

trations and humorous articles to various periodicals, including the *Newcastle Weekly Chronicle*. His work for *The Graphic* spanned the years 1874-77, and 1885-88. He also exhibited his work during these years, notably at Liverpool and Manchester. Probably his best known illustration was his *Common Lodging House*, 1888. His son, Paul J. Brown (q.v.), was also a talented illustrator.

BROWN, J. W. (1842-1928)

Portrait, genre and landscape painter in oil and water-colour; stained glass designer. Brown was born at NEWCASTLE, and received his early training in art at the Government School of Design in the town, under William Bell Scott (q.v.), later serving as assistant master at the School. In 1866 he sent a landscape work entitled: *Newburn from the East*, to the "Exhibition of Paintings and other Works of Art", at the Town Hall, NEWCASTLE, while still at the School, following which he left the town for London. In the immediately following years he formed a close association with William Morris, later taking up a position with the stained glass firm of James Powell of London, where his work was greatly admired by John Ruskin. He later left Powell and set up a studio at Stoke Newington. However, ill-health eventually obliged him to leave the country for Australia. During his career as a stained glass designer windows by him were placed in Salisbury Cathedral, Liverpool Cathedral, St. George's Church, in the Jesmond area of NEWCASTLE, as well as in many cathedrals in Australia and America. He never abandoned his love of painting, however, exhibiting three genre works in London between 1876 and 1878, and sometimes painting portraits. He died at Salisbury. Represented: Laing A.G., Newcastle.

BROWN, Paul J. (d.1950)

Illustrator. He was the son of J. R. Brown (q.v.), and grandson of John Brown (q.v.), and practised as an artist and author in NEWCASTLE in the first half of the

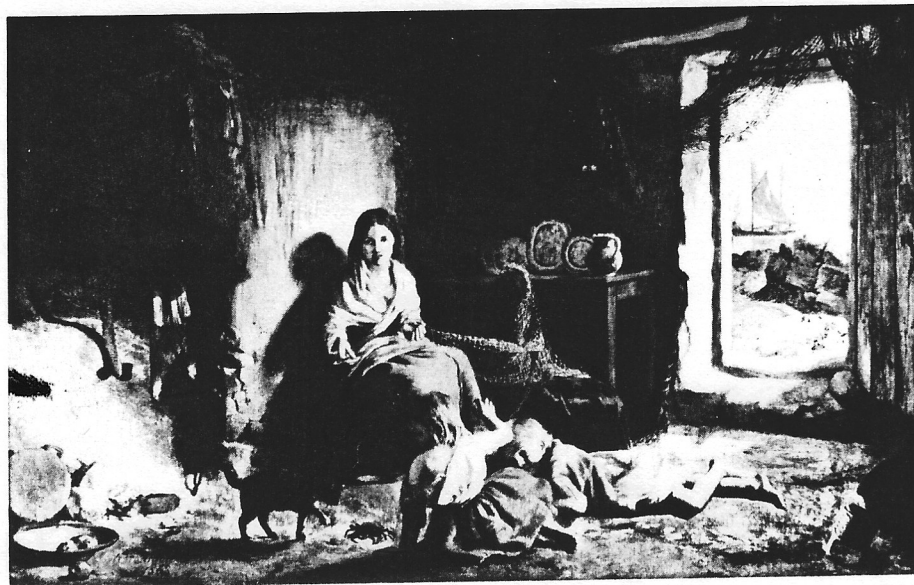
20th century. He first worked as a reporter for the *Newcastle Daily Leader*, but became increasingly involved in commercial art and writing for newspapers in his spare time. He was a regular contributor of articles on local history to the *Newcastle Journal*, many of these articles, and his accompanying illustrations, later appearing in a series of publications called the *Friday Books*. He also took a lifelong interest in the Roman Wall, and published a work *The Great Wall of Hadrian in Roman Times*. He was a member of the Society of Antiquaries, NEWCASTLE, among several bodies concerned with the study and preservation of old buildings. He died at NEWCASTLE.

BROWN, William (fl. early 19th cent.)

Drawing master. This artist practised as a drawing master at DURHAM in the early 19th century. It was said in the obituary of his son, Forster Brown (q.v.), that he was well known in his day for his works of art.

***BROWNLOW, George Washington (1835-1876)**

Genre, portrait, landscape and religious painter in oil; modeller. He was born at NEWCASTLE the son of a cordwainer, and received his first tuition in art at the Government School of Design in the town under William Bell Scott (q.v.). At the age of twenty he was awarded a gold medal for his work as a student, and as a result of this achievement came to the notice of his future principal patron, the Rev. J. St. Clere Raymond, of Belchamp Hall, Belchamp Walter, in Essex. The first portrait painted by Brownlow was of Raymond, and when his patron some time later succeeded to the Belchamp estate he induced his protégé to settle in a cottage at Belchamp Walter. Brownlow meanwhile had enrolled as a student at the Royal Academy Schools, and made such good progress that by 1858 he was exhibiting at both the British Institution and the Suffolk Street Gallery. By 1860 he had commenced exhibiting at the Royal Academy, remaining a regular exhibitor



George Washington Brownlow: A Fisherman's Cottage, Ireland. Oil 11½ x 18½. Christopher Wood Ltd.