

George Lloyd – Antecedents - Frances Lloyd – Painter (1855 – 1921)



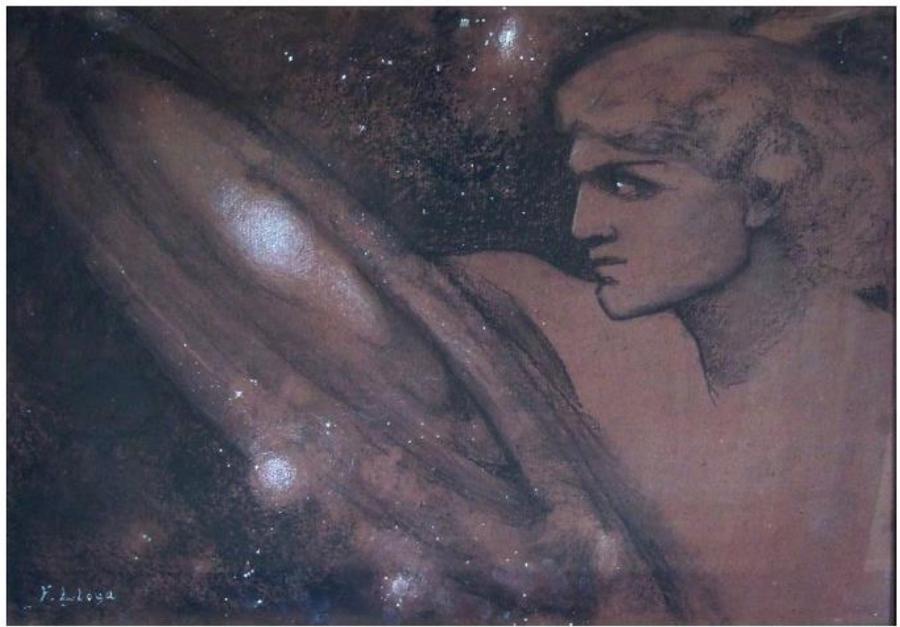
Frances Powell, painted by Henri Doucet. Paris 1879

George Lloyd's grandmother, **Frances Lloyd**, was the daughter of prominent American painter, [William Henry Powell](#), who won fame as a portrait artist before moving to Paris in 1848, where he painted a portrait of novelist Alexander Dumas, among others. In Paris he worked on a commission to paint a great mural in [the Rotunda of the Capitol](#) in Washington. W. H. Powell was a devotee of opera and he befriended Patti, Muzio and others.

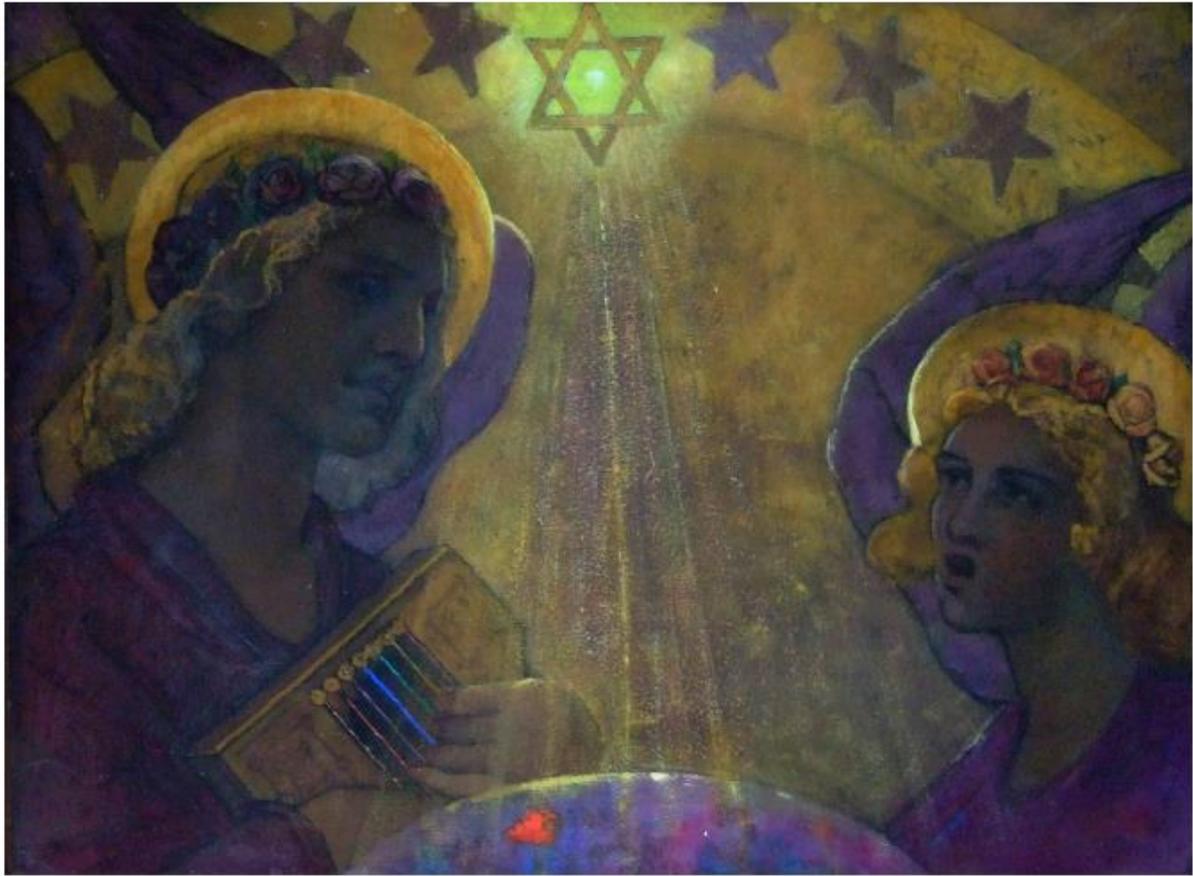
His daughter Frances trained as an opera singer and appeared on stage in New York, then followed her father to Paris, where she studied painting in the studio of M. Henri Doucet. There, in 1876, she met and married Capt. Walter Lloyd, RN, and moved to Rome. After his untimely death in 1889 she returned to England with her infant son, and moved to St Ives, where the artists' colony was just forming.

Frances painted in watercolour and oils until she met St Ives resident Belgian painter [Louis Reckelbus](#), who taught her to paint in the bright, rich tones of *tempera*, which transformed her sense of colour values. The symbolist work of [Emile Fabry](#), combined with the death in infancy of her first child, Eugene, had a profound effect on her spirituality; she described how she had seen the child's spirit leave his body to be taken up by angels, and she began to develop mystical themes in her painting.

Frances' mysticism led her to become a member of *the New York Theosophical Society*, who welcomed 'all seekers after Wisdom' and whose objects were 'to form the nucleus of a universal brotherhood in order to develop the divine powers latent in humanity.' In 1909, she spoke to the Theosophical Society on the teachings, ethics, and philosophies of Lao-Tze (c.604-c.521) and it was her interest in Theosophy which inspired some of her most striking works.



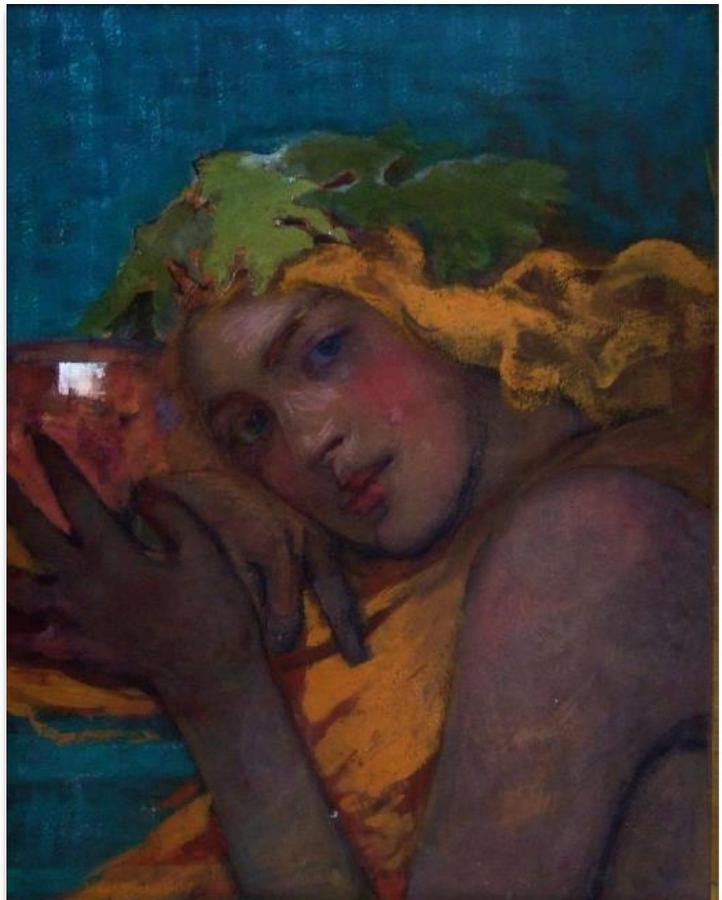
The Planetary Spirit, (Charcoal.)



Sound and Light

After her introduction to *tempera*, a permanent, fast-drying water based medium, using pigments mixed with egg yolk, she produced her best work. Tempera is capable of great richness and depth of colour, and early work in this medium included a portrait of her grand-daughter Marianne, George Lloyd's sister, and landscape and interior scenes in the village of Zennor, where she lived throughout the period of the first World War. She exhibited first with the RCPS¹ in Falmouth in 1900 and later at the Royal Academy Summer Exhibition and in St Ives, with her mystical works such as *Sound and Light*

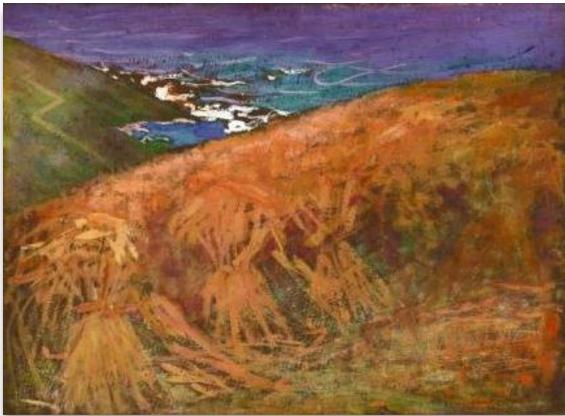
Art historian David Tovey has written the definitive account of her work in the early days of the St Ives Artists' colony, in his excellent work [Sea Change - Fine and Decorative Art in St Ives 1914-1930](#).



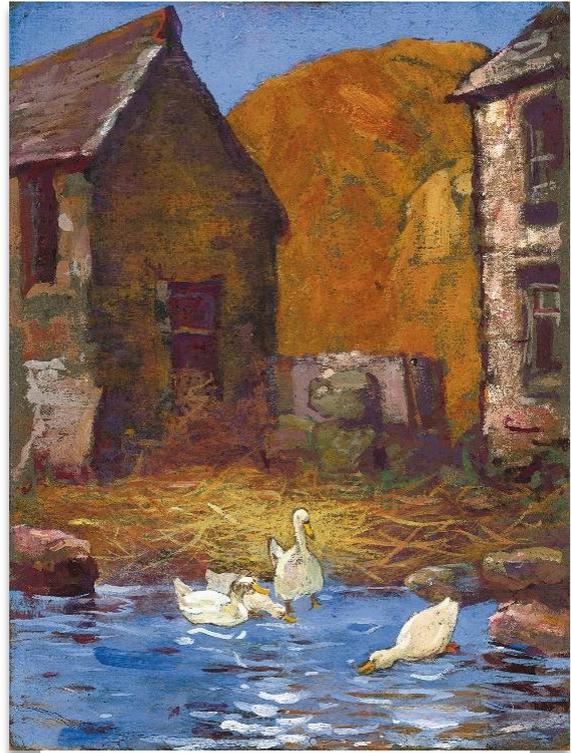
Frances Lloyd's grand-daughter, Marianne. (Tempera)

The George Lloyd Society
has produced a series of postcards
of Frances Lloyd's landscape paintings,
available at a cost of £1.00 plus postage cost
for a set of 6.

See separate file or Online Shop for details.

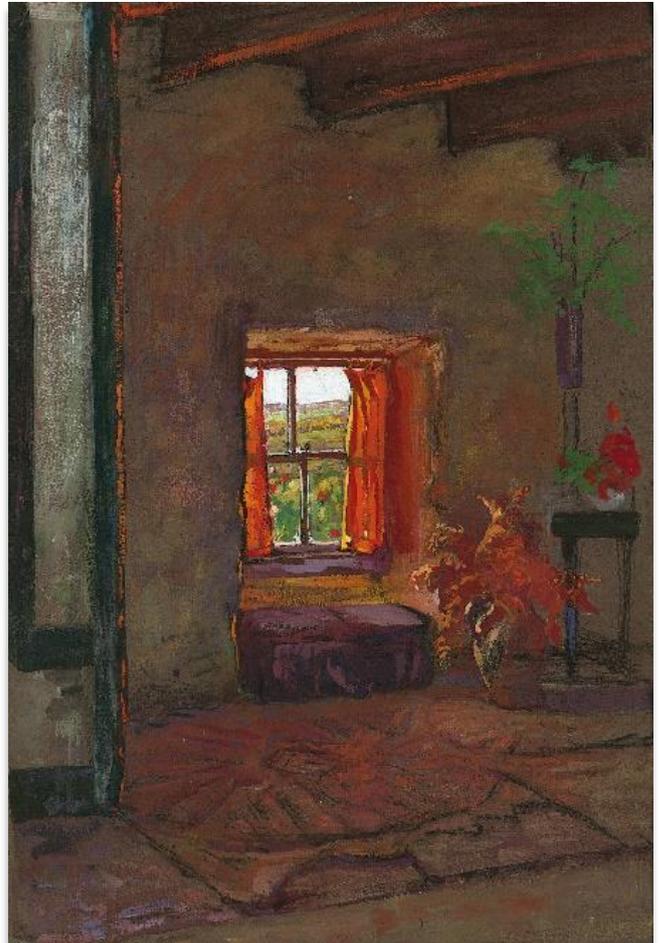


Veor Cove, Zennor



The Duckpond at Treveglos, Zennor

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The Sitting Room, Bridge Cottage, Zennor



Frances Lloyd, Self-Portrait. Paris c1879. Charcoal

Further information: [Women Artists in Cornwall](#)