

JOHN HULL GRUNDY

by Joanna Cameron

1987

This thesis was written as part of my Postgraduate studies in Medical Art while studying at St. Bartholomew's Hospital based in the medical art department under Professor Peter Cull. Many of John Hull Grundy's artworks were on the walls around the Robin Brook Centre, having been donated by his wife to the hospital.

His works captured my imagination and so I wished to learn more, which led me on an interesting journey discovering his history and the following thesis ~ here scanned.

The concluding scans show the end covers of three of his books and a leaflet 'The Jeweller's Art' being the Hull Grundy Gift and subsequent exhibition at the British Museum.

Joanna CV Summary

Studied Scientific Illustration BA Hons at Hornsey College of Art (Middlesex Polytechnic) which included medical illustration.

Completed Postgraduate Programme in Medical Art MAA Dip at St. Bartholomew's Hospital.

Qualification leads to Professional Member of the Medical Artists' Association MAA.

Became Honorary Secretary to this Postgraduate Programme in Medical Art from 1989.

Postgraduate Teacher Certificate of Education PGCE.

Became Director of Education for the Medical Artists' Education Trust Postgraduate Programme in Medical Art 2007.

Made a Fellow of the Medical Artists' Association FMAA 2013, for over thirty years supporting this medical art educational charity. This being the course I originally undertook at St. Bartholomew's Hospital all those years ago!

Remained a full time freelance medical, scientific and fine artist since 1986, alongside having many other artistic interests.

JOHN
HULL
GRUNDY

JOHN HULL GRUNDY

His Artistic Works

Joanna Cameron

Acknowledgments

I would like to thank the many individuals and organisations who have given invaluable help in the preparation of my thesis.

I am especially grateful to Mr. and Mrs. Grundy for their help and for supplying me with his own recent publications.

Dr. N. H. Burgess BSC Phd MIBiol FRES, Grundy's predecessor at the Royal Army Medical College, as the senior lecturer in entomology, and the R.A.M.C. Mess for information and examples of his work.

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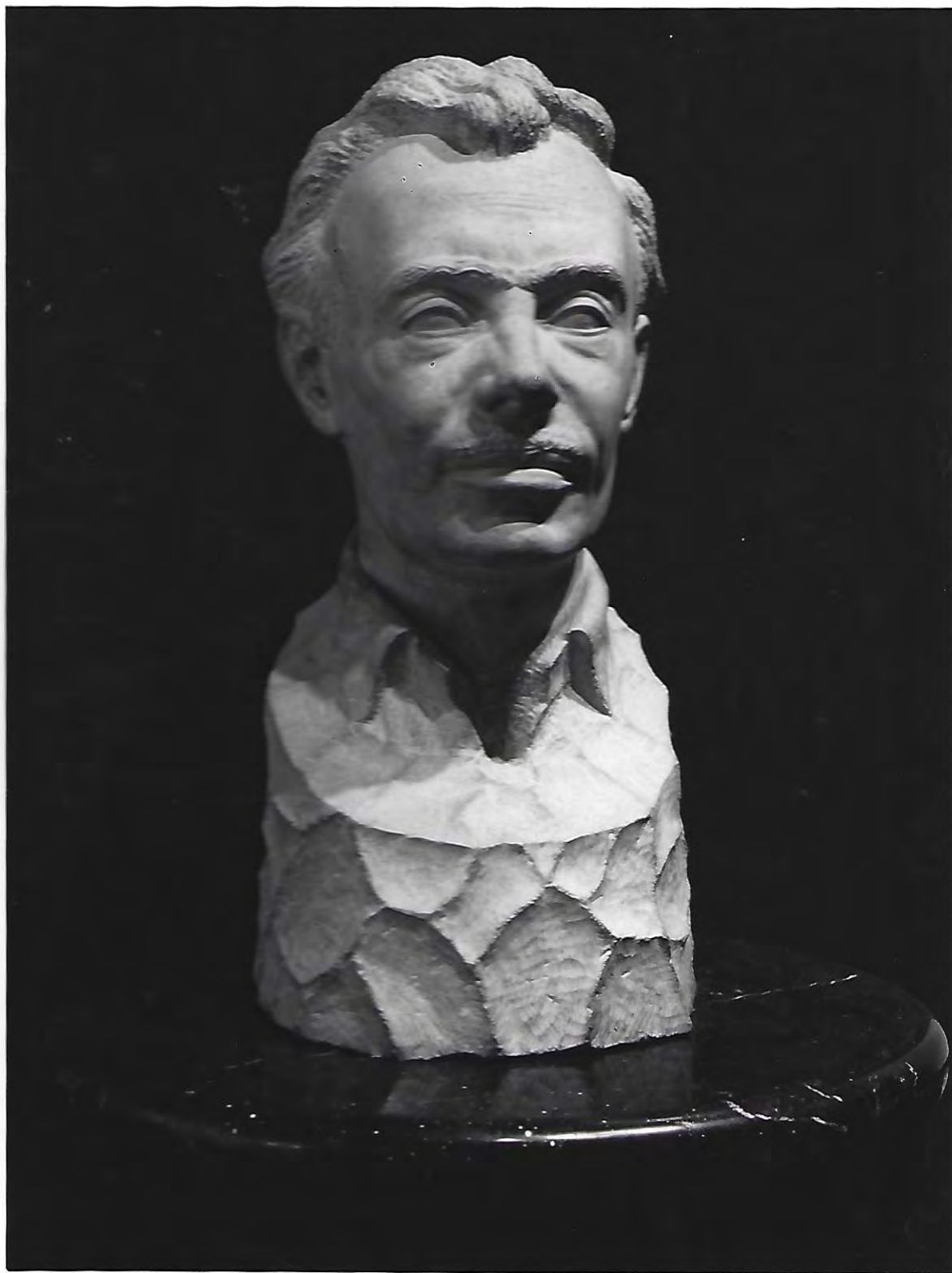
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Introduction

John Hull Grundy is an excellent draughtsman and artist. His work has been virtually unknown, but since his retirement several exhibitions of his work have been held around the country. These exhibitions have given him the full acknowledgement he deserved for his artistic talents.

Even from his childhood everything interested him, especially the surrounding countryside and the curiosities it held. During his career he has studied and illustrated a diverse range of subjects. He designed many posters, menu-cards and adverts; but he has become best known for his anatomical and entomological studies. Many of his writings and illustrations have been compiled and recently published.

Grundy will always be remembered for his original development of the stipple technique, which was based upon the principle of the half-tone screen. Basically this is a method of composition by using dots, varying their size and density to create form.

His work is very precise, which comes from studying internal structures and physiology, as well as the external features.

This thesis will discuss the influences on his life, and his choice of style for different types of work.

The fact that he had no scientific degree, and yet was able to establish a considerable reputation for himself with his entomological, anatomical and zoological drawings, as well as becoming a senior lecturer, can only amplify this man's extraordinary talents.

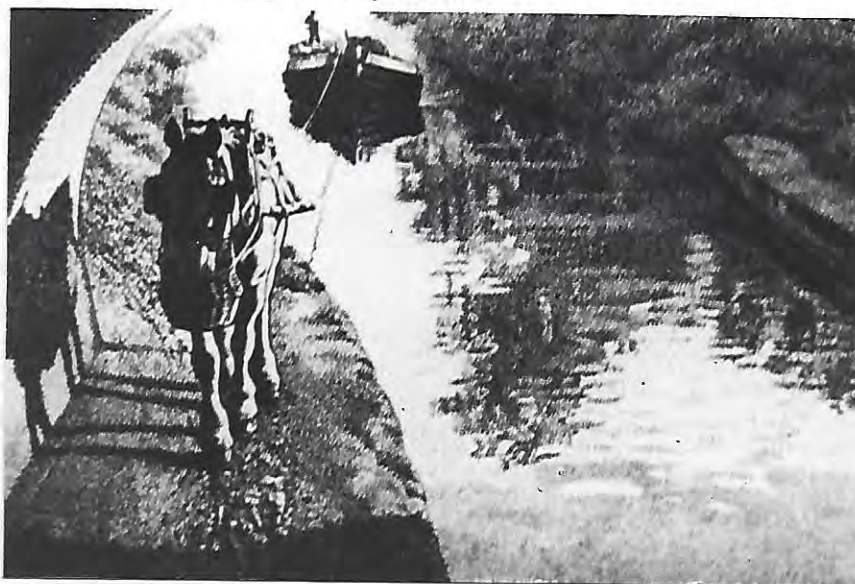
Early Years

John Hull Grundy was born in 1907, and grew up in Southall, London. At the age of nine he attended the Castle Hill School in Ealing until he was fifteen. He was a school prefect and later made Head-boy.

The surrounding countryside and its inhabitants held a strange fascination for him. He was inquisitive about everything around him; the plants, the people and the animals. He examined them all in great detail. This attitude of studying things stayed with him for the rest of his life and was greatly encouraged by his friends and teachers.

He would wander around his local countryside, and come across such places as the Grand Union Canal. This runs West to East, just South of Southall where he lived. The travellers which passed along these thoroughfares must have inspired many of Grundy's illustrations.

"Old Faithful", is such an example. This peaceful canal is only disturbed by the slight wake of the barge, and the imaginary sound of the plodding horse.



The individual components of this illustration have been well executed giving a very pleasing effect overall. On closer examination, there is a jarring mistake. The artist has been inconsistent with his light source. This refers to the angle of the sun's rays. This would be immediately obvious to those who have had their eyes trained by an art education to be aware of such things. The picture is aesthetically pleasing to look at, and the mistake would probably not be apparent to many.

The shadow under the bridge, on the ground and arch is very strong. This shadow is one that anybody can automatically relate to. Therefore, the horse's shadow cannot theoretically be at ninety degrees to itself, thus creating the shadow against the bridge arch. The shadow should be more angled in front of the horse. As it is, it indicates that the light source is coming from the other bridge arch - which would be impossible. In contrast to these, the shadow under the barge suggests that the light is coming from the left hand side of the picture. This is also partly a natural reflection of the barge in the water. Yet, whatever the light source, a shadow would be seen beneath the object especially in water. The only two shadows that coincide in having the same light source are the trees reflected on the canal water and that caused by the bridge's arch.

Inconsistencies such as these can be understood in his early work, because he would still be building up a knowledge of the basic drawing principles. Because the illustration has been meticulously drawn, it is hard to tell whether he neglected the basic rules, or whether he purposely rearranged the shadows as an experiment to make the picture more aesthetically pleasing.

He illustrated many country scenes including other forms of transport which would have been common sights when he was a boy. For example, the local bobby on his pushbike; or a stage-coach clattering along a country road. With a delicate touch he captures the mood and movement of his subjects. Movement features predominantly in the work he does during his career, especially in relation to the human body.

When he was a boy, he enjoyed visiting Hounslow Heath which was near his home. This lonely place had the added attraction of a gypsy camp. If his family had let him have his



way, Grundy would have gone and lived with them. Despite their poverty and hardships, they would share their scraps of food with him. He would stay at the camps until he was missed at home, and his nanny would be sent to fetch him and his belongings; these he would tie up carefully into a spotted handkerchief on the end of a stick.

Grundy respected the life of these free but hardworking people. If they needed anything, they did not have the financial backing of the town dwellers, so they had to make do with living off the land or working so that they could obtain what they wanted. These nomadic people appreciated and respected

the animal and plant life, because they had to rely on these living things for their livelihood. The appreciation of these attitudes played a significant part in his awareness of life.

He was in sympathy with the gypsies, and many lonely, wandering characters are the subjects of his illustrations. For example, this gypsy up on the moors. He has a serious yet sad countenance,



Tramps are also lonely people. This illustration of a malnourished tramp has a pitiful look, with his outstretched arm appealing for help.

This illustration has been done in an ink cross-hatching technique. The lines are very strong, conveying all the information within a few lines. It shows an old man who is trying to maintain his self-respect without the financial means of doing so.

This style is very different to his detailed illustrations, but the subject matter does not demand a more detailed description. If anything, the re-stricted use of line emphasises the plight of the tramp.

Grundy may have seen all these people and places as a child, but he would not have been sufficiently educated in his drawing skills, to have undertaken such illustrations at this age.



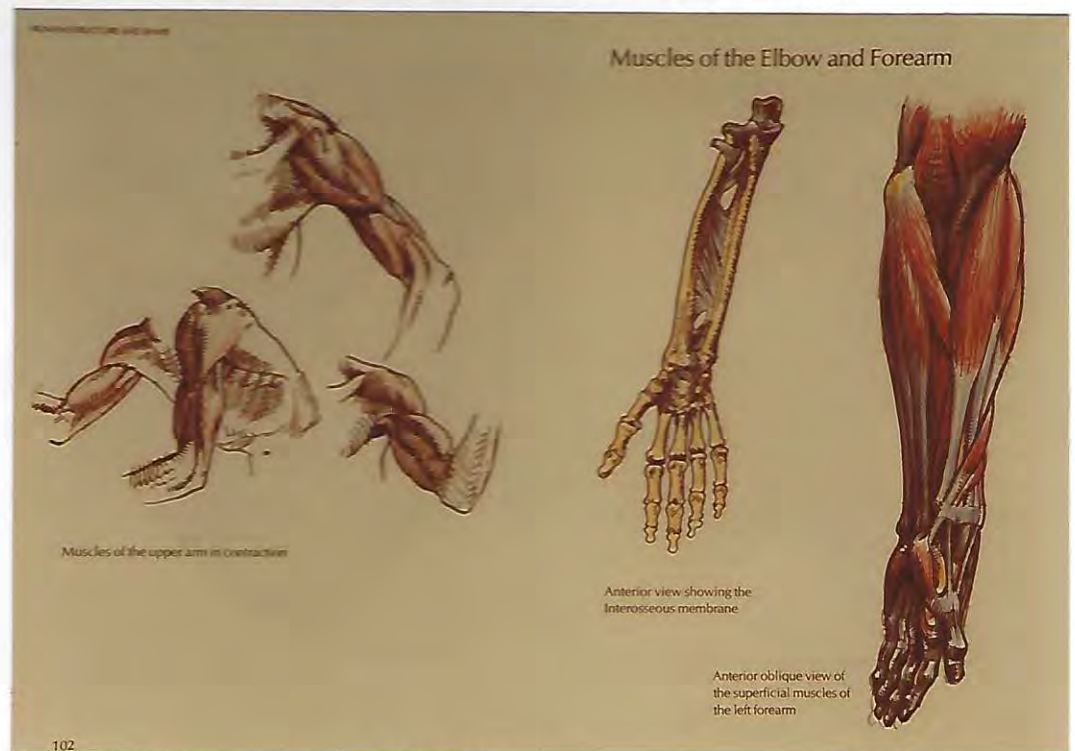
The Tramp

Grundy's interest in art led him to begin his career by studying human anatomy at King's College, London, in 1922. It was usual in those days to undertake an anatomy course, before attending any art education. Nowadays human anatomy may be taught at a later stage in training, if at all.

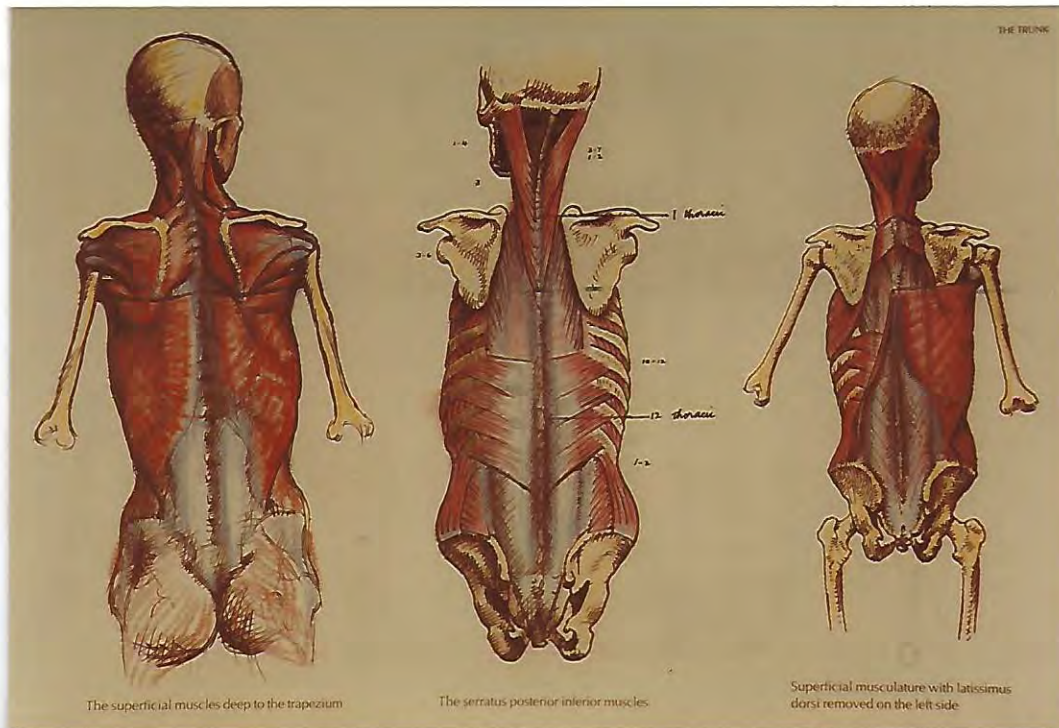
He attended a preliminary day class during the academic years 1922 to 1925. His studies included human development from the embryo, the internal organs, bone structure and related muscles; leading to the external appearance of the human body. Along-side this, he carried out practical dissection under supervision.

These early studies gave Grundy a basic knowledge of how the body works, its structure and overall shape. His curiosity about how things worked, this must have triggered off one of his many ambitions - that of making a complete study of the human body's structure and shape. He only partly completed this aim.

At this stage his artistic talents were not sufficiently



Body Structure



The Musculature of the Abdomen

advanced, so that his early drawings were accurate but not yet refined. He used ink and pencils for his work. He maintained a conventional approach for clarifying body parts: for example, he crudely coloured the muscles red, the tendons blue, and the bones yellow or brown.

The fact that Grundy was being taught by medical personnel, and not by an artist, gave him a fundamental approach. An artist would not have been so thorough in this aspect, but would have emphasised the visual aspect, so as produce an illustration. This systematic approach stayed with him throughout his life, and this can be seen in the way he tackled any problem or new subject.

Grundy had therefore acquired a sound knowledge of human anatomy, before going on to study at the Chelsea School of Art in London. He learnt a wide range of drawing and illustrating techniques: from painting, etching and line-engraving, to print-making and sculpture.

His training was similar to that of a Graphic Artist today. Originally they were called Commercial Artists, because they were trained to be competent in many techniques related to advertising.

Artists today prefer to specialize in one, or only a few areas, because of the huge increase in modern techniques and equipment. This means that no single artist can be expected to have mastered the high standards now demanded in every field.

Grundy was taught in fewer techniques than are available now, so he was expected to be proficient in of them. As with most artists, he concentrated on one style and medium in particular - his ink-stipple technique. It was not until later in his career, and while he was at art school, that he approached all the subjects with equal enthusiasm.

While he was at Chelsea School of Art, he was a pupil of the well known artist Stanley Anderson (born 1884). Anderson was a master of painting and line-engraving, and had received the British Institute of Engraving Scholarship in 1909.



Sea Eagle above the Snow Line

Anderson had many local connections with Cheltenham. So it seems appropriate that one of Grundy's largest exhibitions was held at the Cheltenham Art Gallery. The cover shows an experimental painting in poster paints, called "Girl in a Red Sun Hat". This was also used on the exhibition poster.



One technique Grundy learnt was etching. An illustration is produced by drawing on a metal plate with a needle. The plate is covered with a resinous ground, which is impervious to acid. The needle exposes the copper, so when it is placed into an acid bath, the exposed parts are then bitten into. The lines are controlled by stopping out the faintest ones with varnish, and then re-soaking the plate to create the darker lines.



Engraving - Child's Face

The "Child's Face" has been drawn with the greatest delicacy. The human face is a subject which Grundy studied for many years. This became an extension of his overall study of the human structure and shape.

Grundy was never satisfied with the work he had done. He was always aiming for some improvement. Dedication and self-discipline was constantly encouraged by his tutors, especially by Stanley Anderson. They both held the same appreciation for living things, and a curiosity to study them. They were both rewarded by becoming masters in their respective fields.

After leaving the Chelsea School of Art, he undertook a years study of the art masters and their styles, from the main art centres of the world. He studied work from such places as Paris, Florence, Rome, Pisa and Venice.

During this period he would have become familiar with the way previous artists had worked and what their techniques were. It can be argued as to what extent they influenced his work.

After this year of study, Grundy went to the Royal College of Art, London in 1929. He was taught etching and engraving by Graham Sutherland (1903-1980), and colour design under the principal of the college. It was during this period that he developed and perfected his original version of the stipple technique. Which is basically a method of building up the picture by using dots. He still continued his fine-line block production and painting.

Grundy stayed at the college for a total of twentyfive years, because after he had completed his student studies, he went on to become a lecturer at the Royal College of Art. He taught colour design, etching, engraving, printing and fine-line block reproduction.

While he was a student he would have built up his knowledge and skills by learning well known methods and styles. The techniques would be the same even if he approached the subject matter slightly differently. Students tend to be influenced by artists and tutors whose work they admire. One such artist was Stanley Anderson, a previous tutor at Chelsea School of Art.

Grundy was often dissatisfied with his work. He was dedicated in trying to achieve a high standard of work.

He was influenced by his tutors as well as old and recent art masters. He studied the most successful artists, moulding their achievements to the best advantage in his own work.

Grundy worked to achieve the clarity of the Old Dutch Masters; combined with the technical accomplishment of artists like Leonardo Da Vinci (1452-1519). As a result Grundy's choice of subject matter is very similiar to this Renaissance artist. Both artists covered anatomical studies, buildings, wildlife and natural history subjects. Grundy has even been quoted by Cheltenham Art Gallery as being "Today's Renaissance Man", because of his styles and diverse subject matter.

Grundy obviously had a great skill, as well as a perseverance to channel his skills. He comprehensively approached his work, by studying the inner structures of the human body, as well as the external features. This knowledge gave his drawings a more realistic result.

Adaptation of the Stipple Technique

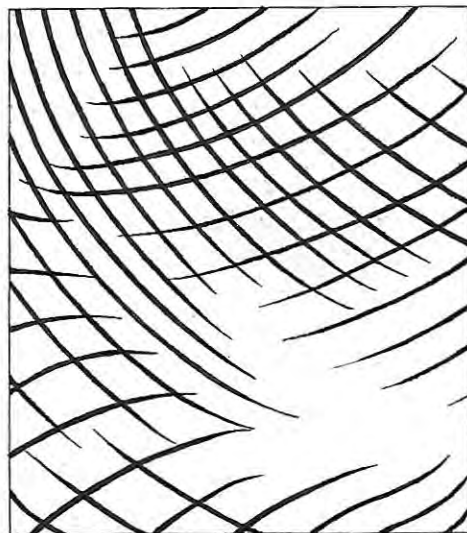
Grundy built up his knowledge of styles and techniques. One medium he often used was ink, usually as line-drawings, but also combined with cross-hatching and stipple.

Cross-hatching is formed by a series of parallel lines complemented by a second set of parallel lines placed at an angle, thus creating a three-dimensional interpretation.

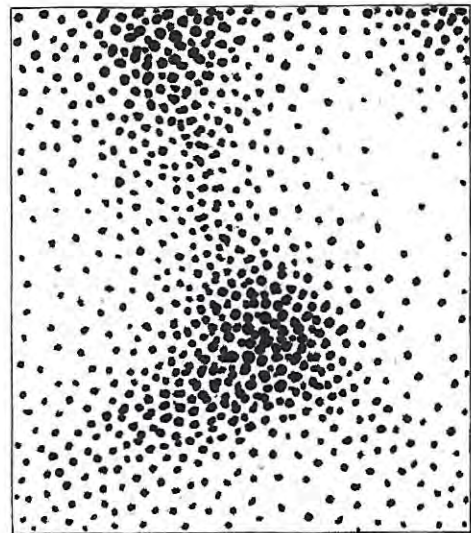
The stipple technique must have appealed to Grundy's way of working. It is a specialised and challenging technique to master. The standard form of stippling is an effect created by applying dots of ink on to the drawing surface. These dots can be graded, by placing fewer dots in the lightest area, and more towards the darkest. Therefore, there is a great control over the range of tones produced, so even the subtlest changes in surface direction can be illustrated. This means that the artist must be very accurate in their observations.

It is an elaborate technique, producing a result not unlike a photograph, and was consequently very popular in the nineteenth and twentieth century art schools.

Stippling has its origins in the early nineteenth century. The principle of juxtaposing dots was first discovered by Michel-Eugene Chevreul. In 1838 he published "The Principles of Harmony and Contrast of Colours". Stippling has been adopted and modified by many artists in many different mediums.



Cross-hatching



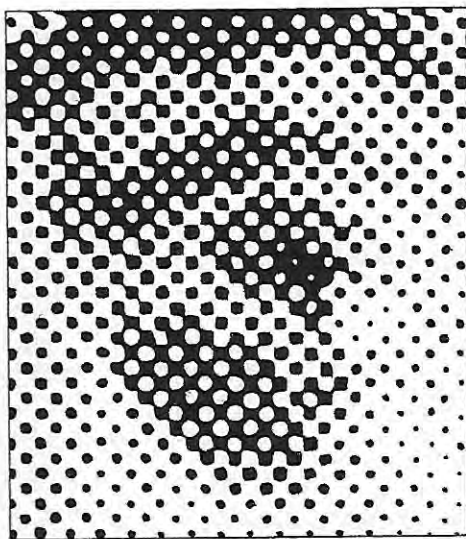
Conventional stippling

One artist who developed this technique was Anthony Frederick Augustus Sandys (1829-1904), whom Grundy freely stated had influenced his work. Sandys was a Victorian painter and illustrator, who had mastered the stipple technique. Grundy has been quoted by some of his acquaintances as being "a Victorian naturalist". Sandys covered a wide variety of subjects becoming best known for his natural history illustrations. His standard of work was very high, especially his engraving.

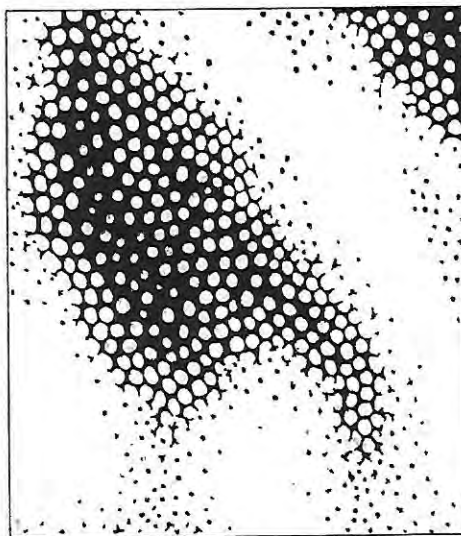
The half-tone screen printing technique also produces a similar effect of breaking up a painting or photograph into tiny dots. The variations of light and shade can only be reproduced by converting the camera negative into a series of tiny dots. These are often too small for the eye to see. This process is carried out by a half-tone screen, which is made up of two sheets of glass. These are both etched with black parallel lines. Placing the sheets together at right angles to each other, one or two millimetres above the artwork reproduces the image on the negative as dots.

This result is the opposite of what the finished print will look like. The half-tone print is very similar to the stipple technique in the use of dots to portray the form.

Grundy also based his stipple technique on this half-tone screen principle.



Half-tone Screen



Grundy's Adaptation

Ink has a consistent colour weight, which means it does not have any gradation in tone. Therefore, the only way of showing light and tonal variations is by altering the size and spacing of the dots.

As a result of previous artists developing the conventional stippling method, a comparison can now be made with Grundy's version. His adaptation was well mastered by the time he was twenty-five years old.

Grundy's version began with fewer dots in the lightest areas, and more in the intermediate tones. Instead of continuing this, he reversed the technique. So, where it was darkest, it became white dots on a black background.

This gave an even greater range of tones, and allowed reflected light etc, to be illustrated much more accurately. The example above shows the control he could obtain over the tones. This is especially useful for very detailed illustrations; but it demands a great deal of concentration and study to produce an accurate illustration.

The tones between light and dark are called "half-tones", or "graded-tones". It is this area of each illustration that Grundy mastered, giving him an almost perfect control, this also increases the sense of form and depth. He ensured that each illustration was to his satisfaction by photographic enlargement. He then went back to the original and corrected it wherever necessary.

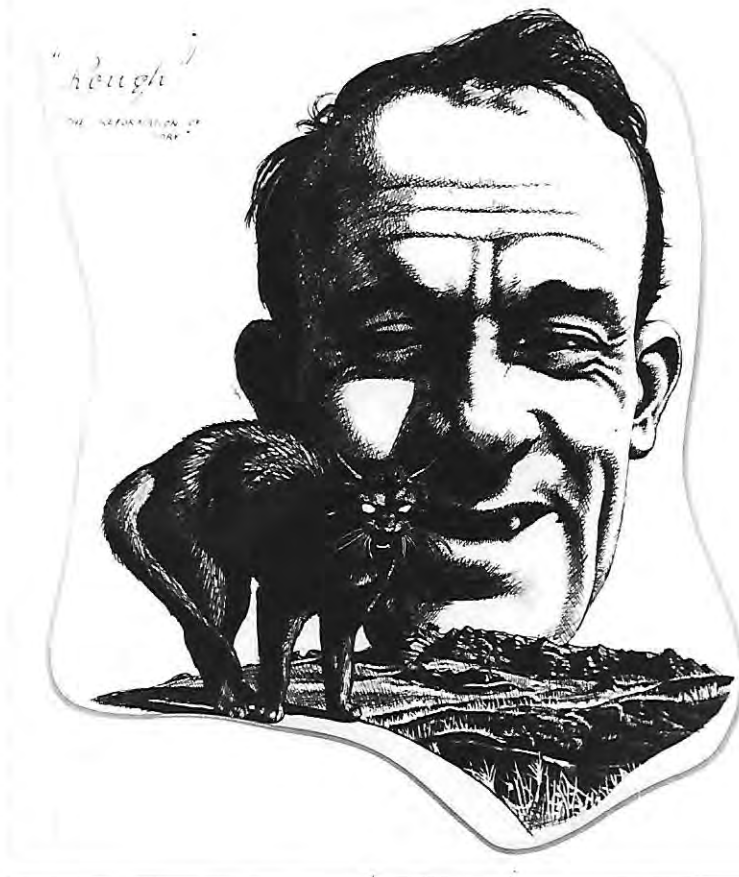
Grundy persevered and mastered this technique, which was to become his speciality. It was also a good style for the majority of his commissions. His freelance work included newspaper illustrations and enabled him to develop his technique in a wide variety of subjects and media.

With all this concentrated work on the original illustration, Grundy insisted that he only sent a negative to the publisher, so he retained the original artwork.

He used a very strong contrast photographic paper to achieve maximum sharpness in his illustrations. Even, after he had retired the exhibitions of his work were nearly all of photographic reproductions of the original artwork.

Grundy also developed a technique by using coloured pencils and inks. He built up the illustrations with dots of colour. This method is called "pointillism" and is discussed in a later section.

Some of early work was published in the News Chronicle, in which he also wrote articles for the nature column. This amalgamated his literary and artistic talents. He illustrated many stories for papers, for example "Rough".



The restraints imposed by the limited technology of newspaper printing in the 1930's did not inhibit the romantic attraction of this work.

There are three elements which feature predominantly in his work; the lonely moors with their stony outcrops, the image of a cat and the human face. Grundy concentrated on studying facial expressions in the nineteen forties.

The Egyptian Government commissioned a series of six drawings in 1952. He was asked to illustrate the sites and features that would interest anybody taking a holiday in Egypt. These were aimed particularly at honey-mooning couples. This must have taken him to Egypt, in order to do the drawings in situ, and thus capture the spirit of the area. He invokes a auptial disinability in each drawing, which creates a unity in the series.

The originals were lost during the 1939-45 war, which only left the fine-line block prints, from which copies have been re-produced and widely distributed.

The closeups of the couple are the centrepont of each picture. This dramatic interpretation draws you right into the scene, as if you were standing there yourself. The delicately drawn components combine to create a very realistic setting .He covers a wide range of information, activities, sights and the overall sense of enjoyment of the couple.

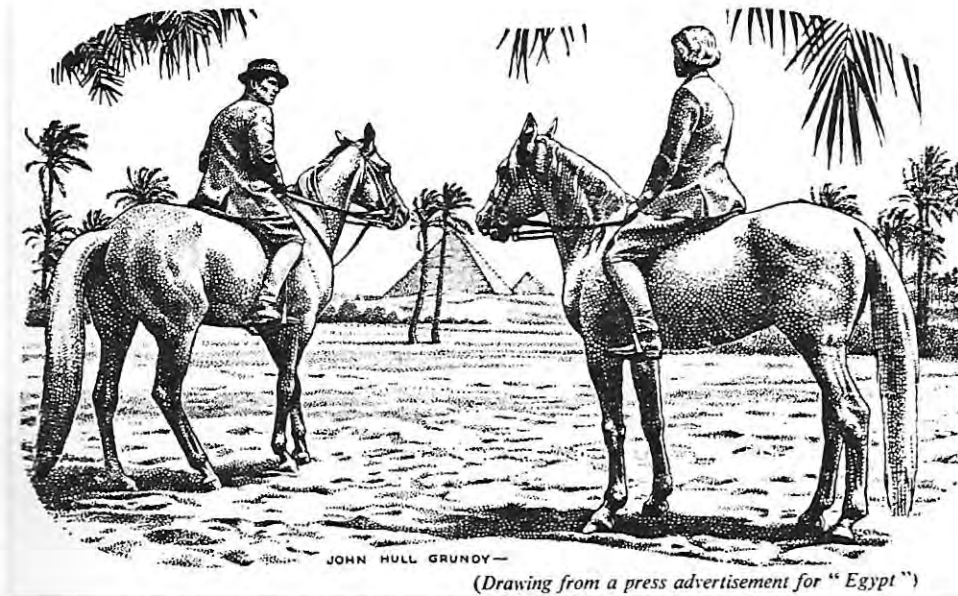
He mixes his stipple drawing with cross-hatching, these ones not have been the chosen may. In an exhibition leaflet, produced after his retirement, one of this series was used and is entirely composed of his original stipple technique.

The boundary Grundy has created for this series of illustrations in particular, as well as many others, is very unusual. They are irregularly shaped, with flowing curves which are slightly wider at the base; giving an impression of weight to the picture. He uses a close-up in the foreground to immediately attract your attention. In this instance - the couple. They are positioned so that your eye follows theirs into the picture. The background recedes quickly, focusing on the features that might entice you to Egypt.

Grundy also uses a method of defining his illustrations, by carefully placing foliage intruding from the outside of the picture. The effect is of looking through a limited space, such as a camera.

A previous artist who used similar techniques of rounded shapes and intruding foliage, was Thomas Bewick (1753-1828), a Victorian wood engraver. Bewick also illustrated scenes he grew up with, such as the animals, travellers and workers.

Bewick also used oval or rounded frames for his illustrations, a method that Grundy widely used. These frames certainly



A Cruise for Two

emphasise the shape, creating a condensed, peephole appearance. This is not always the most flattering frame, especially when the subject is fine and delicately drawn. Many of Grundy's frames are quite thick, so when the lighting causes it to make a shadow, it unfortunately encroaches onto the illustration.



A rounded frame on an illustration by Thomas Bewick

In his illustrations of book-jackets for thriller stories, he creates the feeling of impact and force, which are sensations related to violence and danger.

He was commissioned to produce posters by such customers as the P&O Shipping Company, and the Chelsea Building Society. One slightly different commission by the Venus Pencil Company, was entirely executed in pencil. This was to advertise the versatility of the company's pencils, by using the entire range from the very hard, to the very soft leads. The pencil has a dream-like quality, unlike the harsher result when using pen and ink.



White-tailed Sea Eagle

An illustration, inspired by a scene at Salford in the nineteen thirties, is named the "Virgin of the Chimney Pots". He has amalgamated two contrasting entities; the Mother and Child, and a highly industrial area.

The Madonna and Child can be compared with "Virgin on the Rocks", by Leonardo da Vinci, which hangs in the Louvre. The poise and stylised approach to the clothing and the figure, is almost identical to that of this Italian Renaissance artist. This loving union of a mother and her child has purposely been placed by the only patch of plant life. They represent the living future amidst a growing industrialised civilisation.



"Virgin of the Chimney Pots"



Drapery Studies of the Virgin and Child by Leonardo da Vinci

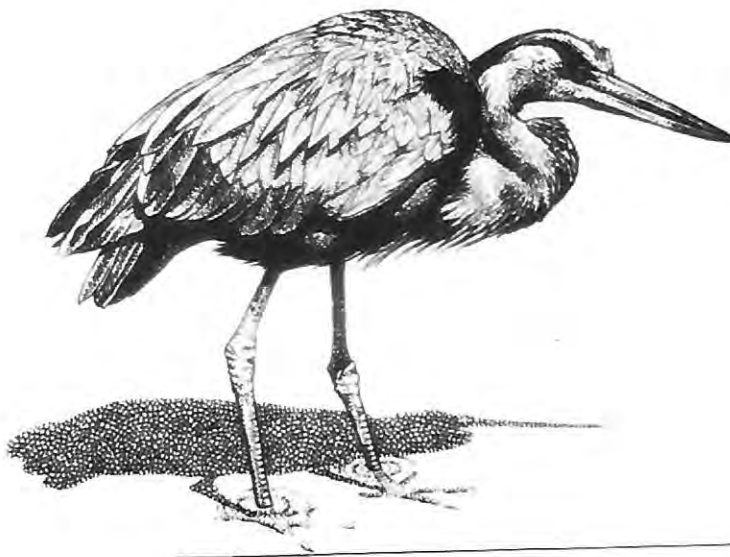
Working for newspapers meant that he was in constant touch with the current events throughout the world. Hewas especially interested in the changes and events in his own country. For example he illustrated scenes of the Welsh miners in the nineteen thirties.

Grundy was dedicated to recording the relationships between natural art and science. Therefore he was acutely aware of the changes to the countryside and the hardships caused to the local people by the advances in modern technology. Meanwhile he remained unsophisticated in the area of his own human relationships.

In contrast, he designed brightly coloured menu cards portraying galleon, for the maiden voyage of the Cunard's company R.M.S. Queen Mary. This luxury liner was launched on 27th May 1936, by King George VI.

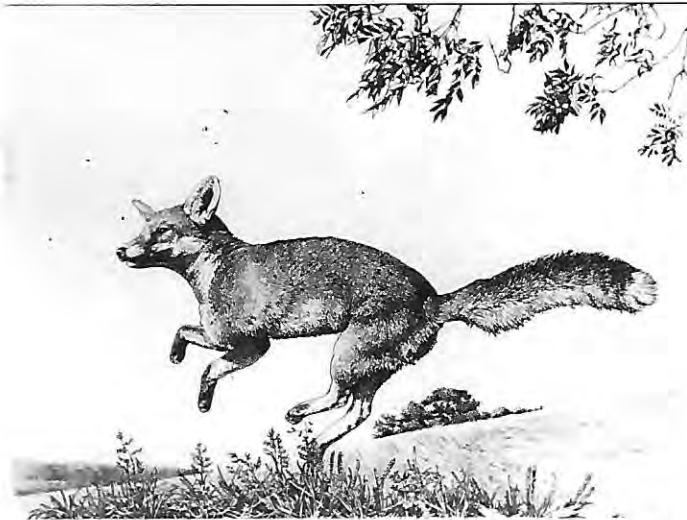
Grundy has been associated on other occasions with the Royal Family. On the accession of King Edward VIII he completed medal designs as well as this pleasing royal portrait. Unfortunately, the King abdicated and there is no evidence that he repeated his effort for King George VI.

While he was in London, Grundy had many commissions, so he would often draw the animals at London Zoo, and he later became a member of the Zoological Society there in 1946. He captures the spirit of the animals, portraying them within their natural habitat.



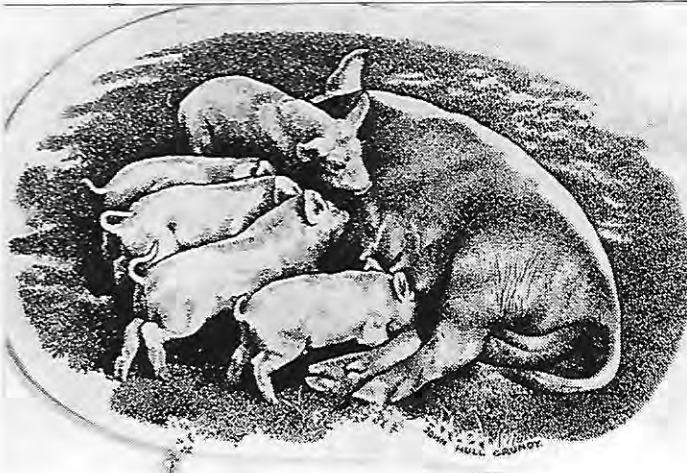
Portrait of a Hungary Heron

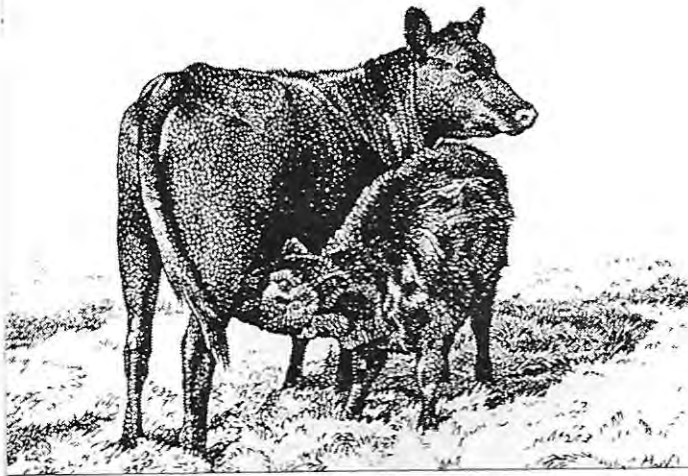
This illustration captures the typical poise of a hunting heron. The slight lean forward and the crook of the neck as it is ready to jab out at its passing prey. This stealthy character has two main faults, showing that Grundy's observation was not always accurate. Firstly, the knee joints vary too greatly in height and with only a small space between them, suggests that they are anatomically wrong. Secondly, the shadow of the legs is unaffected by the ripples on the water. Normally the shadow would be broken and disjointed. The shadow is also wrong in the way it joins the bird on the water-bed, it would normally be seen on the surface of the water. This gives the impression that the bird was drawn on dry land and the water ringlets were added afterwards.



Grundy portrays the fright of this poor animal. In an exhibition catalogue of his work it states that the fox cub is being: "propelled forwards by hounds behind, at the same time his ears warn him of danger ahead". Grundy was in sympathy with the hunted animal and drew a very sensitive illustration.

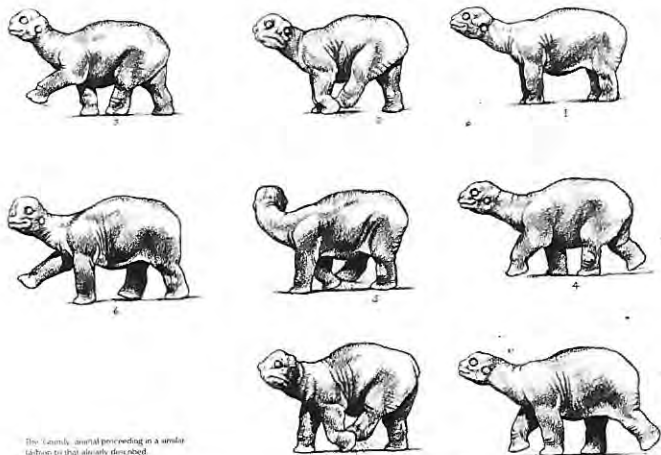
His respect for life encouraged him to draw the young. For example a House Martin under the eaves of a house with it's chicks, a calf feeding from it's mother in a field, or piglets suckling from their mother. The pig illustration was used in an article commenting on an exhibition of his work in the Country Life Magazine, January 13th 1977.





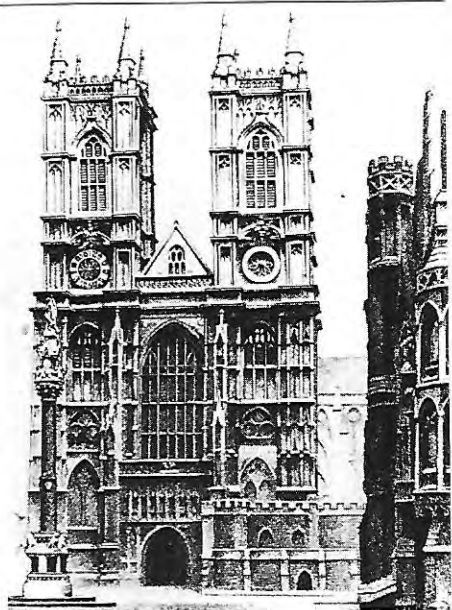
He captures the stoic mother cow and the excitable piglets very well. There are contradictions in the light source, for example, the highest piglet shows a shadow on it's right hand side and yet the piglet beneath it is also in the light, where it should be in the shadow. A difficulty in interpretation arises, because the illustration is in black and white. Are the dark areas shadows, where they have rolled in the mud, or naturally dark skin? The later seems most likely for the sow.

He showed a systematic approach to these studies, as with his other drawings. He even invented his own "Grundy Animal" (below), which shows how enthusiastically he approached the details of the subject, as well as a great inventiveness of mind.



The Grundy animal proceeding in a similar fashion to that already described.

Buildings.



Westminster Abbey



Saint Paul's Cathedral

Grundy's field of interest was very wide. He drew many other subjects, such as buildings, combining them with a detailed study of their construction and design. He even made some original designs for gates, furniture, bridges and roads.

The two following illustrations are of Westminster Abbey and St. Paul's Cathedral. They were drawn as a pair before the Second World War in ink.

It is stated in the Cheltenham Exhibition Catalogue , that both drawings took six weeks to complete. Over such a long period, it would be understandable that the lighting and the shadows would vary. Grundy has omitted any strong shadows caused by the surrounding buildings, but darkens the buildings closest to him, so as to create an alley effect.

By comparing them to recent photographs, irregularities and artistic interpretations can be seen. (bottom left respectively)

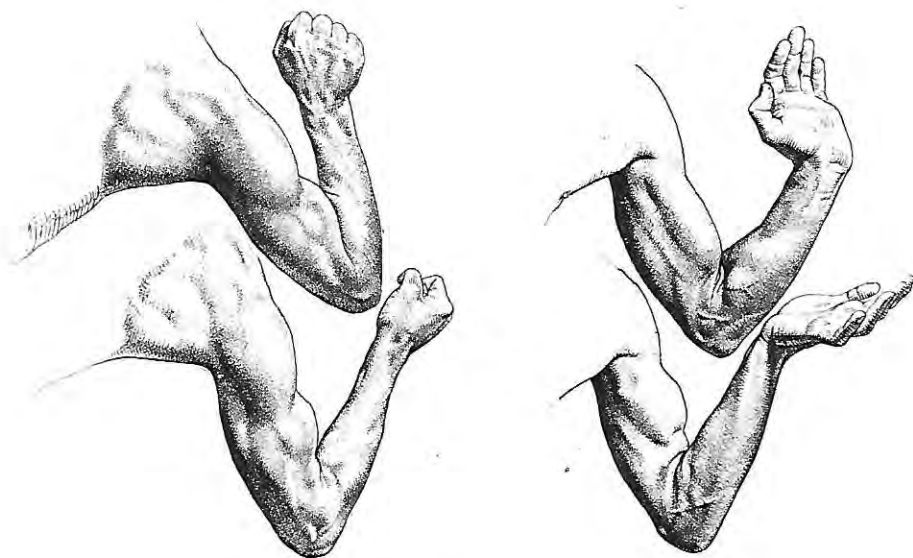
Since the war, some of the surrounding buildings and their forecourts have been altered, especially around St. Paul's. Grundy emphasises the buildings, creating a natural weight to their importance and size. The weight is created by increasing the width of the buildings slightly. This can clearly be seen by comparing the pillars of St. Paul's. Unfortunately, the surroundings have not been sufficiently illustrated which gives the buildings a floating quality.

They have been very well drawn. They are detailed subjects which obviously appealed to his technical mind and became a challenge to complete. It can be argued as to how successful the result has been, depending upon his original intentions which are unknown to me.

Anatomical Drawings

Grundy left the Royal College of Art in 1934, and his interests in anatomy allowed him to study at the Royal College of Surgeons in London. His approach and artistic awareness are more thorough and acute since his first studies at King's College. With the assistance of Sir John Parkinson and Professor Hamilton he broadened his basic knowledge of the human body.

Art students who study anatomy tend to draw in more details than can actually be seen, for example the muscles. Some knowledge of anatomy is essential, and it is apparent that Grundy sometimes exaggerates such parts to make them clearer for teaching purposes.



The effects of muscular contractions on the arm.

In reality, there are very few people who are physically this perfect, because the superficial layer of fat covering the muscles smooths over the skin, reducing the demarcations of the

muscles. Grundy tends to use lean muscular bodies for his illustrations, because they are more anatomically informative.

The traditional model pose is a standing frontal view. Grundy has produced a finely executed drawing of a male with his muscles flexed. This, he has compared with a female figure in exactly the same pose, but he has placed her amidst a wild forest. The background emphasises her pale, smooth body against the jagged undergrowth. He has compared the muscular male body with the rounded figure of the female. (opposite)

The majority of his studies were of the flexion and extension movements of the limbs, and the immediate effect these had on the muscles and tendons. (bottom right)

Grundy was also required to draw detailed anatomical studies, for example, the dissection of the upper arm. His eye for detail and patience, has enabled him to produce finely executed line work.

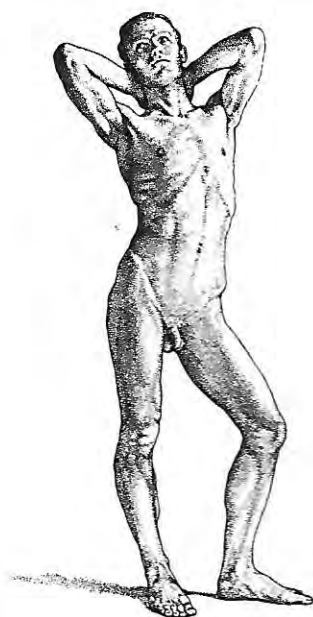
Grundy had many ambitions throughout his life, and making a complete study of the human body was one of them. This was a mammoth task to undertake, in which he succeeded in completing to a large extent.

He began these drawings in the nineteen twenties, and they have been compiled into his recently published book, "Human Structure and Shape", 1982. Mr. C. Smith, a Hampshire osteopath (ie. the study of bones), was asked by Mr. Grundy to compile the forward, and put his drawings and writings into an appropriate order.

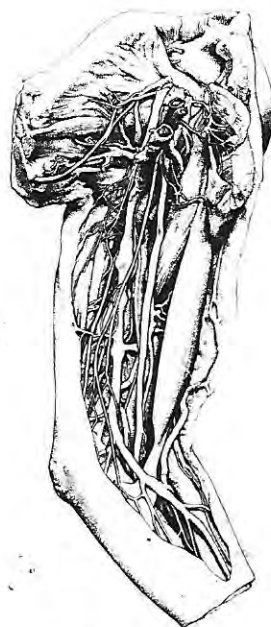
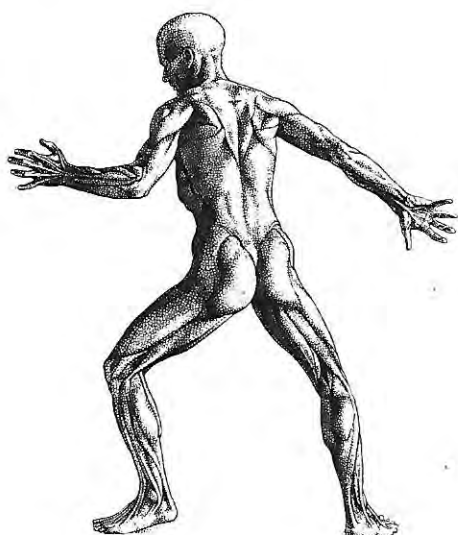
This book has been put on the market, but also has been distributed free to many hospitals, colleges, universities, libraries and other establishments.

Grundy's book is aimed at those people wanting a straight forward, yet comprehensive guide to our body's structure and shape. It was not intended to compete with detailed medical textbooks in any way but to serve as a stepping stone to them. Grundy's studies follow a clear and systematic progression through the whole body. This book is indispensable to artists requiring a good, but not over detailed knowledge of anatomy.

The book clearly shows his progressive thought and development of his approach to his studies. The early pencil and crayon drawings are less refined than his ink stipple work, but they



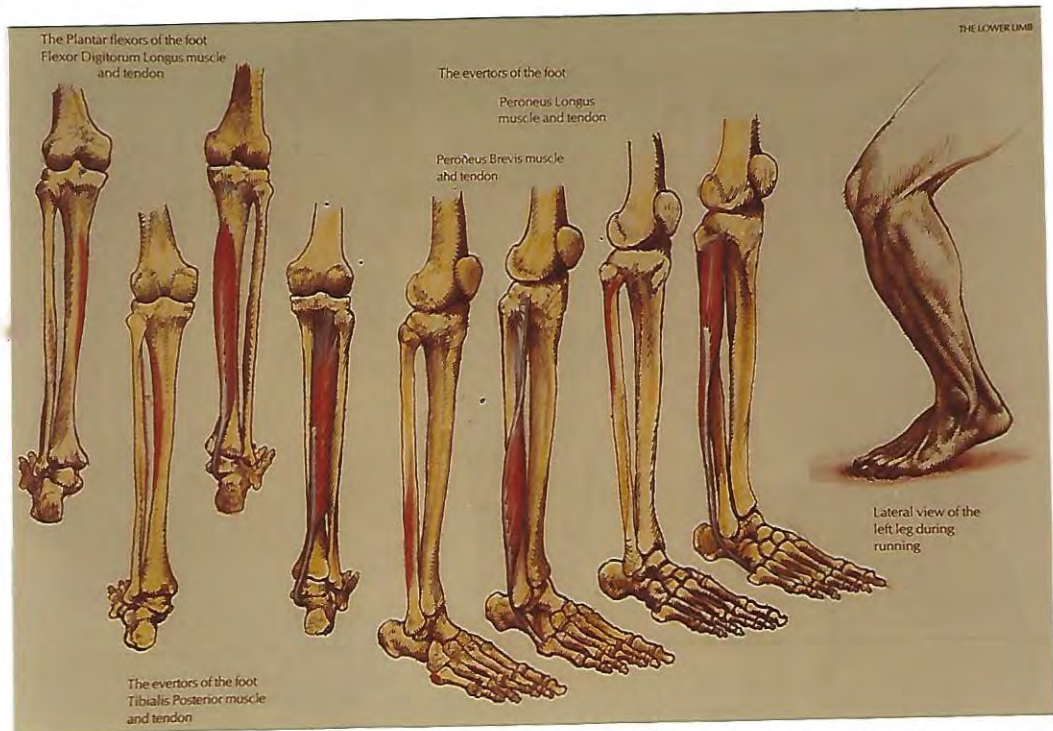
Comparison of the Male and the Female Figures



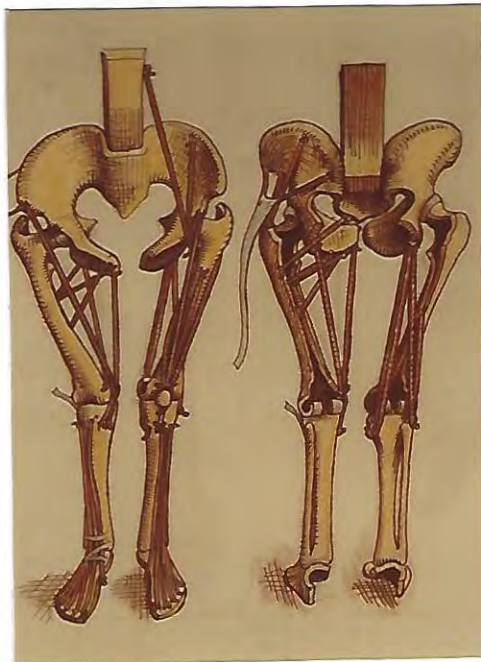
Posterior View of the Body

Dissection of the Upper Arm

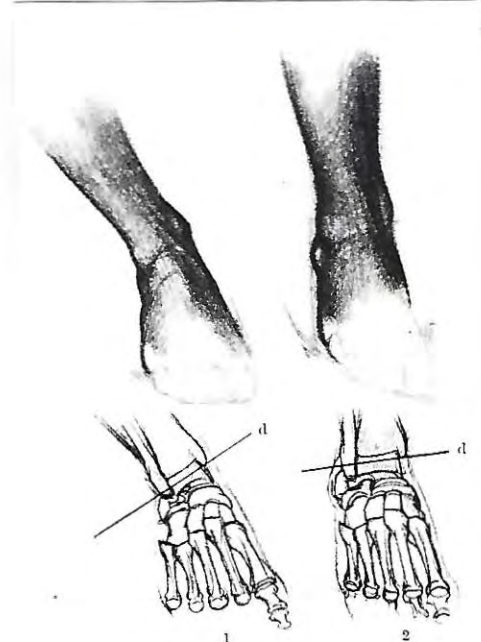
Anatomical Drawings



Muscles, Bones and Tendons shaded with Crayons



Pulley Systems



Jean Barscay

show the use of the conventional colour codes for anatomical illustrations. For example, the muscles are red, tendons are blue and the bones are yellow or brown. (top left)

These codes are used by scientists and anatomists worldwide, so that the artist has a restriction on his work, which he cannot suddenly diverge away from.

Many basic guides to drawing the human figure have been published in recent years. One which goes into more detail than most is, "Anatomy for the Artist", by Jean Barcsay, (1978).

He only covers the human skeleton and supportive anatomy, and not the internal organs as Grundy does. The motives behind publishing a book are no doubt different, especially the market of people it is aimed at. Both of these books are teaching aids, but Grundy's book is more a compilation of his personal studies, and not a specifically planned book like Barcsay's. (bottom left)

Grundy's compilation covers a wide range of related subjects, and is therefore interesting to a wide range of people. He explains everything from the growth of a baby, to our posture and stability. He explains the principles of our body movements in a very simple, yet interesting way; by replacing our bones with blocks, and our muscles and tendons with a series of pulley systems. (bottom right)

One branch of anatomy that Grundy studied, was the human face and its expressions. He began by studying the skull and its formation, building up the muscles and overlying skin.

An artist who specialised on this subject was Sir. Charles Bell (1774-1842), who was born in Edinburgh and did most of his work there. He wrote and illustrated the book "Essays on the Anatomy of Expression in Painting", (1806). Bell believed that studying anatomy was very important, whether it was for pleasure, or for scientific purposes. He tried to analyse human and animal expressions, and his work was highly praised when it was first published. He was an excellent draughtsman and it is possible that Grundy was influenced by his subject and style.

A comparison can be made between their work. Bell was investigating a new area of science, whereas Grundy was attempting to compile all that was already known. Both were very thorough in their approach, for example Grundy's comparisons of young and old faces, from the side, front and three-quarter view.

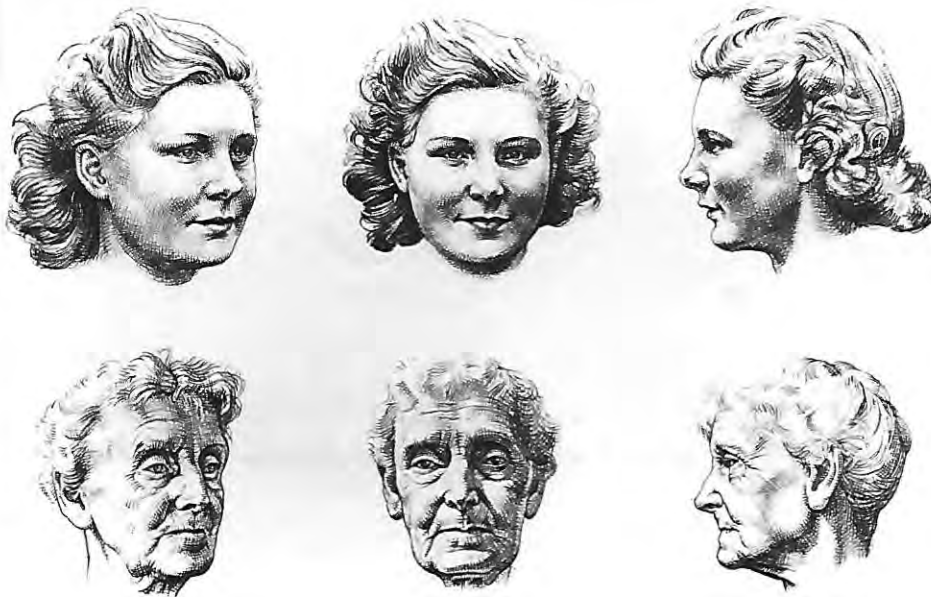
Each face is very detailed. He begins with a pencil drawing which he works into an ink illustration. The styles he includes varies, from cross-hatching, conventional stippling to his unique half-tone adaption.



John Hull Grundy



Sir. Charles Bell

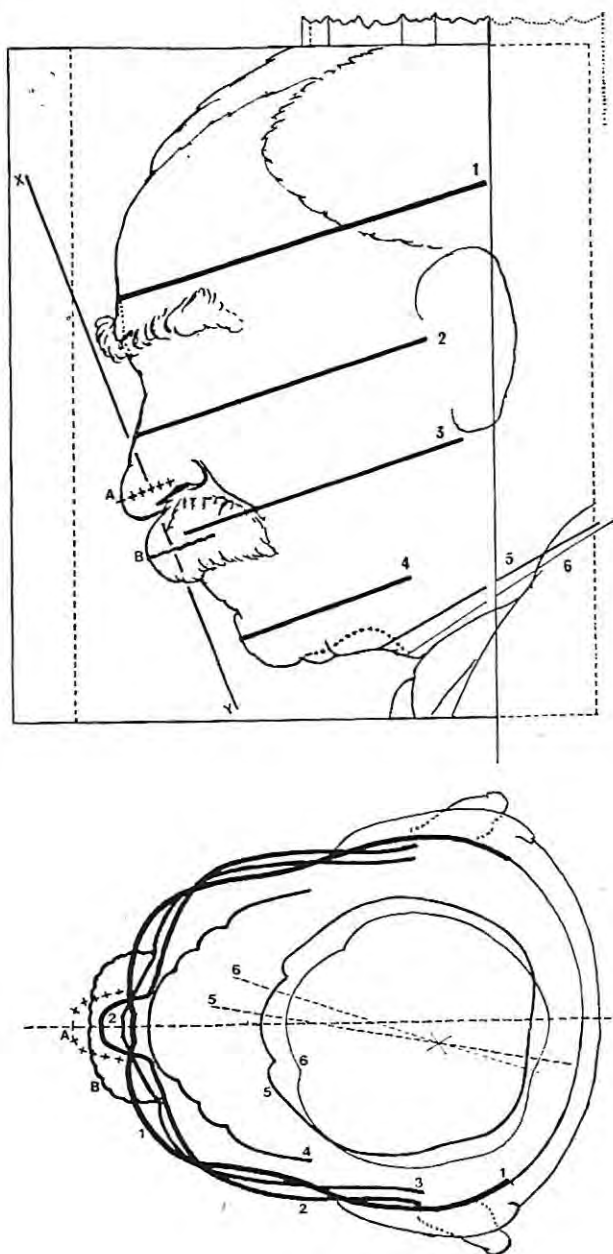


J.H.Grundy Comparing the Young and Old Face of a Lady



Expressions with an Open Mouth by J.H.Grundy

16. These two interconnected diagrams, of a kind described in the text, are representative examples from a series of diagrammatic studies for the sculpture *Sir Edmund Craster*, on the Bodleian Library at Oxford. This sculpture is shown at different stages of the work in figures 40 to 42. Experimentally taking this kind of section from the life model in the mechanical manner described in the text, in conjunction with the kind of drawing from life described, should form part of the direct carver's education. An education devised to free him from dependence on modelling as a preparation for carving. Later on it will not be necessary nor, furthermore would it be practicably convenient to take such sections mechanically from a sitter for a portrait. When trained, the sculptor will be able to draw this type of section spontaneously and creatively from observation only from the model. In the diagrams note: the indications of the outlines of the block of stone, the hood-moulding and the face of the wall; the way in which the forward and downward inclination of the head is fixed; the way in which the sideways rotation of the head in relation to the wall surface is fixed; that the neck incorporates a turn shown by numbers 5 and 6 of the sections and axial lines. The numbered lines on the profile, or vertical, section indicate the positions at which the sections shown on the other diagram are taken and are their traces. These positions are chosen as the ones which most determine the characteristics of the head



Grundy's interest in the human face and structure led him to offer his services to an old friend, Mark Batten; whom he knew from being a fellow student at Chelsea School of Art. Mark Batten became a sculptor, and eventually the President of the Royal Society of Sculptors.

Grundy did not do any sculpture himself, but Batten did carvings of Grundy. Batten wrote his own book on carving called "Direct Carving in Stone", London 2nd Ed (1966). (see frontispiece) In this book he included ink line drawings which Grundy had worked up to reproduction standard from the original pencil versions. His fine line work and technical precision lent itself well to such a subject. (left)

His interest in anatomy and structural proportions gave him a natural interest in this field.

Batten used his own artistry in carving two portraits of Grundy. One is reproduced in Batten's own book, and is now in the permanent collection of the British Museum. The second is a side view, which is now embedded in the wall of Grundy's home in Hampshire. A photograph of this is used on the frontispiece of Grundy's book, "Arthropods of Medical Importance".(below)



Sculpture by Mark Batten

In 1939, Grundy left the Royal College of Surgeons and became a medical artist at the Orpington War Hospital. He worked there until 1942, under Professor Maurice Campbell. Grundy continued his own work on anatomical studies as well as many illustrations commissioned by the hospital. These illustrations varied from detailed anatomical drawings to surgical procedures and diagrammatic comparisons, for example these ink line drawings.

Grundy illustrated many gangrenous limbs and their treatment, and comparative studies and varieties of male posture.



Leg Deformaties



Orpington Hospital

These drawings show he mastered many styles, using and interpreting them to the best advantage for the subject matter. The hospital drawings are in a different category as a result of the limitations imposed by the requirements of the medical profession.

Along-side his work, he drew many scenes of the hospital life, the doctors, nurses and their patients. Most of these are executed in pen and ink, showing them at work in the operating theatres. Several drawings name the doctors and the operating

theatres which were being used. This gave his work a historical as well as a personal interest. Several examples have been reproduced in Guy's Hospital Gazette 1946, and in Guy's Hospital Book 1725 to 1948.

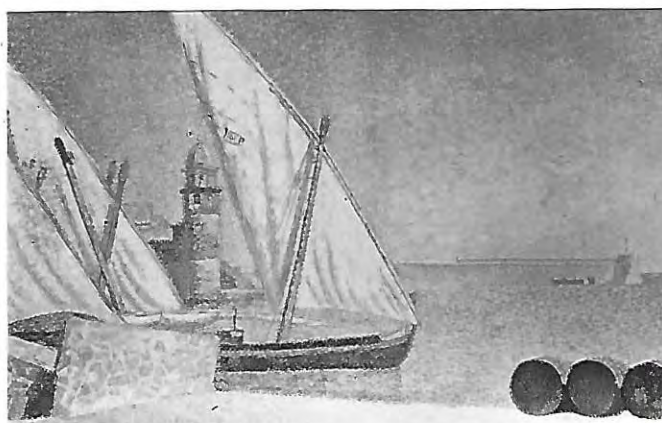
This example is drawn in ink using a cross-hatching technique. The drawing is built up of parallel lines, which often curve to follow the form of the subject.

The latter illustration has been used on the front cover of the Royal Army Medical College Exhibition Catalogue of his work 1976-1977.



Many were worked into finely detailed pointilist illustrations. The drawings are in the 'Pointilist' style, carried out by building up the picture with juxtaposing dots of the various colours. Grundy applied his colour with the point of a pen, but it can be done in a variety of ways.

Pointilism was first used by Michel-Eugene Cheuvrel, who published "The Principles of Harmony and Contrast of Colours", (1838). The theories he proposed have been adapted and modified



by many artists since then, including the Neo-Impressionists; for example, Delacroix (1798-1863), Seurat (1859-1891) and Signac (1863-1935) who painted the above example in 1887, called - "Collioure: les Balancelles".



British Soldiers Convalescing

The Pointillist picture was the last one Grundy drew while he was an artist at the Orpington War Hospital. This sombre picture of British Soldiers convalescing after the Dunkirk Battle in 1940. This is now hanging in the Royal Army Medical College London. He donated it to Major-General J. P. Douglas (on behalf of the college), on his retirement in 1967.

Grundy may have adapted this technique as an extension to his pen and ink drawings. He was also similarly fascinated with colour and visual illusions. Each juxtaposing dot is of a different colour and strength, so that the image can be depicted with a clarity not always obtainable by other means. These sections clearly demonstrate his technique.



The eye sees each colour when it is looked at closely, but at a set distance, they are merged by an optical effect. There is a constant variation between the light and dark dots, creating a very bright, lively picture. This effect could not be created even in pure water-colour or any medium mixed or blended onto the surface.

It is an unusual technique, enhancing the subjects he chose and emphasizing his own talents.

Entomological Drawings

After working at the Orpington War Hospital, Grundy took up a wartime post at the Royal Army Medical College, Millbank, London in 1942. He was called up for active service, but because he was a pacifist, he was employed in a job which combined his skills in art and science.

His field of study widened and he became involved in the entomology department. This is the branch of Natural History which deals with the physiology, distribution and classification of insects. He had been interested in nature and wildlife since a child, and this seems to have been a natural progression of his studies.

Over the next two years, he accompanied research scientists on insect-collecting expeditions, which took him to many countries in the world. During this time he compiled many illustrated papers, some of which were read to colleges and societies, such as King's College, London, Naturalists' Society.

During this time, he built up a detailed knowledge of insects, especially those associated with human disease and infection. He wrote many articles on the subject of mosquitoes, and compiled a complete list of "Anopheles concerned with the Transmission of Disease in Man", in 1945. This was published in a Tropical Diseases Bulletin and included a world distribution map which he had drawn. This map is still being used at the Royal Army Medical College as a lecture handout. The list is still a standard reference at the Wellcome Museum, Science Museum and the Ross Institute.

Usually there are three separate parties involved in the completion of a research project: First, there is the researcher who plans it all and directs the second - the artist. Who then produces the drawings under close supervision. Thirdly, those who are involved in the reproduction and printing of the research.

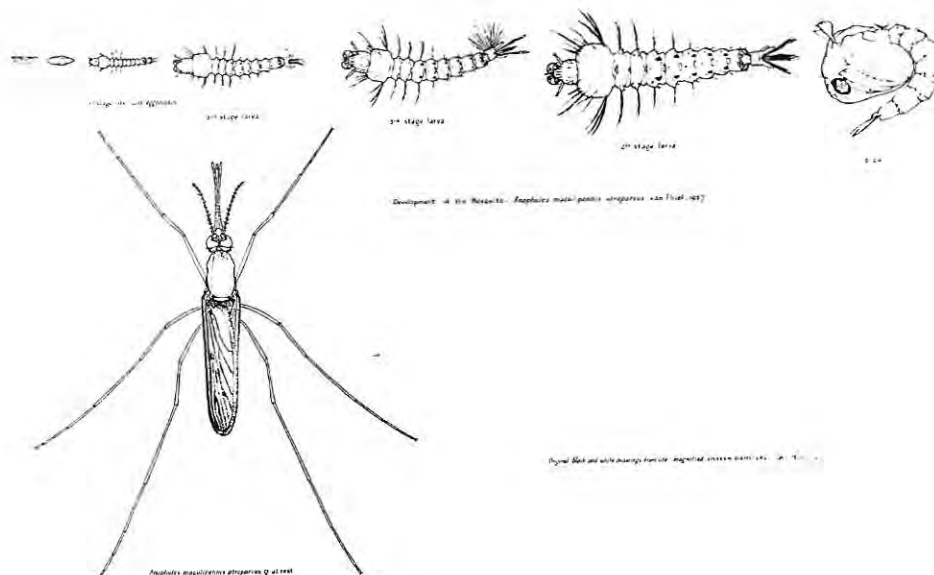
Grundy is remarkable in the way he has managed to organise and execute all three roles himself. He compiled specialist papers, drew all his own illustrations and reproduced them photographically.

Grundy became very interested in tropical insects and animals. This is where man can find the most varied and fascinating creatures; but he restricted his research to insects, causing problems and diseases in man. This can include mites, ticks, flies, bugs, spiders and even venomous snakes.

During the nineteenth and twentieth centuries, there was an increasing awareness of the insect vectors in disease. Grundy's interests were worldwide, but his research to the main problem-causing areas. Even these fields were vast, but he tackled each project with single-minded enthusiasm.

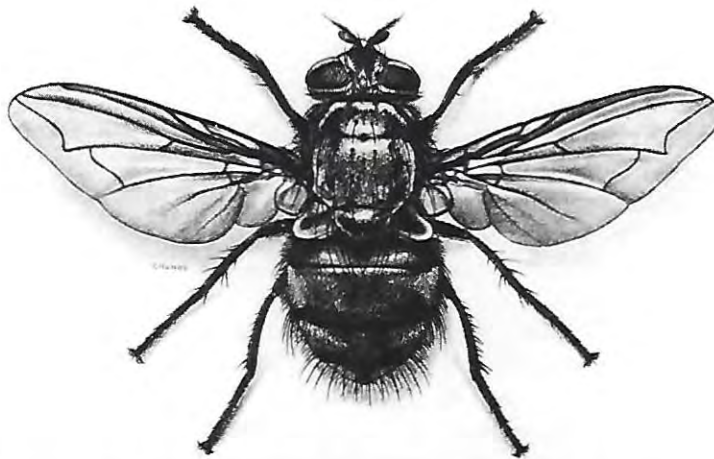
The Royal Army Medical College was essentially a civilian teaching college and employed a varied staff of gifted people. Here Grundy's writing, teaching and artistic talents were soon recognised.

This example illustrates the life history of an insect. These type of ink line illustrations are typical of those used in research and teaching. It is very successful, due to its simplicity and clarity.



The Life-Cycle of a Mosquitoe

Not all of his insect drawings are line work only. For example, the Bluebottle, with its egg, larva and pupa, still in black and white, yet delicately painted in water-colour. (below)

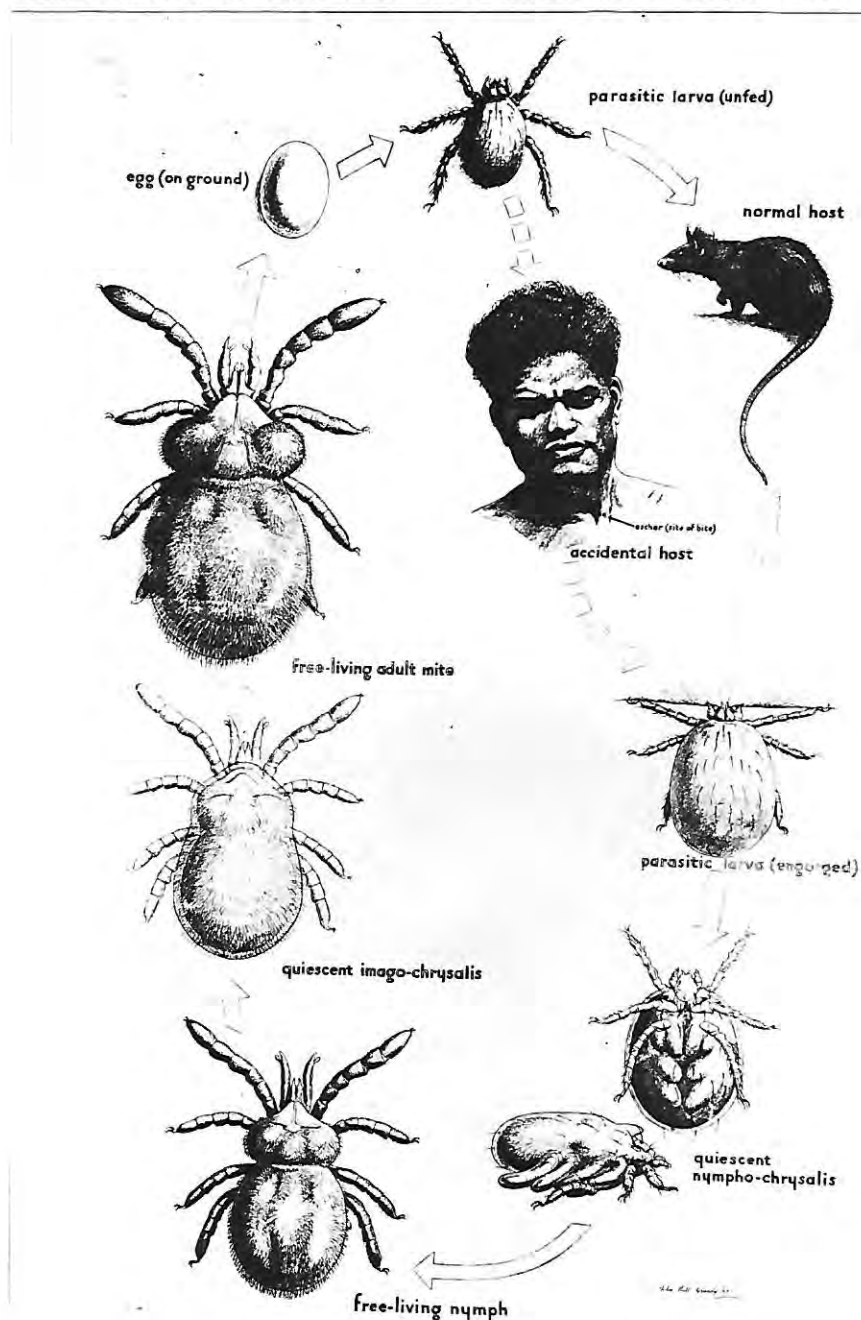


In contrast to these, are his insect studies in pencil, coloured crayons and finally his ink-stipple technique is over-worked, to build up the shape. These are his own studies and are not meant for publication. The method works well, showing his versatility and understanding of different media.



An Insect Drawing

Occasionally he would combine his crayon, ink and water-colours on one illustration, for example: "The life cycle of the Trombicula Mite and its effects on Human Beings." (below)



Grundy worked along-side Dr. Charles Wilcocks for many years. They studied many life-cycles and disease vectors and illustrated them. The realisation of the role played by arthropods during the last century has increased the need for practical entomologists.

In 1948 Grundy and Wilcocks produced a "Nomenclature of Diseases for the Royal College of Physicians". This included the first complete classification of medically important species. This work was important to the departments of Tropical Medicine, because the tropical areas of the world men are more prone to insect related diseases, such as sleeping sickness and malaria.

Dr. Wilcocks also did some of his own drawings to accompany his text, but they were of a more technical nature, such as equipment, graphs and buildings. Often they combined their drawings in articles used for student handouts. For example in 1950, Grundy drew the illustrations for "Health and Disease in the Tropics", which was written by Dr. Wilcocks and published by Oxford University Press.

Over the years Grundy wrote many articles on Medical Zoology and for the "Memorandum of Diseases of Tropical and Subtropical Areas". His studies took him to many places and involved him with many different people.

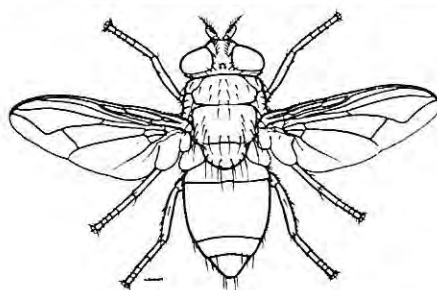
This wide variety of work required considerable flexibility.



In 1946, he became a Fellow of both the Royal Entomological Society and the Zoological Society, London. He went frequently to Regent's Park Zoo to draw the animals, continuing his interest in the study of their movements.

At the Royal Army Medical College he even compiled an article titled "Poisonous Snakes of the World", as well as illustrating "Insects and Reptiles in Exploration Medicine", edited by O. G. Edholm and A. L. Bacharach in 1965.

His job during the War also required him to compile and illustrate many sections of the "Manual of Army Health", which was issued to the soldiers. This covered a wide range of subjects, from survival, shelter, first aid, diseases, pests, etc. Grundy mainly illustrated the section titled "Arthropods Pests of Medical Importance".



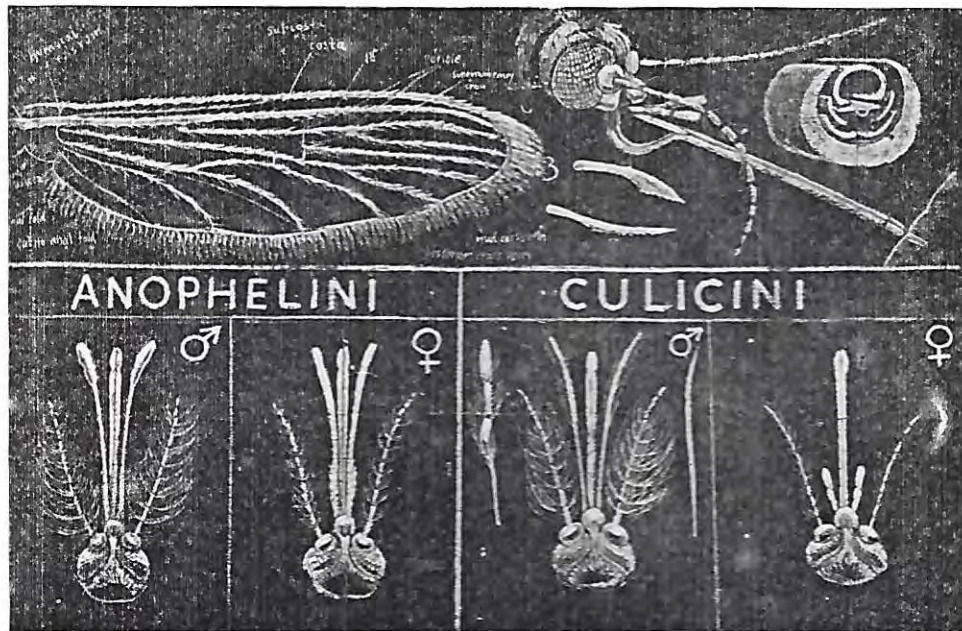
In 1949, he became a Fellow of the Royal Society of Arts. This membership gave him a link between the practising arts and the sciences.

Grundy's diligence in covering every subject set a very high standard, particularly in entomology. His methods of lecturing were attractive and he could capture the students undivided attention. He had the ability to invoke enthusiasm for the subject.

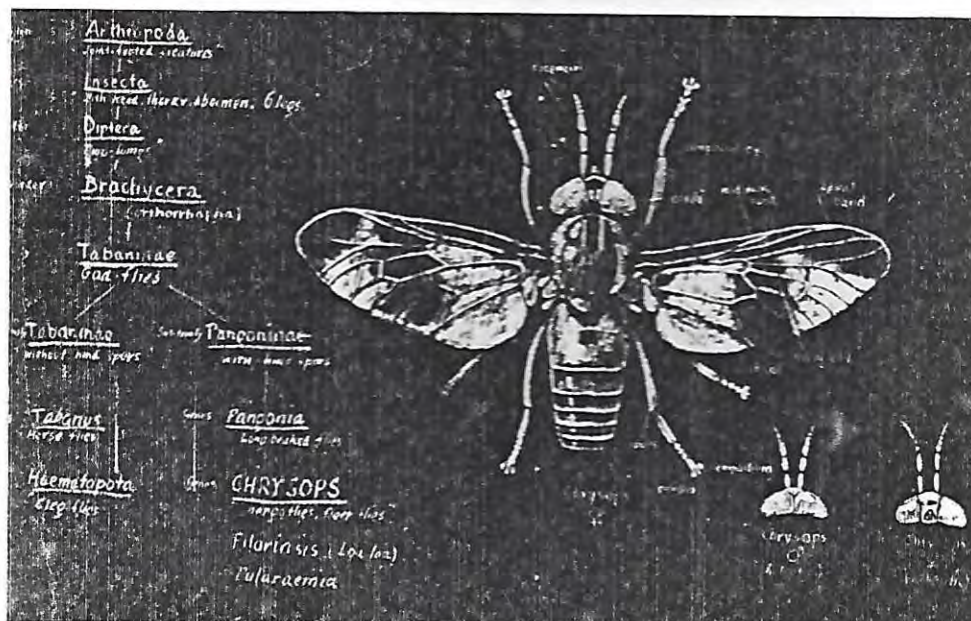
The majority of his students were laymen and army personnel and not those wanting to specialise in the subjects, so they needed to be motivated towards further study. The success he achieved can be seen in the high pass rates of his students. In total he lectured and demonstrated to over a thousand National Service Medical Officers, and over a hundred and fifty laboratory technicians and hygiene assistants.

He ensured that the students did their own thinking and relied little on written text. Often he handed out a summary of a lecture in the following lecture. His lectures were backed up with demonstrations and his own illustrations.

Grundy is well remembered for his blackboard drawings. These were drawn very carefully in chalk, which he simply erased at the end of the lecture, to the dismay of the on-lookers. During the lecture, he would give handouts of his illustrations, either as photocopies or photographically reduced to a post-card size.



Blackboard Drawings of Insect Wings and Flies



The majority of his studies are ink-line drawings. This is a very technical approach and is the style best suited to this subject. The insect or pest has been stylised, eliminating unnecessary and possibly confusing information. This type of illustration is best as an accompaniment to a photograph.

His three-dimensional drawings create a realism which is more appealing to non-scientists and laymen. Grundy studied the insects in varariums, as well as under a microscope and a magnifying glass. This combination of study is essential for good illustrations, so the overall character, habitat and movement can be understood and therefore portrayed more convincingly.

A comparison can now be made between Grundy's approach and that of other artists. The status of the intended reader is a significant factor.

One artist whom it is known Grundy referred to was A. E. J. Terzi, an Italian. He produced many entomological illustrations and published "A Handbook for the Identification of Insects of Medical Importance", in the 1930's. Terzi produced many very precise illustrations, using water-colour. His work was primarily for research and the classification of insects. Their fields of work were similar, and Grundy sometimes used Terzi's drawings as examples to show his students.

Grundy taught such a wide variety of people, that he had to aim at breadth rather than depth. The layout and drawings were for easy learning, so he did not have to produce coloured illustrations for scientific reference.

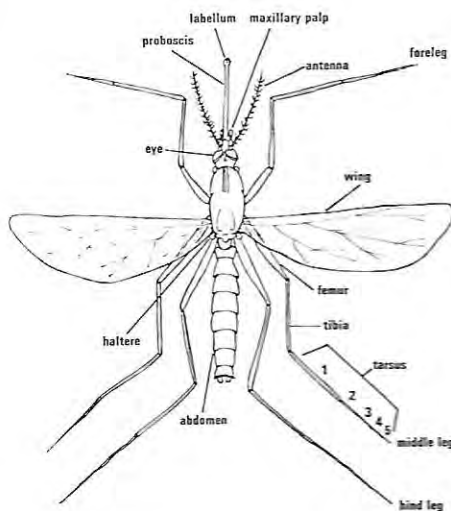
Grundy also wrote extensively, usually for lecture notes, essays and handouts, which included his own drawings. These handouts were usually in a question and answer form. Nearly all his work was related to his student teaching.

In the last few years after his retirement, Mr. and Mrs. Grundy asked Mr. N. H. Burgess, to edit, update and assemble Grundy's work so that it could be published. Mr. N. H. Burgess is the predecessor to Grundy as the head of the entomology department at the Royal Army Medical College.

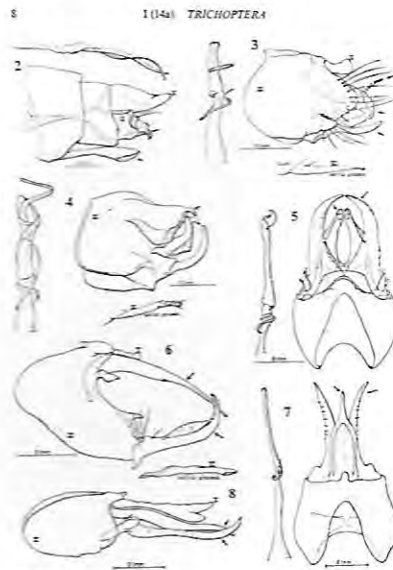
In 1979, "Medical Zoology for Travellers", and in 1981, "Arthropods of Medical Importance" were published. All the illustrations are by Grundy. Both books were financed and distributed to universities, colleges, hospitals and societies by his wife - Mrs. Anne Hull Grundy. In the Daily Express 9.8.82, it

states that Mrs. Grundy has donated up to ten million pounds in bequests. This is a token of her kindness and in remembrance to her husbands hard work.

In contrast to Grundy's work are the very simplified illustrations used in school education. These drawings tend to be cruder and less accurate. In a school book called "A Mosquito is Born", explaining its life-cycle by Mr. W. White and Miss S. J. White include large ink-line drawings. These take up most, or all of the page, leaving an uncluttered image, as well as colour photographs and restricted text. These all help to attract the childrens attention and encourage learning. (below left)



Illus. 6. A diagrammatic view of an adult female mosquito.



Figs 2-9. 2, genitalia, 3, *Hydropsyche sinensis*, lateral, 3, *H. venis*, lateral, 4, *H. nigritus*, lateral, 5-6, *A. leucophaea*, 5, dorsal, 6, lateral, 7-8, *H. pulchricornis*, 7, dorsal, tergite X removed, 8, lateral.

At the other end of the scale, are the publications for specialised scientists. For example the pamphlet on "Trichoptera", by J. Marshall, published by the Science Museum. (above Right) This book is intended for the specialist rather than the amateur or the layman, because it goes into great detail about the insects which the majority of people would know nothing about.

Grundy's work is designed to appeal to an intermediate group but are intelligent, non-specialists who need an introduction to a new topic and the stimulus to study further. Such as "Human Structure and Shape", which had a similar range of appeal, these two books were also published after Grundy's retirement.

While Grundy was at the Royal Army Medical College, he organised and designed medical exhibitions about research for educational purposes. These were laid out in a similar form to those shown by the British Medical Association.

In 1961, he was asked to design a college crest. After a few alterations, it was shown to Queen Elizabeth, the Queen Mother, and the Colonel in Chief of the Royal Army Medical Corps, who all approved it. The original was painted on vellum, a copy on a wooden plaque hangs in the college entrance, and a black and white version is reproduced on college publications.

Grundy continued his entomological research and career until he retired on August 25th, 1967. This was marked by a ceremony in the headquarters mess, where he presented the college with the Pointilist picture "Convalescing Soldiers". On his retirement he received the M. B. E. from H. M. the Queen, for the work and services carried out while he was at the Royal Army Medical College. On October 24th, 1967, he was formerly 'dined out' at the college, and was presented with a silver salver by the officers of the corps.

Grundy's work was not fully appreciated until the Royal Army Medical College held an exhibition of his work after his retirement. This was held from December 6th 1976 to January 28th 1977. Over one hundred and fifty illustrations were hung, covering all aspects of his work from a very early age. These were mostly photographic reprints done by himself, but were framed by his local postmaster at Chilbolton, Hampshire. This is a village where the Grundys live in retirement.

Since then Mrs. Grundy has had many reprints of his illustrations widely distributed to museums, hospitals, societies and other educational establishments. For example Chelsea Hospital, the Royal Star and Garter Home in Richmond, Middlesex Polytechnic and the Entomological Society are to name but a few.

Several places have held small displays of his work, for example the Southampton College of Higher Education, in 1982. An exhibition has also been held at the Cheltenham Art Gallery and Museum from 3rd July to 14th August 1982. This exhibition also hung a diverse range of his illustrations.

The work of this reserved and talented artist is attracting much praise wherever it is seen, and the credit for much of this publicity must be given to Mrs. Grundy.



Conclusion

The awareness of this artist for his natural surroundings stemmed from his childhood, when he used to roam the local countryside. His drawings reflect the delicacy with which he approached even the smallest of details. Grundy showed early signs of this artistic talent which led him to study anatomy at King's College. This scientific education introduced him to his main fields of experience.

His education introduced him to a wide range of subjects and techniques. His early career began as a freelance artist, with commissions to illustrate anything from newspaper articles to book jackets, posters and menu cards. His styles varied according to the subject, from fine pencil work, to ink, paint and fine-art techniques.

Grundy is referred to as "Today's Renaissance Man" because of his wide range of subjects and techniques. He drew anything from plants, animals, buildings, and people. He not only drew them, but studied the underlying principles from human anatomy, to the construction of buildings. He was clearly a perfectionist.

Grundy was very ambitious. An example of his work in art and science is shown by his intention to study and illustrate all the aspects of human shape and structure. This is such a huge field to attempt, that he only partially succeeded. A compilation of his notes and drawings were finally published in his much acclaimed book, "Human Structure and Shape". He accumulated many of these studies when he worked as a medical artist at the Royal College of Surgeons and the Orpington War Hospital.

Grundy is a very diligent worker, producing very finely executed drawings. While he was at school he was influenced by many of the past masters and their styles. He often used ink-line and an ink-stipple technique, which he developed from the photographic half-tone dot screen technique. This version can be seen in many examples of his work. Usually he used black ink, but his pictures in color using the same method of juxtaposing dots were very successful. This half-tone stipple technique was unusual because of the way dots become denser and

amalgamated, but reverse into white dots on a black background in the darkest areas. The result is very effective, and gives more body to the middle tones.

During the Second World War, Grundy took up the post which he kept for the rest of his career. He worked in the entomology department of the Royal Army Medical College. His work was of a very high standard for a number of reasons. His early artistic training, combined with his meticulous approach, enabled him to keep an open mind to a scientific situation, and therefore able to adapt to whatever work he was given.

His studies of insects allowed him to travel and meet many people and unusual situations. Accuracy is very important, especially when the subject and the illustrations are relied upon in the field of human health and disease. Grundy maintained the rules governing the nomenclature and conventions of insect illustration. Over the years he produced many hundreds of detailed drawings, as well as compiling scientific papers and organising research.

At the college he taught many students and army personnel. He avoided a purely scientific approach and captured the interest of hundreds with his amusing and lively lectures. All his teaching was backed up with his own illustrations, whether as handouts or blackboard drawings.

These notes and illustrations have been amalgamated into his two recently published books, "Arthropods of Medical Importance" and "Medical Zoology for Travellers". All three of his books are aimed at a wide variety of people who have a slight interest in the subject. He succeeds in making them all interesting and informative, without making them very technical.

Grundy became an Emeritus Professor, when he was made head of the Entomology Department. He later retired in 1967 and was awarded the M. B. E. for his services. On February 6th 1984, John Hull Grundy received the Honorary Degree of Doctor of Science (honoris causa), from the Vice-Chancellor of the Queen's University of Belfast.

From 1983, a John Hull Grundy Lecture and medal award will be held annually at the Royal Army Medical College. This was founded by Mrs. Grundy in honour of her husband. The lecture will be given by an eminent entomologist who will be

awarded a silver gilt inscribed medal. Mrs. Grundy has donated many copies of this medal to museums and institutions around the country.

Grundy has had a full career, covering a wide variety of subjects and achieving a high standard in his work. He shows that he has a complete control of colours and harmony. He was aware of all the properties of the materials he chose and their limitations. Overall he will be best remembered for his fine-line work and original adaptation of the stipple technique.

Now John Hull Grundy is in seventies and rather frail. He lives with his wife in the small village of Chilbolton in Hampshire, where he is enjoying a peaceful retirement.

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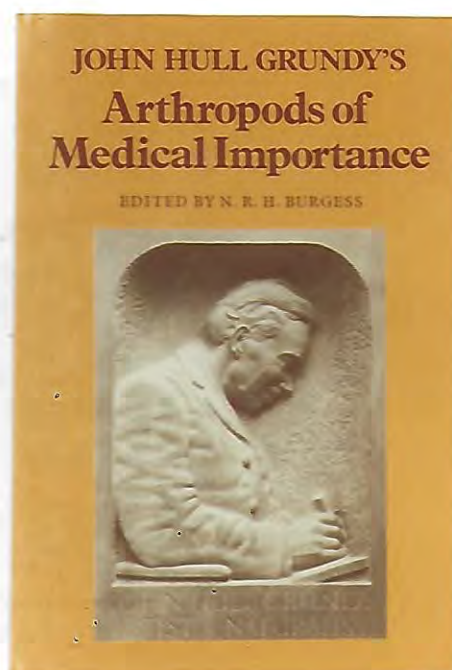
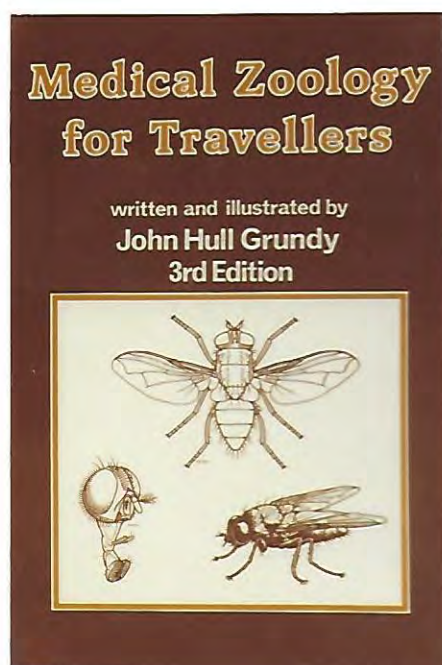
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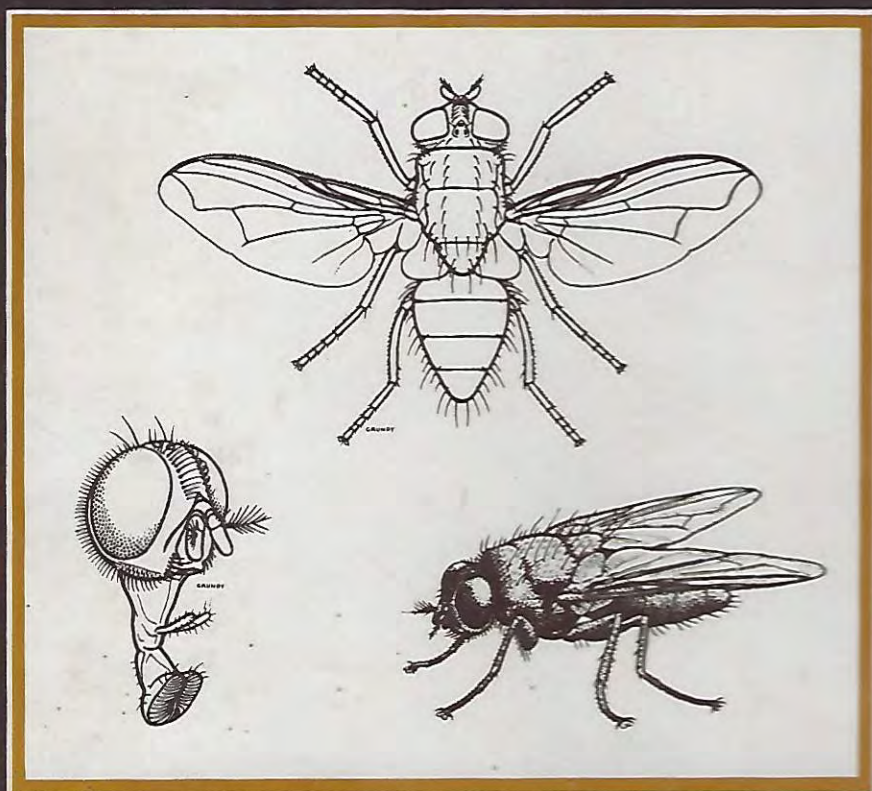
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Medical Zoology for Travellers

written and illustrated by
John Hull Grundy
3rd Edition



JOHN HULL GRUNDY was the Lecturer in Entomology (*entomon* = an insect) at the Royal Army Medical College. Traditionally, the civilian teaching staff at the College are individuals with highly differentiated talents, and Mr. Grundy is no exception, as he was an artist and lecturer on anatomy and architecture before taking up his War Office appointment, numbering among his teaching colleagues Henry Moore and Graham Sutherland. It is understandable, then, that his forte is teaching from the visual aspect. He has, from time to time, designed and produced medical exhibitions for the College, such as those shown each year by the British Medical Association. Mr. Grundy's value to the Department of Tropical Medicine is further enhanced by the fact that, although the professors regularly change, he maintains continuity and tradition. Each professor in turn has gratefully relied on him for this vital function.

Since the Army never dare relax its war against insects of medical importance, in spite of the new insecticides and antibiotics (for insects and their allies can become immune to insecticides, and so still cause one half of the world's sickness and deaths), it is the Entomologist's duty to advise recurrent courses of medical officers on the recognition, life-histories, and relation to disease of these enemies of the soldier. Over the years (he first came to the College in 1942) Mr. Grundy has lectured and demonstrated to about 1,000 Senior and Junior Officers, nearly 2,000 National Service Officers, and about 150 other ranks trainees who are now scattered in technical posts and lectureships all over the world.

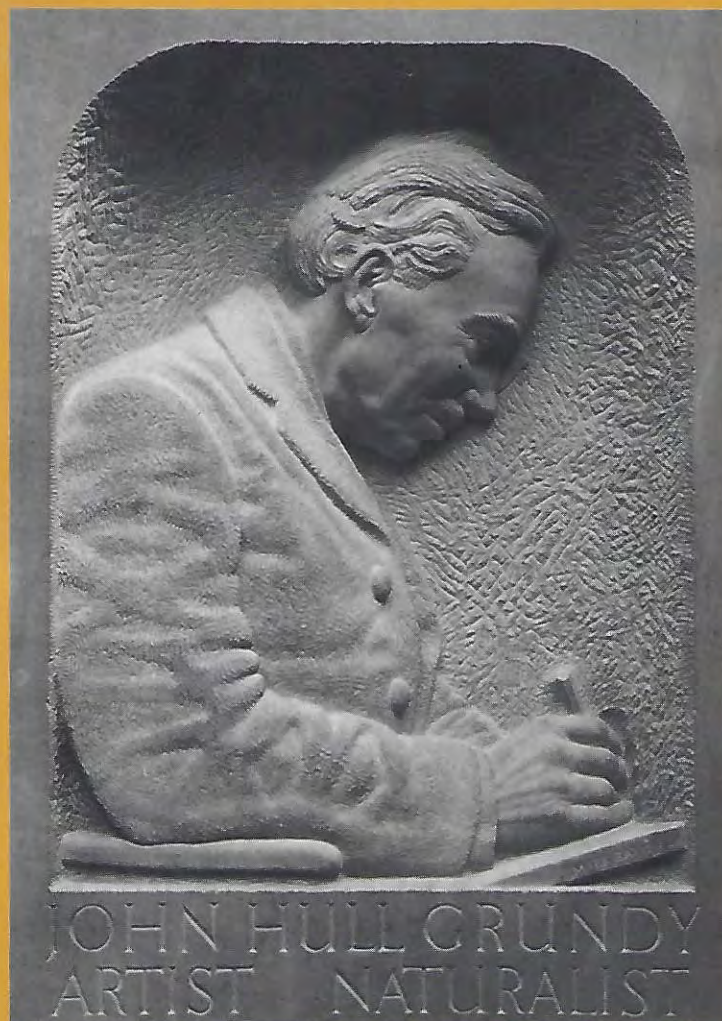
His teaching experiences have led him to certain conclusions regarding methods — the most important being that candidates must be encouraged to do their own learning. To explain what he means, he tells the story of a certain Professor who worked late each night preparing superb tutorials for his Diploma Class the next day. His candidates mostly failed, however, because the professor did their thinking for them, and had so prevented them from doing their own learning.

The spoken word, then, aided by blackboard diagrams, timed to the taking of notes, followed by a classroom demonstration of the insects and disease organisms, together with revision precis distributed at the *following* lecture instead of the current one, has enabled Mr. Grundy's students in entomology to achieve almost 100 per cent success in this subject.

Finally, Mr. Grundy lays stress on the necessity of mental flexibility in the advisory side of his work, for he feels he is at his best when dealing with unusual problems that require skill and ingenuity rather than the application of routine technical knowledge. For instance, when a warehouse stock of respirators were found to be suddenly infected with *Dermestes frischii* beetles and larvae, which astounded everyone, including Mr. Grundy, as there was no natural food for these creatures in the infested equipment, it was due to his observing a few threads of white fluff on the packing-cases that the problem was solved, for enquiry brought to light that the respirators had recently been shipped as cargo, cushioned with bales of sheep's wool and sacks of ground bones — both breeding material for *Dermestes*. This information led to the salvaging of the respirators instead of their being written off.

JOHN HULL GRUNDY'S
**Arthropods of
Medical Importance**

EDITED BY N. R. H. BURGESS





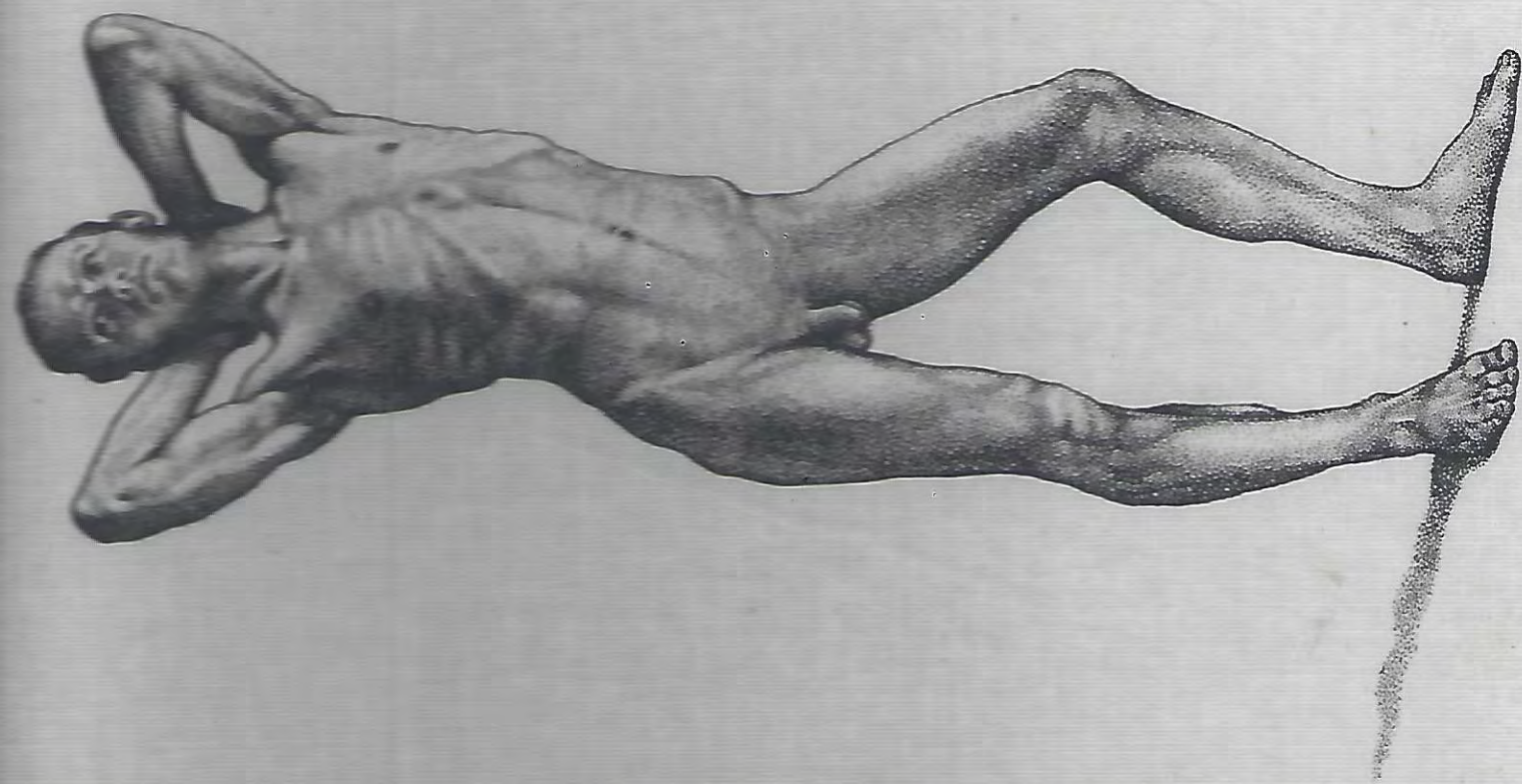
John Hull Grundy was Lecturer in Entomology at the Royal Army Medical College from 1945 to 1967. Traditionally, the civilian teaching staff at the College are individuals with highly differentiated talents and John Hull Grundy was no exception as he was an outstanding artist and lectured on anatomy and architecture before taking up what was then a War Office appointment. It is understandable that his forte was teaching from the visual aspect. From time to time he designed and produced medical exhibitions for the College, such as those shown by the British Medical Association.

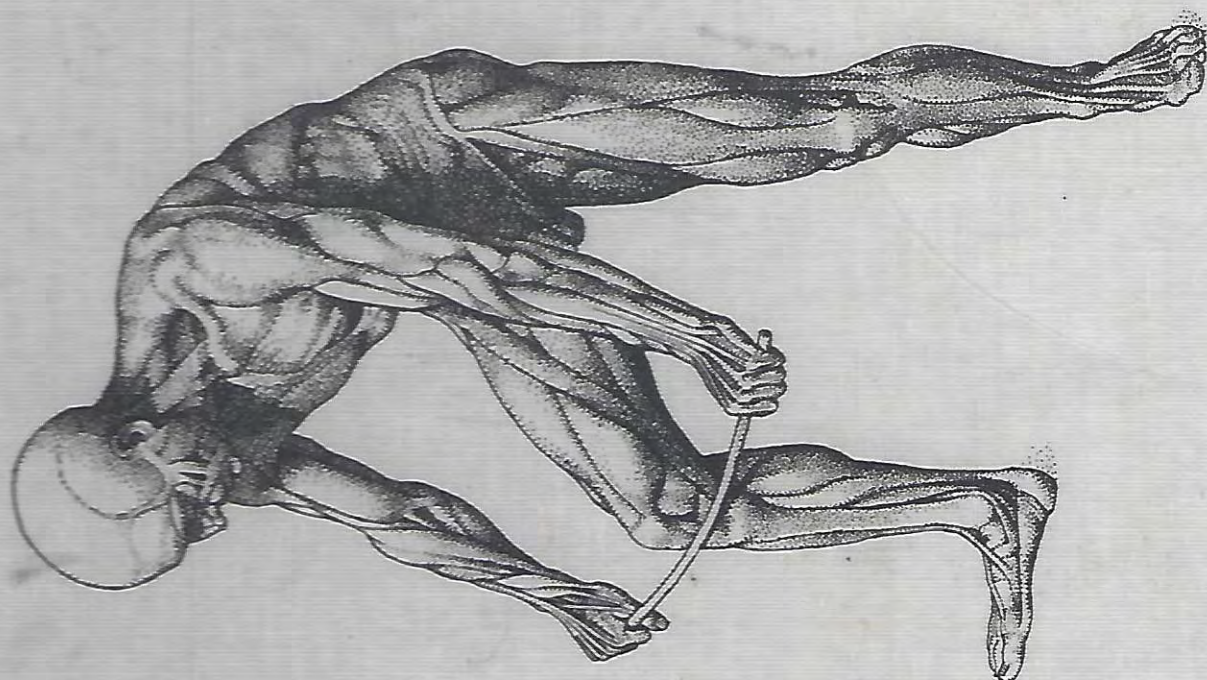
During his years at the College John Hull Grundy lectured and demonstrated to over 1,000 Senior and Junior Army Medical Officers, nearly 2,000 National Service Medical Officers, and about 150 laboratory technicians and hygiene assistants who are now scattered in technical posts and lectureships all over the world. His teaching experience led him to certain conclusions regarding methods, the most important being that candidates must be encouraged to do their own learning. The basis of his technique was the spoken word, aided by memorable blackboard diagrams, timed to the taking of notes, and followed by a classroom demonstration of the insects and disease organisms, together with revision précis distributed at the following lecture instead of the current one. John Hull Grundy laid stress on the necessity of mental flexibility in the advisory side of his work, for he felt that he was at his best when dealing with unusual problems which required skill and ingenuity rather than the application of routine technical knowledge. On his retirement in 1967 he was awarded the MBE.



HUMAN
STRUCTURE
AND
SHAPE

JOHN HULL GRUNDY





General Information

Admission is Free

Opening Hours

Weekdays 10-5

Sundays 2.30-6

Closed 23-26 December, 1 January

Good Friday and 7 May

Public Lectures and Films

The lectures, gallery talks and films are free.

Lectures and films are held in the Lecture Theatre in the Assyrian Basement. Lectures Tuesday to Saturday, films Tuesday to Friday each week. Full programmes are available on request.

The public lectures are not intended for parties from schools and colleges. Introductory talks for such parties may be arranged with the British Museum Education Office.

The Museum does not provide general guided tours.

Coffee Shop

The British Museum Coffee Shop is open weekdays 10.30-4.15, and Sundays 2.30-5.15.

Wheelchairs

Wheelchairs are available by prior arrangement, at both the Main Entrance in Great Russell Street, and the North Entrance in Montague Place.

Lifts at both entrances give access to the upper galleries.

Toilet facilities for disabled visitors are located in the Egyptian Sculpture Gallery and the New Wing Special Exhibitions Gallery, both on the ground floor.

Book Shop

(British Museum Publications Ltd)

Books, postcards, posters, replicas and other items are available from several sales points.

(Please note that these close 10-15 minutes before the galleries.)

**BRITISH
MUSEUM**

Great Russell Street
London WC1B 3DG
Telephone 01-636 1555

The Jeweller's Art

The Hull Grundy Gift



The Jeweller's Art

The Hull Grundy Gift

A special exhibition has been mounted to acknowledge the magnificent gift which Professor and Mrs Hull Grundy made to the Museum in July 1978. Arrangements are being made for its permanent installation within the suite of galleries devoted to the European decorative arts.

Rich in fine jewellery of the eighteenth, nineteenth and twentieth centuries, the Hull Grundy Gift presents technically and historically an unparalleled range that will both delight the eye and repay close study. Gem-set and paste jewellery, so rarely found unaltered, is splendidly represented by continental and English pieces; an Italian aigrette of gold and diamonds have survived with its screw attachment and pin in the original form, rare evidence of the mechanics of these glittering eighteenth century hair ornaments.

An important group of nineteenth century "historical revival" jewellery includes unpublished pieces with rare signatures, key documents in the study of relationships between archaeological discoveries and jewellery design.

Exceptional in its completeness is the group of sculptural gold jewellery, dragons, grotesque beasts, birds, etc., which originated mainly in Paris in the 1870s and 1880s. Strikingly accomplished examples of rare techniques, like plique-a-jour enamel survive from the Art Nouveau period, each conceived as a miniature work of art.

In complete contrast, delicate work in the Japanese taste is seen at its best in some rare gold jewellery from Tiffany of New York, pieces perhaps made by Japanese craftsmen in the Tiffany workshops.

Less spectacular but historically most valuable is the vast variety of sentimental and mourning jewellery. Charms and "toys", often with their humorous and rather personal messages, form another interesting group.

In the area of cameos and engraved gems, the Hull Grundy Gift complements the Museum's comprehensive survey from the earliest period, enriching the weakest section, the 18-19th centuries. Fortunately, many of the cameos and engraved gems in the Gift are still in their original, splendidly designed settings: pendants, bracelets, finger-rings or brooches. Examples from earlier periods show the broad pattern of development; there are classical cameos and intaglios set in contemporary, medieval or later gold finger rings. Similarly, the 19th century fashion for classical coins set in the centre of pieces of jewellery can here be compared with a most rare early Byzantine gold chain of coins of the Emperor Justinian I.

The collection of chatelaines and boxes, especially gold snuff-boxes and piqué tortoiseshell boxes is an important adjunct to the group of *objets de vertu* which contains, for example, a unique French gold tambour-hook holder of Madame de Pompadour's time (c. 1760). Luxury objects of this small scale formed a significant part of the "Jeweller's Art".

**BRITISH
MUSEUM** *Main Entrance
Great Russell Street*