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: CURATOR'S REPORT :

DR. SYLVIA PINCHES

Well at last William Anelay's men have left and the dust is beginning to settle. I had grown very fond of the builders, an excellent group of craftsmen, but I was still very glad to see the back of them! Not that everything is quite finished yet.

After their departure Allyson and Adrian McDermott arrived to complete the decoration. Allyson has cleverly recreated the wallpaper for the dining room and the bathroom, using the original black and white photographs and modern digital technology. Adrian has done the paperhanging. Allyson also recreated the stencil decoration for the hall lounge. No matter how long I stared at the old photographs and had discussions with Allyson about them, it was impossible to imagine how it would really look. The answer is: wonderful.

This week Mary Schoeser and the men from Chapman's furnishers are there, hanging the curtains and the stripy fabric for the guest bedroom. After very careful research, hours of poring over photographs under great magnification and much discussion with various experts, it was decided that the original stripes had originally been fabric and not wallpaper, and that is how we are recreating the guest bedroom. It certainly looks impressive, but you can understand George Bernard Shaw saying that he would sleep as he always did, with his eyes closed!

The lino has gone down in the bathroom and the carpets and rugs will soon be delivered by Avena of Halifax. By the end of the month the replica furniture will be delivered by Jake Kaner of the University of Buckingham. The firm of Barrett and Jarvis are getting on well with the recreation of the ceiling light for the hall lounge. Lamp shades have been made for the bedrooms. It is all coming together.

The new interior of number 80 looks very elegant with its wood, metal and glass. The glass exhibition case, which extends the length of the staircase and reaches from the basement to the second floor, looks impressive even when empty. Offers of gifts and loans of Bassett-Lowke models and memorabilia are coming in. In September I attended the AGM of the Bassett-Lowke Society, and their Treasurer, Robert Jackson, presented the Trust with an 'O' gauge Princess Elizabeth. He has also promised to lend us some other models to get our display started, as have other members of the Society and individuals. Other people have offered the loan of more

personal items. I shall have fun arranging all these treasures in a couple of weeks.

There is much organisational work still to be done, and I am glad to say that Rob Kendall will be acting as my temporary part-time assistant over the next three months. I am extremely grateful to the number of people who have volunteered to help run the place. Half of them have now attended basic training sessions, with more to come over the next few weeks. They are all fired up ready for the opening.

The official opening will take place on 11 November, with a series of events and previews taking place that week. We will open to the public from 17th November for four weeks. We will then be closed until March 2004. Because of the size of the house and consequent fire regulations, limited numbers of people will be allowed at any one time. All visits to 78 are to be pre-booked and booking will open for the public on October 27th, on **01604 603407** or by e-mail to **info@78derngate.org.uk**



Restored rear elevation 78 Derngate

78 DERNGATE NEWS

PRE-RAPHAELITE : & OTHER MASTERS :

Andrew Lloyd Webber Collection
Royal Academy until December 12.



The Mirror by Frank Dicksee 1896. Lloyd Webber Collection.

Virtually the entire Lloyd Webber somewhat eclectic collection is on view. Although the collection has received mixed reviews from critics it nevertheless has an astonishing range of paintings and drawings. Rossetti, Millais, Burne-Jones, Waterhouse, Tissot and some tapestry from the Morris Co. are joined in the penultimate gallery by Picasso and Stanley Spencer.

The collection also has some Lord Leighton and Alma-Tadema 'classical' paintings and where the original 'known' picture of some artists are unlikely to come on the market Lloyd Webber has smaller replicas or detailed preliminary studies such as Millais's Ophelia (the model being Ruskin's ex-wife Effie Gray catching pneumonia while she posed) and a larger version of Holman Hunt's The Shadow of Death.

Personally I enjoyed viewing the range of Rossetti's and Burne-Jones Pre-Raphaelite ladies. Equally the room given over to Morris tapestries, mostly based on Burne-Jones designs, appeared quite sumptuous, especially with De Morgan lustre ware on display too.

A painting getting a great deal of attention from visitors (and really outside the Pre-Raphaelite theme) was the detailed intricate painting of Richard Dadd's Contradiction : Oberon and Titania . The painting had also been scanned into a video display so that visitors could enlarge the detail of the painting on a touch screen computer . I understand also that the Dadd picture will not go on public view again as it is very fragile.

There are also some fine Atkinson Grimshaw's in with the Tissot in the next gallery after the Dadd. Then one slides past a large Canaletto until one comes onto the early twentieth century stuff. A Lowery jostles against the Stanley Spencer Resurrection. A wall of Alfred Munnings has a blue period Picasso placed in the middle. Then a final

gallery of Victorian pictures. Obviously a private collection is not going to be all-encompassing but if you do like the Pre-Raphaelites and their contemporaries then it's not an exhibition to be missed – and if the first day of opening is anything to go by it is not difficult to queue too.

Rob Kendal



: FESTIVAL REPORT :

Peter MacIntosh

The Friends had taken a stand space at the Northampton Show/Balloon Festival for a total of four years now and we have always found the exercise worthwhile – so we were naturally keen to participate again this year. The Festival 2003 ran from August 15-17. We had a good pitch, the stand being just inside the main entrance to the Clubs and Societies Freetime Marquee where there was guaranteed to be a steady flow of visitors.

This year, with the imminent re-opening to the public of 78 Derngate, we had a much stronger message to put out. We had hired a double pitch so we had more scope for our displays. Inevitably, much of the historical side to the story was unchanged so the boards still had to say something about the property and the main characters; however, we were able to bring out much more about the process of refurbishment with both text and photographs. House Curator, Dr. Sylvia Pinches, provided an up to the minute status report on the refurbishment process and we on stand duty were able to broadcast the latest news. Everyone concerned was well pleased with the look and feel of the stand – and for that much credit goes to Jim Bassett, Joy Saville and, of course, to Sylvia herself.

I am pleased to report that the Festival 2003 turned out to be just as encouraging as previous years. Many seriously interested people took time to study our latest information and chatted enthusiastically about our plans for the future. We gathered several anecdotes and possible leads toward new information and material about 78 and these will be followed up in time.

I would like to thank all those who kindly donated their time to help on stand duty over the three days. By my own experience, it was uplifting to know there is so much interest in the project – and this sentiment has been echoed by everyone else involved.

Definitely a worthwhile exercise yet again!!

: 78 RESTORATION :

See i2i
78 Restoration
Discovery Channel
October 23

A series of 15
programmes presented
by Eric Knowles



: AGM :

Friends of 78 Derngate
Wednesday November 19.
7.30pm.
The Guildhall.
Northampton.

GUIDES ON A MISSION:

On a sunny weekend in September, Joy, Chris and Barbara, three of the 78 guides set off to Walberswick to try and retrace the steps of Charles Rennie Mackintosh when he and his wife Margaret travelled there to paint in 1914.



Roofree, Walberswick.

We were staying in nearby Southwold and in order to get to Walberswick we had to cross the River Blyth by ferry. Now my idea of a ferry is a large vessel with "P & O" written on the side. So it was with some trepidation that we boarded the rowing boat which was to be our transport to Walberswick. However it was quite appropriate as no doubt Mackintosh would have had to use the same mode of transport in 1914.

Mackintosh went to Walberswick to concentrate on painting after his architectural commissions in Glasgow had dried up. The area around Walberswick has attracted artists since the early nineteenth century and Francis Newbery, head of The Glasgow School of Art, owned a house, Roofree, in Walberswick. It is probable that the Mackintoshes had stayed here with the Newberys before 1914 and that the Newberys had arranged the accommodation for the Mackintoshes' 1914 visit in the house next to theirs. Mackintosh used a converted fisherman's hut as a studio.

There is no official acknowledgment anywhere in the village of Mackintosh's time in Walberswick, other than some prints of his paintings on the wall in The Bell pub and Mackintosh souvenirs in the gift shop. It therefore took some serious detective work and a few false trails before we found the house in which the Mackintoshes had stayed. The photograph shows Joy and Chris outside the house. Roofree is on the right and the Mackintoshes' house on the left.

Mackintosh left Walberswick in July 1915. As a conspicuous visitor, in sketching the invasion-anxious area he aroused local suspicions that he was a spy. He was ordered to leave the district and he moved to London where he continued to be trailed by detectives for some weeks.

The subjects of Mackintosh's Walberswick watercolours include the river's jetties and harbours, but his main efforts were focused on flower painting. Joy, the artistic member of our party, attempted to emulate him by drawing and photographing wild flowers. We look forward to seeing the results.

Barbara Floyer

CHARLES HORNER OF HALIFAX

A celebration of his life and work

By Tom J Lawson

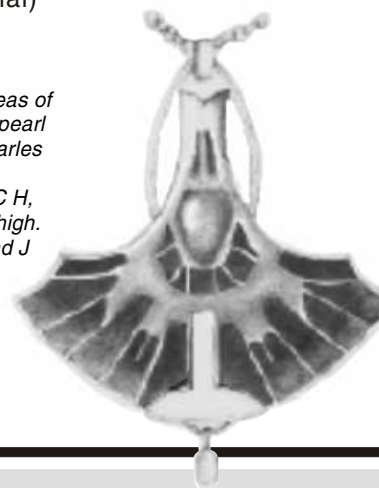
Charles Horner born at Illingworth Moor, Ovenden, Halifax in 1837, was apprenticed to a clockmaker/jeweller in Hebden Bridge and became a manufacturing and retail jeweller in Northgate, Halifax in 1869. From 1884 he patented, manufactured and sold his guaranteed indestructible thimble, (trade mark 'Dorcas'), in the United Kingdom and overseas. His thimble sales provided the finance on which over one hundred years of manufacturing and trading were based. The firm closed in 1984.

The author has been generous in his inclusion of so many Horner products (over 2,400, including those in Horne catalogues) some previously unknown to many collectors. Arts and Crafts, Art Nouveau and Art Deco style enthusiasts will discover in this inspired book the wealth of numerous Horner products and can enjoy the revealing company pattern and price books that accompany them. Typical reviews: -

'...big, colourful and lavish...aimed at collectors of jewellery'; '...it is good to see such a spectacular book...'; '...cascades the viewer with hundreds of high-quality and visually informative illustrations.' (Source - 'Visual Culture journal).

'Overall, this splendidly produced volume adds immensely to our knowledge of Halifax's industrial history in the nineteenth and twentieth centuries, is a pleasure to read and handle and is surely destined to become a collector's item in its own right.' (Source 'Halifax Antiquarian Society' journal)

Silver and blue/green (darker areas of image) enamelled pendant with pearl drop. Probably influenced by Charles Rennie Mackintosh and Josef Hoffmann designs. Hallmarked C H, Chester 1908. 1 ¼ wide by 1 ½ high. (courtesy Curators Collection and J Bugg



Friends of 78 Derngate have an opportunity to buy Tom Lawson's 'Charles Horner of Halifax', at the reduced price of £37 (RRP £45). The 305 mm x 216 mm and 304 printed pages include over 650 illustrations with more than 400 in colour. Please send your full details with cheque (and mention that you are a Friend of 78 Derngate), to GML Publishing, Post Box 6722, Leicester LE2 2YH. Queries can be emailed to gmlp@clara.co.uk and you can also view the web site www.charleshorner.co.uk. The book will make an ideal Christmas present.

■ REVIEW ■

The Scottish Colourists 1900-1930.

F.C.B. Cadell • J.D. Fergusson • G.L. Hunter • S.J. Peploe

By Philip Long with Elizabeth Cumming

National Galleries of Scotland. £14.95 pb. 1903278031.

Although published two years ago for the exhibition at the RA and Dean Gallery, Edinburgh, I only managed to pick up a copy while I was looking at the small Colourist exhibition on show at the Museum of Modern Art, Edinburgh, this September.

Other than being a superbly illustrated catalogue' for the original exhibition the book gives a very clear insight into how the Colourist four came to know each other and develop their distinctive styles, and indeed how the term Scottish Colourist c.1948 was attached to a loose group of artists' work, and how after the 1950's became more closely associated with Peploe, Fergusson, Hunter and Cadell well after their painting careers had been established.

My personal preference is for Cadell and Fergusson's work and the critical essay in the book considers the French and cubist influence on their work.

In particular it eulogises the use of 'colour' in Cadell's work of the late 1920's where his new paintings are described as having "a zest that fits with the hedonism of the post-war period. The strident colours and bold, angular rhythms give them an unmistakable air of the jazz age of the 1920's." In particular a picture like *The Blue Fan* and his propensity for including his own paintings in miniature as background for some pictures. The essay goes on to say that for all four living in France for a period instilled their work with "new vision".



Francis Campbell Boileau Cadell 1883-1937.
Interior, the Orange Blind c.1927. Glasgow Museums

The Chronology of the artists at the end of the book is especially revealing as it links other artists' work and related exhibitions to their work. (Of interest to the Mackintosh/78 Derngate period is the note that Fergusson took a studio in London in 1915 and with Margaret Morris forms the Margaret Morris Club, Glebe Place, Chelsea, which had its roots in Parisian café society, of which Charles and Margaret Mackintosh were members. It also notes that in 1920 CRM designed a theatre for Margaret Morris).

There is also an excellent bibliography and an appendix entitled 'Memories of Peploe' written by Fergusson in 1945 that recalls their friendship.

In all an easily affordable exploration of these four Scottish Colourists and above all very well illustrated with full plates.

RJK.

■ CALENDAR ■

OF EVENTS 2003/2004

78 OPEN

November 17 - December 13

Friends AGM

November 19. 7.30pm
The Guildhall, Northampton

Barcelona

April 5-7
Details 07787 158778

Glasgow

Saturday 23 - 25 October
Details 01234 781648

NEWSLETTER COPY

Should you wish to contribute to the newsletter articles and/or photographs re 78 please contact:

Rob Kendall

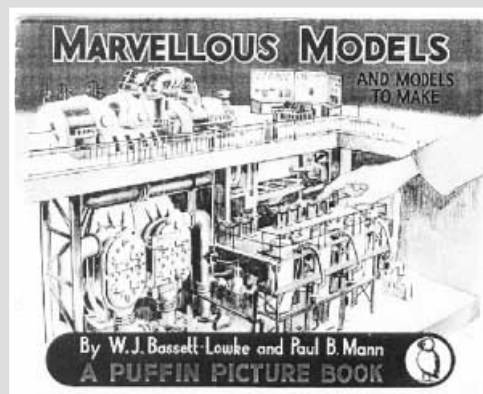
on **01604 711317**.

You may also like to check the Trust web site

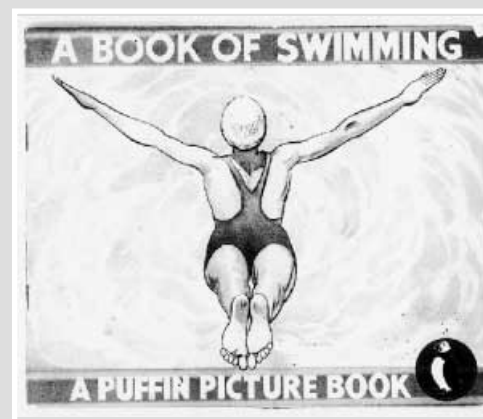
www.78derngate.org.uk

■ BASSETT-LOWKE BOOK ■

Penguin Books published a series of children's 'picture' A5 format books in the 1940's some of which were written by Bassett-Lowke in collaboration. Rob Kendall has donated one about Trains that he found in a trunk belonging to his own father and while in a children's second hand bookshop found two others which have been donated to the Trust by the Friends. They are '*Marvellous Models*'; written by Bassett-Lowke and P.B. Mann and a very lucky find '*A Book of Swimming*' by our Honorary member of the Friends, Janet Bassett-Lowke and co-written by Lunt Roberts.



Marvellous Models



A Book of Swimming