CLIVEDEN
CONSERVATION

FOR THE
CONSERVATION OF
STATUARY,
MASONRY, MOSAICS,
MONUMENTS,
PLASTERWORK &
DECORATIVE ARTS

With offices at:
Cliveden Estate, near Maidenhead
t: 01628 604723
Ammerdown Estate, near Bath
t: 01761 420300
Houghton, Norfolk
t: 01885 528970

www.clivedenconservation.com

All Saints Church, Windsor, Rediscovered original Reredos designed by Thomas Hardy,
After conservation, cleaning & repairs

---

NICK COX ARCHITECTS

www.nickcoxarchitects.co.uk

Nick Cox Architects combines experience and expertise in conservation with an enthusiasm for new and innovative design solutions.
Our clients include the National Trust, the Churches Conservation Trust, Blenheim Palace, Woburn Abbey, The Goldsmiths’ Company, Winchester and Wells Cathedrals. We also work for a number of private clients on projects of varying size and complexity.

77 Heyford Park
Upper Heyford
Oxfordshire
OX25 5HD

Tel: 01869 238092
info@nickcoxarchitects.co.uk

Nick Cox Architects - creative solutions
Welcome

As the new Chair of The William Morris Society, I first want to thank Martin Stott for his tenacity and wisdom as the previous Chair, establishing the Society on solid new foundations of good charity governance; and to pay tribute to our highly committed staff and volunteers, particularly Susan Warlow and Owen Holland, the editors of our outstanding regular publications: the Magazine and the Journal.

I also want to thank Jan Marsh, our immediate past President, and all the other past trustees who continue to give their time and expertise to the Society as volunteers and advisors. I look forward very much to working with Tom Sawyer, our new President, who will be an excellent mentor and conscience in sustaining our social and educational purpose.

This column provides an opportunity to convey our aspirations for the Society in the next few years and to look at some of the opportunities and challenges. Our overarching goal is to communicate the breadth of Morris’s achievements and influences: in poetry, design and making in multiple applied arts, leadership in environmental and building conservation, utopian visioneering, and political and social enterprise.

The enthusiasm, energies and expertise of the current trustees – including those newly-elected in May 2018 – are already making a very positive impact. We have re-established working groups for educational and publication activities: a fundamental aspect of the Society’s unique role within the informal William Morris network.

The trustees are about to enter a new strategic planning phase; the existing plan covers the period 2015-2020. One of the Society’s main aspirations in the next few years is to derive best possible benefits from the legacy of the Heritage Lottery Fund-supported Arts and Crafts Hammersmith investment project. Through this the complementary assets of The William Morris Society and The Emery Walker Trust have become closely associated, resulting in enhanced visitor facilities and local community engagement at both properties. The organisations also have a vastly-improved internet presence, including virtual tours of both houses, that will soon be added to with online access to our collections’ catalogues and digitised display of selected objects.

This will transform our ability to deliver our primary purpose: bringing to a broader social and geographic audience a deeper appreciation and richer interpretation of the contemporary relevance of the works and social philosophy of Morris, his family and colleagues.

A particular objective is to improve the experience for visitors to our museum and library, to attract new volunteer skills and energies from near and far – as well as finding new funding for enhancing our programme of talks, activities and exhibitions.

We believe that we provide outstanding value to different constituent parts of the membership through this excellent magazine, through the Journal of William Morris Studies and through our programme of talks and activities. But we need to know what members and potential members more broadly think about what the Society is up to and to gather good ideas for improvement wherever we can. To this end we plan to carry out a structured survey of members and friends; to assist this, please would you ensure that we have your current email address. You can send comments and suggestions at any time to: membership@williammorrisociety.org.uk or by post to The William Morris Society at Kelmscott House, 26 Upper Mall, London W6 9TA.

And please watch this space in future issues for more information about our campaigns and programmes.

Stephen Bradley, Chair
Nic Peeters on Burne-Jones’s stained-glass windows at St Stephen’s and West Parish Church in Broughty Ferry, Dundee

Captured in Glass
This autumn and winter Tate Britain is holding its first major Burne-Jones exhibition since 1933. Edward Burne-Jones: Pre-Raphaelite Visionary brings together more than one hundred and fifty works from across his four-decade career. The exhibits that will undoubtedly attract most attention are his magnificent oil painting cycles, Perseus and The Legend of the Briar Rose. But the show also includes embroideries, tapestries, illustrated books and examples of stained glass such as his earliest known window The Good Shepherd, dating from 1857 to 1861.

Arguably, Burne-Jones was the most notable and successful designer of stained glass in Britain during his lifetime and even after his death; well into the twentieth century. The firm of Morris, Marshall, Faulkner & Co was already producing stained glass at its Red Lion Square premises in 1861, its typical look assured by Burne-Jones, Morris, Philip Webb and Ford Madox Brown. It met with immediate success thanks to the Gothic Revival and more specifically the commissions made by church architect GF Bodley. When the firm was transformed into Morris & Co in 1874, Burne-Jones became the dominant personality in Morris glass design. From 1872 until 1878 alone, he designed at least 270 cartoons. From 1874 onwards, a new technical procedure helped to spread his work even further; his drawings were photographically enlarged and used to create cartoons in the same formats as the works. This also ensured the preservation of his distinctive style. Possibly Burne-Jones’s most famous window, The Last Judgement of 1896, is in Birmingham’s St Philip’s Cathedral, but stained glass designed by him and manufactured by Morris & Co can be found in churches and secular buildings all over Britain and as far afield as Chicago, Boston, Montreal, Vancouver and Calcutta.

To my knowledge there is no building with more Burne-Jones windows than the little-known St Stephen’s and West Parish Church in Broughty Ferry on the quiet outskirts of Dundee. I first heard about this hidden gem while attending a conference dedicated to the Pre-Raphaelites at Dundee University in 2011. At that time the building had recently been struck by lightning and due to restoration works it was not possible to explore it properly. When last year my research brought me back to Scotland, I had not forgotten about St Stephen’s and West and with the help of the colleague at Dundee University who had first told me about the church’s splendours, I made an appointment with two of its elders, Ronald McPherson and Alan Justice. Less than a week later they gave me a private tour of their beautifully restored church.

Now ‘A’ listed, St Stephen’s Church, as it was called until 1962, was designed in the Gothic Revival style by architect Thomas S Robertson, a founder member of the firm Edward & Robertson of Dundee, and built between 1871 and 1877. The church’s website describes its exquisite interior as ‘cruciform in plan, Gothic aisled. A four-stage tower with a spire is situated at the north-east corner of the building. The nave is galleryed with moulded gothic arches on round columns with finely sculpted foliate capitals. The panelled galleries are supported on cast iron columns. There is a boarded collar-braced roof. The timber pulpit and communion table are under the crossing.’ A brochure chronicling the history of St Stephen’s says this about the installation of the windows: ‘In summer the sun streaming in through the huge chancel windows had been causing considerable distress to the congregation. In the mid-1890s the Managers finally decided to approach the stained glass firm of Morris and Company to obtain designs from Burne-Jones. They were submitted two designs: The Crucifixion and The Stoning of St Stephen. After considerable discussion they decided to choose the latter design which was installed in 1893. A year later J Watson of Ballinard, a leading Wine and Spirit Merchant gave the first of his amazing series of contributions to the stained glass of the church. Apart from the three windows in the east transept… all the windows were given by Watson over a period of twenty years. Even by the standards of that time it was generosity on a very large scale.’

I counted forty-five windows in all, the lion’s share of which were designed by Burne-Jones. Four were designed by Ford Madox Brown in collaboration with William Morris and another four by John Henry Dearle. The Brown and Morris windows are based on designs made in 1862 and depict the archangels: Gabriel, Michael, Raphael and Uriel. The decorative patterns are typical of Morris’s early designs, and the angel figures – particularly their wings – are markedly different from the many angels drawn by Burne-Jones in this church. Brown’s angels look more medieval, static and stylised than Burne-Jones’ lush heavenly messengers. John Henry Dearle succeeded Burne-Jones as chief designer of Morris stained glass and remained in post until 1932. He regularly reused, adapted and simplified existing Burne-Jones cartoons for new commissions. The windows at St Stephen’s and West attributed to him, Our Lord Walking on the Water and Our Lord
forms in his art, while in the 1880s his draperies became tighter and his figures more drawn-out, with markedly smaller heads.

The image that dominates the church interior is the extraordinary *The Stoning of St Stephen* in the huge three-light chancel window. Though the cartoon had already been used for a window in St Paul’s Church at Morton, Lincolnshire, in 1891, it is a rather disturbing scene rarely employed to decorate a Protestant church. The image is a bizarre ballet of men gathering stones from the ground and positioning themselves to cast them at a terrified St Stephen who kneels at the centre of the circle they have formed around him. In this late design Burne-Jones mixes the influences of Botticelli – in the overall composition and the elongated St Stephen – with those of Michelangelo – the muscular torsos of the assailants.

With reference to casting stones, the theme for the church’s other principal window was possibly chosen to prevent just that. Located in the north gallery opposite the chancel, its four lights are filled with representations of eight illustrious women in the Bible. They are: *Sarah, Rebecca, Miriam, Deborah, Ruth, Hannah, Abigail* and *Esther*. All were designed by Burne-Jones between 1874 and 1892, except for Deborah which is based on a design by John Henry Dearle from 1907. The window was purchased in 1913 at the height of the protest campaigns in Scotland demanding women’s suffrage. According to Ronald McPherson the management committee may have decided on its subject matter to prevent it from being smashed by angry suffragettes. Of the many windows at St Stephens and West, it is my favourite; I choose to see it as a lasting tribute to strong female role-models. These women have
the delicate, dreamy features of Burne-Jones’ regular muses but they are presented majestically, like queens in late-medieval art.

The other windows in the St Stephen and West collection further reflect the great variety of religious subjects found in Burne-Jones’ general oeuvre. There are scenes from the Old Testament such as the very expressive The Expulsion from Eden, 1874-77, Abraham and Isaac, 1874-9, Daniel in the Lion’s Den of 1875 and David Lamenting the Death of Absalom from 1896. The windows dedicated to the prophets, Jeremiah, Isaiah, Ezekiel and Daniel, all 1875, stem from Burne-Jones’ Michelangelesque period, their sculptural figures almost stepping out of the glass. The majority of biblical scenes are from the New Testament; good examples of visual storytelling, such as The Annunciation to the Shepherds, The Adoration of the Magi, Our Lord in the Carpenter’s Shop, Our Lord Blessing Children and The Last Supper, all designs dating from the period 1872 to 1874. Typically Burne-Jones is the beardless, effeminate and elongated Christ in The Crucifixion design of 1872-77. The windows with beautiful decorative angels, often playing gothic instruments, are among the most successful. I especially noted the two ornate members of the heavenly host in the west transept, both 1874. Even the vestibule houses a pair of enthralling angel musicians from designs of 1878.

While exploring the church, I was reminded of something my fellow art historian Simon Poë had told me a few years before. He explained that whereas we today are more familiar with Burne-Jones’ easel paintings, the average Victorian or Edwardian would have known his art through his stained-glass designs. More people went to church, and far more frequently, than to the Grosvenor Gallery or the New Gallery. Was Burne-Jones a religious man? I believe that he experienced moments of salvation through beauty and that his public would do so as well. He depicted biblical characters in the same way that he represented classical heroes and Arthurian knights. They all populate his alternative reality where miracles are possible.

More photographs of the windows can be seen at ststephensandwest.org.uk

Edward Burne-Jones: Pre-Raphaelite Visionary runs at Tate Britain between 24 October and 24 February 2019. See our exhibitions listings on pages 24 to 25.

Dr Nic Peeters is an independent art historian, lecturer and writer specialising in nineteenth-century art, whose doctoral thesis was on the work of Evelyn De Morgan. Nic lives in Antwerp but travels regularly to the UK to study its art treasures.
In early 1912, after Gordon Berry and John Glassbrook had left Morris & Co for Edinburgh to weave tapestries for John Crichton-Stuart, 4th Marquess of Bute, the only experienced tapestry weaver left was John Martin. He had first started as an apprentice with Morris & Co in 1885, aged 13. Working alongside him were two young weavers, George Fitzhenry, aged 19, who had worked there since 1907 and Richard Carter, aged 16, who had started a year later. Between May and November 1912 the three tapestry weavers wove Moses and the Burning Bush, followed by Diana for the next six months.

In May 1913, the day after completing Diana, they started The Arming of the King tapestry to celebrate the coronation of King George V. It measured 11ft by 14ft 6in and was adapted from a Punch cartoon designed by Bernard Partridge, with borders by John Henry Dearle and heraldic emblems by the Reverend E Dorling. While on the loom The Arming of the King tapestry was visited by Queen Mary, Prince Albert – the future King George VI – and Princess Mary. The Grantham Journal of Saturday 7 March 1914 reported that 'The Queen, accompanied by Princess Mary and Prince Albert, paid a visit by motor on Tuesday afternoon to Messrs. Morris's works at Merton Abbey, to inspect the large tapestry of Arming of the King, which is being woven there to commemorate his Majesty's Coronation. The design has been adapted from Mr. Bernard Partridge's fine cartoon, and represents the King in armour, surrounded by four damsels – Fortitudo bearing his spear, Sapientia his helmet, and Pax his shield, whilst the fourth, Justitia, is buckling on his sword. The figures are slightly over life-size. In point of colour and technique, this is one of the finest tapestries yet woven on the looms which...
produced the famous Arthurian series by Burne-Jones, *The Passing of Venus*, lent to the Brussels Exhibition of 1910, *The Star of Bethlehem*, and many other pieces of world-wide celebrity. The Merton Abbey works were started in 1881 by William Morris, after he left Queen Square. Merton was chosen chiefly because the waters of the little Wandle, which flow through the grounds, and form a pretty lake on which swans and lilies repose in the summer, were suitable for the art of vegetable dyeing, which Morris revived.

Three months later the second loom was used to commence work on *Armorial Lambrequin*. After five months on the loom help was needed in weaving *The Arming of the King*, so on 6 September John Martin’s old friend and colleague William Sleath returned to Morris & Co. In October John Martin and George Fitzhenry started *John as a Pilgrim* which was finished in 1914.

Following the outbreak of war George Fitzhenry left Morris & Co to join the East Surrey Regiment in September 1914 which left only John Martin and Richard Carter in the tapestry department. They wove a repeat of *Greenery* between July 1914 and June 1915 and *Flora* between July and October. Richard Carter then joined the 2nd London Battalion and Henry Currie Marillier, the managing director of Morris & Co, joined the navy. At the Oxford Street shop the tapestry weavers Henry (Harry) Carnegie, who had probably begun working with Jean Orage there aged 14 in 1910, joined the British Army Royal Garrison Artillery and William Aston, who had started working with Jean in 1911, enlisted in the 6th East Surrey Regiment and joined the 8th (City of London) Battalion, also known as the Post Office Rifles.
At Merton John Henry Dearle kept the works going with about a dozen workers. John Martin wove *The Brook* between October 1915 and August 1916, then started on *Cock Pheasant*, which he continued to weave at the Arts and Crafts Exhibition Society's exhibition held at the Royal Academy in London, between 9 October and 2 December 1916.

John Martin finished *Cock Pheasant* at Merton in December 1916. The following year the tapestry department had to close temporarily after he left Morris & Co in March, having worked there for thirty-two years. His last tapestry, *Hen Pheasant*, was the companion piece to *Cock Pheasant*. Martin joined the Victoria & Albert Museum, where he taught tapestry, gave lessons in tapestry weaving to wounded soldiers and became the museum's first tapestry restorer.

Many servicemen returned home from the war injured and from 1915 the government began to give them pensions. In 1917 a Ministry of Pensions was set up to provide rehabilitation, allocate pensions and organise training and employment for ex-servicemen. Arts and crafts were taught to wounded ex-servicemen as a form of occupational therapy. The idea of teaching them tapestry weaving came from the artist and sculptor George Frampton. He suggested that war memorials and rolls of honour created in tapestry would be suitable work for wounded soldiers and he set up The War Memorial Tapestry Guild. Frampton and Charles Allom sought to establish a two-year tapestry weaving course at the Central School of Arts & Crafts in Southampton Row, London. A special meeting held on Thursday 25 July 1918 and attended by Walter Taylor of the LCC Beaufoy Institute and Charles Allom, decided that tapestry and rug weaving should be taught at the school. Day classes commenced on 3 April 1919 and were taught by the weaver Luther Hooper and by Walter Taylor, a former Morris & Co tapestry weaver. Taylor transferred to the Central School in 1919 and he was asked to attend the school at 9 30am on 2 June where he would find 'two disabled soldiers to meet you in the Tapestry Room on the top floor'.

One of the first wounded soldiers to enrol on the tapestry course was Percy Sheldrick. Percy was born in 1890 in Ashwell in Hertfordshire and aged 10 was taught embroidery by a Miss Pearce. On 11 December 1915 Percy enlisted and he
John Henry Dearle. The tapestry he kept had kept one of the three looms occupied for seven years. However, this original tapestry had a short life: in 1910 it was loaned to the government for the art exhibition at the Exposition Universelle at Brussels, where it was destroyed by a fire in the British section.

John Henry Dearle suggested that Booth's tapestry should have an inscription from the *Romaunt de la Rose* series, which was not included in the original and Henry Marillier suggested 'We will try and... modify the arrangement of the “cage” and either make it less prominent or abolish it altogether as seems best' – referring to the structure surmounting Venus's winged chariot. By that time the tradition of using vegetable dyes was becoming increasingly difficult and writing to Booth in April 1922 about the reviving of the *Passing of Venus*, Henry Marillier explained 'It is the last great tapestry which we shall loom make in which the old vegetable dyes used by the Flemish weavers can be employed, because these dyes are no longer obtainable. Madder, which is the chief of them, has gone completely out of cultivation for dyeing; there seems no prospect of it ever being revived as few people other than ourselves were using it'.

Henry Marillier wrote in *The Times* of 28 June 1922 that he had not found enough competent weavers for the two new commissions: 'We have some in training and hope to get back one or more of our old hands'. He now turned to a former employee, William Sleath, who accepted Marillier's offer to return for a second time. Marillier now had seven tapestry weavers and apprentices. Five of the weavers worked on the Eton College tapestries while *The Passing of Venus* was woven by Percy Sheldrick with the help of his apprentice James Hoddinott. Percy said 'At Merton Abbey I had a boy, what we called the bobbin boy, to wind and helping the borders. They did very little, very little indeed. All the figures in the *Passing of Venus* I had to do myself, it took me three and a half years'. Percy and James probably worked at one end of the new long plain-weaving shed built in the garden while the other tapestry weavers worked in the former carpet-knotting workshop. The original location of the tapestry workshop had been behind a curtain at the northern end of the stained glass workshop.

The first of the Eton tapestries, *St George Leaves Home*, was finished on 4 December 1923, at which point the third, *St George Kills the Dragon*, was begun. On 27 December 1924 *The Times* printed an article by Henry Marillier entitled *The Morris Looms in Danger*. Marillier sent the article to George Booth, writing 'I should be sorry to close the works, which will be a great hardship, moreover, to the weavers'. The following year George Booth responded with an
order for two tapestries called Old and New Dispensations for his new American church, Christ Church at Cranbrook, Bloomfield Hills in Michigan. The first was started in 1926, and like the second measured 22ft high by 12ft wide; so large that the tapestries were woven on a carpet loom adapted for tapestry weaving.

The second Eton College Chapel tapestry was completed in October 1925, followed by the third and fourth tapestries. Percy Sheldrick finally finished The Passing of Venus in December 1926. Henry Marillier proudly recorded that ‘It is a remarkable fact that the entire work, measuring more than 20 by 9 feet, has been woven by a disabled soldier, Percy Sheldrick, whose initials appear in the selvedge’. George Booth paid £2,000 for the tapestry, which he presented to the Detroit Institute of the Arts.

With the completion of the Eton Memorial tapestries in 1927, both William Sleath and Henry Carnegie left Morris & Co to weave tapestries on a private basis. Henry dying only a few years later, of Addison’s Disease, on 28 August 1930 aged just 34. On 11 April 1928 Richard Carter died of a gastric ulcer at the Nelson Hospital in Merton at the young age of 31. The first Old and New Dispensations tapestry was cut off the loom in July 1929.

In 1929, two local 14 year-old boys, Arthur Wingate and Sidney Mears, were taken on as tapestry apprentices. Arthur Wingate went to help Frederick Reed and Edward Russell and Sidney Mears joined Percy Sheldrick. In 1929 Percy and Sidney started weaving The Summons and The Attainment from the Holy Grail series for Sir Henry Beacham of Lympne Castle near Hythe in Kent. Percy said ‘My shop was not where the others were until I went onto one of the Holy Grail tapestries. When I moved over the girls took over the shed (in which I had worked on the Passing of Venus) for repair work and I worked in the shed with the others.’ Percy also helped on the Old and New Dispensations.

In 1930 a new apprentice, Wallace Stevens, joined the tapestry weavers and after training he helped on the second panel of the Old and New Dispensations. That same year Morris & Co was commissioned to weave Three tapestries of Saints for Lancing College Chapel, near Worthing in Sussex. A special loom was made to cope with the vast size of each tapestry at 35 feet high and ten feet wide.

In 1932, after the tapestries had been three years on the loom, Percy Sheldrick and Sidney Mears finished The Summons and The Attainment tapestries and with a new boy ‘CW’ – only his initials are known – they started Map of South Africa. The first Lancing College tapestry, Christ in all his Glory, was finished in August/September 1933. In 1934 Morris & Co’s last tapestry apprentice, 14 year-old Douglas Griffiths, was taken on, and he helped on the border of the Map of South Africa which was finished that year. The tapestry weavers then wove Suffer Little Children to Come Unto Me between 1934 and 1935 for the Church of St Andrew and St Paul in Montreal. Between 1935 and 1936 three sections of Armorial Frieze were woven for the Old Council Chamber in St Mary’s Hall, Coventry.

Half way through the third Lancing College Chapel tapestry in 1935, Arthur Wingate left Morris & Co. The tapestries were finished in 1936 and Sidney Mears transferred to the stained glass workshop. In 1937 Arthur Wingate and Wallace Stevens wove Flora, which was presented to Lady Chilton, and Pomona was woven in preparation for the anticipated coronation of Edward VIII, which never took place. Wallace Stevens left in 1937 after weaving a copy of an early sixteenth-century millefleurs tapestry cushion. In 1938 the tapestry weavers wove two dado pieces for the daia of the St. Mary’s Great Hall in Coventry and Edward Russell and Frederick Reed left Morris & Co. The last tapestry woven at Merton Abbey was a copy of Nativity, woven by the last surviving weavers, Percy Sheldrick and Douglas Griffiths, in 1939. It was woven as a memorial and presented to the Church of St Mary the Virgin, Great Chart, in Kent.

Douglas Griffith left the tapestry department in 1939 at the age of 19 after five years with Morris & Co, and Percy Sheldrick also left that year. The Merton Abbey works closed a year later in May 1940. Sheldrick continued embroidery and tapestry weaving into old age. In 1946 he made a specially-embroidered altar cushion for the 900th Anniversary of Westminster Abbey and a large tapestry of The Risen Christ dedicated in Ashwell Church. He worked on tapestry and embroidery until he was 83 years old, only giving up in 1974 due to failing eyesight. The last of Merton Abbey’s weavers, Percy Sheldrick died in Royston Hospital on 24 October 1979.

David Saxby is a Senior Archaeologist at MOLA.

2 Transcript of a talk between Mr Percy Sheldrick, Mr Patrick Reade and Mrs Valerie Mendes and Mrs Linda Perry of the Victoria and Albert Museum, 28 January 1976, kindly supplied by Peter Greener of the Ashwell Village Museum

Below right: Percy Sheldrick aged 25-26 in the uniform of the 4th Bedfordshire regiment © Ashwell Museum
An object presented or bequeathed by one person to another is, regardless of any monetary value attached to it, a symbol of the history between those people and their families. Each time it is passed on, other individuals become part of that history. If the object becomes part of a collection on display in a museum, its impact is greater, as many more people have access to it. Anyone viewing the object will bring to it their own knowledge and experience, and may also learn something new.

The watch on display in the Old Hall at Kelmscott Manor was given to May Morris by Dante Gabriel Rossetti, probably in the summer of 1874 before he left the Manor, when she would have been aged twelve. Dated to around 1850, it is described as: ‘a half-hunter pocket watch with a plain outer case bearing an engraved inscription “Given to me by Dante Gabriel Rossetti M.M.” to the inside of the reverse...’ The watch is significant because of its inscription, which May appears to have had engraved retrospectively.1

In the autumn of 1872, when Rossetti was part of the household at the Manor, he undertook a ‘very careful chalk-drawing’ of May while Jane was suffering from a cold and temporarily unable to sit for the second version of Proserpine.2 The inscription Rossetti has included at the bottom of the drawing of May brings to mind the inscription on the watch he later gave her. May also modelled for the angels in La Ghirlandata in 1873, and was the model for the Rosa Triplex of 1874.

Many years later, she remembered the empathy she felt for Rossetti as a child through observing his behaviour and conversing with him during those sombre years. She understood that her ‘slight aptitude for drawing... interested him... I was also a useful model for angels’. She recalled how bewildered Jane was on witnessing her daughter’s enthusiasm when May learned of Rossetti’s offer to adopt her.3

As well as being a direct link between May and Lorraine Bowsher tells the story behind a pocket watch in Kelmscott Manor's collection.
Rossetti the watch represents a continuum of friendship backwards and forwards between two generations of the Morris family and their friends, including my grandfather, Cornell 'Crom' Price; a friendship that was later extended to his widow and his children.

In 1854 when Crom joined his Birmingham schoolfriend, Edward Burne-Jones, at Oxford, becoming part of the 'Birmingham Set' of undergraduates, he met William Morris. The set later became a larger group, a 'Brotherhood', all of whom, together with Georgie Burne-Jones, Rossetti and others, contributed to the *Oxford and Cambridge Magazine* funded by Morris and published in 1856. The essay *Unhealthy Employments*, co-authored by Cornell Price and Charles Faulkner, was informed by their awareness of social conditions in Birmingham and the surrounding area.

Crom was involved as a minor player in another joint Brotherhood enterprise. His diary for 18 October 1857 states that he 'spent (the) afternoon in daubing in black lines on the Union roof for Topsy' during the painting of the Oxford Union, and on 31 October he records that he partnered Rossetti against Morris and Faulkner at whist.' Jane Morris later presented Crom with a photogravure of herself aged eighteen, sketched by Morris in Oxford during their engagement, and signed underneath, 'yours affectionately, J.M.' Fifty years later, she sent Crom William Holman Hunt's book on the Oxford Union enterprise, published in 1906.1

In 1860 Crom took lodgings in London, close to the Burne-Jones household in Russell Place, in order to complete the medical training he had started under Dr Henry Acland at the Radcliffe Infirmary. However, his experience of the dissecting room proved too much and before the end of the year he had taken up a tutoring post in Russia where he remained for the next three years. Rossetti's limerick on the subject of Crom and medicine ran: 'There is a young Doctor named Crom/Whom you get very little good from./If his pockets you jog/The inside of a dog/Is certain to trickle from Crom.' This is described by Georgie Burne-Jones as being 'in allusion to a legend cherished, if not created, by his friends.' On 15 February 1905 Georgie wrote to William De Morgan 'You may trust in your version of Rossetti's Crom poem being the wrong one, whoever gave it to you. I had mine from Ned, and often heard it chanted by him. I ask you as a friend how a “dead dog” can “trickle” from Crom's or any other pocket – and then I leave the subject with you.'

Although their paths diverged when Crom began his career in teaching, he retained a close friendship with his old Oxford friends and their families, through correspondence and holiday visits, until his death in 1910. Burne-Jones's nephew by marriage, Rudyard Kipling, was a pupil at the United Services College in Westward Ho!, Devon, where, after teaching for twelve years at Haileybury School, Crom was Headmaster from 1874 to 1894. Crom's library at Westward Ho!, to which Kipling had generous access, included the poetry of Morris, Swinburne and Rossetti.2

During the summers of 1876, 1877 and 1878 the Burne-Jones and Morris families visited Crom's holiday home, Broadway Tower.3 In
August 1880 and again the following summer, my grandfather accompanied the Morris family and others on the journeys by river between Kelmscott House and Kelmscott Manor – a trip he himself had proposed to Janey a year earlier, bringing forth the response: 'What a funny boy you are to be thinking of next summer holiday already! Either expedition would be delightful, but the barge has the greatest charm in my eyes.'

Her remark shows how much Crom valued the time spent with his old friends away from the responsibilities of the school. During the 1880s he continued to visit the Morris and Burne-Jones families in London in the summer and Christmas holidays. He was dismayed, however, by Morris’s increasing preoccupation with socialism, and his diary entries for this period reflect his concern at the likely effects of political activism on his old friend. On New Year's Day, 1885, he describes a conversation between him and Edward Burne-Jones about 'W.M.'s new departure which both of us regret, especially as it will lead to worry and perhaps broken health, and certainly neglect of art.'

Despite his concern for her father, he would have been glad to assist May when she wrote to him in April 1885, asking him with his teacher’s hat on if he could recommend ‘a good, elementary, small and not expensive French grammar? We Hammersmith Socialists are getting up a French class, (preparatory, I believe, to going over to Paris next year, where there will be a great gathering of the clans).’

Much later on Jenny made a similar request: 'would you... tell me of some fairly good primer from which one can learn the elements of Greek and where I can buy it? I sometimes want a word very much, and should be glad to have a little in my mind to refer to.'

Crom married Sarah Hopper in London in 1895, and a few years later they moved to Minster Lovell, within cycling distance of Kelmscott Manor and the Bodleian Library in Oxford. My father, Edward William Cornwall Price, was born in 1898 and my Aunt Dorothy in 1903. Another child, Janet Margaret, died in infancy. My aunt told me that my grandfather named his son after his two significant friends, and gave his daughter her mother’s pet name. Janet Margaret, who did not survive, was named for Jane Morris and for Margaret Mackail.

In January, 1899, a few months after Morris’s death, Jane wrote to Crom about a present intended for my father. ‘Did May give the spoon I left for him to widen his mouth with... it isn’t really an old one – but it has a ship at the handle, I bought it for a birthday of Tops, and I could not bear to use it – and thought your little mite would value it later on – that is the history of it.’

May continued to correspond frequently with Crom after her father’s death, and took a great interest in Crom’s young family, writing to my father, Edward William Cornwall Price, close to his fourth birthday.

A year later, a letter arrived for my father from Jenny at Kelmscott concerning a photograph of him, possibly this one shown here that my grandfather had sent her: ‘My dear Teddy, I want much to let you know... it looks like a boy who ought to live comfortably and happily.’

In 1909, shortly before leaving for her American lecture tour, May wrote to Crom about her father’s admission to Christ’s Hospital School, Horsham: ‘I do hope he’ll love Latin and Greek and will get all the joy possible out of the old people,’ a message that Crom in a heartfelt tone immediately passed on to his son at school, commenting: ‘So do we all, my Teddy.’

During his retirement Crom supplied much material from his Oxford diaries and many recollections of the Brotherhood to assist JW Mackail, May Morris and Georgiana Burne-Jones in the preparation of their biographies and memorials of Morris and Burne-Jones.

Crom’s death in May the following year was deeply mourned by the Morris and Burne-Jones families whom he had supported so loyally. They in turn, along with Rudyard and Carrie Kipling, did all they could over the years that followed to look after their old friend’s family.

In an undated letter from Hammersmith Terrace after Crom’s death in 1910, May tells Crom’s widow, Sarah, that she is in the process of returning his diaries, which she had evidently borrowed for her research. She asks Sarah for further help, to look through Crom’s diaries covering the period at Horrington House from 1873, and either lend the diaries to her or transcribe relevant items. ‘You can realise what it means to me not to have the help and sympathy of dear Crom that I had so looked forward to in setting to work on this long task. I am grateful to you for letting me make use of these scraps of him. They are vivid little snatches at past times - making one’s heart ache.’ It is unclear what agreement was made, because Sarah was in poor mental health during that period.

On New Year’s Day, 1914 Janey presented my

For left: Dante Gabriel Rossetti’s Rosa Triplex is a triple portrait of May Morris; pencil, watercolour and gum Arabic on paper, 1874.
Left: May Morris modelled for the angels in La Ghirlandata painted by Dante Gabriel Rossetti; oil on canvas, 1873.
father, nearly 15, with a copy of *A Dream of John Ball*. That same month she responded to a letter from Dorothy, then 11, as well as enclosing her school reports, had written that a memorial window to Crom had been installed in the church at Westward Ho!.

'You affectionate friend
Jane Morris'.

On receiving my grandmother's condolences on the death of Jane later that year, May replied to Sarah Price 'We are overwhelmed, and I cannot write... Jenny is wonderfully courageous and sweet.'

On 8 September May wrote to Sarah expressing concern for my father and his younger sister, Dorothy: 'I return the children's reports which I was interested to see... Fifteen exams seems rather a handful for Teddy. Dorothy's report is fine indeed. Tho' I can't help noticing she has been late 14 times, which seems rather a lot in the term, unless she has been really ill. When do her school payments have to be made?

My grandmother's poor health was affecting her care of Dorothy, who from 1915 became a boarder at the school in Brighton she had been attending as a day girl. May's letter demonstrates that along with Georgie Burne-Jones and Kipling's wife Carrie, May was supporting my grandfather's family in specific ways, in her case by contributing to Dorothy's school fees. Jane had also sought to help where she could, promising to pay for my father's school uniform at Christ's Hospital.

On 20 November, a few months into the war and in the process of completing editing her father's collected works, May had written to my grandmother, asking for the loan of a letter dated 3 April 1855 from her father to Crom, sending him one of his earliest poems, 'returned Morris's letter to Sarah on 4 December near "activities" and Cutham, and arranging she teache things for years to come, will she? I am delighted to hear how well she is doing.' There had been some doubt as to whether Teddy's school would remain open following the outbreak of war, but this threat did not materialise. From May's remarks she seems to be suggesting that Dorothy might have the potential to train as a teacher.

That year May's Christmas present to Teddy was a packet edition of *The Story of the Glittering Plain* inscribed in pencil 'To Teddy from Auntie May, Christmas Day, 1914.'

In October 1916, my father joined the Royal Sussex Regiment as a Second Lieutenant. A photograph shows Dorothy, Sarah and Teddy together in Brighton at this time. Barely a year had passed since Teddy's friend and contemporary, John Kipling, had been reported missing at Loos. May wrote to Sarah in March 1916, 'I fear that nothing has been heard of John Kipling. It is one of the many thousand tragedies amidst which we live today.'

After serving with the army in WW1, my father set sail in 1920 for a job in India working as an exchange broker. On 20 June, just days after my father's departure, May wrote to Sarah thanking her for a gift of glasses she had received from him before he set sail, observing that 'now Teddy has used them, they have all that history attached to them and I shall value them more. I told him I should give him another keepsake instead.' 'The history attached to them' remains a mystery.

My father and May stayed in touch, meeting when he came home on leave, either at Kelmscott Manor or in London, and there were plans for my newly-married parents to visit May in the spring of 1936. On 2 February that year, very soon after the death of Rudyard Kipling, May wrote 'I want to thank you, my dear boy, for your kind and affectionate words. It is wrong to grieve when people who are ill must go to rest, but I have felt it very much, and just live here quietly with loving memories of them all who shared the happy times here when we were young.'

On 13 March 1939 May's solicitors wrote to inform my father of May's death, telling him that she had bequeathed him the watch 'inscribed from DGR', to be delivered to him by Miss Lobb. My father requested that arrangements be made for the watch to be sent to his mother for safekeeping in Tunbridge Wells. It was never delivered, however, and clearly he never claimed it after his return to England in 1947.

In the early 1980s, in conversation with Jan Marsh when she was researching her book about Jane and May, I must have mentioned the watch. Perhaps we came across the solicitors' letters to my father. We agreed that Mary Lobb's death very shortly after the solicitors wrote to my father, together with the threat of war and poor communications between this country and India, must have accounted for the bequest not being carried out.

I never gave the matter a further thought until in spring 2016, I read in The William Morris Society Magazine of 'the forlorn auction of the Manor's contents that took place there in July 1939', and was reminded of May's bequest to my father. I wondered what had become of it. On making enquiries at Kelmscott Manor, I learned that it had remained in the collection there. I have no doubt that this is an entirely fitting final resting place, given the feelings May expressed to my father about the emotional significance of places and objects.

May also left the sum of £200, which I believe would have a current value of more than £9,000, to Crom's daughter, Dorothy. Dorothy was by that time on a posting to the Far East with her American diplomat husband, whom she had met whilst working as a shorthand typist in the American Embassy in London. After her husband's retirement from the American Foreign Service, Dorothy, considerably younger, began her own career as a researcher for the US State Department. I think May would have been proud of her achievements.

Lorraine Bowsher has arranged to bequeath the Cornell Price archive and other family papers to the Bodleian Library in Oxford

1 Email correspondence with Kadry Haslam, Visitor Experience Manager at Kelmscott Manor, who kindly gave me access to notes she made during a visual assessment of the watch made by Laura Turner, Curator of Horological Collections, British Museum, on 17 May 2016
8 Sharp & Marsh, Letter 70 to Cornell Price, p92
10 Cornell Price archive, letter May Morris to Crom Price, 19 April 1985
11 CP archive, letter Jenny Morris to CP, 15 August 1898
12 Sharp & Marsh, p321, Letter 341
13 CP archive, letter Edward to William Cornell Price, 1 February 1902
14 CP archive, letter CP to EWCP 4 February 1903
15 CP archive, letter CP to CP, 25 September 1909
16 CP archive, Letter CP to EWCP 29 September 1909
17 CP archive (1896 - 1910) diaries, letters and notes from CP to JW Mackall, Jan and May Morris, Georgiana Burne-Jones, Philip Burne-Jones
18 Lorraine Bowsher, After Crom *ed, The Kipling Journal, Volume 91, December 2017 (Part 1) and Volume 92, March 2018 (Part 2)
19 CP archive, undated letter from MPM to Sarah Price
20 In CP archive
21 Sharp & Marsh, Letter 588, p66
22 CP archive, Letter CP to MP, 2 February 1914
23 CP archive, Letter CP to MP, 8 September 1914
25 CP archive, Letter CP to MP, 8 April 1914
26 In CP archive
27 CP archive, Letter CP to MP, 21 March 1916
28 CP archive, Letter CP to MP, 30 June 1920
29 CP archive, Letter CP to TP, 2 February 1936
31 C P archive, Epilogue, footnote 5
32 Kasha Haslam, The Homestead and the Forest cot the William Morris Society Magazine, Spring 1916, p5
33 May Morris's Will, copy in the William Morris Gallery, Wallasham
Featuring previously unseen photographic images of William Morris, his family and his homes, as well as of Morris & Co pieces, this exhibition brings together both original prints and digital prints taken from glass lantern slides.

In curating Drawing with Light: Photographs from the William Morris Society Collection, Helen Elletson reveals the importance of photography within the Arts & Crafts movement through carefully selected narratives, and images of key individuals and places.

The exhibition focuses on four photographers, all passionate about their craft: Emery Walker (1851-1933), the renowned photographer Frederick Hollyer (1838-1933) and the lesser known but no less important figures of John Robert Parsons (1826-1909) and Arthur Halcrow Verstage (1875-1969). Not only do the photographers play a key part in this exhibition but also their subjects. From people to architecture and from works of art to posters, this is a rounded record of Morris’s later life together with the individuals who played pivotal roles.

Perhaps the most striking and instantly recognisable photograph is of Morris himself, portrayed by Walker on 19 January 1889. It is a photogravure – an image produced from a photographic negative transferred to a metal plate and etched in. Morris, then aged 54, was a very famous figure and, though uneasy with his self-image, had allowed his friend to take a series of shots that day. Dante Gabriel Rossetti’s brother William had once commented of GF Watts’ portrait of Morris, that though it was a good likeness, it missed his great eccentricity. The photogravure, unlike the painted portrait, captures this in a single moment; the wild hair and unkempt beard, and what could be a moment of introspection behind his dark eyes.

Several platinum prints – also called platinotypes – produced by Hollyer are exhibited here in their original numbered frames, labelled ‘Morris & Co., 449 Oxford Street W’, where the Firm had its showroom until 1917. Hollyer, known mostly for photographing artists linked to the Arts & Crafts movement and the Royal Academy of Arts, is represented with photographs of works of art. Under the patronage of Frederick Leighton, Hollyer photographed the drawings and paintings of various artists associated with the Pre-Raphaelite movement including DG Rossetti, Simeon Solomon and Edward Burne-Jones. It is interesting to note that Victorian viewers of Hollyer’s Burne-Jones reproductions found it difficult to distinguish between the photographs and the originals. Prints of Burne-Jones’s art works, including paintings and tapestries designed for Morris & Co, and prints of tapestry panels designed by Morris and John Henry Dearle can be seen here. The six prints of the tapestry panel designs for The Quest for The Holy Grail are thought to have hung in Morris & Co’s Oxford Street showroom in London.

One of the stand-out images of the show is that of Jane Morris. The print, taken from a lantern slide of a photograph by Parsons, shows the ‘real’ Jane Morris, who was romantically depicted in so many Pre-Raphaelite paintings and drawings. It invites us to witness a photographic session commissioned by Rossetti in his Chelsea garden in July 1865. But the thickly atmospheric photograph, though seemingly candid, would have been directed and posed by Rossetti for later use as a visual reference. Jane Morris stands boldly and confidently, giving this photograph a powerful presence.

One of the key photographers whose name may not be familiar to Morrisian scholars is Arthur Halcrow Verstage. An architect, Verstage was a member of both the Kelmscott Fellowship and The William Morris Society, playing an integral part in the establishing of the Society’s journal in 1961. In the 1920s and 1930s Verstage photographed and documented Kelmscott House, Kelmscott Manor, the Red House and Water House, examples of which appear here. Interestingly, Verstage also took photographs of photographs. One of these is on display, depicting Morris with the Norwich Branch of the Socialist League circa 1888; an important document of Morris’s socialist activities. In 2005 The William Morris Society acquired the Verstage Collection which contains letters and archive material concerning both Morris and his circle, and the formation of the Kelmscott Fellowship. The Verstage images in the exhibition are all taken from glass-mounted lantern slides.

The images shown illuminate the importance of celebrating photography, whether for its documentary, artistic or commercial value, or the invaluable worth of having your image captured by a friend. In an age where almost everyone has a camera in their pocket, we are reminded of those who pushed the boundaries of photography and helped to define it as a form of art.

Drawing with Light: Photographs from The William Morris Society’s Collection is the current exhibition in the Society’s premises at Kelmscott House, Upper Mall, Hammersmith.

Philip Boot is Archives Manager for Antony Gormley Studio and a Trustee for the William Morris Society.
Jane Morris by John Robert Parsons, 1865

Left: Platinum print of tapestry panels depicting The Quest for the Holy Grail, 1890-94, designed by William Morris, Edward Burne-Jones and John Henry Dearle, and photographed by Frederick Hollyer
BULLETIN

WILLIAM MORRIS AND THE UTOPIAN TRADITION
Hugh Hobbs reports on a lecture by Owen Holland held at the Society’s premises on 7 July

Owen Holland, editor of the Journal of William Morris Studies, presented a lecture drawing on the research for his 2017 book William Morris’s Utopianism: Propaganda, Politics and Prefiguration. In Utopian Studies there are two ways to think of the Utopian tradition: firstly as a series of texts or literary genre starting with Thomas More’s Utopia published in Latin in 1516. Morris’s News from Nowhere is a key nineteenth-century contribution to this series of texts and Morris felt literary utopias were an ‘expression of author’s temperament’. Secondly, the Utopian tradition can be seen as a collection of intentional communities or small-scale communes.

Holland argues that Morris was critical of intentional communities and the building of communes. Like Marx, Morris criticised the putting forward of proposals or blueprints as he felt the planning of communism ‘must necessarily result in disastrous failure’. Morris used News from Nowhere to argue against the intentional communities of his time. Communes in the United States published journals which were exchanged with the Socialist League’s Commonweal and Morris read them. He had a number of reasons for criticising communes and intentional communities and Holland discussed these: political activity is more important than building small communities as taking power is crucial; experimental communities were a distraction from the work of revolution; communities ‘withdraw from general society’ and were therefore anti-socialistic; and people should join the Socialist League and propagandise.

Morris disagreed with the strategic priorities of those experimenting with new forms of living. He was critical of the phalansteries of Charles Fourier; in News from Nowhere Old Hammond says phalansteries were a ‘refuge from destitution and nothing more’.

Morris was a Utopian, but he believed in full-scale transformation. Holland argues that News from Nowhere is a comment on contemporary politics and was written to shift debate as to what communism meant in the late-nineteenth century. Raymond Williams in his book Keywords notes that in the 1870s and 1880s being a ‘communist’ meant one wanted to found communities in a utopian sense. ‘Socialism’ meant a more thorough ‘re-organisation of the society as a whole’ whereas the term ‘communist’ was associated with ‘community and experiments in common property’. Morris wanted to reorientate the use of the word communism towards large transformative politics rather than exodus and small communities.

In the discussion following the lecture the issue of colonialism was discussed in relation to the setting up of utopian experiments in the Americas. Because these experiments displaced Native Americans it was decided that the term utopian colonies was more appropriate. Holland highlighted the fact that one of Morris’s criticisms of these colonies was their white exclusivity. Holland also mentioned that Morris saw the hierarchies that developed in these communities could have revealed naivety. The realities of a ‘back to land’ movement in the context of the agricultural crisis of the 1870s was contrasted with Marx and Morris’s view of industrialisation/urbanisation as being the opportunity to form a revolutionary industrial proletariat. Holland highlighted that the colonies, empire and emigration were seen by Carlyle and Ruskin as a solution to surplus population and poverty. Morris, however, challenged not just domestic class relations but imperial relations in his views of utopian colonies.

In the weeks after the lecture I read Catherine Merridale’s Lenin on the Train and noted that Lenin began to call himself a communist at the outbreak of World War One. This was to distinguish himself from the Social Democrats in Germany and the British Labour movement who both ceded internationalist pacifist positions in favour of patriotic support for the war effort. Morris attempted to use the word communism to describe the large-scale transformation of society and thirty years later Lenin used this term in his attempt to prevent the slide into nationalistic war, and to transform Europe.

FRAGILE ANGELS APPEAL
The Norman Grade-1-listed St Peter’s Church in Kirkbampton, near Carlisle, is home to a little-known window designed in 1870 by Morris, Marshall, Faulkner & Co, containing designs by both Burn-Jones and Morris, of Christ and eight angel minstrels. Already in 1880 Morris had written to his friend George Howard, 9th Earl of Carlisle, complaining of the loss of paint in the Kirkbampton window, exacerbated by damp conditions created by the Victorians when repointing the church’s stonework and the window has suffered ever since. The appeal is raising funds to protect and preserve the window, to clean it and take measures to prevent condensation and further paint loss.

If you would like to donate please visit the Just Giving page: campaign.justgiving.com/charity/churchofstpeterkirkbampton/fragileangels

Or contact the PCC: St Peter’s Church, B5307, Kirkbampton, Carlisle CA5 6JB, kirkbamptonpcc@gmail.com
Pervasive Pre-Raphaelites

May Morris makes a brief appearance in the latest issue of Crafts, where attention is drawn, under the heading ‘Crafty Women’, to the exhibition at Court Barn in Chipping Campden celebrating the 1918 Act which gave the right to vote to some women. May shares the exhibition with two other members of the Arts & Crafts movement, Louise Powell and Nelly Erichsen. There are illustrations by Erichsen and domestic ware by Powell, who worked for Wedgwood. May Morris is represented by some of her fine needlework and a rare screen.

Jan Marsh has an article entitled ‘Keeping the Flame Alight’ in the Autumn 2018 Art Quarterly, which is well illustrated and features a striking detail from Burne-Jones’s Phyllis and Demophoon on its cover. In her article Marsh considers why the Pre-Raphaelites retain their popularity today, in the context of four exhibitions featuring their art: Beyond Ophelia at Wightwick Manor; Christina Rossetti at Watts Gallery; Lowry & the Pre-Raphaelites at The Lowry; and Edward Burne-Jones at Tate Britain. Marsh concludes by stating that new audiences outside our shores have recently been discovering the power of Pre-Raphaelite imagery, while in the UK the four exhibitions show that as blockbuster, niche, discovery, reappraisal – or even just as enjoyment – the movement retains its perennial appeal.

Peter Faulkner

For further details see our Exhibitions listings on pp 24 to 25.

Postcards

A range of five new WMS branded postcards are now available, featuring items from the Society’s collection, most of which are unique to it. They include Vine, a silk embroidery on oak silk damask, 1890s, designed by John Henry Dearle and worked under the supervision of May Morris for Morris & Co. This one-off piece hangs on the wall in the museum’s shop area, where Dearle’s working drawing is on display next to the embroidery.
enabling people to see where May made changes to the design in the finished work.

MEET A TRUSTEE
Philip Boot, one of the new trustees elected following this year’s AGM, has ten years’ experience working within the arts and heritage sector. He currently manages Antony Gormley’s archive and drawings and has previously held curatorial positions with the Ray & Diana Harryhausen Foundation and the National Media Museum, and has worked with collections at the Ashmolean and Leicester Museum. Phil hopes to offer practical advice and experience on curatorial and collection-based issues, help the Society to establish a strong digital profile and contribute fresh ideas to the Society’s fundraising strategy.

MEMBERSHIP SUBSCRIPTIONS
To reflect increases in production and postage costs, a rise in membership subscriptions was proposed and agreed at the Society’s 2018 AGM. The new rates take effect from 1 January 2019 and are listed below.

UK
Individual & Family: £32 (cheque/PayPal) or £30 (standing order/direct debit)
Student: £15
Corporate: £40
OVERSEAS (EU)
Individual & Family: £55
Corporate: £70
OVERSEAS (RoW)
Individual & Family: £65
Corporate: £80

For UK members who pay their subscriptions by standing order, a form has been enclosed which can be completed and returned to me at the address on the standing order form. Subscriptions for members paying by direct debit will be automatically updated.

If any members have queries about the new subscription rates I will be happy to answer them; please do contact me, Cathy DeFreitas, on membership@williammorrissociety.org.uk.

WILLIAM MORRIS – MORE THAN FLORAL WALLPAPER
The WMS is delighted to be a partner in William Morris – More than Floral Wallpaper, the first comprehensive exhibition of Morris’s work to be held in Sweden. Curated by the Millesgården in Stockholm, it is a collaboration with the William Morris Gallery, The William Morris Society and Style Library, and will subsequently tour to Denmark, Iceland and Edinburgh. Morris’s designs for textiles and wallpapers are highly appreciated in Sweden but few know much about the man behind the patterns.

The Society is lending twenty items, ranging from tiles and embroideries to original watercolours and wallpapers. The exhibition runs at its first venue, the Millesgården, until 3 February 2019: www.millesgarden.se

THE LIBERTARIAN ECO-SOCIALISM OF WILLIAM MORRIS
Hugh Hobbs reports on a lecture by John Blewitt held at the Society’s premises on 16 June William Morris has often been considered to be a forebear of the Green movement and John Blewitt, a fellow at the Schumacher Institute, who is writing a forthcoming publication exploring the rediscovery of Morris’s eco-socialism, considered this in his lecture. EF Schumacher’s systems thinking seeks to understand the world as a series of inter-related systems, while Morris has been claimed by those who understood the world through the systematic lens of Marxism, but also by conservatives, liberals and ecologists. Others have argued that in Morris’s writings there is an anarchist trying to break out.

Why is Morris identifiable as an eco-socialist? In Morris’s time European civilisation was not considered part of nature, but was put to work to overcome and dominate nature. Morris saw the pursuit of profit and the resulting destruction of the natural world as a crime because it blighted natural beauty. Blewitt drew attention to Morris’s views on the art education as a means to attune people to beauty, especially in the natural world, and thus fostering the conservation of nature alongside...
historic architecture. Morris saw the environment as the product of human interaction with the natural world and thought that civilisation should work with nature, not against it; a rather different viewpoint to that of most of his contemporaries.

Blewitt identified four elements that Morris felt should make up a decent life: a healthy body; an active mind in sympathy with past, present and future; occupation for mind and body; and a beautiful world to live in. This philosophy informed Morris in writing News from Nowhere, where he created a world in which society is federated and horizontal and based on equality. It is a society with no money, but operates as a gift economy; education is not institutionalised but takes place experientially and incidentally; and authority is a product of a shared consciousness rather than instruction in this post-capitalist world. Such thoughts of a decent life and the political structures required for its universality are shared between Morris and contemporary libertarian eco-socialists.

Morris did not support the entry of socialists to parliament as he felt it would involve compromise and the dilution of transformative ideas. He felt that co-operatives would not lead to socialism but would help people manage their own affairs and become informed as a result of their experience of autonomy from competition; the objective was to ‘make socialists’ through education and experiences that changed people. In a similar way, libertarian eco-socialists today see self-generation/self-management as very important. The seeds of the new world will grow in the cracks of the old in a gradual transformative process; as Blewitt said ‘new achievements will be found and will reach a tipping point when transformation will occur’.

Blewitt highlighted the attitude to leadership criticised by Morris that can also be seen in contemporary eco-philosophy, where leadership functions against equality and fellowship is more important than leadership. Morris was a vociferous critic of the leaders of his time.

In the discussion that followed we considered education and the prospects for building alternative spaces of thought. It was generally felt that education was too rigid and too target based at present. If contemporary education became more enjoyable and subject to greater open access there would be increased opportunity for the spread of the kinds of transformative ideas championed by Morris. As I had a coffee in the lower library after the lecture I was challenged to think whether Morris was ahead of his time. I believe that in every age there are those who think differently, in a parallel track to their contemporaries, and that Morris was very much in the forefront of nineteenth-century Europe’s parallel thinkers.
Kelm scott House

Lectures, workshops, exhibitions, concerts and visits organised by The William Morris Society

DRAWING WITH LIGHT: PHOTOGRAPHS FROM THE WILLIAM MORRIS SOCIETY’S COLLECTION

Until April 2019

The current exhibition in the Society’s premises at Kelm scott House, Hammersmith, features previously unseen photographic images of William Morris, his family and his homes, as well as Morris & Co pieces. It brings together both original prints and digital prints taken from glass lantern slides, by Frederick Hollyer, Emery Walker, John Robert Parsons and Arthur Holroyd Verstage.

Free admission

THE 2018 KELMSCOTT LECTURE

PATTERNING: IN STORY, SOCIETY AND WALLPAPER

20 October, 2 1 5 pm

Sarah Woods

‘Without order, neither the beauty nor the imagination could be made visible; it is the bond of their life, and as good as creates them. It both builds a wall against vagueness and opens a door therein for imagination to come in by’. William Morris, Some Hints on Pattern Designing

With Morris as our guide, and through attention to some of his wallpaper and textile designs, this lecture will explore the importance of pattern in all of our lives. What sorts of patterns we make and repeat as craftspeople, individuals and societies are, as Morris says, both our walls and our doors and both our limits and our freedoms. Sarah Woods is a writer whose work includes an adaptation of Morris’s News from Nowhere and a dramatisation of Volume One of Das Kapital by Karl Marx, both for BBC Radio. £15 / £12 (WMS member) / £8 (student)

HANDMADE IN HAMMERSMITH: EMBROIDERY WORKSHOP WITH SALLY ROBERSON

23 October, 10 am to 4 pm

Learn to embroider in the art needlework style pioneered by William Morris and his family. Sally Roberson will show examples of embroidery from the Society’s collections and introduce you to a variety of needlework stitches, and you will choose and begin to work a design inspired by an original May Morris embroidery. Suitable for those with some experience of cross stitch or needlework, £60 (WMS members), £70 (non-members)

MEMBERS’ EVENT: TOUR AND AFTERNOON TEA AT THE HOUSE OF LORDS

14 November, 3 30 pm

Join Tom Sawyer, President of The William Morris Society, for an exclusive tour of the House of Lords, followed by afternoon tea in the Lords’ dining room. £15

WILLIAM MORRIS AND WOOD ENGRAVING

17 November, 2 1 5 pm

Peter Lawrence

This talk will focus on two decades in the career of William Morris – the 1860s and the 1890s – when he was directly concerned with wood engravings and the ‘art of the book’. First, as engraver himself, with the planned illustrated Earthly Paradise and secondly with engraver WH Hooper and the Kelm scott Chaucer. We will see how his experiences with engraving threw up very interesting widening questions about Morris’s views on handcraft, on the use of technology and the difference between theory and practice. Peter Lawrence is a Fellow of the Royal Society of Painter-Printmakers and a former Chairman of the Society of Wood Engravers.

BEYOND OPHELIA: A CELEBRATION OF LIZZIE SIDDAL

1 December, 2 1 5 pm

Helen Bratt-Wyton

Lizzie Siddal was an artist, poet, and professional member of the Pre-Raphaelite artistic circle, and yet today she is remembered mainly as the model for the iconic Millais painting Ophelia, and as wife and muse of Dante Gabriel Rossetti. An exhibition of Siddal’s work at Wightwick Manor seeks to redress this and re-examine Siddal’s work. In this talk Helen Bratt-Wyton will consider Siddal’s style and subject matter, her depiction of women, her influence on other artists, and the prejudice she faced as a professional female artist in the patriarchal Victorian art world. Helen Bratt-Wyton is House and Collections Manager at Wightwick Manor.

MUSIC IN THE COACH HOUSE

15 December, 2 1 5 pm

Peter Cormack

Period ensemble Zadok Baroque return for a programme of festive readings and music from the eighteenth century. Tickets will be available in advance from www.baroqueplus.com

MARY WATTS’S DIARY: A RECORD

AN INSIDEVIEW OF THE ART WORLD OF THE LATE NINETEENTH CENTURY

26 January, 2 1 5 pm

Desna Greenhow

In 1866, Mary Fraser-Tytler, a Scottish artist of 39 , married George Frederic Watts; thirty years older, then at the height of his fame in the London art world. He suggested she write a diary, which turned into a fascinating picture of their life together, and their many friends and acquaintances, including Ruskin, Burne-Jones and Morris. Desna Greenhow has transcribed the diaries – 300,000 words in tiny writing – and, a year ago, edited them, bringing to light a delightful and interesting person, on her way to becoming an important Arts & Crafts decorative artist in her own right.

Desna Greenhow has been working on projects at Watts Gallery Artists’ Village for the past fifteen years.

KELMSCOTT MANOR: PAST, PRESENT AND FUTURE

23 February, 2 1 5 pm

Peter Cormack

With support from the Heritage Lottery Fund The Society of Antiquaries of London has recently embarked on a major project which encompasses conservation of Kelm scott Manor and its associated buildings, new educational opportunities and a new interpretative approach which will encourage visitors to see Kelm scott through Morris’s eyes and imagination. This talk will consider the influence of Kelm scott Manor on Morris’s thinking, and explain how this inspired the new project. Peter Cormack is Honorary Curator of Kelm scott Manor and works closely with the Antiquaries’ Kelm scott Project Team.

HANDMADE IN HAMMERSMITH: EMBROIDERY WORKSHOP WITH SALLY ROBERSON

13 February, 10 am to 4 pm

Details as for 23 October

Right: William Morris photographed by Emery Walker, 1889 (see Drawing with Light)
NEW
EDWARD BURNE-JONES: PRE-RAPHAELITE VISIONARY
Tate Britain, London
24 October to 24 February 2019
The first solo show at Tate of Burne-Jones’s work since 1933 charts his rise from an outsider with little formal art training to one of the most influential British artists of the late nineteenth century. It brings together major works in different media, including stained glass, embroideries, tapestries, illustrated books and paintings. Two rooms will be dedicated to the artist’s most famous narrative painting cycles, of Perseus and Sleeping Beauty, shown together for the first time.
tate.org.uk

LOWRY AND THE PRE-RAPHAELITES
The Lowry, Salford
10 November to 24 February 2019
LS Lowry was a keen collector of works by the Pre-Raphaelites and this exhibition, sponsored by Sotheby’s, brings together more than forty works by Rossetti, Ford Madox Brown, Burne-Jones and others, including Rossetti’s chalk on paper Portrait of Alexa Wilding which hung on Lowry’s bedroom wall until his house was cleared following his death in 1976. A pencil drawing by Lowry of the Stone Gallery in Newcastle, where he acquired much of his own Pre-Raphaelite collection, and was president of their Rossetti Society, also features.
thelowry.com

CHRISTINA ROSSETTI: VISION & VERSE
Watts Gallery, Compton, near Guildford
13 November to 17 March 2019
An exploration of the poet’s significant connection with, and complex attitude towards, visual art, bringing together paintings, illustrations, works on paper and photography. Presenting portraits of the poet and highlights from the many images inspired by her words – alongside her own virtually-unknown drawings – this exhibition recognises the enduring appeal of Rossetti’s verse to artists.
wattsgallery.org.uk

CRIMINAL ORNAMENTATION: YINKA SHONIBARE MBE CURATES THE ARTS COUNCIL COLLECTION
Attenborough Arts Centre, Leicester to 16 December
Royal Albert Memorial Museum, Exeter
19 January to 16 March 2019
Longside Gallery,Yorkshire Sculpture Park
artscouncilcollection.org.uk/exhibition/criminal-ornamentation-yinka-shonibare-mbe-curates-arts-council-collection

MAX GILL: WONDERGROUNDD MAN
Ditchling Museum of Art + Craft
20 October to 28 April 2019
Max Gill (1884-1947), younger brother of Eric, was a well-known illustrator, letterer, map-maker, architect and decorative artist. His best-known piece, the large 1914 Wonderground Map, was hung at every London Underground station, and in 1917 he was appointed by the Imperial War Graves Commission to design the lettering used on the Cenotaph and every military headstone since WWI.
ditchlingmuseumartcraft.org.uk

LUCY RIE: CERAMICS AND BUTTONS
CoCA,York Art Gallery to 12 May 2019
After emigrating to the UK to escape Nazi Austria, the potter Lucy Rie produced ceramic buttons for the fashion industry in order to make ends meet; many British button factories had been
requisitioned for the War effort. This exhibition highlights this less well-known area of her practice, displaying hundreds of her buttons alongside many examples of the domestic wares she became celebrated for.

centreofceramicart.org.uk

LAST CHANCE TO SEE WOMEN IN THE ARTS & CRAFTS MOVEMENT Court Barn, Chipping Campden to 28 October Celebrates the work of May Morris – designer, needlewoman and political activist – Louise Powell – calligrapher, embroiderer and painter – and Nelly Erichson – artist and illustrator: courtbarn.org.uk

‘ONLY THERE IS LIFE: THE ARTISTS EDWARD AND STEPHANI SCOTT-SNELL AT KELMSCOTT MANOR 1940-48 Kelmcott Manor, near Lechlade to 31 October The Society of Antiquaries recently acquired paintings and drawings by Edward and Stephani Scott-Snell, created during the period they were tenants of the Manor. Pieces made in direct response to the house and its setting are on display alongside other works representing ‘Thessyros’, the erotically-charged imaginary world central to their output.
sal.org.uk/kelmcott-manor

CONTINUING MARY WATTS: PIONEERING SUFFRAGIST Mary Watts Gallery at Watts Studios, Compton, Guildford to 2 December Drawing on new research by Dr Lucy Ella Rose, the display explores Mary Watts as a figurehead of non-militant feminism, convening suffrage meetings at her studio-home. Includes images of Mary Watts and some of the strong female figures and symbols of freedom that appear in her work, such as a Compton Pottery terracotta figure of St Joan of Arc, the patron saint of the suffragettes.
wattpgallery.org.uk

BEYOND OPHELIA – A CELEBRATION OF LIZZIE SIDDAL ARTIST AND POET Wightwick Manor, Wolverhampton to 24 December A professional member of the Pre-Raphaelite circle, Lizzie Siddal has been remembered mainly as the model for the iconic Millais painting, Ophelia, and as wife and muse of the Pre-Raphaelite artist Dante Gabriel Rossetti. Beyond Ophelia examines Siddal’s style, subject matter, depiction of women, influence on other artists, and the prejudice she then faced as a professional female artist.
nationaltrust.org.uk/wightwick-manor

ANNIE SWYNNERTON: PAINTING LIGHT AND HOPE Manchester Art Gallery to 6 January 2019 The first female RA, Annie Swynnerton (1884-1933) represented women of all ages and walks of life, challenging conventions of beauty and capturing female strength and potential at a time when women’s roles and opportunities were changing. Her shimmering nudes, winged figures and portraits of suffragettes show the importance of female solidarity to Swynnerton’s art.
manchesterartgallery.org

BAWDEN’S BEASTS The Higgins Bedford to 27 January 2019 Wallpaper designs, drawings, prints and murals reveal Edward Bawden’s fascination with animals and marine life, anthropomorphic insects and the macabre. The exhibition features his work in a range of media throughout the course of his career, including his imaginative advertisements for Fortnum & Mason, and evocative prints of Aesop’s Fables.
higginsbedford.org.uk

BODIES OF COLOUR: BREAKING WITH STEREOTYPES IN THE WALLPAPER COLLECTION The Whitworth, Manchester to May 2019 Uses the Whitworth’s extensive and significant wallpaper collection to focus on how imperial attitudes to people are reflected in wallpaper. While the wallpapers in this show span three centuries and were designed in western Europe and North America, inspiration for the patterns comes from across the globe and represents a mix of commercially-available wallpapers and those made by artists.
whitworth.manchester.ac.uk
Books

EDWARD BURNE-JONES
edited by Alison Smith
Tate Publishing, 224pp, £40 hb, £25 pb
shop.tate.org.uk/books
Edward Burne-Jones achieved worldwide recognition, through the elusive mythic language he developed across a range of media. Accompanying a major exhibition of Burne-Jones’s work at Tate Britain, the book examines the combination of flattening and illusionistic effects in Burne-Jones’s work, the artist’s preoccupation with romance and horror, and the emphasis he placed on the potential of physical and symbolic objects within an image.

MY LADY’S SOUL: THE POEMS OF ELIZABETH ELEANOR SIDDALL
edited by Serena Trowbridge
Victorian Secrets, 64pp, £10 pb victoriansecrets.co.uk
All of Siddall’s extant poetry is included here in a single volume for the first time. The author has undertaken extensive archival research to restore Siddall’s better-known poems to their original form, and to identify and reproduce poems and fragments not previously included in anthologies. Each poem is accompanied by notes and analysis and the book is illustrated with portraits of Siddall and examples of her own art.

THE PRE-RAPHAELITES AND SCIENCE
by John Holmes
Paul Mellon Centre BA, 308pp, £35 hb
yalebooks.co.uk
In the mid-nineteenth-century journals like Nature and the Fortnightly Review combined natural science with Pre-Raphaelite art theory and poetry. The author offers reinterpretations of well-known works through the Brotherhood’s focus on scientific principles in a society disturbed by evolutionary theory.

SUFFRAGE AND THE ARTS
by Miranda Garrett, Zoe Thomas
Bloomsbury, 272 pp, £85 hb bloomsbury.com
Eleven essays by historians, art historians and curators cover subjects from the artists’ collective of the Suffrage Atelier to the use of portraiture to bolster the cultural cachet of the militant Women’s Social and Political Union, and the links between Victorian interior design, enterprise and suffrage.

PRE-RAPHAELITE GIRL GANG: FIFTY MAKERS, SHAKERS AND HEARTBREAKERS FROM THE VICTORIAN ERA
by Kirsty Stonell Walker, illustrations by Kingsley Nebechi
Unicorn, 208pp, £15 hb uncompublishing.org
Intended for readers of all ages, this collection by a historian and biographer of Fanny Cornforth focuses on women artists – Julia Margaret Cameron, Lizzie Siddal and Anna Lea Merritt among them – models, wives, sisters and muses of the Pre-Raphaelite movement.

WILLIAM SIMMONDS: THE SILENT HEART OF THE ARTS AND CRAFTS MOVEMENT
by Jessica Douglas-Home
Unicorn, 350pp, £20 hb uncompublishing.org
A look at the later Arts & Crafts movement through the work of the master woodcarver and puppeteer Williams Simmonds (1876-1968) and his circle in the Cotswolds between the two world wars, who included Ernest Gimson, Detmar Blow, John Masefield, William Rothenstein and DH Lawrence.

HIDDEN HISTORIES: A SPOTTER’S GUIDE TO THE BRITISH LANDSCAPE
by Mary-Ann Ochota
Frances Lincoln, 288pp, £20 hb quartoknows.com
A guide to uncovering the human activities that have shaped the features we see around us in the landscape, from medieval field patterns to traces of abandoned villages, and ancient tombs to Roman road building.

FIERCE FAIRYTALES: AND OTHER STORIES TO STIR YOUR SOUL
by Nikita Gill
Trapeze, 176pp, £12.99 hb
This sourcebook offers a visual analysis of the colour palettes used in furnishing fabrics and wallpapers from the fifteenth century to the present day. Presented in chronological order, it helps us to understand how colours have been combined at different periods to create designs we admire and emulate today.

THE ART OF AUBREY BEARDSLEY
Preface and introduction by Arthur Symons
ArtBooks, 168pp, £19.95 hb
Centenary facsimile edition of the 1891 book presenting sixty-four of Beardsley’s works in an intimate pocket-sized edition. With a personal memoir and critical appreciation by the poet and editor Arthur Symons, written upon the death of his friend and collaborator.
From the collection

SUNFLOWER
Helen Eletson writes on William Morris’s design for Sunflower wallpaper, 1877-78
Executed in pen and watercolour, Morris’s original design for Sunflower is a relatively simple, single-colour pattern. As with other Morris & Co wallpapers, Sunflower was block-printed by Jeffrey & Company in distemper colours. It utilises the turnover structure, or mirror-image repeat, without any attempt to disguise the symmetrical appearance of the pattern. Featuring stylised grapevines, flowers and leaves, the design was registered on 7 January 1879 and sold extremely well.

Reasons for the popularity of the design could relate to the fact that it was one of Morris & Co’s least expensive wallpapers, selling at 5 shillings per roll for the single-colour version. However, the sunflower motif itself was fashionable; the design was created at the height of the Aesthetic Movement and the simplicity and beauty of the sunflower saw it become an iconic symbol of the time. This may have encouraged Morris to create a more elaborate version when he printed the pattern in oil colour on a crape-embossed, foiled and lacquered gold background, which sold for 30 shillings a roll. The Society has examples of this lavish wallpaper in both red and green/black colourways, as well as several single-colour versions. Each sample is inscribed on the reverse with the title, number and price.

The Society’s Sunflower design will be displayed for the first time when it features in the forthcoming Arts Council exhibition Criminal Ornamentation. Curated by artist Yinka Shonibare, this will launch at the Attenborough Arts Centre in Leicester on 21 September 2018 before embarking on a national tour to three further venues.

Criminal Ornamentation explores the cultural and social dimensions of the use of pattern in modern and contemporary art. The title of the exhibition infers Adolf Loos’ 1909 essay Ornament and Crime in which he established notions of good and bad taste and deplored the use of decoration as signalling the lowest level of cultural development. The exhibition explores pattern as a genuine non-ironic expression that breaks away from bourgeois conceptions of art. For Loos, the use of surface decoration denoted a lack of restraint akin to the expressions of ‘uncivilised peoples’, and signified the degeneration of society. This exhibition seeks to celebrate this ‘radical deviancy’ of design, and the culturally-transformative potential of pattern.

Shonibare has a special interest in the designs and writing of William and May Morris and particularly requested examples from the Society’s collection. Featuring alongside Sunflower are the Society’s Jasmine and Honeysuckle, two more designs for wallpaper.

Further details of the exhibition dates and venues are included in our listings on pages 24 to 25.

Members wishing to view any aspect of the collection are welcome to do so, by contacting Helen Eletson at Kelmscott House.
Get rid of Rising Damp. Permanently!

Old buildings get damp. But they don’t have to stay damp.

The AQUAPOL building dehydration system has been drying out old buildings since 1985. Using a small lampshade-like device installed on the ceiling, it permanently eliminates rising damp using non-invasive wireless technology.

- Non-invasive, eco-friendly
- Permanent
- Reversible
- Suitable for any Listed Building

Contact us for a FREE Dampness Survey

Phone: 0131 661 9068
Mobile: 0750 746 8303
Website: www.aquapol.co.uk
E-mail: office@aquapol.co.uk

C.E.L
HISTORIC BUILDING RESTORATION

RESPECT : CÁRE : QUALITY
WILKINSON

Fine English Chandeliers

Specialist in English crystal chandeliers from the 18th and 19th centuries, manufacturing reproductions of the finest designs and restoring some of the country’s finest antique collections.

- Cleaning
- Glass Repairs
- Restoration
- Installation
- Metalwork

Family business with over 70 years experience. Working locally and internationally.

Tel: 01795 830000
www.wilkinson-ltd.com
Baxon Court Barn, Hawks Hill Lane, Bredgar, Sittingbourne, Kent. ME9 8HE