 'Small Birds Singing') and *Harpers & Queen*. In addition he has created and written scripts for the *Captain Star* animated cartoon series for ITV, based on his own strip cartoon (originally entitled 'Rockets Passing Overhead') that first appeared in *New Musical Express* (1986–8), then the *Observer* (1988–90) and *Die Zeit*. Winner of the Max and Moritz Prize in Germany (1994), the animated version features the voices of Richard E. Grant (Captain Star) and Adrian Edmondson as 'Limbs' Jones (who has nine heads and six arms). He has also drawn

ARMENGOL

advertisements for Mercury Communications, Wessex Water and others, produced animated commercials and programme titles (with Pete Bishop) for LWT and MTV and designed a range of greetings cards. He cites his influences as being Edward Gorey, RONALD SEARLE and Oliver Postgate's animated series *Noggin the Nog*, amongst others.

PUB: [with G. Moule] *No, Honestly, It Was Simply Delicious But I Couldn't Eat Another Mouthful* (1984), *Rockets – A Way of Life* (1988), [with K. Poskitt] *99 Dont's* (1992), [with K. Poskitt] *122 Turnoffs* (1993), *Normal Sex* (1993), *Men – the Truth* (1994), [with K. Poskitt] *113 *@!K-UPS* (1995), *Miserable Families* (1995), *A Box of Secret Thoughts* (1996), *ANTMEN Carry Away My Thoughts As Soon As I Think Them . . .* (1997), *Alien Invasion* (1998)

ILL: 'Beachcomber', *Cram Me With Eels* (1994); A. MacFarlane and A. McPherson, *Fresher Pressure* (1994); L. MacRae, *You Canny Shove Yer Granny Off a Bus* (1995); M. Barfield, *Dictionary for Our Time* (1996); M. Killen, *How to Live With Your Husband* (1996)

EXHIB: Diorama Gallery; Creaser Gallery; Barbican; Sue Williams Gallery; JDG; LCG

COLL: V&A

ARDIZZONE, Edward Jeffrey Irving CBE RA (1900–79) – see Bryant & Heneage

ARMENGOL, Mariano Hubert (1909–95). Designer, painter, sculptor and political cartoonist. Born in San Juan de Abadesas, Catalonia, Spain, on 17 December 1909, the son of Benito Armengol, a textile manufacturer, 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, drew advertisements for Hammerton Beer, British Drug Houses Laboratory Chemicals, etc., and spent 20 years as a designer for ICI (c. 1951–71). In addition he drew illustrations for the

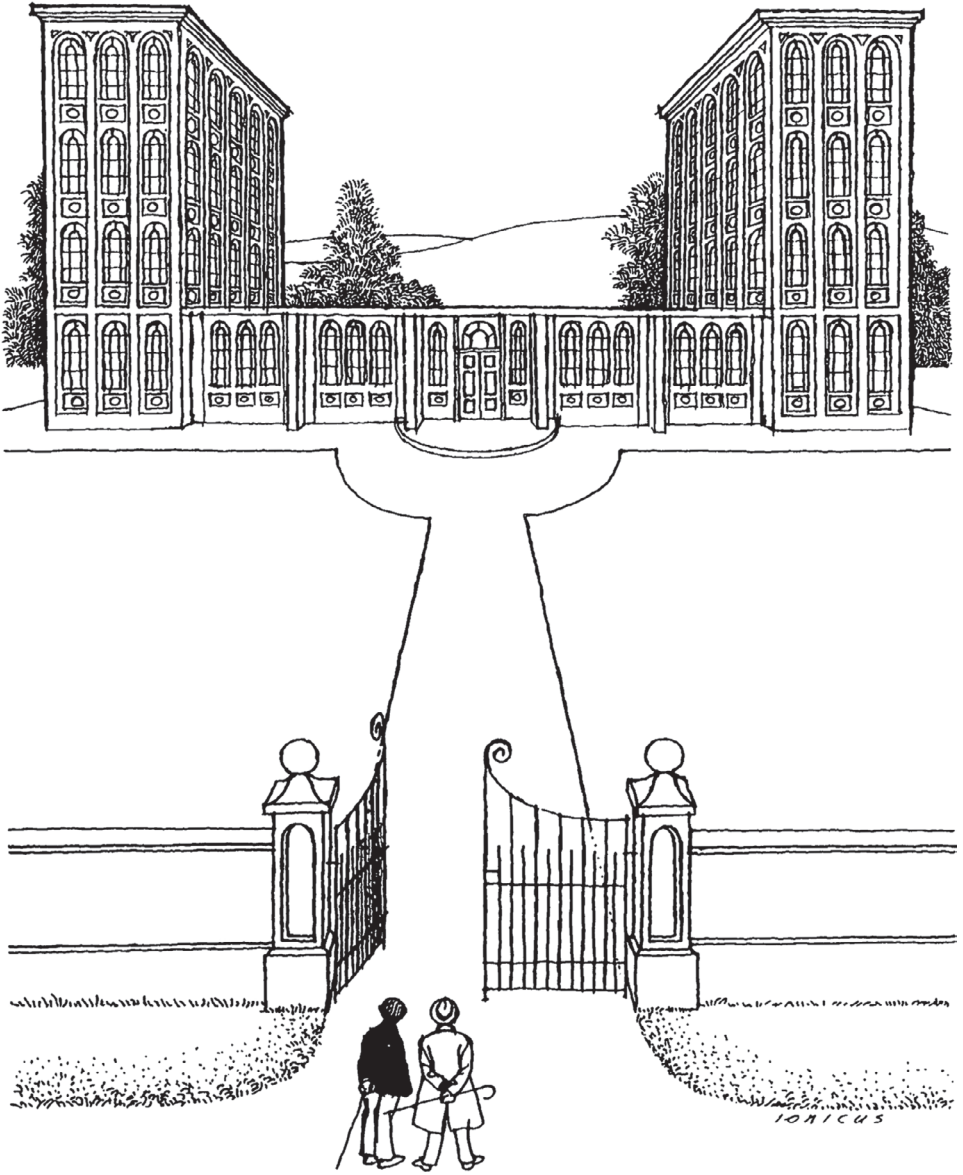
Ministry of Food magazine *Food & Nutrition* (1949), contributed work to the Festival of Britain in 1952–3, produced murals for Westminster Hall and the Science Museum, London, and designed the 'BBC 50' exhibition marking the anniversary of the TV channel. His design of the Industrial Pavilion at Expo 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 ten of his own 21-foot-high aluminium figures called 'The Brotherhood of Mankind' (these now stand in front of the Calgary Education Centre, Alberta). An admirer of Picasso and the cartoons of DAVID LOW he also painted in oils and produced collages and 3D paper-animal-sculpture greetings cards (for Gallery Five). He died in Nottingham on 27 November 1995.

PUB: *Those Three* (1942), *According to Plan* (1943)

ILL: *Spanish Fairy Stories* (c. 1944)

COLL: UKCC

ARMITAGE, Joshua Charles 'Ionicus' (1913–98). Joke cartoonist, illustrator and painter. Jos Armitage was born on 26 September 1913 in Hoylake, Cheshire, the son of a fisherman. He won a Cheshire County Art Scholarship to study at Liverpool City School of Art (1929–35) and later (1936–50) taught art at various colleges including Wallasey School of Art. During World War II he served in the Royal Navy on mine-sweepers and as a gunnery instructor. His first published work appeared in *Punch* on 29 March 1944 (his pen-name came from a set of Ionic columns on a concert hall in the background of his first cartoon for the magazine), an association that lasted 44 years and included more than 350 drawings. He also contributed to *Lilliput*, *Medical News*, *Financial Times*, *Daily Sketch*, *Countryman*, *Dalesman* (covers for 17 years), *Amateur Gardening* and *Tatler*, amongst others. A full-time freelance cartoonist, book and magazine illustrator since 1950 (with particularly long associations with publishers Chatto & Windus, William Kimber, Penguin Books, Hodder & Stoughton, Macmillan, Dent and Oxford University Press), he also worked as a painter (oils and watercolour), and was commissioned to provide 12 watercolours for the United Oxford & Cambridge Club in London. Very interested in architecture, his 'beautifully crafted and detailed drawings . . . contrasted sharply with the over-simplified style of a newer generation . . .



'Originally they made their money in bookends.'

Ionicus (J. C. Armitage), *Squib*, December 1992