

the northeast - the glacier on Snaefellsnes, somehow our companion and monitor for the last few days of the expedition.

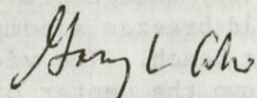
Thursday, August 14. Hilmar Voss, the only Icelandic member of the Society, introduced us to the head of the National Library. Before giving us a short introduction to the Library and its holdings, particularly its Morris items, he remarked on the weather: "When the weather is perfect in Iceland, you indeed have perfect weather." Everyone of us on this wonderful trip can now vouch for the truth of that statement. We were then given the opportunity to examine a fine edition of The Collected Works of William Morris, part of an important collection left to the library by Mark Watson, a Britisher whose knowledge of matters Icelandic was evidently awesome. We then went our different ways, shopping, touring, visiting museums, enjoying the outdoor swimming pools - again in ideal summer weather - on this our last day in Iceland.

Vilborg Einarsdóttir, a reporter for Morgunblathith, Iceland's leading newspaper, interviewed Ruth Ellison, Dorothy Coles, and other members of the group. Her two-page story, with several photographs and generous quotes from Morris's Icelandic Journals and his "Iceland First Seen," appeared in the paper on August 24; Florence Boos made copies of the article, and I would be pleased to send a xeroxed copy to anyone who requests it.

I am now in the process of editing a 30 minute, 8 mm. moving picture record of our activities during this Icelandic jaunt. I plan to have this film transferred to a VCR (and to its British equivalent). By the end of November this should be completed, and I'll then have more information about its quality, availability, and cost (assuming that anyone would want to purchase what is after all quite an amateurish job).

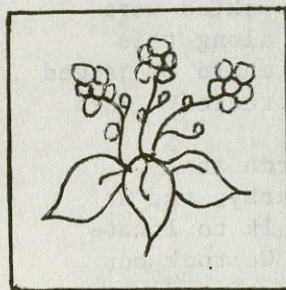
The above, as I said at the outset, is only a preliminary report, meant to offer the bare bones of our itinerary, along with a few personal impressions. So much more might have been said, especially about the people who were along on the trip, about the outrageous puns batted around the back of the bus by Edmund Grant, Bob Creed, and Al Vogeler; about the courteous and generous ways Mary Davies and Joan Keogh served tea and sandwiches at the picnics--and cleaned up after us--about Margaret Power's solitary quests for Icelandic falcons and Dorothy Coles' for flowers she hadn't seen before. And I shall never forget Eileen Daley's determination to ride an Icelandic pony, nor Nigel Kelsey's singing. Nor Neville Cornwell's physical agility, especially impressive in scaling mountains and exploring caves. Ruth Ellison's canny abilities to cater to so many different interests and to impart so much of her knowledge about Iceland were quite remarkable. Obviously, I could say more. Obviously, the expedition was a success, and we all owe Dorothy Coles thanks for initiating the plans for it. I hope we can do it again, that this report will encourage other Society members to join us.

Yours in fellowship,



Gary L. Aho, for the  
Governing Committee

Department of English  
University of Massachusetts  
Amherst, MA 01003



WILLIAM MORRIS SOCIETY  
President Lord Briggs of Lewes  
Honorary Secretary R. S. Smith  
Kelmscott House, 26 Upper Mall,  
Hammersmith, London W6 9TA

PR

RECEIVED

MAR 04 1987  
JANUARY 1987

NEWSLETTER

UNIVERSITY LIBRARY

Dear Member

#### 1. KELMSCOTT HOUSE

Sadly, we have to report that the builder at Kelmscott House has fallen further and further behind programme and as a result it was not possible to hold our mid-winter party there. However, thanks to the generous hospitality of Sanderson's a splendid party was held nonetheless at their store in Berners Street (an account appears later in this Newsletter).

There has been an encouraging response to the appeal in the October Newsletter for furniture for our new headquarters. Our request for a hearth-rug could not have been met better: a Hammersmith rug made by Morris & Co. has been presented from the estate of Miss C. M. Currey. Miss Currey, who died in March 1986, lived in Little Eaton, near Derby, and had been a Life Member of the Society since 1956 - her membership number was 5.

Our need for a large committee table for the library has been filled by Chris Whittaker, an architect member in Bedfordshire who has offered to have the table made incorporating wood from a cedar which once stood in the grounds of his house. The Committee proposes to commission Simon Richardson, a designer-craftsman in furniture, to make a dozen upright ladder-back chairs for our new library at the very reasonable price of £65 each. Members who would like to donate one of these chairs - with, if they wish, their name on it - are invited to send a cheque for £65 to our Treasurer, Lionel Young, 7 The Boreen, Wilson's Road, Headley Down, Bordon, Hants. GU35 8JY.

#### 2. BOOKCASE APPEAL

Our handsomenew bookcase, designed and made by Lucinda Leech of Oxford, was ready for delivery on the promised day in December but of course there was no question of it going to Kelmscott House then. Fortunately we were able to arrange for it to be shown in London for a fortnight before Christmas at Liberty's store, where it attracted much attention. It now reposes in the store-room of the William Morris Gallery at Walthamstow, awaiting its final home at Kelmscott House.

Thanks to the generosity of many members, the bookcase appeal has been a great success, having now reached its target of £2,500. In the past three months donations have been received from Edmund Penning-Roswell, Jill Cramphorn, Elaine Brown, Simon Nowell-Smith, Anna Skutsch, Dr. K. M. Hardie, Richard Smith, Mrs. Mary Davies and the Guild of St. George (founded by John Ruskin). And second donations have come from Mrs. Irma Strauss (Chicago) and Carol Johnson. A full list of donors and a photograph of the bookcase will appear in a Newsletter later in the year.

John Kay

3. APPOINTMENT OF TRUSTEE

The Society learned with regret of the death of Sir George Bull, one of the trustees for Kelmscott House. Sir George, who was a well-known Hammersmith solicitor, was not a member of the Society. At its meeting on 17 October the Society's Committee elected its Chairperson, Hans Brill, to fill the vacancy.

4. BOOKSELLER - AN APPEAL

The Society is looking for someone to take over the selling of books at its meetings. The person concerned will need to be able to attend all or most of the meetings, so will probably have to be living in London or nearby. He or she will also need a car to take the book stock to and from meetings and somewhere to store a few boxes of books between meetings. Anyone interested in taking on this relatively easy but important job should get in touch with the Hon. Secretary.

Members will be pleased to know that, in response to previous appeals for assistance, Patricia Bayer, a London member, has taken over the job of Minutes Secretary to the Committee, while Stephen Lewis of Leeds has offered to act as Advertising Manager for the Journal. We are grateful to them for helping the Society in these ways.

5. THE SOCIETY'S 1987 PROGRAMME

We continue the useful practice of producing a printed programme of events at the beginning of the year, and the 1987 programme - designed and set by Anthony Eyre, a typographer member now working in Wiltshire - is being distributed with this Newsletter. As in previous years, several events this year have limited accommodation - for example, the birthday celebrations in Oxford in March - and to avoid disappointment an early application is advised. Further details of a number of events being held early this year are given below:

Tuesday 17 February 2.30 p.m. - MORRIS WEAVING TECHNIQUES

Members will know that Morris was always willing to make use of machines where this reduced drudgery. A notable example of this was in weaving. Fairclough and Leary wrote "Morris is said to have been inspired to investigate the art of weaving by seeing a man selling toy looms in the street, and after trying the toy he attempted to buy a full-size version of the hand-shuttle loom. Eventually it was a Jacquard loom which Morris obtained. This loom uses a series of punched cards to produce the pattern and can therefore weave elaborate designs automatically without the tedious process of tying up the design on the cords which is necessary when using a draw-loom." Morris's designs for woven fabrics accept and turn to advantage the capabilities of this machine. We shall have an opportunity on this visit to the Science Museum to see a Jacquard loom demonstrated and to examine examples of Morris's fabrics produced by this method.

Thursday 12 March 6.30 p.m. - 'THE LAND IS A LITTLE LAND'

We held a most successful meeting at the London Ecology Centre last year. The title of this year's lecture by Robin Grove-White, the Secretary of the Council for the Protection of Rural England, is drawn from the passage in

Morris's lecture 'The Lesser Arts' in which he speaks of "the days when ... there was a full sympathy between the works of man, and the land they were made for". The issues with which Morris was concerned in the 1880s are still with us and Mr. Grove-White will speak about environmental policies and campaigns today which are of growing urgency for our 'little land'.

6. OTHER FORTHCOMING EVENTS

Tuesday 17 February - 'FANTASY AND FROLIC': AN EVENING ENTERTAINMENT AND CONVERSAZIONE

The Society, jointly with the Victorian Society and the Thirties Society, is putting on an Evening Entertainment on the 17 February. It will take place in a remarkable house in Queensgate SW7, which is architecturally almost unaltered since it was built in the 1880s and of great interest. It is now inevitably used for period films, most recently "A Room with a View". The articulation of spaces, the play of light, the details of fireplaces, hallways, balusters and kitchens are an experience in themselves. In addition there will be a buffet supper and entertainment. Dress is "Come as you were". There is one further attraction yet, as each Society has undertaken to provide some of the entertainment. VicSoc are going for music and a magic lantern show, the Thirties for dance. Anyone prepared to help the Society outshine them all, as we must, is urged to get in touch with Hans Brill on 01-584 5020 ext. 319 or 01-373 0667 (evenings). For details of cost (which should be moderate) and for tickets, please contact the Victorian Society, 1 Priory Gardens, London W4, telephone 01-994 1019. (Please tell them you are a member of the William Morris Society.)

Wednesday 18 February, 7.30 p.m. - JANE MORRIS TO WILFRID SCAWEN BLUNT

Jane Morris's letters to the writer, poet, traveller and political activist, Wilfrid Scawen Blunt, with whom she had a late love affair in the 1880s, have recently been published for the first time in a scholarly edition by Peter Faulkner. Her letters, which cover a wide range of subjects, provide a fascinating insight into her personal life and her interests as well as tracing the course of her relationship with Blunt which deepened into a lasting friendship until her death in 1914. This dramatised presentation of the letters will be given by Peter and Pamela Faulkner at the William Morris Gallery as one of the events in conjunction with its current exhibition on Jane Morris. Admission is free and tickets may be obtained from the Gallery, Lloyd Park, Forest Road, London E17 4PP, telephone 01-527 5544 ext. 390. The exhibition continues until 1 March and is open Tuesday - Saturday 10 - 1 and 2 - 5 and the first Sunday in each month 10 - 12 and 2 - 5.

Friday 27 - Sunday 29 March - WILLIAM MORRIS WEEKEND

Leisure Learning Weekends are offering a course on William Morris with David Connor, a Society member, as tutor. The weekend includes accommodation at the Perry Hall Hotel, Bromsgrove and visits to Oxford, Birmingham and Wightwick Manor. The cost is £83.00 per person. Further details from Embassy Hotels Ltd., 107 Station Street, Burton-upon-Trent, Staffs. DE14 1BZ, telephone 0283 66587.

22 January - 8 March - THROUGH THE LOOKING GLASS: PHOTOGRAPHY AND THE PRE-RAPHAELITE MOVEMENT

This exhibition at Birmingham Museum and Art Gallery explores the links between the Pre-Raphaelite Movement and the early development of photography. Both were initially concerned to go 'to Nature in all singleness of heart ... rejecting nothing, selecting nothing, scorning nothing', and later turned to a style that sought poetic and artistic effect. The fascinating inter-connections between these two media will be seen alongside the Pre-Raphaelite paintings in an adjoining gallery. Admission is free and the gallery is open Monday - Saturday 9.30 - 5 and Sunday 2 - 5. In connection with the exhibition Dr. Michael Bartram will give a talk on 'The Pre-Raphaelite Camera' at 1.10 on Thursday 19 February. On Tuesday 24 February, 10.30 - 12.30 and 2 - 4 there will be an opportunity for children and family groups to find out about the early days of photography and have their photographs taken in Victorian settings and costumes. There will be a charge of £2 per photograph. Further details from the Gallery, Chamberlain Square, Birmingham B3 3DH, telephone 021-235 2834.

7 February - 4 April - ARTS AND CRAFTS DESIGN

Cheltenham Art Gallery is mounting an exhibition of drawings and designs by Ernest Gimson, Sidney Barnsley, Robert Weir Schultz and other Arts and Crafts architects. Also on display will be some furniture recently acquired for the Museum's large Arts and Crafts collection. Admission is free, Monday - Saturday 10 - 5.30 and the Gallery is in Clarence Street, telephone Cheltenham 237431.

7. PROGRAMME REPORT

The 1986 Kelmscott Lecture John Dreyfus: "Morris and the Printed Book: a Reconsideration of his Views on Type and Book Design in the Light of Later Computer-aided Techniques", Art Workers' Guild, Queens Square, 8 October.

The lecturer projected and distributed copies of a digitised version of Morris's Troy type, made experimentally for the meeting, under Robert Norton's direction at his London firm, Digital Type Systems. The specimen was laid out exactly like a 26-line trial setting composed for Morris in November 1891 when the type was nearing completion. The digitised version was reduced in size to match the scale used when the 36-line specimen from the Berger Collection in Carmel, California, was reproduced as plate LXXVI in the catalogue of the 1976 exhibition "William Morris and the Art of the Book" mounted at the Pierpont Morgan Library in New York. After showing slides of Morris's calligraphy and printing, and after quoting from his writings on these subjects, the lecturer contrasted the problems confronting a type designer in the late nineteenth century with the new opportunities open to type designers near the end of the twentieth century who now have at their disposal computer-aided techniques for generating typefaces directly from their original drawings. The degree to which Morris's type design was modified by his punchcutter, Edward Prince, during the making of the original fount of Troy type, was demonstrated by comparing enlargements of the burnished faces of two of the original punches with Morris's own drawings for his Troy type. The lecturer concluded: "Now that we have at our disposal such a remarkable range of cheap and flexible equipment for type and book production, we should be on the threshold of a great new typographical era

- not perhaps an Earthly Paradise, but one in which the leaders will need to combine idealism and talent with all the vigour shown by William Morris." It is hoped that the Society will in due course publish this fascinating lecture, using the very techniques about which John Dreyfus was enlightening us.

Ray Watkinson

'Love is Enough': Lecture Theatre, Royal College of Art, 15 November. Members were given a rare opportunity to listen to a reading of this scarcely known poem, skilfully edited and produced by Dorothy Coles. Opinions as to its merits have ranged from Coventry Patmore, who named it as Morris's masterpiece, to E. P. Thompson, who thinks the poem "might as well be forgotten". Peter Faulkner contributed a valuable introduction to the reading, setting the poem in the context of Morris's life and work. With its exaltation of love, for which King Pharamond renounces his crown, the poem belongs very much to the realms of the Earthly Paradise - and for some of us is none the worse for that - but there are passages pregnant with deep feeling which must reflect the stresses under which Morris was suffering at the time of its composition. It was a very worthwhile revival with some fine performances. Music (Evelyn Haller), Pharamond (Edwin Walters), Azalis (Hilary Morgan), Love (John Dreyfus), Oliver (Hans Brill) and indeed all the readers, made the most of this symbolic masque and we are grateful to them.

Andrew Green

Yuletide Party: Messrs. Sandersons, 13 December. It was a disappointment when the builder made it clear that he would not keep his promise to finish work at Kelmscott House in time for the party. But a suitable place was quickly found and we are very grateful to Messrs. Sandersons for letting us use part of their showroom at Berners Street. The first floor, already bright with seasonal decorations, offered a spacious area for some sixty members and their guests. Cathy Brown's buffet supper looked and tasted delicious, and those who wished could browse over wallpapers and textiles in the Morris Room, where some of the original printing blocks are displayed. The promise of a party with an Icelandic flavour was kept when John Kay welcomed us with smoked salmon canapes and a nip of schnapps. Jackie and Hughe Kennedy-Davies had brought their excellent collection of photographs of the expedition, Ray Watkinson read from Morris's Icelandic Journals his account of the first days riding out from Reykjavik in 1871, and we ended with the film taken by Gary and Karen Aho this year. We all enjoyed vicariously the thrills of fording rivers in the coach, of horse-riding and swimming in warm pools and of seeing Strokirgeysir belching boiling water. We saw the green beauty of meadowlands, the austere splendour of mountains and glaciers and gasped at the powerful flow and sudden bend of the waterfall at Gullhoff as it plunges into a chasm. Members had come from as far afield as Nottingham and Newcastle specially for the party, and it was a friendly occasion on which to end a year of varied and interesting events arranged by John Kay and the Programme Committee. We look forward to the programme for 1987.

Dorothy Coles

8. MORRIS AT MADINGLEY

A weekend course on 'William Morris - The Whole Man' was held at Madingley Hall, the headquarters and residential centre of the Board of Extra-Mural Studies, University of Cambridge, from 5-7 December 1986. The course-lecturers

were Society members Lionel Munby and Nicholas Friend. The aim was to see Morris in the round, and lectures were provided on his poetry, his politics, and his decorative designs. On the Saturday afternoon, Nicholas Friend took course members to see the Firm's decorative schemes, particularly the stained glass, in Peterhouse Combination Room and Hall, in Bodley's All Saints Church (now being restored, having been at one time threatened with demolition) and in Jesus College Chapel. The latter provides a particularly good opportunity to compare the Firm's early approach to 'restoration' with that of Pugin, who was responsible for remarkable work in the chancel. The Chapel also contains examples of Morris's 'Bird' woollen double cloth.

There were 26 people on the course, which had been arranged owing to the popularity of a previous course on the subject. Courses on Morris seem to attract people of widely differing political persuasions, and this one was no exception. It made for lively debate, here particularly during a discussion of 'News from Nowhere' which formed the final session. Course members supported their views with reference to the apparently opposed camps of the entrepreneur and the Eskimo (this from an Arctic-educated course member, in whose report of society above the Arctic Circle Morris might have been interested). By the end of the course, there still seemed to be much to talk about.

Nicholas Friend

9. MORRIS IN CANADA

The Fall 1986 issue of the Newsletter of the William Morris Society of Canada is evidence of a continuing lively interest in Morris in that country. It reports on a large and varied programme of events including a hands-on exploration of textiles that might have influenced Morris; lectures on the Arts and Crafts Movement in New York State, Morris's Botanical Collection and Morris's influence today; walks round Toronto's old churches and the village of Swansea near Toronto, which contains many Arts and Crafts buildings; and an Arts and Crafts weekend in Ontario. The theme of the third annual Society Symposium was "Preservation or Restoration - the Presence of the Past". The birthday celebration held at the University of Toronto, included a performance of Imogen Holst's "Homage to William Morris", and the birthday cake had "pre-Raphaelite icing"!

10. AWARDS AND FELLOWSHIPS

The Society has established a fund in memory of Peter Floud, CBE (1921-1960), one of its founder-members. From this fund a biennial award will be made to a postgraduate student working on some aspect of Morris's life and works, or on groups or individuals, historical or contemporary, known to be in sympathy with his work and beliefs. Details of the award are still being considered by the Committee, but it is expected that the sum involved will be about £250, and that the first award will be made in 1988.

News of a different kind of award comes from the SPAB, which is co-operating with the Historic Buildings and Monuments Commission, the National Trust, the Civic Trust, the Cathedrals Advisory Commission, the building industry and members of the architectural profession to create the William Morris Craft Fellowship. This six-month training course will enable three young craftsmen or women to travel around the country and study aspects of the building crafts exclusively in relation to historic architecture; the SPAB

emphasises the uniqueness of this specialisation. The course will have two main themes - the philosophy of repair and excellence in craftsmanship - a combination which would have met with Morris's approval. Further details of the scheme may be obtained from SPAB, 37 Spital Square, London E1 6DY, telephone 01-377 1644.

11. SIR NIKOLAUS PEVSNER

Sir Nikolaus Pevsner, the architectural historian, was perhaps best known for the 46 volumes of The Buildings of England, but he was also the author of many works on art, architecture and design history, as well as being General Editor of the Pelican History of Art. Two complementary appeals and a prize are being launched this year in his memory.

The Department of History of Art at Birkbeck College, University of London, of which Pevsner was the first Professor from 1959-1969, has set up a fund to create a Nikolaus Pevsner Memorial Library within the British Architectural Library at the RIBA. The fund will be used to purchase archival and antiquarian material which would otherwise be beyond the reach of the British Architectural Library.

The Pevsner Memorial Trust has been set up to provide a fund to rescue outstanding works threatened or in decay. Its first project will be the conservation of Clayton and Bell wall paintings at St. Michael, Garton-on-the-Wolds, which Pevsner himself considered especially worthy of preservation. The target is £100,000.

Further information about the Library may be obtained from Dr. Francis Ames-Lewis, Department of History of Art, Birkbeck College, Malet Street, London WC1E 7HX; contributions (cheques payable to 'British Architectural Library Trust' and marked 'Pevsner Fund' on the back) should go to the Librarian, British Architectural Library, RIBA, 66 Portland Place, London W1N 4AD. Information about the Pevsner Memorial Trust may be obtained from John Newman, Courtauld Institute of Art, 20 Portman Square, London W1H 0BE.

Also, in memory of its distinguished past President, the Victorian Society is offering the Pevsner Memorial Essay Prize. The competition is open to those who have not previously had any academic work published. Essays, about 6000 words in length, should be submitted on British art, architecture or the decorative arts in the Victorian or Edwardian periods. The closing date for 1987, 31 January, is almost upon us, but there is plenty of time to consider an entry for 1988; the prize is £500. Further details from the Secretary of the Victorian Society, Barry Walker, at 1 Priory Gardens, Bedford Park, London W4 1TT.

12. KARL PARSONS 1884-1934: APPEAL FOR INFORMATION

In November 1987 the William Morris Gallery will be mounting an exhibition of the work of Karl Parsons, the stained glass artist. Parsons joined the Kelmscott Fellowship just after the Great War and regularly attended its meetings in the 1920s. His work was always profoundly influenced by the Pre-Raphaelites and by the ideals of the Arts & Crafts Movement, and he had a distant link with the Morris circle through his brother-in-law the architect Evelyn Simmons, who was married to Lucy Orrin Smith's (nee Faulkner) daughter Ruth. If any senior members of the Society have any recollections of Karl Parsons, either through the Kelmscott Fellowship or through the Central School

of Arts and Crafts where he taught until 1930, I should be very pleased to hear from them. Please contact: Peter Cormack, William Morris Gallery, Lloyd Park, Forest Road, London E17 4PP, telephone 01-527 5544 ext. 4390.

13. THE RIDGEWAY THREATENED

A matter reported in the July Newsletter was the threat posed by motor vehicles to the ancient 'green road' called The Ridgeway, which Morris would have known well during his days at Marlborough. The Countryside Commission has issued the following statement in reply to the many protests it has received:

In an attempt to reduce conflicts between the various users of the Ridgeway at its busiest times, the Commission is asking the Secretary of State, Mr. John Moore, to make a Traffic Regulation Order (TRO) banning motor vehicles from the byway section of the route, west of Streatley, on Sundays and Bank Holidays from 1 May to 31 October inclusive. This partial ban would include motor bikes and four-wheel drive vehicles but not agricultural or emergency vehicles needing access.

In the last two years, the Commission has required the three highway authorities involved, Berkshire, Oxfordshire and Wiltshire County Councils, to impose local TROs but they have declined to do so. Consequently, Commissioners decided at their August meeting that the next step would be to ask the Secretary of State to use his reserve powers.

The Commission reaffirmed that it would maintain support for the full-time Ridgeway officer and team of part-time wardens.

Not the outcome we might have hoped for, but perhaps the best the Countryside Commission feels it might achieve in face of the united opposition of the County Councils involved, who argue that the byway sections of the Ridgeway have always been used by vehicular traffic, ignoring the very real difference between yesterday's farm carts and today's motor bikes and four-wheel drive vehicles. In its notes to its statement the Commission notes that the Ridgeway Path runs for 85 miles from Ivinghoe Beacon in Buckinghamshire to Overton Hill in Wiltshire, and that there are some 37 miles of byway west of Streatley on which the Commission would like a TRO imposed. This would include the area of our concern.

Richard Smith

14. MISCELLANY

Bill Chantrey, the Society's Auditor, has sent a cutting from the Hastings and St. Leonard's People, concerning 'Windycroft', a 45 room mansion set in 15 acres in Hastings Old Town. The house has original William Morris wallpapers which are over 100 years old and protected by a preservation order, and there is "at least one" (!) William de Morgan fireplace in each room. 'Windycroft' is up for sale at £230,000.

Extracts from Jan Marsh's book on Jane Morris were read during the concert intervals on BBC Radio 3 in the week 8-13 December.

Members may recall that in last January's Newsletter I appealed for information about the version of the 'Star of Bethlehem' tapestry hanging in the Hermitage Museum in Leningrad. I now know that the tapestry reached the

Hermitage, via the Moscow Museum of Fine Art, from the collection of S. I. Shchukin (1851-1936). Shchukin was a member of a family of art collectors, and his collection became known beyond Russia because of his interest in the French Impressionists. I hope to follow up the leads I have been offered, and am looking forward to seeing the tapestry again in May, when I revisit Leningrad. In the meantime, my thanks to Dorothy Coles, Linda Parry and Andrew Rothstein for writing to me with so much useful information.

LOST PROPERTY! After the visit to 'Swainsley' during the Buxton weekend, on Saturday 12 July, a light-coloured (lady's?) raincoat was found in the cloakroom. Will the owner please contact Philip Holland, 'Swainsley', Butterton, Leek, Staffs, telephone 998-84 272.

15. PUBLICATIONS

The English House 1860-1914: The Flowering of English Domestic Architecture Faber 1986, £25.00, covers the period of Morris's activity as designer and decorator, and includes the work of many Arts and Crafts architects. It is fully and beautifully illustrated, and has good sections on both Red House and Standen.

Sir Emery Walker 1851-1933 by Dorothy A. Harrop is published by the Nine Elms Press. Emery Walker was a man of immense influence in the development of printing. Friend of William Morris, T. J. Cobden-Sanderson, Sydney Cockerell and Bruce Rogers; typographer; early socialist; member of the Art Workers Guild; and a founder-member, with Walter Crane, of the Arts and Crafts Exhibition Society. The Kelmscott Press, among others, received the benefit of his advice and knowledge. Dorothy Harrop, formerly Principal Lecturer in Bibliography at the College of Librarianship, Wales, has for many years been intrigued by Walker's elusive personality, and has now produced this well-researched appreciation of his life and work. The 36 page booklet has been printed by John Randle at the Whittington Press on Glastonbury Laid Paper and bound in Morris 'Willow' paper. It is limited to 350 numbered and signed copies which cost £11.00 each, including postage. Copies may be obtained from our member, Harold Smith, who runs the Nine Elms Press from 21 Gwendolen Avenue, London, SW15 6HT, telephone 01-788 4029.

"For 'Swine of Discretion': Design for Living, 1884" is an article in the Museums Journal, December 1986 by Sally MacDonald with help from Michael Harrison. It deals with the two 'model rooms' designed and furnished by Morris and W. A. S. Benson for the new Museum at Queen's Park, Collyhurst, Manchester, which opened in 1884. The rooms (whose contents have long since been dispersed) "were innovative and important in two main respects. In terms of design history they were an interesting example of Morris's attempts to practise what he preached. In terms of museum thinking and presentation the rooms were, for their day, an unusually forceful and provocative piece of display. They may still have something to teach the art curator of today." The idea for the rooms came from a rich local merchant and philanthropist, Thomas Horsfall, and Sally MacDonald notes that although to us "Horsfall's aims for improving working-class taste may seem naive, patronising, irrelevant, even repugnant ... his methods cannot be dismissed so easily .... Display and interpretation were didactic but also practical and the idea of choosing cheap, well-designed and easily available exhibits and of pricing them showed a respect for the visitor as a critic and a consumer which is hard to find in art museums today." She concludes her article with some words from a letter from Morris to Horsfall in February 1881: 'We shall at least make up our minds to one thing; not to try to make a poor man's art for the poor while we keep a rich man's art for the rich.'

A German translation of our member William S. Peterson's edition of William Morris: the Ideal Book, has been published by Steidl at DM25.

The latest issue of The Antiquaries' Journal (LXVI, part 1), contains an article by our member A. R. Duffy entitled "Kelmscott: Exoticism and a Philip Webb Chair". The summary of the article reads: "The evidence is here reviewed from which to conclude that a chair now at Kelmscott Manor was designed by Philip Webb and exhibited in the Medieval Court at the 1862 International Exhibition, despite the fact that it has nothing stylistically medieval about it. Analysis of the design does, however, suggest the assimilation of older Egyptian and Japanese ideas and thus that the chair in 1862 was considered derivative."

From Dr. Norman Talbot, an Australian member, comes a copy of The Nameless Wood: Victorian Fantasists - Their Achievement and Influence, being the proceedings of the 2nd Annual Conference of The Inner Ring: The Mythopoeic Literature Society of Australia, 1986. Norman Talbot's own essay, "Heroine as Hero: Morris's case against Quest-Romance in The Water of the Wondrous Isles", and Anne Cranny-Francis's (also a Society member) "The Education of Desire: late nineteenth century utopian fiction and its influence on twentieth century feminist fantasy", will be of interest to readers of the Newsletter. It is hoped that a full review of the publication will appear in the Society's Journal.

16. THE NEXT ISSUE

The next Newsletter will appear during April, and the closing date for contributions is 31 March. As always, I shall be happy to hear from members and consider their contributions for inclusion in the Newsletter. Of particular interest would be reports and reviews of events and exhibitions which take place outside the London area, details of a number of which are given in this issue. I shall also be glad to have details of any publications concerning Morris, his associates or topics relevant to his work and ideas. We try to notice as many publications as possible, though a mention in the Newsletter does not preclude a fuller review, either here or in the Journal. Contributions should be sent to me at 7 Bromley Road, West Bridgford, Nottingham, NG2 7AP.

With all good wishes,

Yours sincerely,

*Peter Preston*

Peter Preston,  
Editor.

ANNUAL GENERAL MEETING

This years AGM will be held at Fulham Palace, London SW6, on Saturday 9 May commencing at 2.00 p.m. It will be followed by tea and a talk by Barbara Wada, Conservation Officer, London Borough of Hammersmith and Fulham. Members are reminded that notice of any motion to be placed before the AGM shall be given to the Hon. Secretary four weeks, and any amendment to the rules not less than seven weeks, before the meeting.

The subscription to the Society remains unchanged for 1987, and the due date for it to be paid is 7 January, except in Canada where the due date is 1 January.

Members in the United Kingdom or elsewhere who have Giro, Compte Courant Postal or Postgiro accounts may use giro transfer forms to remit their subscription to the Society's National Girobank account at Bootle, Merseyside No. 20 991 1700. Please ensure that you follow the correct procedure for your country of domicile and that your full name is on the Transfer.

Members in countries operating giro banking systems within their national postal administrations, even if they do not themselves hold personal giro accounts, may find it simpler to remit through those systems by calling at their local main post offices and paying cash. Postgiro remittances are also less costly to the Society in relation to handling fees.

If you pay by cheque, please send that, addressed to the Honorary Treasurer, to Kelmscott House, 26 Upper Mall, Hammersmith LONDON W6 9TA. This applies to members throughout the world, except individual members resident in Canada, who must pay the William Morris Society of Canada and who will receive a renewal reminder giving the appropriate sum payable shortly if they have not already done so.

If you pay by Bankers' Order, as many do in Britain, please check your bank statement to ensure that the correct subscription has been debited to your account. If not, please contact your bank. To assist the Society would be pleased to send you a new Bankers' Order form.

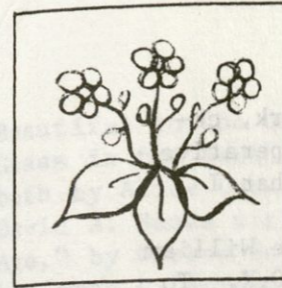
Some UK members who have been good enough to covenant their subscriptions under a Deed of Covenant have had the mistaken impression that the Deed can be used by the Society as an order to their bank. This is not so. A cheque, giro transfer or Bankers' Order is always required.

In the USA a dues notice or bill will be sent to all members who have not paid by the end of February. Elsewhere, to reduce Society mailing costs, invoices will normally only be sent at the request of the member or member's agent. However, some reminders may be sent later in the year to members who appear to have forgotten to pay. It would be very helpful to the Society, which is run entirely by voluntary labour, if members would try to ensure that this exercise is kept to the minimum.

The Society does not cursorily strike off members who have omitted to pay their dues. You remain a member and liable to pay dues until you send a written resignation. (Society's constitution, rules 7, 10 & 17(iii).) You continue to receive material from the Society until you resign and if you do not pay dues promptly you are incurring costs on your behalf which the membership in general has to support. If you meet a period of financial difficulty, please bear in mind that the Treasurer has power to accept a reduced subscription in such cases, provided a request is made beforehand.

Except for members belonging to the William Morris Society of Canada, the fees structure of which varies in some respects from that elsewhere, the current subscriptions are as follows:

- Individual: £7.50 Sterling or equivalent p.a. In the USA: \$12.00 p.a.  
(under 23 £5.00)
- Family Membership: £10.00 or equivalent p.a. In the USA: \$16.00 p.a.
- Life Membership: £112.50 or equivalent In the USA: \$180.00
- Corporate Membership: £10.00 or equivalent p.a. In the USA: \$16.00 p.a.  
In Canada: £16.00 p.a.



WILLIAM MORRIS SOCIETY

in the UNITED STATES

NEWSLETTER,

January, 1987

A. ANNOUNCEMENTS

Following a precedent set in the last four Newsletters, we shall open with comments on the Membership Directory. Responses to my request for suggestions as to how to arrange a revised Directory have not been numerous, but Charles Christopherson of Vancouver, B.C. has responded with vigorous good sense, and I am therefore taking the liberty of quoting from his November 25, 1986 letter.

In the October, 1986 Newsletter of the William Morris Society in the United States you report that the Toronto William Morris group is concerned about the title of the new edition of the Directory of members of the William Morris Society resident in North America.

The title? For Christ's sake, the title?

Look, there's nothing wrong with the bloody title! As far as William Morris is concerned I'm not interested in being parochial. In fact, I feel more comfortable with relating to the Morris freaks around Kelmscott and Hammersmith than with worrying about jurisdictional centres of activity. For practical purposes, it's useful to have a few centres of operations in other areas than Kelmscott, such as New York and Toronto. I wish we had a few more--primarily local chapters. And, also for practical purposes, it is exceedingly useful to have a Directory of Members in North America. You know, I live a couple of thousand miles or so away from the Toronto group and their activities. They might as well be in Kelmscott or Rangoon for their immediate practicality for my personal participation. My needs have to be supplied by the region in which I live, which might be closely equated with the old aboriginal cultural area of the Pacific Northwest, bounded by the Rocky Mountains, Southern Alaska and the Columbia River. We might extend my territory to Calgary, Alberta and to San Francisco. The demographic centre of such a Morrisian "cultural area" might be Portland Oregon--and that wouldn't be such a bad choice. The point I am making is that, for my purposes of immediate participation in events, considering the number of people who might possibly be brought together to carry on some participatory Morrisian events on a regular basis, I have to have a frame of reference which is quite different from that of being Canadian. For my purposes, a Directory of Membership for North America is highly useful. I see no real point in fostering a Directory of Membership for Canadians only. What's the real point? ...

Let's be internationalist about this, share the work, co-operate, keep up our hopes for the future, for the co-operative commonwealth of the 21st century. I just have to say that I am highly pleased with what you have done.

In short, the idea of a Directory of members of the William Morris Society in North America is O.K. Your title is O.K. To assuage the worries of our Toronto group, perhaps you might include somewhere at the beginning, a prominent display describing the two jurisdictional sectors based in New York and Toronto. At the same time, I think that it should be made clear that the practical needs of William Morris students and advocates require sectoral divisions that are international in perspective, and, given the size of both the United States and Canada, more regional for practical action.

Charles Christopherson  
for a Pacific Northwest Sector

Further responses will be welcome; I hope to get on with the revised Directory soon.

At the 1987 Northeast Modern Language Association meetings, to be held April 2-4 in Boston, there will be a session on "The Influence of the Norse Sagas on William Morris's Work." Karl Anderson will speak on "Morris's Position in the History of Norse Studies in English," Lin Haire-Sargeant on "Mythic Patterns in Morris's Prose Romances," and Gary L. Aho and Florence Boos will give a slide lecture on the William Morris Society's trip to Iceland last August, discussing the effects certain saga sites had on Morris in 1871 and 1873.

The 8 mm. film record of the Society's Expedition to Iceland during the Summer of 1986 has now been developed and transferred to VCR. Its technical quality is only that of a home movie and it's probably therefore only interesting to members who were actually in on the jaunt. If anyone would like to borrow my VCR, or buy their own original, please let me know.

At the Twenty-Second International Congress on Medieval Studies held May 7-10, 1987 at Western Michigan University in Kalamazoo, Michigan there will be four sessions on Medievalism. Among the twelve papers to be read at those sessions, the following should be of interest to Society members: "Medievalism and the Pre-Raphaelite Concept of Nature" by James Gallant, "Inventing a Medieval America: Folk Revivalism in the American Arts and Crafts Movement" by Timothy Evans, "Morris's Haystack in the Floods: Realistic Medievalism" by Veronica M.S. Kennedy, and "William Morris: Medievalism and Socialism" by Gary L. Aho.

The exhibition, "In Pursuit of Beauty: Americans and the Aesthetic Movement," at the Metropolitan Museum of Art in New York City ends this month, on January 11. For those who were unable to attend, an impressive catalogue (published by the Museum and Rizzoli International Publications) is available. It includes 426 illustrations (with 94 of them colorplates) and the following eleven essays: "Artifact as Ideology: The Aesthetic Movement in its American Cultural Context," by Roger B. Stein; "Decorating Surfaces: Aesthetic Delight, Theoretical Dilemma" and "Surface Ornament: Wallpapers, Carpets, Textiles, and Embroidery," both by Catherine Lynn; "The Artful Interior" and "Art Furniture: Wedding the

Beautiful to the Useful" both by Marilyn Johnson; "A New Renaissance: Stained Glass in the Aesthetic Period" and "Aesthetic Forms in Ceramics and Glass," both by Alice Cooney Frelinghuysen; "Metalwork: An Eclectic Aesthetic" by David A. Hanks with Jennifer Toher; "Painters and Sculptors in a Decorative Age," by Doreen Bolger Burke; "American Architecture and The Aesthetic Movement," by James D. Kornwolf; "An Aestheticism of our Own: American Writers and The Movement," by Jonathan Freedman. Included are a very useful 88 page "Dictionary of Architects, Artisans, Artists, and Manufacturers" by Catherine Hoover Voorsanger, a Selected Bibliography and Index. Voorsanger's "Dictionary" is itself worth the cost (\$35.00) of the volume; her entry on William Morris runs to four columns, with an additional two columns of "References." Morris and Morris and Company are mentioned and discussed at several other points in the various essays of this important book, one that will be of value to anyone interested in William Morris and his influence.

## B. OTHER NEWS

On the occasion of the opening of the American Craft Museum's new building on West Fifty-Third Street in Manhattan last October, the New York Times (October 19, 1986) ran two articles: "Condo for Crafts" by Paul Goldberger and "...But is it Art?" by Neal Benezra. The first describes the building and a peculiar real-estate deal the Craft Museum made; the second article raises the question, certainly of interest to members of the Society, of "the always tenuous relationship of craft to art." Benezra points out that modernist artists made that relationship even more tenuous and that despite the arguments and examples of Bauhaus designers and craftsmen, "the functionalist pursuit of well-designed and useful objects has been fraught with obstacles" in this century. He then points out, however, that

In the 1960's, the crafts movement underwent an unquestioned renaissance. This reflected the egalitarian spirit of the time, which dissolved distinctions throughout American society. Craftsmen took new pride in their work, proclaiming their equality with and independence from the fine arts. Craft fairs and workshops flourished, and leading artisans developed national reputations both for their work and their studio demonstrations (the latter is a unique and quite telling manifestation of the culture of craft; while painters and sculptors often offer lectures on their work, craftsmen give technical demonstrations). Having largely severed themselves from developments in painting and sculpture, and generally lacking an academic foundation in modern art history, craftsmen reduced their creative options dramatically.

In this discussion of the split between crafts and the so-called fine arts, it seems unfortunate that Morris and his essays on this very issue are not even mentioned.

A piece in last July's Newsletter on William Morris and Gardens elicited a few requests for xeroxed copies of the article quoted therein from the June 1986 issue of Antiques, and an interesting response from Sherrill Harbison, a graduate student in the University of Massachusetts English Department who has recently translated a short article Sigrid Undset had written for a



Christmas annual in 1946; in it Undset, the Norwegian novelist and Nobel Prize winner, recalls a garden she visited when she was five years old, in 1887. Here's an excerpt:

You walked [into the garden] into an air sated with odors of bittersweet from the box hedge, cool and clean smells from the phlox, and the cloying, sweaty smell from elder and ivy. The garden was no longer tended; the hedges and bushes and trees hadn't been pruned in years, so they had sprouted up into the air and mingled their crowns together ... the old perennials and wild lilies had been allowed to stay and take care of themselves. Forget-me-nots and daisies had spread out over the lawn - but it was so lovely to lie and read in that deep, flower-filled grass, or just to lie there and do nothing.

Besides their love for flower-filled gardens, William Morris and Sigrid Undset shared a love for the medieval past, as well as interests in traditional lore and the folk arts.

Does any Society member know if Sigrid Undset, who lived in Hammersmith between the wars, ever met May Morris? Or if she was acquainted with Morris and Company artifacts or Kelmscott Press volumes?

We received a post-card recently from an admirer of William Morris, one with the sorts of credentials Morris himself would have admired: "I'm an unemployed janitor, washer of grubhouse porcelains, etc. and a 'folk artist,' which is to say I whittle and paint out of my imagination." He goes on to say that his education stopped in high school, that he haunts libraries, and that "I try my hand at writing now and again - but all the literary quarterlies I've ever seen are too aspiring. I had a short story published once out at California. Recently, I sent a poem to Pete Seeger and he wrote back to say he'd put it to music if he could think up a melody. I look to the lower echelons of society to 'refine' the top. When it's the other way 'round it's generally authoritarian, and hard to bear."

An earlier Newsletter (April, 1985) reported upon the sale of Jack Walsdorf's fine collection of Kelmscott Press editions and related books to the University of Maryland. That collection now forms the core of the "William Morris Collection" at the University of Maryland College Park Libraries. H. Joanne Harrar, Director of Libraries there, has recently sent us a 1987 "Calendar of Designs from the William Morris Collection." Ten of the twelve large illustrations are from the Kelmscott Chaucer. Copies can be ordered from her at College Park, Maryland, 20742.

On November 13, 1986 Gary L. Aho gave a slide-lecture to the Society of Bibliophiles at Albany, New York. While there he was treated to an architectural tour of Albany. High points were H.H. Richardson's City Hall, the State Capitol, and St. Peter's Church which has a fine Morris and Company window, dating from 1881; its subjects are Abraham, Melchisedek, and David. Matthew Arnold said of this window that it was "the most beautiful in America."

Marilyn Ibach reports that Morris and Company windows that had been in storage for years have now been installed at Christ Church Cathedral in Vancouver, B.C. The windows depict St. Andrew, Bartholomew and James the Less.

### C. PAPERS ON WILLIAM MORRIS GIVEN AT RECENT CONFERENCES

At a Studies in Medievalism conference at the University of Notre Dame, October 23-25, 1986, Florence Boos read a paper, "Justice and Vindication in William Morris's *The Defence of Guenevere*," in which she argued against prevailing critical views that the poems in *The Defence* volume are either escapist or projections of a kind of psychological realism, or that they evade the important social questions of the day. She insists that *The Defence* "does not evade controversy, and that its powerful evocations of stress, rupture, and violence reverberate in a world of stark ethical imperatives." Her close reading of the title poem in *The Defence* supports her contention that "the world of *The Defence* poems is decaying and war-torn, and it is inhabited by lonely men and suffering women who often seek consolation in edenic memories of childhood, and fantasies of visionary reunion with nature in the moment of death. Amid these lost struggles, *The Defence* poems enjoin their protagonists to preserve a tenuous vision of beauty, at the risk of life, and often in defiance of certain failure and annihilation."

At the same conference, Timothy Evans, in "Folklore as Utopia: English Medievalists and the Ideology of Revivalism" re-examined the ways that the ideas of Cobbett, Pugin, Carlyle, Ruskin, and Morris form "the major source of twentieth century folk revivalism in Britain and America." Evans also considers "the ideological underpinnings of revivalism" and of modern practices in folklore. He shows how Morris's dependence on Marx made his "cultural materialism more explicit" than that of Ruskin, while also convincing him that "revolution was historically inevitable." Other aspects of Morris's influence on design, the traditional crafts, agrarian communities, and the like are also mentioned.

At Barnard College on November 15, 1986, at a conference on "Loss and Renewal in Arthurian Tradition," two sessions had relevant papers. In the first, called "Guinevere and the Victorians," three papers were read.

Carolyn Collette of Mount Holyoke College spoke on "Guinevere, Views and Reviews," pointing out that Victorian preoccupations shaped a different Guinevere than the one created by Malory. She discussed the implications of several reviews of Tennyson's *Idylls* and his portrait of Arthur's queen.

Harold Herman of the University of Maryland in College Park, in "In Defence of Guinevere," offered a general survey of harsh treatments of Guinevere by Tennyson and Morris, pointing out then that some twentieth century authors like Stewart and Newman have been more sympathetic.

Carole Silver of Stern College, Yeshiva University, gave a slide-lecture on "Victorian Spellbinders: Arthurian Women and the Pre-Raphaelite Cycle." Using biographical data, she suggested why--in both their paintings and poems--Rossetti, Burne-Jones, and Morris not only exonerated but also exalted Arthurian heroines.

In the second session, "Picturing Arthur in the Victorian Age," William E. Fredeman of the University of British Columbia presented a detailed slide lecture on pictorial representations in the nineteenth century of Arthurian themes. It was titled "The Last Idyll: Dozing in Avalon."

Jonathan Freedman of Yale spoke on "Ideological Battleground: William Morris and the Subversion of Arthurian Romance," finding evidence for Morris's socialist ideas for his rewriting of history and "privileged" facts, in even his earliest published poetry.

Lee M. Edwards gave a slide lecture called "The Arthurian Hero and the Damsel in Distress: Fantasy and Modern Life in Victorian Painting." She discussed several of the many pictorial representations of the Lady of Shallot.

Norman Kelvin presided over the 1986 Modern Language Association session, "Morris and Art," in New York City on December 29. Four papers were read.

George Landow of Brown University spoke on "Morris and Ruskin," pointing out that while the influence on Morris of The Nature of Gothic is well-known, few critics have noted that Morris learned how to talk about painting from Ruskin's examples in Modern Painters, and that from Ruskin he also learned the "devices of the sage," prophetic structures that appear in the socialist lectures. These devices include:

- (1) a characteristic alternation of satire and positive, even visionary statement, that is frequently accompanied by (2) a parallel alternation of attacks upon the audience and attempts to reassure or inspire it; (3) a frequent concentration upon apparently trivial phenomena as the subject of interpretation;
- (4) an episodic or discontinuous literary structure that depends upon analogical relations for unity and coherence;
- (5) a reliance upon grotesque contemporary phenomena, such as the murder of children, or grotesque metaphor, parable, and analogy; (6) satiric and idiosyncratic definitions of key terms; (7) and an essential reliance upon ethos, or the appeal to credibility.

Although Morris does not use all seven of these devices, several of them show up again and again in the lectures and thus signal another and hitherto un-regarded debt to Ruskin.

Jeffrey L. Spear of New York University spoke on "The Incarnate Muse: An Essay on the Psychology of Interpretation," setting forth first certain assumptions about male/subject and female/object roles played out by Rossetti, Blunt, Morris and the women in their lives. Against this theoretical and biographical background, Spear then discussed several of the late prose narratives, suggesting that the portrayals of love and sex therein, the visions of happy, guilt-free friends and lovers, are neatly explicable, if linked to Morris's personal experience and problems.

Helene E. Roberts of the Fogg Museum at Harvard gave a slide lecture entitled "Morris's Stained Glass as Seen against its Religion Background." She pointed out ways that Morris and Company artisans were influenced by Protestant restrictions and prejudices against the "Papal aggression" detected in church decoration. Morris and Company windows depicted prophets and angels rather than saints; sin and damnation and other problematic themes were avoided in nearly all their designs for stained glass.

Frederick T. Kirchhoff of Indiana/Purdue University at Fort Wayne spoke on "Terrors of the Third Dimension: Morris's Incomplete Artists," inviting his audience to recall Morris's supreme skills as a designer of flat patterns. His designs avoided depths and the third dimension, and certain of his narratives represent the distrust of romantic individualism and emotional involvement of three-dimensional art, preferring narratives that were only social and entertaining.

Norman Kelvin announced that the topic for next year's MLA session will be "William Morris and His Contemporaries." Anyone wishing to deliver a paper should send an abstract by March 1, 1987, to Hartley Spatt, Maritime College, Fort Schuyler, Bronx, New York, 10465.



Yours in fellowship,

*Gary L. Aho*

Gary L. Aho, for the  
Governing Committee

Department of English  
University of Massachusetts  
Amherst, MA 01003



WILLIAM MORRIS SOCIETY  
President Lord Briggs of Lewes  
Honorary Secretary R. S. Smith  
Kelmscott House, 26 Upper Mall,  
Hammersmith, London W6 9TA

PR

RECEIVED

NEWSLETTER

MAY 11 1987

APRIL 1987

Dear Member,

UNIVERSITY LIBRARY

#### 1. KELMSCOTT HOUSE

Although these lines have to be written before the re-opening of our headquarters at Kelmscott House on 11 April, by the time this newsletter reaches members a bottle (or two) of bubbly will - metaphorically - have been broken on the bows of our long-awaited rooms in the basement of the house in Hammersmith in which William Morris once lived and worked. This has now been converted to provide us with an office, a craft workshop and a library - all of which will offer us new opportunities to develop the work of the Society in fresh and interesting directions.

We hope that our part of Kelmscott House can be open to members and others interested in Morris on a regular basis - say on Wednesdays and Saturdays for a start. This of course would depend on being able to staff it on a regular basis on these days. Would any members living within reach of Hammersmith and able to take part in a rota - it might be for just half a day once a month - please write to the Hon. Secretary? Special skills or knowledge are not required - although always welcome. There is plenty to do straightaway in sorting the Society's papers and reorganising our library. The workshop with printing and other craft facilities will be available for use. There are several new projects we can now put in hand, amongst them the planning of a travelling exhibition on Morris and his circle. Kelmscott House can become a social centre for members and a place where visitors from abroad can count on being able to meet Morrisians in this country in a way that has not been possible for all too long.

#### 2. BOOKCASE APPEAL

Our new bookcase which was the object of our recent most successful appeal forms the centre-piece of our Library at Kelmscott House. Members will be interested to see this photograph of it, taken when it was on display before Christmas at Liberty's store in London. Designed and made by Lucinda Leech at her workshop in Oxford, it is constructed in light English oak, with brown oak inserts. The projecting lower central cupboard is to take wallpaper and fabric sample books and large portfolios.

A list of members and others whose generous donations have made this project possible is given below. We propose to print this on our Albion press as a commemorative folio. Please would any member who would prefer their name to be set out differently let the Hon. Secretary know?

John Kay