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## Notes on Contributors

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HANNAH BROWN has a degree in 3D Crafts from Brighton University, where she graduated in 2004. She won first prize and was awarded the Mansfield Medal for best book in the 2008 Designer Bookbinders Competition. She has since gone on to win the same competition two further times (2011 and 2013) as well as two Distinguished Winner awards in the Designer Bookbinders International Bookbinding Competition (2013 and 2017). She specialises in fine bookbinding and bespoke commission pieces, with a particular focus on hand-embroidering leather. She works with a variety of materials to create unique bindings from scratch in her home studio in Somerset.

PETER FAULKNER taught English at the University of Exeter until his retirement in 1998; he is a former editor of the *JWMS* and Honorary Secretary of the Society.

PETER HALTON is a PhD candidate in Intellectual History at the University of Sussex. His research focus is *Commonweal* and the political thought of William Morris.

SARAH HARDY studied Art History at Durham University before obtaining her Masters degree in the same subject at the University of Manchester. Sarah is a Victorian Arts and Crafts specialist. She has written widely on topics including William Morris's revival of embroidery, William Blake's influence on the Pre-Raphaelites, bookbinding and the Kelmscott Press and William De Morgan's use of mathematics in his ceramic designs. Sarah is curator-manager of the De Morgan Foundation, and is currently working on *Sublime Symmetry*, an exhibition of De Morgan's ceramics due to open at the Lady Lever Art Gallery on 1 October 2021. Sarah is also a Trustee of The William Morris Society, responsible for overseeing the Education, Learning and Outreach offer.

KIRSTY HARTSIOTIS has been the curator of the Designated Arts and Crafts Movement collection at The Wilson Art Gallery and Museum, a venue now managed by The Cheltenham Trust, since 2008. Her most recent exhibition was *Ernest Gimson: Observation, Imagination and Making* (2019-20). She is currently working on a project about Cotswold Arts and Crafts church fixtures and fittings.

LORRAINE JANZEN KOOISTRA is a Fellow of the Royal Society of Canada and Professor of English at Ryerson University in Toronto. A book historian, digital humanist and Victorianist, she has published widely on illustrated books and periodicals, particularly those associated with the Pre-Raphaelites and the fin-de-siècle printing revival. Her publications include *The Artist as Critic: Bitextuality in Fin-de-Siècle Illustrated Books*; *Christina Rossetti and Illustration: A Publishing History*; and *Poetry, Pictures, and Popular Publishing: The Illustrated Gift Book and Victorian Visual Culture, 1855-1875*. Her ongoing digital project, *Yellow Nineties 2.0*, combines born-digital content with remediated editions of the period's experimental little magazines. Her research is supported by national funding from the Social Sciences and Humanities Research Council of Canada.

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DAVID LATHAM is a Professor of English at York University, Toronto, the editor of *The Journal of Pre-Raphaelite Studies* and co-general editor of *The Collected Works of Walter Pater*, a ten-volume edition forthcoming from Oxford University Press.

SHEILA LATHAM is a retired librarian, the former editor of *The Papers of the Bibliographical Society of Canada* and the author of articles and books on library science, Canadian literature and William Morris.

SIMON LOXLEY is a freelance graphic designer and the author of *Type: The Secret History of Letters* (2004), *Printer's Devil: The Life and Work of Frederic Warde* (2013), *Type is Beautiful: The Story of Fifty Remarkable Fonts* (2016) and *Emery Walker: Arts, Crafts and a World in Motion* (2019). He is the designer and editor of *Ultrabold*, the journal of St. Bride Library.

DAVID MABB is an artist and Reader in Art at Goldsmiths, University of London.

JOHN P. MURPHY is the Philip and Lynn Straus Curator of Prints and Drawings at the Frances Lehman Loeb Art Center (Vassar College).

WILLIAM S. PETERSON is Professor Emeritus of English at the University of Maryland. He has written extensively about the Kelmscott Press and other aspects of fine printing in Britain and America.

JOHN STIRLING has finally retired from teaching trade unionists and being Head of Social Sciences at Northumbria University. He is currently Vice Chair of the William Morris Society.

MARIANNE TIDCOMBE is a bibliographer, bookbinding historian and former librarian. Her major works, *The Bookbindings of T.J. Cobden-Sanderson*, *The Doves Bindery*, *The Doves Press* and *Women Bookbinders 1880-1920*, were published by the British Library. She has lectured in the United Kingdom and America. Her latest paper on the punchcutter Edward Prince appears in *Matrix* 36. She is currently completing a book on the bookbinder Katharine Adams.

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# Guidelines for Contributors

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Contributions to the *Journal* are welcomed on all subjects relating to the life and works of William Morris. The Editor would be grateful if contributors could bear in mind the following guidelines when submitting articles and reviews:

1. Contributions should be in English, and be word-processed or typed using 1.5 spacing, and printed on one side of A4. They should be circa 5,000 words in length, although shorter and longer pieces will also be considered.
2. Articles should ideally be produced in electronic form (e.g. preferably in Word.doc format). Please send your article as an email attachment to [journal@williammorrisociety.org.uk](mailto:journal@williammorrisociety.org.uk), or on a memory card or CD, marked for the attention of the Editor, JWMS, to:  
The William Morris Society  
Kelmscott House  
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United Kingdom.
3. Contributions in hard copy only are also accepted, and should be sent to the same address.
4. In formatting your article, please follow JWMS house style by consulting a recent issue of the *Journal*. Back issues are available from The William Morris Society at the above address, or online at: <https://morrisociety.org/publications/journal-of-william-morris-studies/archive/>
5. An expanded version of these guidelines, which contributors are also encouraged to consult, may be found at: [wms.bookswarm.co.uk/guidelines-for-contributors](http://wms.bookswarm.co.uk/guidelines-for-contributors) or may be obtained from the Editor. Articles which do not follow JWMS house style may be returned to authors for re-editing.
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7. Biographical information. At the end of your article please include a short biographical note of not more than fifty words.

Please note that the views of individual contributors are not to be taken as those of The William Morris Society.