

E.A. HORNEL

1864 -1933



EA Hornel by Bessie MacNicol

E.A. Hornel was a member of the group of painters known as the Glasgow Boys, a group of Scottish painters who challenged the accepted art establishment of the time and helped to give Scotland a positive profile in the international art world.

In 1880 he went to study art in Edinburgh, and although he did not enjoy the course he did enjoy the social life and seems to have been popular with his fellow students. Hornel went on to study at Antwerp where he felt he really learnt to paint under the tuition of Karl Verlat. It was at Antwerp that Hornel produced the portrait of *The Man in the Scarlet Tunic* (below).

On his return home he became part of that influential group of painters known as the Glasgow Boys. These were artists who were influenced by the ideas of social realism

In 1886 he saw in Edinburgh work by



the French artist Monticelli whose use of thick impasto and colour was to be a major influence on his artistic development.

Gradually the decorative aspects of a painting emphasising colour and pattern were to be more and more important to Hornel and fellow Colourist, George Henry. These two artists worked closely together even to the extent of working on the same canvas and producing two paintings which were joint efforts

BROUGHTON HOUSE

Broughton House is an 18th century town house in Kirkcudbright which was bought by E.A. Hornel in 1901 to be used as a home, studio and gallery until his death in 1933. Behind the house there is a wonderful garden, with obvious Japanese influences, The house still contains many of Hornel's works, paintings by other artists and an extensive collection of rare Scottish books.



The attractions of the house for Hornel were obvious; it was one of the most imposing buildings in the street, it had important historical connections and it had a large garden with outbuildings which could readily be converted into the large studio he wanted. By 1909 he had added both the studio and the gallery to the house.



The garden has a distinctive oriental influence, clearly showing the influence of his trips to Japan. Like many western artists of that time he was fascinated by Japanese Art and in 1893, with Henry, he went to the far east and Japan. He took many photographs on his visits to Asia using them as reference for his paintings on his return to Kirkcudbright. There is a wonderful collection of his photographs and glass plates in Broughton House.



On his return his successful 1895 exhibition was probably the peak of his artistic career. While critics might feel he had produced his best work by 1906, and that his later works were sentimental and mechanical, these paintings were nevertheless very popular.