

Biographies for artists without artworks on Art UK (12 artists: last updated May 2024)

Aaerens, Betty (active 1903–1907)

This female sculptor showed two marble pieces at the annual autumn exhibition of the Walker Art Gallery, Liverpool in 1903; a high relief titled 'Ave Maria' and a bust of 'Mme Bianchi'. She then showed work at the Royal Academy in 1904, 1905, and 1907 from 46 Quarrendon Street, Parson's Green, London: this was also the address of the sculptor and medallist Margaret Winser, who moved to 'Ratsberry' (more probably Ratsbury), Tenterden, Kent, in 1909 and died there in 1944. It is not yet known if Quarrendon Street was generally an artists' house or there was some other friendship or family connection between them.

Summarised from Art UK's Art Detective discussion 'Does anyone know more about the sculptor Betty Aaerens?'

Auld, John (1844–1911)

Urban landscape and occasional subject painter who was the eldest son of a schoolmaster of the same name and his wife Henrietta. He was born in the summer of 1844 in Stogumber, Somerset, and baptised there on 21st September. By 1851 the family had moved to Islington in north London and by 1860 were in Blackheath, where John senior taught English, mathematics and classics at the Blackheath Proprietary School (1830–1907), of which the cartoonist Donald McGill (1875–1967) was among various noted pupils. John junior also taught drawing there for a period and lived at addresses around Blackheath for the rest of his life.

He first exhibited at the Society of British Artists in 1860 with *A curious fashion* at 12 guineas: *A scene from 'King Lear', Gloster and Edgar* (15 gns) and *An almshouse at Antwerp* (watercolour, 5 gns) followed in 1873/1874. In 1875/1876 *Greenwich* was 6 guineas, with another of that title in 1882 and a *Greenwich Reach* in 1884, both at £21. A *Greenwich* also appeared at the Royal Academy in 1879, from 13 Lansdowne Place, Blackheath (the earliest submission entry from his final home) and *A wharf at Greenwich* in 1891: this may be a painting sold by Dreweatt's at Newbury on 16th June 2021, showing lighters moored at an east Greenwich quayside with the Royal Naval College beyond. He also exhibited one work at the Glasgow Institute, one in Manchester, and locally in Lewisham.

Auld worked in a moderately colourful modern style for his time, with affinities in his Thames scenes to those of the American expatriate Edmund Aubrey Hunt (1855–1922), and appears to have made a modest living without achieving notable success. He never married and when he died intestate, aged 66, at Lansdowne Place on 2nd February 1911 he left effects valued at £466. Administration of his estate was granted to his younger brother William, by then a retired Bank of England official.

Pieter van der Merwe, based on information from Osmund Bullock.

Brassington, John (1798–1882)

John Brassington was born at Quarndon, five miles north of Derby, as son of James Brassington (1774–1844) and his first wife Mary Whitaker; as a widower, James later married Elizabeth Hallam.

Stephen Glover's Derby directory of 1829 lists Brassington as a portrait painter living there in Derwent Street, but he subsequently worked in London for some years to at least 1838. In January 1834 he was commissioned to paint a portrait of Sir John Ross, the Arctic explorer, for Commander Thomas Jones RN (1786–1845). Jones, who had been a shipmate of Ross, had lived in Derby before 1834 but was probably in London by the time that his daughter Mary (1811–1874) became Ross's second wife at All Saints, Langham Place, on 18th October 1834 (she was 23 years his junior). Brassington's portrait was reported complete and in Derby in July 1834 and was exhibited at the Royal Academy in 1836 (no. 35 and his only appearance there) from '6, Dyers Square' but in fact 6, Dyers Court, Aldermanbury. It is now unlocated but either the original, or a version, was also shown at exhibitions in Derby in 1843, 1866 and 1870.

Brassington also exhibited three portraits at the Society of British Artists in 1836–1837. Pigot's London directory for 1839 gives his address as 60 Hatton Garden, though he may already have left by then since his eldest daughter (Elizabeth Jane) was born in Derby in October 1838. He then remained there and in 1846 Glover's Derby directory shows him with a studio address in Friar Gate. An obituary in the *Derby Mercury* of 20th September 1882 recalled it as an upper room over a gateway into stables attached to the house of Douglas Fox (who as Mayor of Derby was one of his recorded sitters). It adds that he was a 'worthy, inoffensive man, cheerful in his disposition' and that many morning visitors to his studio enjoyed his 'flow of anecdote and amusing reminiscences'.

Brassington married Elizabeth Slack (b.c.1810), only daughter of William Slack of Quarndon at St Alkmund's, Derby, on 24th November 1834. Their son, Frederick William, was born in London (at 6 Dyers Court) on 9th September 1835. Six daughters, all born in Derby, followed between October 1838 and 1852. In the censuses from 1841 to 1881 Brassington described himself as either 'artist' or 'portrait painter', although he ceased practice by about 1879 owing to failing health. In 1841 he was living at 24 St Helen's Street, Derby; in 1851 at 10 Wilmot Street and from at least 1861 to 1871 in Quarndon, so is unlikely to have been using his Friar Gate studio daily by that period. By 1881 he was at 3 Forester Street, Derby, with his wife and second youngest daughter Matilda (b.c.1845 and an unmarried teacher of music). He died there on 12th September 1882 leaving estate of £73 12s. at probate and was buried at Quarndon on the 16th. Another obituary in the *Derbyshire Advertiser and Journal* of the 15th adds nothing beyond listing some of the mainly local sitters he painted.

The following are recorded, none being listed as in public collections on Art UK:

Captain John Ross R.N. (1834); Mr Vernon MP [possibly George Venables-Vernon, 5th Baron Vernon] (c.1834); William Dunicliff (before 1839); Mr Lamb (before 1839); Douglas Fox Esq., Mayor of Derby (before 1839); William Columbello (before 1839); Self-portrait (before 1839); H. Hunt (before 1839); A Boy with favourite dog under a tree (1836); Joseph Strutt (1765–1844) [copy of a c.1841 original by Thomas Phillips RA that was destroyed in a

fire at Derby Town Hall]; James Thomason (before 1866); the Duke of Wellington (before 1866); Shakespeare (before 1866); Thomas Coke, 1st Earl of Leicester (1841 and now at Holkham Hall); Michael Thomas Bass MP; Gentleman wearing a black hat and coat, bust length; Martha Crossley, née Turner; William Wilkins from Castle Gate, Nottingham (1827); William Wilkins's wife [?] (1827); Sir Francis Darwin; Mr Morewood of Alfreton Hall; Mark Attenborough of Ilkeston (1858–1859); Revd J. R. Errington MA, Curate of Derby (1850); Mrs Cantrill of the Royal Hotel, Derby (full-length, 57 x 43 in., presented in June 1858).

Summarised from Art UK's Art Detective discussion 'Is this John Brassington's portrait of Arctic explorer Sir John Ross?', suggested as possibly Brassington's of 1834 but now attributed to Henry Hawkins (NMM BHC2983).

Eastman, Edith Maud (1878–1950)

Edith Maud Eastman (née Mair, 11th February 1878–28th December 1950), was a successful miniaturist who married the portrait painter Frank Samuel Eastman in September 1905. They met at the RA Schools, where she trained from July 1899 to July 1904, and she exhibited at the Academy in every year but four from 1902 to 1927; as 'Maud Mair' to 1906 and 'Maud Eastman' thereafter. Her entries were often in groups of two or three up to the 1920s and single works from then on; a final single example appeared in 1945 (making 48 in all). In a bizarre incident at the Academy in 1912 a display case was cunningly opened, by unscrewing the hinges, and three of her miniatures were stolen but then carefully returned by post a few days later: one was of Ernest Crofts RA – late Keeper of the Academy Schools, whom she would have known – plus two of ladies. Who did it and why appears to have remained a mystery (see *The Times*, 29th July and 3rd August).

Her sitters were from largely professional, military, upper middle-class and minor nobility backgrounds, male and female, and included her daughter (Agnes Mary) in 1915. She occasionally exhibited at the Royal Miniature Society and the Society of Women Artists, and frequently (39 works) at Walker's Gallery in Bond Street, where her husband was also a prolific exhibitor. It is likely that both were often commissioned through it. His portrait of her was exhibited at the RA in 1931 and a surviving photograph of her during her art school days appears to confirm her as the mother figure in his painting *A Little Sleep* of 1906 (Touchstones Rochdale).

Summarised from Art UK's Art Detective discussion 'Who is this member of the Robinson family? Who is the artist?', which identified Frank Samuel Eastman as the artist.

Fridlander, Ernest David (1870–1960)

Ernest David (Emanuel) Fridlander was born in Coventry on 3rd November 1870, son of Birmingham-born Alfred Emanuel Fridlander (1840–1928). Alfred, who built a substantial watch-making business in Coventry, was of German-Jewish family and a pillar of both Jewish and other community affairs in the city, including as a long-standing local councillor and JP, and a leading local Freemason. He was also acquainted with the novelist George Eliot (Mary Ann Evans), recalling that they once shared a train journey from Coventry to London discussing Jewish history and Judaism the whole way: this assisted Eliot with background for

her novel *Daniel Deronda* (1876). He also knew her friend Caroline Bray (1804–1905), a free-thinker and founder of the – later Royal – Society for the Prevention of Cruelty to Animals, of which he was a fellow supporter.

His son Ernest David, who did not generally use his third baptismal name, was educated at the King Henry VIII School, Coventry, and at London University, apparently studying meteorology (B.Sc. Hons, 1892). A paper he read to the Royal Meteorological Society in 1896 on atmospheric dust observations taken with a portable device in places such as ‘the Atlantic and Pacific Oceans, New Zealand, California, the Indian Ocean, and Switzerland’ suggests he may have done them himself, including in a round-the-world voyage. He was reported after his death to have then abandoned a scientific career for health reasons and was subsequently an artist and writer: Harry Levine’s *The Jews of Coventry* (1970), which covers the Fridlander family, suggests he was an ‘amateur’ influenced by William Blake and review comments imply he was primarily a draughtsman.

As a writer he is only noted for a book on the Dutch painter Matthijs Maris (1839–1917), who lived in London from 1872 and specifically St John’s Wood from 1887 (*Matthew Maris*, 1921 [150 pp.]). This was published by the Medici Society and Jonathan Cape in a numbered edition of 750 copies. Fridlander and his wife knew Maris from 1899, who gave him a sketchbook of figure studies that he later presented to another collector: the latter then passed it, with much else, to the Rijksmuseum, Amsterdam. His biography may have had its origins in the essay on Maris’s work that he contributed to *Matthew Maris*, the ‘Illustrated Souvenir’ of Wallis & Son’s memorial exhibition at the French Gallery, 120 Pall Mall, from November 1917 to January 1918. What else Fridlander wrote is unknown, unless he was also the ‘David Fridlander’ who had four collections of poetry published by Blackwell’s of Oxford between 1933 and 1938.

Fridlander married the artist Ethel Martin (1873–1969) in January 1905, in Chelsea, having shared a ‘modest’ exhibition with her and her sister Beatrix in 1903 at the Doré Gallery, London, in which their painting and his draughtsmanship as a landscape watercolourist were complimented in the *Evening Standard* (5th March 1903). His subjects there included studies at Assisi and Cancale, Brittany, and the Martin sisters showed Normandy views. How they met is not known but Beatrix Martin subsequently appears to have lived with her sister and brother-in-law in Hampstead: when from is not yet clear. Shortly after 1905 to about 1920 the Fridlanders were in Canville Gardens, Hampstead, then moved to 6 Prince Arthur Road. Fridlander died there on 29th June 1960, leaving estate valued at £28,863.

In 1962 (22nd January–10th February) Leighton House, Kensington, held a retrospective exhibition of his work, which was largely supplied by his widow. Brief notices of the show (*Birmingham Daily Post*, 15th January and *Kensington Post*, 9th February) mentioned his aversion to publicity, that he would not have countenanced such an exhibition in his lifetime, the symbolic intricacy of his subjects, and that he was ‘[financially] competent enough... to avoid the commerce of art’. This financial independence also applied to his wife, whom Harry Levine (in *The Jews of Coventry*) says ‘subordinated’ her work to his. The implication is that the Leighton House show was a memorial event that she probably sponsored.

The Fridlanders appear not to have had children and Ethel died in January 1969. Her portrait of Caroline Bray is the only item so far identifiable by either of them in UK public holdings.

Given their general invisibility in market terms, whatever work exists by them or Beatrix Martin must still be mainly in private hands. Both Fridlander and Beatrix have memorial plaques linked to that of Maris (known to all of them) at Hampstead parish church, where Maris was buried: Ethel was presumably responsible for these.

Fridlander's father, Alfred, bequeathed the marine painter Henry Moore's *Rough Weather on the Coast, Cumberland*, to Birmingham Art Gallery and his sister, Annie Esther Fridlander, left a substantial collection of material related to George Eliot and Caroline Bray to Coventry corporation. This had long been on loan from her to Coventry, as reportedly last of the family when she died on 24th February 1963 (*Coventry Evening Telegraph*, 11th September 1963). Another sister, Adelaide Rachel Fridlander (b.1865) married in 1902 in Kensington to Gilbert Scott Ram, an electrical specialist in HM Factories Inspectorate; they also lived in Hampstead where she died on 8th September 1946.

Summarised from Art UK's Art Detective discussion 'Could Ethel Martin Frimston be the same artist as Ethel Martin?' and information from the Bluecoat Library, Liverpool. This was a case of separating artists both named 'Ethel Martin'.

Martin, Beatrix (1876–1964)

Beatrix Martin, painter, was born at Sevenoaks on 4th November 1876, as second daughter (of three) to James and Mary Ethel Martin. Her elder sister Ethel (1873–1969, later Fridlander) was also an exhibiting artist. In addition to the shows she did with Ethel (for which see her entry on Art UK) Beatrix exhibited between 1896 and 1902 at the Lime Tree Studio, Sevenoaks, as well as at the Sevenoaks Technical Institute, which opened in 1902. In May 1914, a pair of lace collars by her was the fourth prize in a draw run by the Sevenoaks Arts and Crafts Society Art Union, also at the Lime Tree Studio, prefiguring her example in a craft show at the Royal Academy in 1926.

Through her father's work at the Stock Exchange, she also exhibited work in the Stock Exchange Art Society's exhibitions at the Drapers' Hall, London, in October 1903, November 1905, October 1908 and October 1909. Beatrix probably lived about the last 30 years of her life, if not more, with her sister and brother-in-law and, like them, apparently on independent means.

Her address at death on 18th October 1964, aged 87, was the same (6 Prince Arthur Road) though she died at 4, Rosecroft Avenue, Hampstead. That large house, now flats, was the home of her sister-in-law Annie Esther Fridlander, who had died on 24th February 1963, so she may have been temporarily there for reasons not yet clear. She left personal estate of £34,754, her sister and a solicitor being executors.

Summarised from Art UK's Art Detective discussion 'Could Ethel Martin Frimston be the same artist as Ethel Martin?' and information from the Bluecoat Library, Liverpool. This was a case of separating artists both named 'Ethel Martin'.

Mason, William Henry (of East Retford) (1846–1936)

A landscape and coastal painter who appears to have been a good amateur – or at most semi-professional – since first a barrister and then landowner. Born on 24th May 1846, he was eldest son of George William Mason, J. P. (1819–1882) of Eaton Hall, East Retford, Nottinghamshire, who in 1864–1869 built and removed to Morton Hall, Babworth, East Retford, a large neo-Jacobean mansion designed for him by James Louth. William had three younger brothers: George Edward (b.1847); Arthur James (1851–1928), who became Lady Margaret Professor of Divinity at Cambridge University and later its Vice-Chancellor; and Charles Evelyn (1855–1879), an army lieutenant who died in South Africa. Two of their three sisters were also notable, one as a poor-law inspector and the other as founder of a religious community. After attending Harrow School, William went to Trinity College, Cambridge, where he graduated in 1869 in the classical tripos (2nd class). He then became a student of the Inner Temple, was called to the bar in January 1872 and practised on the Midlands circuit. After inheriting Morton Hall on his father's death he served in local educational and other affairs, including a term as High Sheriff of Nottinghamshire, and died a week short of 90 on 17th May 1936. Morton Hall only survived him ten years, demolished in 1946 as uneconomic to repair following tank regiment use during the Second World War.

The only work that Mason clearly exhibited before 1880 was 'A Nottinghamshire landscape' at the RA in 1877, submitted from Morton Hall (misread by Graves as 'Maston'). As no. 1036 this was certainly a watercolour, though he also painted competently in oils. Between 1880 and 1911 Johnson & Greutner list him as showing seven works at the Dudley Gallery, three in the annual Liverpool exhibitions, nine at Nottingham Art Gallery and one at the Royal Institute of Painters in Watercolours. All appear to have been submitted from Morton Hall.

Summarised from Art UK's 'Art Detective' discussion 'Was this "Coast Scene with Shipping" exhibited in 1877 as a view of Seaford Bay?'; additional Mason marriage details supplied by Marcie Doran and Brighton exhibition notes by Grant Waters.

Pratt, William (1717–1795)

William Pratt appears to have been the son of a Chatham 'joyner', also William, and his wife Susannah. He was first recorded as a fully trained shipwright/carpenter at Woolwich, in March 1743; then for longer at Deptford and apparently at Portsmouth for the early part (1760–1764) of the building of the 'Warwick', launched in 1767. He also served time afloat in a number of the ships to which he was assigned.

Without going into further detail here these were the 'Mary', yacht, into which he shifted from Woolwich yard to being a sea-going carpenter on 20th February 1746; then the 'Dunkirk' (launched 1754)*, 'Dragon' and the 74-gun 'Mars'*. He helped build the last, back at Woolwich, from December 1756 to March 1759 and served in it at sea to April 1760, so probably saw action in it at Hawke's defeat of the French at the Battle of Quiberon Bay, 20th November 1759. His final postings were to the 'Warwick'*, 'Chester', 'Orford' and 'Conquestador' (a Spanish capture at Havana in 1762).

Although appointed to those marked * during their construction, the rest were vessels already built or perhaps under repair. It should also be noted that ships' carpenters were 'standing officers' who remained in their ships even when 'in ordinary' (i.e. in reserve) on harbour moorings. In other words, reckonable service of this sort could be close to home for extensive periods.

In 1770, after 22 years and 5 days of near-continuous employment up to 30th June that year (with only a few short breaks), he applied to the Admiralty for superannuation and a pension, also producing a certificate showing he was 'upwards of Fifty three years of age'. That is, he was born in 1717 at latest (as a Chatham baptismal record suggests). The Navy Board confirmed his career record from examination of the ships' books in a letter to the Admiralty dated 4th December 1770, which its secretary passed on to Surgeon's Hall for the 'usual reference', presumably an assessment of his health: this letter is in Navy Board out-letters archived at the National Maritime Museum, Greenwich, (TNA: ADM/354/184/ 135 [NMM ADM/B/184]). While this does not yet provide an exact date for his naval retirement, it suggests that if he did any later carpentry work after 1770/1771 (including as apprentice master into the 1780s, of which there are some hints) it was as a civilian.

While further detail of Pratt's career – naval and artistic – therefore remains 'work in progress', it now seems clear that he was, like John Cleveley the Elder, a carpenter with a sideline as a painter, even though only one fairly impressive 'after-Cleveley' picture is so far known. This is a large version of Cleveley's *The 'St Albans' Floated out at Deptford*, 1747, now (2022) in the Trafalgar Tavern at Greenwich. It is signed and dated 'Wm Pratt Pinx / 1750 Greenwich' and is so close to Cleveley in style that Pratt must have been a pupil as well as a co-worker at Deptford Dockyard. In future, some pictures hitherto ascribed to Cleveley may also be reattributed as a result.

Apparent corroboration of Pratt's dual activity lies in the given names of some of his seven known children. Three who died as neonatal casualties were rapidly baptised before they did so. The first two were twin boys named 'Vanderveld' and 'Vandike' Pratt in May 1746. A daughter 'Rosalva', in December 1747, was probably named after the celebrated contemporary Italian pastellist Rosalba Carriera (1673–1757). Their father is likely to have been the 'William Pratt, a shipwright' buried at St Alfege, Greenwich, on 9th February 1795.

Summarised from Art UK's Art Detective discussion 'Who painted this picture? Was it John Cleveley the elder (c.1712–1777), or was it in fact William Pratt (active mid-18th C)?'. Updated in September 2022 by Pieter van der Merwe and Osmund Bullock.

Roffe, William John (1822–1901)

A landscape and subject painter who showed 14 works at the Royal Academy (1845–1889), 10 at the British Institution (1845–1867) and 12 at the Society of British Artists (1849–1881). Graves also lists three he showed at the RA in 1871 and 1877 as David B. McKay, saying it was a name he took 'temporarily', and identifies him as the David McKay who also showed two at the SBA in 1876.

Roffe was born in Lancaster Street (now Thanet Street), Somers Town early in 1822 and baptised on 10th April at St George the Martyr, Queen's Square, Holborn. His parents were

John Roffe (1769–1850), a well-known engraver of architectural subjects who was then 53 and his presumably somewhat younger wife, Elizabeth. A younger sister, Elizabeth Anne, was also baptised there on 4th November 1825 and in 1846 she married George Stephenson Knowles (1818–1861), though her death date is not yet known.

No record has yet been found of John and Elizabeth's marriage. The nearest London one to the children's birth was of John Roffe, bachelor, to Elizabeth Coates on 26th August 1818 at St Mary-le-Bone but – if of their parents – all this suggests is that John had no previous marriage or elder children. Another John Roffe, engraver, active between 1820 and 1861 could not, in that case, have been an older half-brother.

William Roffe had numerous exhibiting addresses, mainly in north London. The most significant, because it identifies his father, was 9 West Terrace, Park Road (now Parkhurst Road) Upper Holloway, from where he submitted to the RA 1851–1853, and was listed in the 1851 census and in Rowney's *Almanack of the Fine Arts* for 1852. This was John's last house and where he died on 14th December 1850, probably with William already living there; he was buried on the 21st at St Mary, Islington.

In 1866 William Roffe married Emme E. Faye (1830–1916) in Hampstead and they had two daughters, Susan Emma (1869–1949) and Alice Elizabeth (1870–1962). In the 1881 census for 18 Langdon Road, Upper Holloway, he is listed as 'Artist Painting in Oils &c' and in 1901 at 15 Lawn Road, Hampstead, was 'Living on own means' with his wife and daughter Alice. He died there in the last quarter of the year.

Roffe's SBA submission address in 1872/3 was 4 Falkland Road, Kentish Town, and at the RA in 1881 it was 18 Giesbach Road, Upper Holloway. The former was also the 1871 census address of the draughtsman and watercolourist Felix Robert Roffe (1814–1887), and in that of 1881 he was also living at 18 Giesbach Road. Felix and four other engraver/artist brothers were sons of the engraver Robert Cabbell Roffe (1780–1839) but no family relationship with John Roffe and his children seems discoverable. John's father, Joseph, was a London schoolmaster who later ran a school in Chelmsford; Robert Cabbell's father, Thomas, was a 'yeoman' from Leeds in Kent, though his grandfather (also Thomas) was born in Essex. If a cousinage, it must have been very distant.

Summarised from Art UK's Art Detective discussion 'Where might this painting "On the Cathedral Steps" be set?', about a painting by Felix Robert Roffe (no relation).

Sargent, George Frederick (1811–1864)

George Frederick Sargent was a draughtsman, working mainly in London producing drawings for engraving in topographical and antiquarian publications, mostly on wood. He also worked for illustrated periodicals.

He was born at Woolwich on 21st November 1811 and appears to have had ongoing financial difficulties, since he was declared insolvent in 1843, 1846 and 1859. In April 1837 he married in London (City) to Rosa Francesca Narcissa Alferes, a widow from Barcelona ten years his senior, and had a number of children by her starting with a son, George Frederick Francisco Sargent, born that May, who became a painter and generally known as just

Frederick Sargent. By 1861, however, George and Rosa had separated, and he was living with another woman in Islington as man and wife, although Rosa was the beneficiary of his small estate (under £50) when he died there on 18th March 1864.

There is a collection of 236 London drawings by him (including a few woodcuts after) in the London Metropolitan Archive.

Summarised from Art UK's Art Detective discussion 'Is this one of Sickert's Echos? Is it 'Margate in the Time of Turner'?'

Sprinck, John Louis (1825–1896)

A painter and pastellist who was born in St Petersburg. He trained at the Academy there and his talents reportedly earned him freedom from military and other public service. He travelled to study and paint in Italy, Belgium, Austria and France, and Belgian artists reportedly called him 'the Modern Rubens'. For some years he held appointments as Professor of Painting to the Imperial Court in St Petersburg and the Grand Duchy of Oldenburg, and his Danish-born wife Marie Wilhelmina (b.c.1848), known professionally as Madame Orfa (her maiden name) was a contralto prima donna in the St Petersburg opera.

They had one son, Leon, also an artist, who was born in Paris in 1866 and at some point all adopted Norwegian nationality before John and his wife settled in England by 1875 and became British citizens. By 1881 the couple, but not their son, were lodging in Gayton Road, Hampstead, and late-1880s advertisements show that John gave ladies' art classes while his wife and son Leon (who rejoined them from Europe by 1886) gave classes for children and beginners (*Hampstead and Highgate Gazette*, 12th February 1887 and 23rd October 1886). Marie Sprinck-Orfa also continued to sing at occasional concerts. The final family home was 28 Willow Road, on the edge of Hampstead Heath.

Sprinck was noted as a pastellist and wrote two small books on the subject. One was *A Guide to Pastel Painting*, published by George Rowney in 1889, with many later editions: by at least the sixth in 1910, his son Leon had added a chapter on 'How to Paint a Head in Pastel'. Sprinck's local obituary in the *Ham & High* (8th August 1896) says he published another such 'pamphlet' with Lechertier Barbe (possibly in Paris) and 'spent many years on preparing an elaborate work on the theory of painting' that was so near complete at his death that it had been read and praised by the artist Carl Haag and was expected to be published. There is no sign it was, however.

Though Sprinck clearly managed to live by his art or other means, he appears to have been somewhat eccentric, with a distinctive appearance and habits of almost exaggerated courtly politeness, but was also such a perfectionist in his work that he avoided exhibiting or even attempting to sell much of it. He was reported both an excellent portrait and landscape painter, the latter in a distinctive but Dutch-old-masterly style. Much was still with him when he died at Hampstead on 23rd July 1896 and while an exhibition was mentioned as a possible outcome, no note of one has been found, or how the studio collection was dispersed. Nothing appears to be recorded on Art UK as in public hands.

Sprinck's wife was apparently acting as 'governess' or at least an elder chaperone and friend to Alice Weir, elder daughter of Galloway Weir MP, when staying for her health in the Hotel Santa Caterina at Amalfi for Christmas 1899. On 23rd December, both were among ten people killed when the hotel and part of the old Capuchin Convent adjacent (also long in hotel use) collapsed in a massive landslide down the seaward-facing cliff, sinking several vessels moored close-in below.

Summarised from Art UK's Art Detective discussion 'Who painted this portrait and is this a different Arthur Carlton?', which identified the artist as John Leon Sprinck.

Thornley, Morgan Alfred (1897–1965)

Morgan Alfred Thornley, mainly a landscape and coastal painter, was the son of George D'Arcy Thornley (1871–1924). There is no known connection with any other of the 'Thornley' artists: the family seems to have had Lancashire origins with Welsh connections from the late 1880s, but it appears only coincidental that the father of Georges William Thornley (1857–1935) was also 'Morgan'. George D'Arcy was a Volunteer Submarine Miner (as were his father and two brothers), commissioned with the Royal Engineers in 1889. In the 1891 Census, at Penarth, he is described as a ship broker, and in 1901 (by then at Sydenham) he was working for a coal-shipping company. He became senior manager with Thos Wilson Sons & Co.

Morgan was educated at Brighton College and in 1915 enlisted in the RAMC, later receiving a commission in the Norfolk Regiment and serving in France. He married in 1923 (divorced 1930) and in 1929 briefly joined the Merchant Navy as a wireless operator (he was certified by the Post Office in 1926), but two months later, noted as an 'artist' by profession, emigrated to Australia with his widowed mother. After her death in 1930 he re-married over there, but seems to have returned to England with his new wife by 1931 when his seven-year-old daughter – by his first wife – was killed in a motor accident; he was certainly back by 1932. Both before and after his Australian sojourn (and up till the early 1950s), he kept a studio in Park Walk, Chelsea. His ABWS and NSA 'post-nominals', often cited when works appear at sale, suggest he was an Associate of the Birmingham Watercolour Society and a member of the Newlyn Society of Artists. He died at Chorleywood in Hertfordshire.

Summarised from Art UK's Art Detective discussion 'Does this painting by Georges William Thornley depict a view of Scarborough Bay?'