

-Was there any communication, either in person or through their art, between the Bloomsbury artists and Margaret MacDonald and Charles Rennie MacIntosh?

As far as I am aware, the two groups did not communicate. Fry would most likely have been aware of the Macintoshes and their work but their art, more art nouveau than Arts and Crafts, was more popular in continental Europe. They exhibited in Vienna, 1901, and Milan, 1904, and their work was all the rage. The Bloomsbury artists didn't really start to coalesce until @1910 and by then the work of the Scottish school was going out of style.

-What material were the Fry's screens made of? Wood? And how were they painted - with oil?

The one I showed in my presentation, Provencal Valley Screen, is an oil and gouache on paper, mounted on a four-panel screen, most probably wood.

-Can you tell us more about Vanessa's children? I am particularly struck by Angelica, who was the daughter of Vanessa and Duncan, an avowed homosexual, and later married Bunny Garnett, 20+ years her senior, who was an avowed homosexual. I remember reading how disturbed she was when she learned that Duncan was her father, and she did not know about her husband's relationship with Duncan.

Vanessa had three children. Julian (b. 1908) and Quentin (b. 1910) with Clive Bell and Angelica (b. 1918) with Duncan. They all lived together at Charleston starting in the mid-teens and Clive was a frequent visitor as were several of Duncan's boyfriends and Maynard Keynes, although after his marriage to Lydia Lopokova, he purchased a house close by. Lytton and Carrington also lived relatively close by and Roger Fry came and went frequently.

Julian went to China in the early 1930s to teach and then volunteered for a hospital unit during the Spanish Civil War, where he was killed. Quentin went on to teach as well as to write several books, including some about the Bloomsbury group. Angelica, as you noted, was upset by the knowledge that her real father was Duncan, which had been kept from her until she was an adult. She wrote a book about growing up in Bloomsbury called "Deceived by Kindness." She and David Garnett (Duncan's former lover) had four daughters together.

-Could you talk a bit more about Fry's efforts as an artist. It is my understanding that he was not a particularly successful artist, and that this perhaps was very disappointing to him, presumably he was jealous of his good friends?

It's true that Roger never received the acclaim that the other artists received, particularly Duncan and Vanessa. I don't think he was jealous – he was a brilliant art critic and art historian and though he was frustrated by his lack of success as an artist, he continued to support and promote the work of his friends. He was several years older than them and his style never evolved to the modern look of their work though much of it is quite good.

-If the Bloomsbury artists were living today, what do you imagine they would “decorate”?

I think they would continue to cover every surface within their home environment, which is one of the wonderful joys of visiting Charleston. I also think they would perhaps work with high end design companies or even produce designs for the likes of TJ Maxx or IKEA. They believed in living with art everywhere and I don't think they would have snubbed an audience that was savvy but might not have been able to afford their work. As I mentioned in my talk, they did designs for Poole Pottery, Clarice Cliff and Wilton so they were happy to produce work for commercial companies.

-Is the Queen Mary still in commission (Can you take a transatlantic trip on it)?

The Queen Mary that Duncan made his designs for sailed until 1967. Queen Mary II continues to sail today. Today it is the only ocean liner in service in the world.

-How to visit Charleston? (How would you get there from London)

If you go to the Charleston website there are directions for getting there from London:
<https://www.charleston.org.uk>

-If you were to recommend 3 books on your list, what would they be?

If you want information about the group, I'd recommend:

Quentin Bell, *Bloomsbury*, 1986

Leon Edel, *Bloomsbury : a house of lions*, Philadelphia : Lippincott, c 1979

If you want more information about the art:

Isabelle Anscombe, *Omega and After: Bloomsbury and the Decorative Arts*, Thames and Hudson, 1981

Christopher Reed, *Bloomsbury Rooms*, 2004

Richard Shone, *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant*, Princeton University Press, 1999

-Did the Bloomsbury artists have any connection with Peggy Guggenheim?

Not as far as I know. Guggenheim was a decade, in some cases two, younger than the Bloomsbury artists though they shared a common appreciation of many of the French artists of the time and of course Guggenheim had the financial means to buy works of art by these artists (I'm pretty sure she did not buy any work by the Bloomsbury group).