



Edmund Blampied Collection, 1914-1989.

Harold J. Baily, Collector.

Special Collections Department/Rare Books and Manuscripts

Contact Information:
Special Collections Department
Axinn Library, Room 032
123 Hofstra University
Hempstead, NY 11549
Phone: (516) 463-6411, or 463-6404
Fax: (516) 463-6442
E-mail: LISI@hofstra.edu

<http://www.hofstra.edu/Libraries/SpecialCollections>

Compiled by:	[J. Boucher]
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[M. O'Connor]	[Dec. 12, 2008]

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Edmund Blampied

Edmund Blampied (1886-1966) was born in the Vingtaine de Rozel, Parish of St. Martin, Jersey, Channel Islands, England. At an early age he displayed an interest in art, and left Jersey in 1903 to study in London, where he attended Lambeth School of Art, London County Council School of Photoengraving and Lithography, and St. Martin's School of Art. After completing his studies he worked in London, where he met and later married Marianne van Abbé (sister of artist Salomon van Abbé.) At the beginning of World War I he returned to Jersey, where he was assigned to guard duty in the Royal Jersey Militia. After the war ended he returned to London and resumed his career as an artist. In the late 1930s, after many successful years in London, Blampied returned to his beloved Jersey to continue his work and to live out his life. He remained on the island throughout the subsequent German occupation, and later died in St. Aubin, Jersey, in 1966.

Blampied was most well-known for his etchings and drypoints, but was also an accomplished painter in oils and watercolors. In addition, he was a prolific cartoonist, caricaturist, and lithographer. Though his work dealt with diverse subject matter, he is best known for his depictions of rural Jersey life. One of his greatest admirers and most notable patrons was Brooklyn lawyer Howard J. Baily.

Howard J. Baily

Howard James "Bing" Baily (1887-1964) graduated from Amherst College in 1908 and later from Harvard Law School in 1912. He lived in Brooklyn, New York, with his wife, Marguerite (Halstead), and had a law office in Manhattan. He was secretary and trustee of the Brooklyn Public Library, and was also counsel and trustee of the Library Trustees Foundation of New York State. During World War I, he served as an official in the Department of Justice in Washington, D.C., where he became acquainted with J. Edgar Hoover, with whom he corresponded over the years. Baily was also a friend of poet Robert Frost. He wrote about art for the *Brooklyn Eagle*, and was the owner of a large private collection of works by Jersey artist Edmund Blampied.

Baily began corresponding with Blampied sometime around the year 1926. In the years that followed, Baily purchased a great deal of Blampied's paintings and sketches from the artist himself, and from art dealers in both the U.S. and the U.K. The two men and their wives developed close personal friendships, and, in 1937, the Bailys visited the Blampieds in London, where they toured the city's notable attractions together. Though communicating with Blampied during the German occupation of Jersey (1940-1945) was difficult, Baily did manage to stay in touch with him. Baily also corresponded with and developed mutual acquaintanceships with some of Blampied's artist friends in London, some of whom sold their own Blampied works to him.

An avid promoter of the artist, Baily helped organize and/or loaned materials to exhibitions of Blampied's work at the Cleveland Museum of Art, and at the Brooklyn Public Library. Many years after Baily's death in 1964, the Jersey Heritage Trust purchased a number of rare Blampied works from his private collection.

The collection spans the years 1914-1989 and is composed of correspondence, scrapbooks, sketches, photographs, personal business records, and print material and ephemera.

The majority of the correspondence, which spans the years 1926-1952, includes letters to Harold J. Baily from Edmund Blampied, various art dealers, and artist friends of Blampied's. Worthy of note is the fact that Blampied often sketched right on the letters, while at other times he enclosed sketches with them. Among Blampied's artist friends who corresponded with Baily were Reginald Wake, Elfrida Tharle-Hughes, Salomon van Abbé, John Copley, and René Keiley. Note: it appears that some of the correspondence may have at one time been housed in scrapbooks.

The scrapbooks, assembled by Baily between 1926-1940, demonstrate how meticulous he was in organizing his Blampied materials. The scrapbooks include correspondence similar to that mentioned above, personal business records of Baily re: Blampied artwork, photographs, sketches, invitations to art exhibitions, and news clippings.

Also noteworthy in the collection are the sketches that Blampied sent to Baily over the years. These were not items that Blampied sold to Baily, but rather were a way of showing his gratitude to his friend and patron. They were done in a variety of mediums—including pen and ink, charcoal, pastels, and watercolors—and often demonstrated the well-known, humorous side of the artist.

Included among the photographs are two rare images of the artist and patron posing together during the Baily's 1937 visit to London. Also included are photographs of some of Blampied's most famous sketches: "The Accusation," "Friends of the Chef," and "The Argument."

Notable among the printed materials is a small collection of Blampied exhibition catalogs, including one from a 1914 exhibition at the London County Council School of Photo-Engraving, in which a number of Blampied's works are listed.

SUBJECTS

Names:

Baily, Harold J., 1887-1964
Baily, Marguerite
Blampied, Edmund, 1886-1966.
Blampied, Marianne
Brooklyn Public Library
Cleveland Museum of Art
Copley, John
Tharle-Hughes, Elfrida

SUBJECTS

Names:

van Abbé, Salomon
Wake, Reginald

Subjects:

Art.
Drypoints.
Etchings.
Jersey (Channel Islands)--History.
Paintings
Sketches.
Watercolors.

Places:

Brooklyn (New York, N. Y.).
Jersey (Channel Islands).
London.

Form and Genre Terms:

Business records.
Correspondence.
Ephemera.
Photographs.
Printed materials.
Scrapbooks.
Sketches.

Occupational Terms:

Artists.
Caricaturists.
Etchers.
Lawyers.
Lithographers.
Painters.

Edmund Blampied Collection, 1914-1989

Series arrangement and description:

The Edmund Blampied Collection is arranged in six series:

- I. Correspondence – Arranged chronologically and comprised mainly of letters to Howard J. Baily from Edmund Blampied, various art dealers, and artist friends of Blampied's.
- II. Harold Baily Scrapbooks of Material re: Edmund Blampied – Arranged chronologically in two scrapbooks. One scrapbook is bound, the other is comprised of loose pages that have been arranged in page number order in eight folders. The scrapbooks include correspondence similar to that mentioned above, personal business records of Baily re: Blampied artwork, photographs, sketches, invitations to art exhibitions, and news clippings
- III. Edmund Blampied sketches – Arranged chronologically within folders. Sketches sent by Blampied to Baily to show gratitude for friendship and patronage. Includes sketches done in pen and ink, charcoal, pastels, and watercolors.
- IV. Photographs – arranged chronologically, then alphabetically by title. Includes photographs of Baily and Blampied posing together, and photographs of artworks by Blampied.
- V. Personal Business Records of Harold Baily re: Blampied Artwork – Arranged chronologically and includes invoices, receipts, and shipping papers.
- VI. Print Materials and Ephemera – arranged alphabetically by title or subject. Includes articles about Blampied, materials related to exhibitions of his artwork, and news clippings.

Box and Folder List

Series I: Correspondence

Box 1

<u>Folder</u>	<u>Description</u>
1	Transcriptions of letters dated Apr. 30, 1927-Jul. 17, 1935, in Box 1
2	Apr. 1927-May 1930 (with enclosure)
3	Sep. 1930-Jun. 1931 (with enclosures)
4	Jul. 1931-Mar. 1932 (with enclosures)
5	Apr. 1932-Nov. 10, 1932 (with enclosures)
6	Nov. 29, 1932-Nov. 1933 (with enclosure)
7	Jan. 1934-Nov. 1934 (with enclosures)
8	Dec. 1934-Jul. 1935 (with enclosures)

Series I: Correspondence

Box 2

<u>Folder</u>	<u>Description</u>
1	Transcriptions of letters dated Jul. 26, 1935-Jan. 11, 1939, in Box 2
2	Jul. 1935-Dec. 1935 (with enclosures)
3	Jan. 1936-Mar. 1936 (with enclosures) <i>See also:</i> Oversize Box 10, Folder 2 – correspondence, Feb. 23, 1936 (w/encl.)
4	Apr. 1936-Sep. 1936 (with enclosures)
5	Oct. 1936-Mar. 1937 (with enclosures)
6	Apr. 1937-Sep. 1937 (with enclosures)
7	Oct. 1937-Nov. 1937 (with enclosures)
8	Dec. 1937-May 1938 (with enclosure)
9	Jun. 1938-Dec. 27, 1938 (with enclosure)
10	Dec. 28, 1938-Feb. 2, 1939 (with enclosures)
11	Transcriptions of letters dated Feb. 5, 1939-c. Aug. 5, 1940, in Boxes 2 & 3
12	Feb. 15, 1939-Mar. 15, 1939 (with enclosures)
13	Mar. 18, 1939-Jun. 3, 1939 (with enclosures)
14	Jun. 13, 1939-Jul. 26, 1939 (with enclosures)
15	Aug. 6, 1939-Dec. 11, 1939 (with enclosures)
16	Dec. 12, 1939-Dec. 31, 1939 (with enclosures)

Box 3

<u>Folder</u>	<u>Description</u>
1	Jan. 1940-May 1940 (with enclosures)
2	Jun. 1940-Aug. 1940 (with enclosure)
3	Sep. 1940-Nov. 1940 (with enclosures)
4	Dec. 1940-Jan. 1941 (with enclosures)
5	Feb. 1941 (with enclosures)
6	Mar. 1941-Apr. 1942 (with enclosures)
7	Jul. 1942-Dec. 1942 (with enclosures)
8	Nov. 1943-May 1944 (with enclosure)
9	Jun. 1944-Jan. 1945 (with enclosures)

Series I: Correspondence

Box 3

<u>Folder</u>	<u>Description</u>
10	Feb. 1945-Jun. 1945 (with enclosures)
11	Jul. 1945-Aug. 1945 (with enclosures)
12	Sep. 1945-Oct. 1945 (with enclosures)
13	Nov. 1945-Dec. 1945 (with enclosures)
14	Jan. 1946-May 1946 (with enclosure)
15	Jun. 1946-Jul. 1946 (with enclosures)
16	Aug. 1946-Nov. 15, 1946 (with enclosures)

Box 4

<u>Folder</u>	<u>Description</u>
1	Nov. 16, 1946-Nov.20, 1946 (with enclosures)
2	Nov. 23, 1946-Dec. 1946 (with enclosures, including Blampied sketches)
3	Jan. 1947-Apr. 1947 (with enclosures)
4	May 1947-Jun. 4, 1947 (with enclosures)
5	Jun. 5, 1947-Jul. 1947 (with enclosure)
6	Aug. 1947-Dec. 1947 (with enclosures) <i>See also: Oversize Box 10, Folder 3 – correspondence, Aug. 24, 1947 (w/encl.)</i>
7	Jan. 1948-Apr. 1948 (with enclosures)
8	May 1948-Nov. 1948 (with enclosures)
9	Dec. 1948-Jun. 1949 (with enclosures)
10	Jul. 1949-Oct. 1949 (with enclosures)
11	Dec. 1949-Apr. 1950 (with enclosures)
12	May 1950-Nov. 1950 (with enclosure-Glasgow art exhibition catalog)
13	Dec. 1950-Jun. 1951 (with enclosures)
14	Jul. 1951-May 1952 (with enclosures)

Series II: Harold Baily Scrapbooks of Material re: Edmund Blampied

Box 5

<u>Folder</u>	<u>Description</u>
1	Edmund Blampied, Volume 1, 1926-1932

Box 6

<u>Folder</u>	<u>Description</u>
1	Edmund Blampied, Volume 2, 1932-1940, pp. 1-22
2	Edmund Blampied, Volume 2, 1932-1940, pp. 23-46
3	Edmund Blampied, Volume 2, 1932-1940, pp. 47-70
4	Edmund Blampied, Volume 2, 1932-1940, pp. 71-94

Box 7

<u>Folder</u>	<u>Description</u>
1	Edmund Blampied, Volume 2, 1932-1940, pp. 95-117
2	Edmund Blampied, Volume 2, 1932-1940, pp. 118-143
3	Edmund Blampied, Volume 2, 1932-1940, pp. 144-167
4	Edmund Blampied, Volume 2, 1932-1940, pp. 168-187

Series III: Edmund Blampied Sketches

Box 8

<u>Folder</u>	<u>Description</u>
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Original sketches

1	Five dog sketches c. 1940s “And—when did you last see your father?” “D’you mean to say you allow this sort of thing in your bedroom, Albert?” “Dr. Livingstone I presume.” “Poor old mutt! A fortune teller’s told him that in his next life on earth, he’s going to be a tree in the parade.” “The unattended pram”
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Box 8

Folder Description

Original sketches

- 2 Six small sketches, 1949-1951
- “The surgeon is damned late this morning,” c.1940s
- “Sketch by E.B. from memory of his watercolour A Jersey Coast Road,”
 c.1940s
- Untitled sketch of farmer walking alongside a cart being pulled by two horses,
 Christmas 1949
- Untitled sketch of farmer loading a cart hitched to a team of two horses,
 Dec. 29, 1949
- Untitled sketch of a farmer on a plough being pulled by two horses, c. 1940s
- Untitled sketch of men in a horse-drawn cutting through water, c.1940s
- 3 Four sketches, 1932, 1946
- “A few smiles from E.B.,” 1932
- “Kindly Souls,” 1932
- “A lane in Trinity,” 1946
- Untitled sketch of three people riding horses by the seashore, 1946
- 4 Five sketches, c.1940s
- “3 of them watching an honest snail on his way to work”
- “The dentist in the choir”
- “Goddam! Lady Godiva.”
- “View of tress from our windows”
- Untitled sketch a cart leaning up against a house.
- 5 Menus with sketches, 1937

Prints

- 6 Three sketches, 1948, c.1948
- Untitled sketch of a horse grazing in a meadow, 1948
- Untitled sketch of a man in a horse-drawn cart, c.1949
- Untitled sketch of running horses, c.1949

Series IV: Photographs

Box 8

<u>Folder</u>	<u>Date</u>	<u>Description/Title</u>	<u>Notes</u>
7	1928	“Night-time in a Stable”	Sketch by Blampied (trial proof)
8	1930	“The Accusation”	Sketch by Blampied
9	1936	“An impression”	Sketch (with inscription) by Blampied. (2 copies)
10	1939	“Friends of the Chef”	Sketch? by Blampied
11	c.1930s	“Arguments”	Painting by Blampied
12	c.1930s	Blampied and artist John Helier Lander, looking at a newspaper	
13	1937	Blampied and Harold J. Baily in London, England	
14	1937	Blampied and Harold J. Baily in London, England	
15	c.1930s	“The Card Players”	
16	c.1930s	“Giving advice to a drowning man”	Black & white sketch by Blampied
17	c.1930s	“The Prodigal”	Sketch (with inscription) by Blampied. Trial proof (not published).
18	c.1930s	Sketch of a chef	
19	c.1930s	“A Song of Joy”	Sketch (with inscription) by Blampied (3 copies)
20	c. Jun. 1946	The Blampieds, Lord Du Parc, and others outside a building	
21	c. Nov. 1946	Blampied holding bronze sculpture of a horse	Sculpture created by Blampied c.1924?
22	c. Nov. 1946	Blampied sitting in a chair	

Series IV: Photographs

Box 8

<u>Fldr.</u>	<u>Date</u>	<u>Description/Title</u>	<u>Notes</u>
23	c.1946	Three photographs - Blampied at a gallery - Blampied at a gallery - Unidentified woman	
24	c.1940s	Coast of Jersey, Channel Islands, England?	2 copies
25	c.1940s	British Royal Guard on horseback, Buckingham Palace, London, England	

Series V: Personal Business Records of Harold Baily re: Blampied Artwork

Box 9

<u>Folder</u>	<u>Description</u>
1	1930-1947

Series VI: Printed Materials and Ephemera

2	<i>American Artist</i> , Jan. 1947. See p. 23-26 for article "Drypoints by Edmund Blampied."
3	Brooklyn Public Library material re: Blampied, 1940-1956
4	Exhibition catalogs – Edmund Blampied, 1914-1956, n.d.
5	News clippings, 1932-1989
6	<i>Print Collector's Quarterly</i> , Blampied: Artist and Philosopher," Dec. 1937
7	<i>Société Jersiaise Annual Bulletin for 1999. Edmund Blampied's Illustrations for Books Published by Thomas Nelson and Sons</i> by Andrew Hall

Box 10 – Oversize material

<u>Folder</u>	<u>Description</u>
1	“The Little I Know,” Mar. 23, 1934. (Epistle to my friend Harold.)
2	Correspondence, Feb. 23, 1936 (with enclosures)
3	Correspondence, Aug. 24, 1947 (with enclosures)

See also:

Albert Goes Through, call no. PR6031.R6 A65 1933 (Rare Books and Manuscripts)

Ripe Howlers, call no. PN6175 .H75 1939 (Rare Books and Manuscripts)

More Hand-Picked Howlers, call no. PN6175 .H76 1938 (Rare Books and Manuscripts)