Emery Walker met William Morris in 1883. They were near neighbours at Hammersmith and became great friends, so great that Morris could say of Walker that he did not think a day complete without a sight of him.

When Emery Walker was twenty-one he met Alfred Dawson who was at that time perfecting a form of process-engraving. In 1873 Walker joined the company founded by Dawson in the previous year, the Typographic Etching Company. In 1883 Walker joined Robert Dunthorne in a print-selling business and in 1886 he went into partnership with William Boutall. They founded the firm Walker and Boutall which subsequently became Walker and Cockerell and finally Emery Walker Limited. The firm was taken over by Eyre and Spottiswoode in 1955.

A lecture on letterpress printing given by Emery Walker on 15 November 1888 to the Arts and Crafts Exhibition Society encouraged William Morris to start printing. Morris and many others sought Walker's advice on the processes of printing. Walker was equally interested in photo-mechanical processes and in photography. His collection of negatives was distributed to various institutions after his death. Many of these negatives concerned William Morris and his family and some of them are held by the National Portrait Gallery, the Victoria and Albert Museum and the William Morris Gallery at Walthamstow. A collection of negatives was retained by his firm Emery Walker Limited and passed to Eyre and Spottiswoode in 1955. Prints from some of these negatives were used in the William Morris Society's exhibition 'The Typographical Adventure of William Morris' and its catalogue in 1957, and the collection was then deposited in St Bride Printing Library.

Some of these negatives are duplicates of those held in the National collections and the William Morris Gallery but others
appear to be the only ones in existence. The negatives in the National collections are not easily accessible but prints from the negatives held by St Bride Printing Library listed at the end of these notes are readily available.

The collection consists of negatives of photographs taken by Emery Walker and also his copies of photographs taken by others. In a letter to May Morris dated 19 February 1920 Emery Walker states that he made negatives of the Rossetti drawings of Janey Morris that hung in the dining room of Kelmscott House at the request of William Morris. He goes on to say he did not know whether the negatives ‘have destroyed themselves’ or not. Fortunately the negatives did not destroy themselves. In the same letter he refers to the negatives he made of the series of photographs of Janey Morris taken under Rossetti’s direction in 1865. He writes ‘you will remember we thought they were fading and made new negatives to save their lives.’ This letter is in the Victoria and Albert Museum Library. The original prints have been preserved in the same library but the negatives appear to be no longer available.

The first photograph reproduced here is not from the negative collection in the St Bride Printing Library but was found in the uncatalogued store of Emery Walker negatives in the National Portrait Gallery. It is one of two photographs of Emery Walker taken in his garden at Hammersmith Terrace. The name of the photographer is not known. Neither of the two photographs appear to have been reproduced before. The photograph of Emery Walker that has not been reproduced shows him in a three-quarter right profile pose, hatless and without the cat.

The second photograph reproduced here was taken by Emery Walker in 1889. It is one of a series of portraits of William Morris taken on the same day. The other three photographs held by St Bride Printing Library are equally sensitive studies of the ageing Morris. Included in the collection is Emery Walker’s copy of a photograph taken of William Morris when he was about forty showing him wearing a hat and a plain smock. Emery Walker made negatives of the well-known photographs of Morris by Abel Lewis that were taken about 1880 and he also photographed a montage made from the snapshot taken by Halliday Sparling in 1896 of William Morris in his study and another background photograph.

The only two known photographs of the Kelmscott Press at
III. The Press-room of the Kelmscott Press, c. 1896. St Bride WM15a
iv. Jane Morris, pencil study by D. G. Rossetti for the head of the Virgin in the altar picture at Llandaff Cathedral, before 1861. St Bride WM18
v. Jane Morris posed by D. G. Rossetti, 1865. St Bride WM28
vi.  Jenny Morris, date uncertain. St Bride WM36
vii. Jane Morris, water-colour on vellum by C. M. Gere, 1900. St Bride WM22
VIII. Jane Morris in old age. St Bride WM39
work were taken by Emery Walker. The third illustration shows
the interior of the press-room at Kelmscott House, one of two
photographs taken on the same occasion. Both the photographs
show the Chaucer being printed on Albion Press No. 6551
(which passed through the hands of Ashbee, Broome, Guthrie
and Goudy and is now in the collection of Mr Ben Lieberman
in New York) and one of the friskets cut for the Chaucer can
be seen hanging up in the background. The photograph shown
here was reproduced as Plate III in the William Morris Society's
exhibition catalogue The Typographical Adventure of William
Morris. The second Walker photograph of the press-room was
reproduced as Plate 73 in Philip Henderson's recent biography
William Morris: his Life, Work and Friends, 1967 (by error at­
tributed to Hammersmith Public Library, who have, however,
a very good negative of the Doves Press at work). Some in­
teriors of Kelmscott House and two photographs of the outside
taken from the garden at the back are included in the St Bride
Printing Library collection.

The fourth photograph reproduced here is from Emery
Walker's negative of the pencil drawing made by Rossetti of
Janey Morris, a study for the head of the Virgin for the altar­
picture in Lllandaff Cathedral which now belongs to the Society
of Antiquaries and hangs in Kelmscott Manor. Rossetti made a
study of William Morris for the head of David for the same
work which is now in Birmingham Art Gallery. The painting
was done in 1861 and Birmingham Art Gallery believe that both
studies predate the painting by several years. Walker's negative
of this study is also in the St Bride Printing Library collection.
The study of Janey Morris is one of the works referred to by
Emery Walker in his letter to May Morris in 1920 previously
mentioned. He writes that the Rossetti drawings of Janey Morris
were photographed at the request of William Morris for the
Editor of the Scottish Art Review. The Victoria and Albert
Museum Library hold a photograph of an interior showing
several framed prints from Walker's negatives of the Rossetti
drawings hanging up. Emery Walker also copied the series of
photographs of Janey Morris taken under Rossetti's directions
at Cheyne Walk and one of this series (the one reproduced here)
can be seen in this Victoria and Albert Museum Library photo­
graph. The Library number is 29-1961.

The St Bride Printing Library collection includes five Walker
negatives of Rossetti's portrait drawings of Janey Morris. One
particularly useful negative in the collection is Walker’s copy of the sketch of Janey at the age of twenty-five. The sketch was once in the collection of Sydney Cockerell and is now in the possession of Mrs Bendiner in America. Another drawing of Janey photographed by Emery Walker passed to Raphael Esmerian in New York, but its present location is uncertain.

The fifth photograph reproduced is Emery Walker’s copy of one of the series of photographs of Janey Morris taken under Rossetti’s direction at Cheyne Walk in July 1865. According to May Morris the original photographs were taken by a photographer named Parsons. They are held by the Victoria and Albert Museum Library and can be seen bound in an album by Gordon Bottomley that was given to May Morris. The letter from Rossetti to Mrs Morris asking her to come to pose is with the book together with a letter from Gordon Bottomley to May Morris saying that Rossetti had posed Mrs Morris, directed the photographer Parsons and supervised the printing and trimming of the plates. Six copies of these negatives are in the St Bride collection. Also included in the same album in the Victoria and Albert Museum Library and also copied by Emery Walker is a photograph of Janey Morris in the Red House dated c. 1860. Some sources state that Rossetti posed Janey for this photograph too but it seems unlikely as the conventional pose of the Red House photograph could not be in greater contrast to the languid poses of the Cheyne Walk photographs. Negatives of the Rossetti chalk drawings dated 1871 of William Morris’ daughters May and Jenny are included in the St Bride collection. They too belong to the Society of Antiquaries and can be seen in Kelmscott Manor.

The collection includes some little-known studies of William Morris’ mother and some studies of May and Jenny. The sixth photograph reproduced is one of two studies of Jenny in the collection although the William Morris Gallery hold several other studies made at the same time. The second study held by St Bride Printing Library shows Jenny posed in front of a screen probably in Kelmscott Manor. After the death of William Morris Emery Walker was obviously an affectionate friend to Janey Morris and her daughters. The efforts of May Morris and Emery Walker to preserve as many records of William Morris’ achievements have been of invaluable assistance to later students of William Morris.

The next photograph reproduced is from the negative made
by Emery Walker from a portrait of Mrs Morris painted about 1900. The painting is now in the collection of Mr Freeman Bass. It is a water-colour on vellum by C. M. Gere. Two other versions exist, both on vellum dated 1901, in the collection of Mr J. M. Gere, Deputy Keeper, Department of Prints and Drawings, British Museum. Mr Gere is the nephew of C. M. Gere. It seems likely that the portrait photographed by Emery Walker was in the possession of Mrs Morris and was kept at Kelmscott Manor and probably sold after the death of May Morris in 1937. The other two portraits do not show Janey wearing the jet and coral necklace but most of the other details are common to the three portraits. The portrait held by Mr Bass is a slightly more flattering portrait of Mrs Morris than either of the two held by Mr Gere. The painting belonging to Mr Bass is in an elegant Morris and Co frame and one of Mr Gere’s has been trimmed to fit an oval mount and is the size of a large miniature. The illustration of Kelmscott Manor in *News from Nowhere* is by the same artist.

There are two touching portraits of Janey Morris in old age taken at Kelmscott Manor by Emery Walker in the collection. She is still beautiful but seems as sad as ever. One shows her posed in front of a screen, photographed full length in profile and the one reproduced here shows her full length, front view, posing in the Tapestry Room at Kelmscott Manor. No date is recorded but she seems to be about the same age as she appears to be in the Gere portrait of 1900. Certainly she appears younger than she does in the photograph with her daughters held by the William Morris Gallery. The last known photograph of Janey Morris is in the Victoria and Albert Museum Library dated 1914.

**CHECK-LIST OF EMERY WALKER NEGATIVES HELD BY ST BRIDE PRINTING LIBRARY**

**WILLIAM MORRIS**
1. Portrait, undated but Morris aged about 40.
2. Portrait, dated 1876.
3. Portrait, photograph by Abel Lewis c. 1880.
4. Portrait, photograph by Abel Lewis c. 1880.
5. Portrait, photograph by Emery Walker 1889.
7. Portrait, photograph by Emery Walker 1889.

**KELMSCOTT HOUSE**
12. Photographed from garden at back.
13. The same, nearer view.
44. Interior, drawing room, west end.
45. Interior, drawing room, west end.
46. Interior, drawing room, east end.
15. Press-room showing Albion Press 6551.
15a. Ditto.

**DRAWINGS OF MORRIS AND FAMILY**

**OIL PAINTINGS**

**PHOTOGRAPHS OF JANEY MORRIS POSED BY ROSSETTI**
27. Janey Morris at the Red House c. 1860 (Doubtful that this was posed by Rossetti as some sources suggest). Original print in V & A.
28. Portrait of Janey Morris taken by Parsons as directed by Rossetti, Cheyne Walk, July 1865. Original print in V & A.
29. Portrait of Janey Morris taken by Parsons as directed by Rossetti, Cheyne Walk, July 1865. Original print in V & A.

DRAWINGS OF MORRIS AND FAMILY
30. Portrait of Janey Morris taken by Parsons as directed by Rossetti, Cheyne Walk, July 1865. Original print in V & A.
31. Portrait of Janey Morris taken by Parsons as directed by Rossetti, Cheyne Walk, July 1865. Original print in V & A.
32. Portrait of Janey Morris taken by Parsons as directed by Rossetti, Cheyne Walk, July 1865. Original print in V & A.
33. Portrait of Janey Morris taken by Parsons as directed by Rossetti, Cheyne Walk, July 1865. Original print in V & A.

PORTRAITS OF MORRIS FAMILY
34. Photograph of May Morris, undated but taken in youth.
35. Photograph of Jenny Morris, probably taken in Kelmscott Manor.
36. Photograph of Jenny Morris, probably taken in the grounds of Kelmscott Manor.
37. [Cancelled.]
38. Photograph of Janey Morris in old age. Taken in Kelmscott Manor.
40. Photograph of Mrs Morris, Senior.
41. Photograph of Mrs Morris, Senior.
42. Photograph of Mrs Morris, Senior.
43. Photograph of Mrs Morris, Senior.