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I recently read *The crying of the wind*, first published in 1955; an account by the surrealist painter and writer Ithell Colquhoun of visits she had made to Ireland. In between stories of the impoverished gentlefolk she stays with and swimming naked where she can, she is particularly interested in the country’s ancient Celtic sites, which often are places where Christian lore is layered over pre-Christian. In the book she remarks that ‘Language, legend, music, dress, ways of making tools and of building, all belong together and if one goes, it means that the life pattern is broken and the rest will follow’. It is both a romantic statement and a fatalistic one, because while life patterns do break down, or ways of existence come to an end, human culture survives and continues through constantly revisiting what has gone before, using, interpreting and challenging tradition.

This is evinced in the ceramicist and writer Edmund de Waal’s 2016 Kelmscott Lecture, *Crafting Democracy*. In his introduction de Waal refers to his richly illustrated talk as a journey, visiting Japan, Carolina and Berlin with William Morris as a guide. It is intended that the WMS will print the lecture in full as a separate publication, so rather than abridge it or provide a report on the lecture I have reproduced some passages from it. The excerpt I’ve chosen concerns the fascinating to-ing and fro-ing of Morrisian ideas regarding craft between England and Japan in the first part of the twentieth century. It finishes with the image of the potter Shoji Hamada, after several years working with Bernard Leach in St Ives, returning to Japan clothed in the suit made for him by the handloom weaver Ethel Mairet in Ditchling. Incidentally the exhibition and project celebrating the centenary of Mairet’s book *Vegetable Dyes* continues at the Ditchling Museum of Art+Craft until mid April (see page 25).

Another journey within the magazine comes in the form of Hilary Freeman’s evocative account of the Society’s 2016 trip to Iceland, in an itinerary beaded with places Morris had visited and sites associated with the Sagas of the Icelanders.

Craftsmanship is flourishing in Blackburn, where Darwen Terracotta & Faience continues to produce architectural terracotta both for the restoration of buildings such as the Russell Hotel and for high quality new buildings. I visited the factory to find out about the blend of traditional and contemporary techniques used by the company’s artisan workforce.

Our cover relates to David Saxby’s further investigations into the Merton Abbey weavers, in particular John Glassbrook and Gordon Berry, who moved to Edinburgh to become master weavers for the Marquess of Bute in Scotland’s first tapestry studio. An exhibition celebrating the Dovecot apprentices from that time until the present day runs at the Dovecot Gallery until July (see page 24).

Published here for the first time is our Chair Martin Stott’s detailed research into a photograph of the Hammersmith Socialist League, which includes convincing evidence as to who took the photograph and identifies the majority of those photographed.

We have an update on the library, from Society Librarian Penny Lyndon who emphasises the uniqueness of the collection and reports on developments in creating a new online catalogue, both of the library and the Society archives, thanks to the Arts & Crafts Hammersmith partnership.

Lastly, we can all look forward to another milestone in Arts & Crafts Hammersmith with the reopening of Emery Walker’s house in April. Book your tour now and combine it with a visit to our refurbished premises at Kelmscott House (artsandcraftshammersmith.org.uk/events).

Susan Warlow, Editor
From Merton Abbey to Dovecot: weaving Scotland’s first tapestry
Both John Glassbrook and Gordon Berry worked for Morris & Co in Merton and subsequently for the Marquess of Bute at The Edinburgh Tapestry Company at the Dovocot studio in Edinburgh. They died one hundred years ago in 1917, while on active service in World War I.

The years following Morris’ death saw a number of the original tapestry weavers leave Morris and Co. By 1900 the remaining weavers were John Martin, Walter Taylor, Robert Ellis, Jesse Keech and George Merritt.

In 1901 when The Passing of Venus, The Adoration of the Magi and the Pilgrim in the Garden were on the loom, a 14 year-old local lad, Gordon Berry, started at Merton as a tapestry apprentice. One of the firm’s largest and most important tapestries, The Passing of Venus, was begun that year and worked on until 1907. In 1902 Angeli Laudantes was woven, George Merritt’s last tapestry before leaving Morris & Co. In the same year The Adoration of the Magi was followed by David Instructing Solomon in the Building of the Temple, completed in 1903.

Jesse Keech left early in 1904 and another 14 year-old local boy John Glassbrook, also known familiarly as Jack, was taken on as a tapestry apprentice. The same year Flora, Pomona and The Adoration of the Magi were woven along with two versions of Single Angels. In 1904-5 the weavers wove Angeli Laudantes and Angeli Ministriantes with a verdure of shields below for Eton College Chapel, followed in 1906 by The Adoration of the Magi, Agnes Dei, Nativity, and in 1907 a further The Adoration of the Magi which was Robert Ellis’s last tapestry before leaving Morris & Co.

Morris always encouraged his apprentices to
Edinburgh in order to weave tapestries for his castles and houses, including his Gothic Revival mansion Mount Stuart House, on the Isle of Bute. There was no tradition of tapestry weaving in Scotland prior to the establishment in 1912 of Dovecot, the Marquess’s purpose-built tapestry studio in Corstorphine in the west of Edinburgh.

Dovecot was so named because it was built next to a sixteenth-century dovecote which was the only remaining part of the medieval Corstorphine Castle.

The looms were strung in February and weaving began in March for the studio’s first tapestry, The Lord of the Hunt, designed by the watercolourist and original resident tapestry designer William Skeoch Cumming (1864-1929), his first tapestry design of four. Cumming was particularly known for his regimental and military paintings, and the design of The Lord of the Hunt, representing a seventeenth century hunting scene, reflects this.

John Glassbrook and Gordon Berry became the first master tapestry weavers and four local Edinburgh boys, James Wood, David Anderson, Ronald Cruickshank and Richard Gordon were taken on as their apprentices. We know that John Glassbrook had a cheerful personality and apart from tapestry weaving he was talented in music and drama. He was a member of the Edinburgh Operatic Society and starred in many local operas. He was most popular as the Lord High Executioner in The Mikado and took a leading part in other Gilbert & Sullivan operas by the Craig Gray Company. He also enjoyed football and athletics.

The right half of The Lord of the Hunt tapestry had been woven by 1916, but the Dovecot studio closed during the War and John Glassbrook, Gordon Berry and the four apprentices enlisted in the army. Gordon Berry joined at the
Highlanders. John Glassbrook was rejected twice by the Argyll & Sutherland Highlanders. He joined the Argyll and Sutherland Highlanders on medical grounds before being accepted for service in the army. He joined the Argyll and Sutherland Highlanders on 23 October 1916 when they were stationed at Dreghorn. After a few months training he was selected as a gunner with the E Battery, Tank Corps. When leaving for the front, John and Gordon met their former master weaver John Martin in London. During his time in the army John Glassbrook entertained wounded soldiers and kept up their spirits.

John Glassbrook was killed in action on 24 April 1917 age 30 and is buried at Wielże Farm Cemetery, West-Vlaanderen, Belgium. Hearing of the deaths, John Martin said “both of whom have passed into the Great Unknown for which I shall ever regret.”

In 1919, the Dovecot studio reopened and the four original Dovecot apprentices, James Wood, David Anderson, Ronald Cruickshank and Richard Gordon, who had survived the war, returned to the Studios. William Skeoch Cumming needed a master tapestry weaver to continue to train the apprentices. Cumming hoped to employ John Martin, who had left Morris & Co in March 1917 after working for the firm for 32 years and contributing to 40 tapestries. He had gone to the Victoria & Albert Museum where he taught wounded soldiers during World War I. After much deliberation, Martin decided to stay at the museum and subsequently became the museum’s first tapestry restorer.

William Skeoch Cumming now tried to employ William Sleath, but Sleath also turned Cumming down. Instead, one of the original apprentices, David Anderson, became the head weaver and three new apprentices were taken on: John Loutitt, George Cribbes and Stanley Ebbitt. Between 1919 and 1924, when it was completed, they continued to weave The Lord of the Hunt tapestry and as a mark of respect for their fallen masters, they wove the initials of John Glassbrook and Gordon Berry behind a bobbin and shears on the lower border of the tapestry.

The vast finished tapestry is 33 feet long and 13 feet, six inches high.

At Dovecot Studios in Edinburgh, Glassbrook and Berry’s legacy continues today. There has been a line of knowledge passed down from master to apprentice, through five generations.

David Saxby is a Senior Archaeologist at MOLA.

Dovecot Gallery in Edinburgh is holding an exhibition called The Weaver’s Apprentice to commemorate the lives of John Glassbrook and Gordon Berry. See page 24 for details of the exhibition.

1 Mariller H C 1927, p21
2 Extract from the Midlothian Advertiser, Friday 23 November 1917, courtesy of the Glassbrook family
3 Extract 1912 Diary kindly supplied by Elizabeth Cumming
4 The others were one of the Duchess of Gordon recruiting the Gordon Highlanders, begun in 1924; The Time of the Meeting, which was worked at Dovecot between 1933 and 1938 and Prince of the Gael, which was never finished.
5 Extract from the Midlothian Advertiser, Friday 23 November 1917, courtesy of the Glassbrook family
7 Extract from the Midlothian Advertiser, Friday 23 November 1917, courtesy of the Glassbrook family
8 Letter dated 24 July 1918 from John Martin to William Skeoch Cumming kindly supplied by Elizabeth Cumming
9 Letter from John Glassbrook to his sister Emma on 23 August 1917, courtesy of the Glassbrook family
10 Letter dated 24 July 1918 from John Martin to William Skeoch Cumming kindly supplied by Elizabeth Cumming
11 Ibid
13 Information from the Dovecot Studios

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Gordon Berry was killed in action on 24 April 1917 age 30 and is buried at the Fifteen Ravine Cemetery. Between 1919 and 1924, when it was completed, they continued to weave The Lord of the Hunt tapestry and as a mark of respect for their fallen masters, they wove the initials of John Glassbrook and Gordon Berry behind a bobbin and shears on the lower border of the tapestry.

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Darwen Terracotta & Faience

Susan Warlow visits an industrial park in Blackburn to find out about the contemporary manufacture of architectural terracotta

Terracotta has been used in buildings since the classical era, being especially popular with the Etruscans for the addition of richly modelled ornament where timber was used for construction. But it really established itself as a structural building material in the latter half of the nineteenth century, with its use in Albertopolis for the construction of both the Royal Albert Hall and the Victoria and Albert Museum in the early 1860s. In 1867 the architect Charles Barry’s report to the Royal Institute of British Architects showed that the material was light and easily transported, strong in compression, cheaper than stone – particularly because decorative elements could be cast – and that its smooth, fired surface was more dirt resistant. Architectural terracotta was accepted as a material by the Arts and Crafts movement, for example at the Watts Chapel at Compton, because it was hand-made and designed by artisans. Terracotta is the term for the fired, unglazed material, faience for the glazed and fired material.

Shaw’s of Darwen was founded in 1897. Just months after the closure of its architectural terracotta division in 2015, with the loss of thirty-nine jobs, a few of its former employees founded Darwen Terracotta & Faience. This has enabled them to re-employ as many of the newly redundant artisans as possible, and to retain both their skills and the tradition of making architectural terracotta in the Blackburn area. These are the men and women who created the replica terracotta blocks for the 2004 south porch at the Royal Albert Hall, and the complex faience panels designed by the artist Grayson Perry for A House for Essex, as well as the extraordinary sculptural shapes decorated with polychromatic transfers from artworks by Richard Deacon for the cornice of One Eagle Place on Piccadilly in London.

Located on an industrial park in Blackburn, the company is continuing to work in both restoration and new build. Among its first projects was the like-for-like replacement of damaged red terracotta at the Grade II listed Wigan Town Hall, built in 1903 as the Wigan Mining and Technical College. Since then it has completed more than thirty jobs of different sizes, including the Natural History Museum, Nottingham Railway Station and the entrance to Blackpool Tower. It employs some thirty staff with twenty-five working in production, five of them in the design team.

I was shown around the factory by the sales director, Jon Wilson. He is both one of those responsible for establishing the new company and its front man. The company works closely with architects, awaiting the results of the façade being put out to tender with a contractor before discovering if they are to be used as a supplier. In new-build developments the company is unique in the UK in being able to produce hand-crafted, glazed products which are tailored to the client’s wishes, bespoke to them. In the process they create prototypes for submission to both the client and planner, in order for them to see what is being proposed, before developing the designs and putting them out to tender. In the restoration market they may lose terracotta work to Hathern, a smaller operation that does however make faience. In new build the competition is within materials. Here it is a choice between extruded products and the more specialist production of Darwen Terracotta & Faience.

When working on restoration projects it is rare for the company to receive three-
Top left: Ensuring the fine detail of one of the Grayson Perry-designed panels for A House for Essex

Top right: The completed faience panels in situ on A House for Essex, photo by Jack Hobhouse

Above: Installation of some of the 8000 terracotta blocks on the new South Porch at the Royal Albert Hall, London, completed in 2004

Right: One Eagle Place, Piccadilly, London, by Eric Parry Architects, 2013, sculptural frieze with transfer designs by Richard Deacon, photo by Dirk Lindner

Opposite: A House for Essex by Grayson Perry with FAT Architecture, 2015, photo by Jack Hobhouse
dimensional drawings of the elements to be replaced. It prices the job from photographs and if it succeeds in winning the contract, its designers go on site and measure precisely every block required.

A current project is Bridgewater House on Whitworth Street in Manchester, where blocks that one probably would assume are solid ashlar limestone masonry are in fact hollow terracotta blocks. Terracotta blocks are produced hollow for drying and firing purposes, and in the past would have been filled on site using clinker ash as aggregate to provide the required compressive strength. Now balls of lightweight aggregate are used. The building is a Grade II listed metal-frame shipping warehouse dating from 1912 and the blocks are being replaced up to the second floor cornice.

Each piece initially has to be made over-sized to allow for the shrinkage of the clay. Darwen Terracotta & Faience uses Devon Ball Clay for consistency; it used to obtain different regional clays and blend them but this can result in too great a variety of shrinkage and behaviour. The amount of shrinkage to be calculated for production purposes is arrived at through weekly testing of the clay. It is usually about 2.2 per cent on drying and 2.8 per cent on firing; five per cent in total. In the company's laboratory tests are also carried out for compressive strength and freeze/thaw properties. Metal oxides can be added to the clay to produce different coloured terracottas for colour-matching or for bespoke items.

When reproducing existing blocks, a profile gauge is used to record architectural mouldings. This is a tool resembling a double-sided Chinese comb, but whose teeth can, with some resistance, slide back and forth, so that when pressed into an moulding the profile can be duplicated. The rest is measured. Site drawings, completed at a ratio of 1:1, are scanned into AutoCad software on the computer then scaled upwards by the percentage calculated from the weekly clay testing, to allow for shrinkage. The company works to final tolerances of plus or minus two per cent in clay manufacture, one per cent on architectural projects, although in practice its results are much more exact.

The completed CAD drawing is sent to the poly room, where it is converted into profiles that are cut from polystyrene using a hot wire machine. These are glued together by hand to create a dimensionally-precise positive and lightweight model. In new build projects this can be sent to the architect for approval of the prototype. The company can also carry out sculptural work, using modelling clay to sculpt from a drawing or to create an exact replica of a piece. I saw an original corbel that came from Bloomsbury’s Russell Hotel, which had broken into pieces. These would be glued back together, drawn and then sculpted. Another recent project was the creation of ten yellow faience tree stumps for Ordinary Architecture’s Foundation Myths installation in the Artists Garden at York Art Gallery last autumn.

The model is used to create a negative, multi-piece plaster mould, which is left to dry for about a week before it can be used. Plaster is favoured for its ability to extract moisture from the clay, but the moulds have a limited life expectancy because their ability to absorb water diminishes with each use. A liquid clay slip is generally used in casting, although sometimes clay is hand-pressed into the mould, where it stays for twenty-four hours before the cast unit is removed and hand-finished with knives and leathers to in order to smooth surfaces and remove seam lines and, where applicable, a drawing reference is stamped on the back of the block.

It is placed in a drying area for up to two weeks and if the finished product is to be terracotta it subsequently goes straight to the kiln, but faience items have to be glazed before firing. Glazes can be gloss, eggshell or matt, even mottled and layered; their recipes are produced in the on-site laboratory, which includes an extensive library of terracotta and faience colours.

The terracotta is in the kiln for around thirty-six hours, firing at a temperature of up to 1200 degrees Celsius, depending on the type of clay used. The standard firing temperature is about 1180 degrees Celsius. For architectural terracotta and faience the units may be assembled on the ground to check for fit and consistency of finish. Each completed block or finial is then packed ready for shipping.
‘A garden party at Kelmscott house... would be pleasant’

Martin Stott tells the story of the 1888 photograph of the Hammersmith Socialist League
The Socialist League, or SL, was founded in January 1885. It grew out of the Social Democratic Federation and its creation reflected the breach with HM Hyndman. At its height in 1887 the SL had about one thousand members. The Hammersmith Socialist League was one of twenty branches in the country, nine of which were in London, and was without doubt the most important SL branch. Morris was its Chair, edited the SL newspaper Commonweal, and was a nationally recognised figure, and the HSL attracted a range of members from an area far wider than Hammersmith itself. Apart for Morris many other HSL members, including May Morris, ET Craig, James Tochatti, Walter Crane, HB Tarleton, Sam Bullock and Emery Walker, were or went on to become, significant figures in the co-operative, trades union, Fabian and socialist movements, the worlds of art and design, or a combination of these spheres.

It is not surprising therefore that the only known photograph of the Hammersmith Socialist League, as opposed to photographs of some of its leading individual members, has become so iconic in labour movement histories, and in books and exhibitions about William Morris and his circle. It has been widely reproduced in contexts as diverse as Fiona MacCarthy’s William Morris: a life for our times, Florence Boos’ William Morris’s Socialist Diaries, and the William Morris Gallery’s William Morris in 50 objects as well as exhibitions such as the V&A’s 1996 Morris centenary exhibition, and Jeremy Deller’s recent Love is enough: William Morris and Andy Warhol. Despite its fame, very few original copies survive; the V&A, The Wilson in Cheltenham, the William Morris Gallery and the University of Delaware are the only public collections with copies.
However it is striking that rather little is known about the photograph – or photographs, since there are two slightly different versions – including who took it, when, where, why, and beyond a few ‘famous names’, who is in it. Acquiring an original copy in 2008 impelled me to find out.

Four sources of information were critical in pulling together the story of the photograph: the HSL papers in the British Library, William Morris’s collected letters, Jane Morris’s collected letters and the Emery Walker archive in the National Portrait Gallery.

Trying to work out when it was taken was likely to provide clues as to much else. In this respect the fact that the banner is that of the HSL is crucial because the HSL lasted less than six years, from January 1885 to November 1890. The picture was taken in the summer: the group is outdoors and the trees are in full leaf. A key breakthrough came when having placed the photo on my website I was contacted by Jean Wise who was researching her family’s involvement in the early socialist movements. She is the great granddaughter of Alfred and Anna Maria Pascall who both appear in the photograph. She was able to provide a partial list of those present in the photograph, something neither the V&A nor the National Portrait Gallery had. This enabled me to take a look at the minutes of the HSL in the British Library where amongst other things, the dates of election of members are recorded. It rapidly became apparent from those records that that the picture was taken in the latter part of the life of the HSL because many of those present were admitted to membership in late 1887 or during 1888. Examples include Harry Windsor-Fry elected 4 September 1887, Alfred Pascall and Sam Bullock elected 23 October 1887, and Mary Catterson-Smith elected 4 March 1888. Turning to the minutes of the HSL from that period produced an intriguing and unique reference. On Friday 20 July 1888 the HSL Ways and Means Committee minutes record: ‘Tarleton proposed and Mrs Howe seconded that weather and W Morris permitting, the branch have garden party at Kelmscott House during the summer. That it was generally agreed would be pleasant.’

A garden party in Kelmscott House garden would both be unusual for a group of activists more used to gathering for political activity or education, and equally unusually, would be an opportunity to dress up. To have a photograph recording the occasion would not be far-fetched. A careful reading of both William Morris’s and Jane Morris’s letters provides some important clues. Jenny Morris is in the photograph. She was 27, suffering quite seriously from epileptic fits and was considered to be in need of specialist medical care. She had been suffering from the condition for about a decade and it was taking an emotional toll on her.
parents, particularly Jane. At the beginning of August 1888 Jenny was sent away to Malvern to a nursing home. Although she did return to Kelmscott House for short visits, she never returned permanently. On 7 August 1888 Morris wrote to her:

‘My dearest Jenny,

I am bound to write you a little line however shabby; you know I am not much of a letter writer I am so glad my dear that you like the place as it will do you all the more good I am sure.’

He goes on to describe the weather, a meeting with ‘Uncle Ned’, Edward Burne-Jones, his speaking engagements, and a demonstration in Petersham Park, Richmond on 6 August, a Bank Holiday. Clearly these are events that Jenny had missed. Kelvin comments that, ‘This is the first of a series of letters written to Jenny in the latter part of 1888 when she was confined to nursing homes.’

Two days later on 9 August, Jane wrote to Wilfred Scawen Blunt from Kelmscott House:

‘My dear Mr Blunt,

Thank you for your note. Jenny is gone to Malvern and I have good news of her, she is making herself happy in various ways and the doctor says there is every hope of a complete cure for her – so I must hope on. It has been a dreadful grief for us all, worse for me than for anyone, as I have been so constantly with her. I never get used to it, I mean in the sense of not minding every time the thing occurs. It is as if a dagger were thrust into me.’

These letters provide a clear final date for the photograph to have been taken: the end of July 1888, immediately before Jenny’s departure to Malvern. For Jenny to be there and in the photograph, the garden party must have taken place on Saturday 28 July 1888, Sundays being reserved for outdoor political meetings. That it was taken in the garden of Kelmscott house is hardly in doubt. The space is a mown lawn with flower beds just visible on the far right, the party seated on chairs and benches probably taken from the Coach house. A photograph also taken in the garden in 1891 of the Hammersmith Socialist Society, as the HSL became at the end of 1890, provides more evidence.

Taken from a different angle, the photograph is also of a much bigger group with three banners, and taken when the leaves had fallen from the trees. The different angle and its much wider framing allows the silhouettes of houses in the background, which were either out of shot or obscured by the trees in full leaf in the earlier picture, to become apparent.

This picture provides an important clue to the photographer. Stetz tentatively suggests that it is the work of the well-known Victorian photographer Fredrick Hollyer. Hollyer knew the Morris and Burne-Jones families well, worked extensively with Burne-Jones and took a
number of family portraits of the two families. However he was a studio photographer, and there is no record of him taking such group photographs, nor is there a copy in the V&A’s Hollyer archive. The clue as to who the photographer is comes from the National Portrait Gallery’s Emery Walker archive. Walker or one of his staff took the 1891 photograph. The original glass plate survives in the archive, having been acquired in 1956 when the office building Walker’s firm had occupied was cleared. He was Secretary of the HSL and a close political ally of Morris. He was, as well as a designer, typographer, and fellow founder of the Kelmscott Press, a professional photographer, opening his own firm of ‘automatic and photographic engravers’, Walker & Boutall, with Walter Boutall in 1886.

It would be natural for him to offer to take the photograph of such an occasion. Setting up a group photograph of this kind and appearing in it yourself would have been no small matter with the technology available at the time. However help was at hand. One of his photography business staff, FH ‘Frank’ Pellatt was also a member of the HSL and therefore had cause to be present at the garden party. He is described in an 1890 HSL membership list as ‘E W’s photographer’. It is almost certain that it was he who actually took the photographs. He lived in the Hammersmith and Chiswick area and worked for Walker & Boutall for many years, specialising in fine art photography, including a commission in the Vatican in 1911. Copies of those photographs are in the National Archive. Liaising with Pellatt on the exact composition of the photographs would explain why Walker appears in different places in the two surviving versions.

In the first, he is on the right hand edge of the picture, ready to go back and check the first exposure and discuss any technical changes with Pellatt, before returning to a position right beside Morris for the second and final shot.

Apart from Morris, Walker, and Jenny and May Morris, who is in the picture? It has not proved possible to identify every single person, but a combination of partial lists in the Wilson, V&A, William Morris Gallery, that of Jean Wise, and the recent discovery of a letter written on 27 November 1936 by Clara Sparrow, the daughter of Andrew and Mrs Watt both of whom appears in the photograph, has enabled the identification of 31 of the 37 people present. Sparrow’s letter, written from 43 Black Lion lane, which adjoins Hammersmith Terrace, is to AH Verstage, Secretary of the Kelmscott Fellowship. She says ‘Enclosed please find names + a little note to all the faces [in the photograph] we can name. I enclose it in my mother’s handwriting. She is Mrs Watt.’

With the letter she encloses a hand-written and annotated list, ie the ‘little note’, by Mrs Watt, with what seems to be a rough copy written on the back. This is written by Mrs Watt on one of May Morris’s headed notecards, which explains the deletion of the word ‘from’. The original recipient of the ‘little note’ was Kate Whitaker, long-term companion of the artist Mary Annie Sloane. She lived with her at 8 Hammersmith Terrace, having moved in when May Morris moved to Kelmscott Manor. Both were close friends of May Morris.

Writing the note many years after the photograph was taken, Mrs Watt, while not being able to recall the names of all those present that day and mistaking Caroline Radford for ‘Mrs Fry’, provides some fascinating information on some of those present. Thus Mr How(e) ‘always eating oranges’, Mr Brandhandler ‘a Russian (bad)’, Madame de Roche ‘French revolution, famous - grand embroideress.’ Koulo, ‘Russian (spy)’. She also remarks in relation to Mr Pascal that his ‘…brother was Conservative Mayor & partner in
business: Mr Pascal drank and the future Mayor made him sign away the business to him when drunk and he died.’

A three-page pencil commentary, probably written by Kate Whitaker, accompanies the letter and note. Possibly contemporaneous, it takes the list and adds comments which seem to have been a record of a discussion or informal interview with Mrs Watt.

Some of these comments relate to the roles those in the photograph had at that time, others to what they went on to become, and others to their history. Thus John Davies, ‘a good outdoor speaker’, George Howe ‘often the banner bearer’, her husband Andrew Watt ‘first secretary of the shop assistants union’, F Bradley, ‘keen worker for the shop assistants and early closing movement - lost his work and suffered much’, ‘Annie’ Grove ‘started the Socialist Choir’, Madame Desroches ‘a pioneer of the group called St Simone in Paris fled during the Revolution 1848-9 on New Year’s Eve to save being sent to Devil’s Isle. Awarded a pension of £20 pa when the coup d’état was declared for the help she gave to the wounded on both sides. Buried in Hammersmith cemetery with our banner unfurled by William Morris.’

In 2016 the descendants of Robert and Mary Catterston-Smith sold the family archive at Sotheby’s. This included original copies of both versions of the photograph, one annotated many years later by Robert Catterson-Smith. The annotations confirm Mrs Watts’ identifications, including ‘a Russian’, and adding a couple of descriptions; George Howe ‘a brickmaker’ and AJ Smith ‘sculptor’.

The photograph has significance on a number of levels. From a personal perspective this is the only known photograph of Morris with his adult daughters, then aged 26 and 27. It is also the last photograph of Morris with Jenny, and the last photograph of Jenny at Kelmscott House. Within a few days of the photograph being taken, her illness would sunder the family. Politically it has significance because it was a big convivial and mixed group, something that was not common outside Socialist circles in Victorian times. The composition of the photograph with nine women, prominent in the foreground, was itself a statement. At the time it was taken, the Hammersmith branch of the Socialist League was a really important part of socialist politics; Morris was the leading light in the SL and its highest profile public figure, so important indeed that a police spy seems to have successfully infiltrated not just the HSL but the photograph itself. The Branch too had many other important members, not all present on that day in July 1888, whose influence in coming decades went right across and can be owned by many strands of the labour movement, from the Fabians and the Independent Labour Party to the trades union movement. The photograph also exemplifies the extraordinary creativity of the branch members ranging from Morris himself and May, to Walker, ‘Annie’ Grove, and important educators such as Cecile Desroches and Robert Catterson-Smith, as well as absent or future members like Walter Crane and TJ Cobden-Sanderson.

Photographically, its significance lies in its very existence. Very few other political pictures survive from this era, especially ones that can be so closely associated with a specific period of time and a particular group of people. There are surviving records of the HSL and its activities through Morris’s writings and his and others articles in Commonweal which give the photograph a uniquely rich context. Having said that, while much is now known about it, important gaps remain. Six of those present remain unidentified. There is no record in HSL minutes of the photograph having been taken, nor are there contemporary participants’ letters, diary or journal entries referring to it, or daybook photo records from Walker & Boutall, which along with the original glass plates from which the surviving pictures would have been printed, have been lost. Robert Catterson-Smith’s annotated copy of the photograph, and Mrs Watt’s recently discovered key, recollections and commentary, both written almost fifty years after the event, are therefore all the more important as the only known surviving written records by people who were actually present on that historic day.

Martin Stott is Chair of the William Morris Society.

Acknowledgements
This article is developed from a talk I gave to the William Morris Society on 31 January 2015. I am very grateful for the assistance a wide range of people gave me in putting both the talk and the article together; in particular: Prof Florence Boos who introduced me to the British Library manuscript archives, and tipped me off to the Catterson-Smith photographs; Jean Wise who provided the vital first clues as to who is in the photograph; Jan Marsh and Martin Crick for thoughts and comments on the authorship of the Sparrow documents; Helen Eleson, Curator at the William Morris Society; Caren Kremer and Anna Mason at the William Morris Gallery; Constantia Nicholaides at the National Portrait Gallery; and Kirsty Hartsios at The Wilson, Cheltenham.

1 Jean Wise, personal communication 17 September 2012
2 British Library: Hammersmith Socialist Library papers; minute books, Add Ms 45891 and Add Ms 45892
3 Norman Kelvin ed. The collected letters of William Morris. Vol 2 1885-1888. pp 792-794
4 Frank C Sharp & Jan Marsh eds. The collected letters of Jane Morris (The Boydell Press 2012) p169
5 Margaret D Stetz, Facing the late Victorians: portraits of artists and writers in the Mark Samuels Lasner collection (Newark: University of Delaware Press, 2007) p84
6 List of members of the Socialist League and the Hammersmith Socialist Society 21 November 1890. Socialism’ box, The Wilson Library, Cheltenham
7 Clara Sparrow: letter of 27 November 1936 and accompanying documents, WMS archive
On seeing Iceland for the second time

Hilary Freeman reports on the Society’s 2016 visit to Iceland
The 2013 William Morris Society trip to Iceland, we all agreed, was the journey of a lifetime. However, what I did not plan for was falling in love with the country to such an extent that one visit was insufficient. Morris made two visits to Iceland, so why not go again?

The new itinerary included many places Morris had visited, some of which we had seen before, as well as the north-south journey through the highlands, but added the opportunity to delve further into the Sagas and the sites associated with them. In Borgarnes on the West coast, our first new stop, we had a wonderful presentation by Dr Emily Lethbridge from the University of Iceland of the mapping project they are developing of the homesteads of the early settlers and the routes they travelled. It helped bring the Sagas to life and prepare us for seeing the locations with our own eyes.

Last time we only saw Helgafell from below – now some of us climbed it with local guide Thorunn. I recalled Morris being teased by his friends for not being fit, but thought he must have done better than me. Eventually reaching the top was well worth it as we looked down on the blue mirror of the fjord, winding through a landscape of green-gold. We saw many vistas new to us during the next ten days. One which was particularly beautiful was seen through a curtain of falling water, when we climbed behind Seljalandsfoss – the azure of the sky like shot-silk through the white ribbon waterfall.

Visiting the church at Borg, we found a powerful sculpture dominating the landscape. It was Asmundur Sveinsson’s interpretation of Sonatorrek, the tenth century lament of Egill Skallagrímsson for his dead sons. We were told the sculptor encouraged visitors to touch the work – the black basalt stone was hard and cold, yet sleek as a seal. It almost felt like reaching back in time to touch the arm of the old warrior. I discovered his poem later in a book in Akureyri and found it immensely moving that Egill, whose faith in Odin had been bitterly shaken by the loss of his children, could still thank him for the gift of poetry to express his pain. I could imagine Morris being comforted by this stoic Icelandic spirit, when not long after he had to face the serious illness of his beloved daughter Jenny.

For me, the trip was patterned by three themes – the courage of the people living in this harsh landscape, its reflection in their poetry and art, and the empathy this aroused in Morris and myself. We visited volcanic sites, including ‘Pompeii of the North’ at Heimaey in the Westmann Islands, and the beautiful farm
Thorvaldseyri, under Eyjafjallajökull, where the family built a centre demonstrating how they survived and recovered from the severe ash-fall of 2010. The first I found particularly eerie, as, following encouragement from Katrin Jakobsdottir on our original trip, I had in the interim read the murder-mysteries of Arnaldur Indridason and Yrsa Sigurdadottir, whose To Dust deals specifically with the Westmann Isles eruption. It was with a chill down my spine that I stood looking down into the ruined ash, then watched film of the evacuation. I have always been fascinated by volcanoes, but the volume of sound produced by the lava flow was truly terrifying.

Incongruous bed of old-fashioned roses, deep purple. I had seen them in other towns along our route – surprisingly I never noticed them on the previous trip. Re-reading The First Time, these Icelandic roses also. I was told they are used, with rhubarb, for jam. I found myself looking increasingly with Morris’s eyes – everywhere I saw patterns: basalt flow s in the roof of a cave, swirls of pebbles on the beach, the structure of plants, even the ‘rank angelica’ that Morris rather disparagingly refers to in his journal, which to my mind, with its heavy heads of green flowers, seems a particularly good candidate for a wallpaper design.

The crafts we saw on sale also reflected nature – jumpers woven in the subtle yellow-greens of the moss covering old lava flows; scarves in black with the red and gold of lava worked into the weave; even local flowers embroidered into our hotel bed-linen in Reykjavik. We were thrilled to explore older handwork at the Textile Museum at Blonduos, and later at Skogar Folk Museum. It was astonishing to see the quality of stitching and metal-work on the clothes – black dresses edged with golden flowers, heavily embroidered jackets, and small caps with tassels attached in fine silver filigree. One trusted these exquisite garments were for festivals and church only, not for everyday chores.

For me, the summit of the trip was visiting the Njal’s Saga Centre at Hlidarendi and Berghorstvoll. To stand by the church at Hlidarendi (which Morris calls Lithend) and imagine Gunnar surveying the sunlit landscape, with the snow-cap of Eyjafell in the distance, was like stepping back in time. We drove between fields of tall grasses to Berghorstvoll. I could envisage Gunnar riding over to see his friends, and Morris riding centuries later in his tracks. The summer air was filled with birds, and their eerie calls added deeply to the poignancy of the scene. No trace has been found of Njal’s house at Bergthorsvoll; however, a couple of newer farm buildings, with sheep and chickens running around us, gave some impression of the life they would have had there. Sigurd Hróarsson, the manager of the Saga Centre, spoke eloquently about the Saga. When he told how Gunnar, exiled from the land, turned back before he reached the ship, choosing rather to die at home, we turned back to look towards Hlidarendi and I could truly see why someone would never want to leave it.

At the centre, we had a traditional celebration with salt fish and Brennivin, and were encouraged to sing to Sigurd – I think we improved on the last visit! We were also persuaded to dress up as Vikings for a group photo. We then viewed the wonderfully imaginative designs, by Kristinn Ragna Gunnarsdottir, for the embroidery of Njal’s Saga which is intended to be as large as the Bayeux Tapestry and uses the same stitches. The fabric is laid out on a long table, so that visitors may add to the work, which some of us did. We also bought embroidery kits to try out at home. I chose the picture mentioned above – the moment where Gunnar decides to turn back and face his destiny.

It is impossible to mention all the enchanting things we saw – the beautiful turf-houses, roofed in cow-parsley; the churches so plain on the outside and like jewel-boxes within; the glory of the waterfalls, strung with rainbows; the openness of the landscape and its feeling of freedom, the cathedral-like rocks with colonies of kittiwakes, fulmars and puffins. Not least memorable was the kindness, humour and hospitality of the people, and their superb food. Our guide, Inga, and driver, Jonas, are to be deeply thanked for their ingenuity in fitting in such a varied programme for us. Inga’s explanations of Icelandic society, politics and traditions were also very helpful.

Perhaps most important of all, this visit made me feel closer to William Morris, in sympathy and in spirit. I now read his journals and it is as if we are standing side by side.

Hilary Freeman is a poet who has also studied interior design. She lives in Surrey.
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ESTABLISHED 1984
‘The first person I want to talk about is a young Japanese intellectual, he’s called Tomimoto Kenkichi. He comes as a 19 year-old student to London, in order to study William Morris. He comes and what does he do? He makes a room for himself in Bloomsbury, down the road, and this is his Bloomsbury room. And he makes prints and he makes pots, and he makes furniture because that’s what William Morris told him that all proper artists should do, a young Japanese man in love with William Morris. And he goes to the British Museum and what does he sketch? He sketches medieval extraordinary objects in the old Victoria & Albert Museum and in the British Museum he sketches pots and tiles. He’s fired up by this idea of the democratisation of craft.

And then age 21, this young man, at the turn of the century, goes back to Japan and he goes back to the village where he was born and he starts to make ceramics. He makes beautiful blue and white plates, and then remembering that actually Morris was in favour of the contemporary, he decides that he is going to become the leader of the Morris Society of Japan. He starts to translate Morris, and he decides that everything he’s going to do is contemporary, so what does he make? He stops making blue and white plates and starts to make modern crockery. And he decides that everything he’s going to do is going to be modern, and what he’s going to do is going to start a completely new community, a community where we can all make craft, where we can live together collectively, a kind of Arthurian community – this is young Japanese people – and what we’re going to do is, we’re all going to make our own furniture. And Bernard Leach says, well, I will make chairs and tables. So this is Bernard Leach’s attempt at furniture in the William Morris style, made with peasant craftsmen in Abiko. He tells them and shows them pictures of Morris’s furniture and this is what the Japanese craftsmen make. And he’s furious with them and he says, do you know what, these Japanese craftsmen I’m working with aren’t really unlettered enough, they know too much, they bring too much of their ego in with their own work, and so he’s dissatisfied with his attempts at Morris furniture.

But here is Bernard Leach’s final exhibition which has all the furniture in it and the pots that’s he’s made and he writes in his farewell to Japan, a small pamphlet which has a hymn to William Morris as part of the poems in his great tract and he brings himself back, as we know, to St Ives, just after the First World War, he brings back the idea of Japanese craft as transferred through the incendiary eyes of William Morris. And what does he do? Well, our Bernard Leach, as we know, is a great proselytiser: so what our Bernard Leach says is that there are particular kinds of crafts which are...
authentic and these are Cotswolds furniture and great medieval tiles; this is his first ever exhibition in the Cotswolds in 1921. So Leach decides that he’s going to make authentic, heavy craft, the kinds of things that Morris would approve of. So he makes great chargers, with these great medievalist images, this is the tree of life with these wonderful fishes going all the way round it, and the great heraldic beasts and there above it you can see the stars, because that’s what you do, you craft your own environment, and here is their wonderful room in St Ives with that terrible smoky fire which destroyed almost every potter’s lungs for sixty years. And then too Hamada takes on this mantle, he decides that he too is going to do his own medievalist, Morrisian pots. So he too makes wonderful chargers, but because he’s a slightly better potter than Bernard Leach – I think I can stand by that – his pots have more flow, but here is a great charger he does in St Ives, with this great Thomas Toft trail work all the way across the side, and there Hamada written at the bottom and there this great bull and there at the top you can see this extraordinary thing, the same thing, the stars, so Hamada takes on the mantle of William Morris and he makes English pots and oriental pots and he decides that he too has to go back and take Morris again, back to Japan but before he goes, he goes on pilgrimage to Ditchling.  

So you have to imagine Shoji Hamada, this great Japanese potter, a young man fired up by Morris, arriving in Ditchling. And he goes, of course, to see Eric Gill, who makes no impression on him at all. He writes that Gill gave him a cup of tea. But then he goes down the road to Ethel Mairet, and Ethel Mairet gives him a day and then another day and then another day, and so you have to imagine Hamada sitting at this incredible weaver’s feet, looking at looms, looking at techniques, looking at the heft of cloth and deciding that there is something remarkable about this kind of craft, this kind of agency of what Ethel Mairet is doing. And so Ethel Mairet makes Shoji Hamada a suit, and that’s the suit in which Hamada goes back to Japan.

And who joins him in St Ives but another young Japanese potter, Shoji Hamada, a young man who came across all the way from Japan to become Leach’s first apprentice, and what does that young Shoji Hamada do when he arrives in St Ives, but he makes his own furniture for his own room, out of firewood found on the beach in Polzeath, because that’s what you do, you craft your own environment, and here is their wonderful room in St Ives with that terrible smoky fire which destroyed almost every potter’s lungs for sixty years.
MAY MORRIS: ART AND LIFE
The William Morris Gallery is curating a major exhibition on May Morris, opening in October 2017. Through bringing together rarely seen examples of her embroideries, jewellery, costume, watercolours and designs from collections across the UK, it will give visitors a unique opportunity to experience the breadth of her achievements. A publication, produced in partnership with Thames & Hudson and the V&A, and edited by the Society’s President, Jan Marsh, is to accompany the exhibition. The Gallery is seeking sponsorship through establishing a circle of exhibition supporters to help it realise this ambitious project. Any support will help it undertake vital conservation work, prepare objects for display and engage thousands of visitors in a programme of talks, workshops and events.

If you are able to offer financial help, please contact mhairi.muncaster@walthamforest.gov.uk or telephone Mhairi Muncaster on 020 8496 1485.

GEORGE SAMUEL: ‘MARXIAN’
The following interesting but unattributed note appeared in the Morning Leader newspaper of 16 October 1893:

WORKING FOR LOVE
It would do Mr. William Morris’s heart good to see the lecture hall of the Gladstone Club, Leytonstone. The members of the club are almost all workmen, and in their spare time this summer several of them set to and painted and gilded the stage fixings and interior of the hall. The whole of the work — including some marvellous medieval diapering and imitation repoussé gilding — was done by hand, and only cost the club the price of the materials. Had the labour been paid for at least an extra £100 must have been expended. It need scarcely be added that Socialism is part of the club’s political creed. A Fabian lectured there yesterday there yesterday on ‘The Unemployed!’ And, though he said some nasty things about Mr. W. Harcourt and Mr. Fowler was good naturally applauded.

Written by George Samuel, an acquaintance and admirer of William Morris, who at the time wrote a weekly column for the Workman’s Times newspaper under the nom de plume of ‘Marxian’, it is typical of his prolific, often brief but nevertheless committed labour journalism undertaken when not working as a clerk at the Pearl Life Assurance Company in the City of London. Samuel, who joined the socialist movement in the late 1880s, later established a national reputation as ‘Marxian’, writing a weekly front-page column for Keir Hardie’s Labour Leader for more than a decade.

A regular on the lecture circuit of London’s many radical working-men’s clubs in the 1890s, Samuel’s Fabianism was often stretched to include vigorous criticism of Whig Liberal government ministers, such as Chancellor of the Exchequer, William Harcourt and President of the Local Government Board, Henry Fowler, for failing to deliver genuinely radical measures to improve the lives of working people. Samuel was always happy when his trenchant criticism of Gladstonian Liberalism was supported at radical club meetings, as was the case at Leytonstone.

Stephen Williams

2016 CRAFT FELLOWSHIPS
The Society for the Protection of Ancient Buildings’ annual William Morris Craft Fellows presentation took place at the Athenaeum Club, London in November. This year’s Fellows were: roughcaster/slater Peter McCluskey; Historic Environment Scotland stonemason Heather Griffith; stained glass conservator Lizzie Hippisley-Cox and stonemason with Coe Stone, Thomas Evans.

In 2017 the SPAB celebrates its 140th birthday as well as 30 years of the William Morris Craft Fellowship. SPAB Director Matthew Slocombe spoke of the historic importance of crafts skills; traditional craftsmanship was close to the hearts of SPAB co-founders, William Morris and Philip Webb and today, crafts skills are still at the very centre of the SPAB Fellowship. After the Fellows were presented with their certificates, Fellow Thorn Evans told the room about his ‘year to remember’, saying that the Fellowship provides a ‘career full of experiences in one year’.

MORRIS COFFEE
The Society has recently licensed one of its images to Taylors of Harrogate, a family-owned business, committed to ethical trading that has been roasting and blending coffee since 1886. The 1872 design Jasmine was chosen following a visit...
by Taylors to the company’s archive and is currently appearing on the packaging of the ‘chocolaty and zesty’ limited edition William Morris ground coffee.

RE-OPENINGS, REINSTATEMENT AND RECRUITS: ARTS AND CRAFTS
HAMMERSMITH PROJECT UPDATE

New year marked an important transition for the Arts and Crafts Hammersmith project, as we waved farewell to our builders and tradesmen as capital works ended. For the Society, this means a brand new space for storage in the cellar, new kitchen and toilet areas to the rear of the house, refreshed office and library spaces, and a general feeling of renewal.

At Emery Walker’s House, furniture and collections – well over 6000 items – are now progressively being taken out of specialist storage and put back in their rightful places. The house re-opens to the public on 20 April. If you want to be one of the first to see the house once re-open, read on.

The mammoth task of reinstating collections dovetails with ongoing work to catalogue and digitise the collections and archives of both partners, and we are on course to launch both online catalogues later this year.

With great excitement, the brand new Arts and Crafts Hammersmith website is now fully live – please go to artsandcraftshammersmith.org.uk and let us know what you think. This is also the place to go to book tours of Emery Walker’s House when it re-opens from 20 April.

If you are inspired by what you see, why not join our growing and happy band of volunteers – we are looking for enthusiastic friends to join us as house stewards at Emery Walker’s House, to be part of a new range of learning and participation activity in the community, and in marketing, social media and admin roles. These new friends could look a lot like you – please go to the new website for more.

For project information, tour bookings for Emery Walker’s House, and details on joining us as a volunteer: artsandcraftshammersmith.org.uk

CUT-PRICE PUBLICATIONS

The Society holds a large stock of old publications which we no longer wish to store and are selling off at bargain prices of three for £5, or five for £10, plus £3.50 p&p. Please visit williammorrissociety.org/publications/other-publications for the full list. Martin Crick’s History of the William Morris Society is not included in this offer but is available at a reduced price of £10.

Far left: Laurie Magnus, Chairman of English Heritage; Philip Venning, SPAB Secretary 1984-2012; 2016 Fellow Peter McCluskey; Matthew Slocombe, SPAB Director; 2016 Fellow stonemason Heather Griffith; Ian Boyd, SPAB Chairman, 2016 Fellow Thomas Evans; Rachel Bower, Senior Warden, Carpenters’ Company; Tim Laurence, Chairman of Historic England
MORRIS EVENTS
Please see the annual Events leaflet enclosed with the Magazine for forthcoming events organised by the Society. We would particularly like, however, to draw members’ attention to the following:

VISIT TO WATTS GALLERY – ARTISTS VILLAGE
23 June
This day long visit will include a talk by Claire Longworth, curator of the William De Morgan collection; a tour of Limnerslease, the home of artists GF and Mary Watts; a tour of the Watts Chapel; and a chance to visit the exhibition GF Watts: England’s Michelangelo, which marks the bicentenary of Watts’ birth this year.

£25 members, £30 non-members
Pre-booking for all events is strongly advised. Book online at williammorrissoociety.org or email events@williammorrissoociety.org.uk

EXHIBITIONS
THE WEAVERS APPRENTICE
Dovecot Studios, Edinburgh
10 March to 1 July
Commemorating the centenary of the deaths of John Glassbrook and Gordon Berry, this celebrates the legacy of their apprentices’ work, up to the current apprentice, Ben Hymers.
dovecotstudios.com

VICTORIAN TREASURES
Walker Art Gallery, Liverpool
to 7 May
Brings together more than 60 outstanding paintings from the collections of National Museums Liverpool, including works by both classical and Pre-Raphaelite artists.

LOCKWOOD KIPLING: ARTS AND CRAFTS IN THE PUNJAB AND LONDON
V&A, London
to 2 April
Explores the life, work and lasting impact of John Lockwood Kipling (1837-1911), an artist, teacher, curator and influential figure in the Arts and Crafts movement.
vam.ac.uk

THE EDWARDIANS
Manchester Art Gallery
to 31 December
Works from the gallery’s collection illustrate the glamour, rural nostalgia, evocative landscape and the city of the 1900s, the sparking point.
between the Victorian and Modern periods
manchesterartgallery.org

SHEER PLEASURE – FRANK BRANGWYN AND THE ART OF JAPAN
William Morris Gallery, London to 14 May
In the year of Brangwyn’s 150th anniversary, this examines his love of Japanese art and collaborative relationships with Japanese artists and patrons
wmgallery.org.uk

RAINDROPS ON ROSES: CURATOR’S CHOICE
Ruskin Library, University of Lancaster to 31 March
A personal selection of favourite things from the Ruskin collection, chosen by the retiring curator, Stephen Wildman, including some not previously displayed
lancaster.ac.uk

NATURE’S SONG: CHINESE BIRD AND FLOWER PAINTINGS
National Museum Cardiff to 23 April
Organised in collaboration with China Three Gorges Museum in Chongqing, the exhibition spans six centuries to the present day
museum.wales/cardiff

MONUMENTAL MURALS
Watts Gallery, Compton, Guildford to 5 November
Showcasing GF Watt’s ambitious mural projects, focusing particularly on two rare, large-scale murals that he painted for private houses in the 1850s
wattsgallery.org.uk

LUCIENNE DAY: A SENSE OF GROWTH
Whitworth Art Gallery, Manchester 14 April to 11 June
Part of the nationwide Lucienne Day centenary celebrations. She was an enthusiastic gardener and plant forms inspired many of her textile designs
whitworthmanchester.ac.uk

EDWARD BAWDEN AND HIS STUDIO
The Higgins Bedford to 28 January 2018
Bawden donated the contents of his studio to this gallery and through letters, photographs and works his studio practice is examined here.
thehigginsbedford.org.uk

COCKNEYS IN ARCADIA: C RASHBEE IN CHIPPING CAMPDEN
7 April to 19 July
Court Barn, Chipping Campden
Will include the full range of Ashbee’s work from his Campden period, as a designer of furniture, metalwork, silver, jewellery and printed books
courtbarn.org.uk

PAUL NASH
Tate Britain, London to 15 March
Fascinated with Britain’s ancient past and inspired by the equinox and the phases of the moon, Nash (1889-1946) interpreted his environment according to a unique, personal mythology
tate.org.uk

THE BOOK BEAUTIFUL: WILLIAM MORRIS, HILARY PEPLER AND THE PRIVATE PRESS STORY
Ditchling Museum of Art + Craft to 16 April 2017
Works from the Kelmscott Press, Doves Press and the later, Ditchling-based, St Dominic’s Press, founded by Hilary Pepler
ditchlingmuseumartcraft.org.uk

DYING NOW: CONTEMPORARY MAKERS CELEBRATE ETHEL MAIRET’S LEGACY
Ditchling Museum of Art + Craft to 16 April
Mairet was a pioneer of the 20th century modern craft revival and the author of the definitive text on natural dyes
ditchlingmuseumartcraft.org.uk

GARNITURES: VASE SETS FROM NATIONAL TRUST HOUSES
V&A, London to 30 April
This display explores the history of the garniture, a set of vases unified by their design, from early 17th century porcelain imported from China to the versions made by British and European potters
vam.ac.uk

Above left: Echo and Narcissus, John William Waterhouse, oil on canvas, 1903, © National Museums Liverpool
Above right: Terracotta tobacco jar and cover in the form of a bear, John Lockwood Kipling, 1896, © National Trust; Charles Thomas

THE WILLIAM MORRIS SOCIETY MAGAZINE | SPRING 2017 | 25

THE WILLIAM MORRIS SOCIETY MAGAZINE | SPRING 2017 | 25

THE WILLIAM MORRIS SOCIETY MAGAZINE | SPRING 2017 | 25
Flowers have long been a source of inspiration for jewellers, who have sought to capture their transient beauty in gemstones, enamel and precious metals. The floral pieces in this book have all been selected from the magnificent jewellery collection of the Musée des Arts Decoratifs in Paris, and range from the seventeenth century to the present day.

ORNAMENT AND DECORATION IN ISLAMIC ARCHITECTURE
Dominique Clévenot and Gérard Degeorge
Thames & Hudson, 224pp, £29.95 hb
thamesandhudson.com

Highlights of the world-class collection of maiolica at New York’s Metropolitan Museum, with 135 pieces from more than four hundred years of artistry. They range from an eight-figure group of the Lamentation, the largest, most ambitious piece of sculpture produced in a Renaissance maiolica workshop, to everyday objects such as pharmacy jars, bella donna plates and humorous genre scenes.

RAVILIOUS & CO:THE PATTERN OF FRIENDSHIP
by Andy Friend, introduction by Alan Powers
Thames & Hudson, 336pp, £24.95 hb, April 2017
thamesandhudson.com

Seventy-five years after his death, this examines Ravilious’s network of artist friends and lovers, including Edward Bawden, Barnett Freedman, E. M. Forster, Tirzah Garwood, Percy Horton, Peggy Angus and Helen Binyon, who had been influenced by Paul Nash’s teaching at the Royal College of Art. Ravilious & Co explores how a shared experience animated their work.

THANET’S DUTCH AND FLEMISH STYLE HOUSES
by Gordon Taylor
Thames & Hudson/ V&A, 324pp, £24.95 hb
thamesandhudson.com

Includes a guided tour of all 58 surviving examples of these houses, built between the late sixteenth and early seventeenth centuries by local people who had some contact with the low countries.

ONCE UPON A TIME IN BULGARIA
by Mercia MacDermott
Manifesto Press, £11.95 pb + £1.50 postage
manifestopress.org.uk

An account of the author’s experiences in post-war Bulgaria, retelling her experiences as a student volunteer in the student solidarity construction brigade, encounters with partisan leaders and literary figures, and her life and work there as a teacher and literary figure.

WILLIAM MORRIS: THE MAN AND HIS INFLUENCE
by John Henry Dearle, introduction by Natalia Martyrenchenko-Hunt
Thames & Hudson/ V&A, 96pp, £12.95 pb
thamesandhudson.com

Reprint of a paper by John Henry Dearle which he read at the Design Club on 20 April 1910. Only rediscovered by Natalia Martyrenchenko-Hunt in 2014, in the collection of the architect and WMS founding member Halcrow Verstage, it provides the insight of Morris’s right-hand man into Morris’s character, vividly illuminated with anecdotes, and a consideration of the spread of his designs and ideas.

William Morris: Artists & Crafts Colours Book
Thames & Hudson, 224pp, £29.95
thamesandhudson.com


WILLIAM MORRIS: AN ARTS & CRAFTS COLOURING BOOK
by Carissa Chan
Thames & Hudson/V&A 96pp, £12.95 pb
thamesandhudson.com

Following the revived fashion – remember the 1970s Altair Design books? – in complex colouring books for both adults and extraordinarily patient children, this comprises 45 patterns to colour in, interspersed with full-colour reproductions of the original Morris designs.


equipment

Details on the full range of books mentioned in this article can be found at: tham esandhudson.com

NEWS FROM NOWHERE
by William Morris, introduction by Rowan Williams
Thames & Hudson/V&A, 324pp, £29.95 hb
thamesandhudson.com


FLORA: THE ART OF JEWELLERY
by Patrick Mauriès and Évelyne Possémé
Thames & Hudson, 128pp, £16.95 HB
thamesandhudson.com

Flowers have long been a source of inspiration for jewellers, who have sought to capture their transient beauty in gemstones, enamel and precious metals. The floral pieces in this book have all been selected from the magnificent jewellery collection of the Musée des Arts Decoratifs in Paris, and range from the seventeenth century to the present day.

ORNAMENT AND DECORATION IN ISLAMIC ARCHITECTURE
Dominique Clévenot and Gérard Degeorge
Thames & Hudson, 224pp, £29.95 HB
thamesandhudson.com

As human representation is forbidden in Islamic religious monuments, designers have employed mosaic, stucco, brickwork and ceramics for sophisticated visual expression. Among the abundantly illustrated book’s four sections is one studying the relationship between structures and architectonic components with their ornamental coverings.

WANDERING ARCHITECTS: IN PURSUIT OF AN ARTS AND CRAFTS IDEAL
by Michael Drury
Paul Watkins, 320pp, £35 hb
oxbowbooks.com

The revised and redesigned second edition of this book reveals the work of those lesser known Arts & Crafts architects, such as Detmar Blow, A. Randell Wells and William Weir, who took the idealism of the movement particularly seriously and spurned the contract system of building for working on site themselves and employing direct labour.

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Thames & Hudson, 128pp, £16.95 HB
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Visitors to Kelmcott House over last summer will have been very aware of the extent of the building work refurbishing areas of our basement premises to provide better kitchen and storage facilities, all made possible by the Arts and Crafts Hammersmith Project funding. The library has also benefitted from the project by the adoption of MODES cataloguing software and soon the library catalogue will be available on our website.

The existing Access database has been copied to the new software and I am in the process of editing and amending the individual records with a completion date, I hope, of the end of the year. Having our catalogue on our website will mean that our researchers will be able to do some work of selecting material before they visit, speeding up their time with us considerably.

Working through the library catalogue means that I am looking at each book in our collection. This has emphasised for me how unique our collection is in the study of William Morris, his contemporaries and those influenced by him. Our lack of space has a positive aspect in that it has become a means of refining our collection to those works most relevant to Morrisian studies and I am convinced that such a collection does not exist anywhere else. As well as Morris’s own works and monographs by the Society our library covers literature, art, architecture, design, philosophy and politics and biographies, in all circa 3000 items, including:

- William Morris’s own works of literature and poetry; translations of sagas; political writings and lectures; writings on utopia, art, architecture, design and typography; letters and collected works.
- Books, articles and theses on the many areas of Morris’s interests. Subjects covered include Pre-Raphaelite art, architecture, design, textiles, wallpapers, stained glass, printing and the Kelmscott Press, philosophy, politics and socialism.
- Biographies of William Morris, Jane and May Morris, Edward Burne-Jones, Dante Gabriel Rossetti, John Ruskin and their circle and of many others including WR Lethaby, CR Ashbee, George Bernard Shaw and William De Morgan.
- Catalogues of exhibitions, including a collection of material published in 1996 to mark the centenary of William Morris’s death.
- The Journal of William Morris Studies, previously the Journal of the William Morris Society, and other publications of the Society including the annual Kelmscott Lectures.

The library has benefitted over the years from generous donations from members and others. In the last year we have been very fortunate to be given three facsimile editions of Kelmscott Press titles, The odes of Horace, News from Nowhere and the Kelmscott Chaucer (pictured here), all donated by the publishers.

Following the completion of the library catalogue and using the MODES system it will be the turn of the Society archives, including the papers of the Society from its beginnings in 1956, the collection of documents from Women’s Guild of Arts and the Verstage Collection of correspondence from the Kelmscott Fellowship. The Society’s museum collections will also be listed, resulting in a complete catalogue of all our collections.
From the collection

THE WOMEN’S GUILD OF ARTS
Curator Helen Elletson writes about an significant archive held by the Society

Founded in 1907 by May Morris, the Women’s Guild of Arts was formed in reaction to the lack of organisations specifically for female artists and craftspersons. Aimsed strictly at women who were seriously engaged as craft workers and designers in the arts, it was based on the lines of; and of similar scope to the then exclusively male Art Workers’ Guild. Over the period of its existence, the Guild had over a hundred members, including some of the most famous female artists of the day. Beginning with the painters, some of the most well-known names included Kate Bunce; Evelyn De Morgan and Marie Spartali Stillman, both close friends of Jane Morris; Marianne Stokes; Annie Swithinston; Estella Canziani; and Christiana Herringham, founder of the National Art Fund. As well as painters, just about every craft was represented by the women of the Guild. The Guild included the house decorator Agnes Garrett who with her cousin Rhoda were among the most important early interior designers; the jeweller Georgie Cave Gaskin; the stained glass artists Wilhelmia Geddes and Mary Lowndes, as well as sculptors, illuminators, metalworkers, embroiderers and bookbinders. May capably led the Guild amid controversies and internal divisions, remaining Chair until her death.

Unbeknownst to researchers, a substantial archive of the Guild had survived, and was donated to The William Morris Society. This is a particularly appropriate home for the archive due to the significant local connections with May and several key Guild members, who lived and worked on Hammersmith’s famous riverside. The fascinating archive of the Women’s Guild of Arts is currently being catalogued as part of the Arts and Crafts Hammersmith project, thereby highlighting the achievements of these pioneering artists and craftswomen.

Members wishing to view any aspect of the collection are welcome to do so, by contacting Helen Elletson at Kelmscott House.

Examples of documents from the Guild held in the Society’s collection
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