

GB 0365 MACKMURDO

WILLIAM MORRIS GALLERY

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CATALOGUE OF
A. H. Mackmurdo
and the
Century Guild Collection



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WILLIAM MORRIS GALLERY
WALTHAMSTOW

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The William Morris Gallery and Brangwyn Gift

WATER HOUSE, LLOYD PARK, FOREST ROAD,
WALTHAMSTOW. E.17
(TELEPHONE 01-527 5544 EXT: 390)

HOURS OF OPENING

Weekdays 10-5, with extensions to 8 p.m. on Tuesdays and Thursdays from April to September. First Sunday in the month 10-12 noon and 2-5. Closed Christmas Day, Good Friday, Easter Saturday and Sunday, and Bank Holidays

ADMISSION FREE

TRANSPORT ROUTES

From Central London: Piccadilly Line Tube to Manor House, thence bus 123; Central Line Tube to Leyton, thence bus 249, 249a, 69, 278; Green Line Coach 718; bus 38. Local buses 257, 34, 275
Bus stop: Bell Corner, Walthamstow



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Foreword

The collections at the William Morris Gallery fall into three main groups: material relating to all aspects of the work of William Morris and the firm of Morris and Company; the Brangwyn Gift of pictures and sculpture, mainly by nineteenth-century artists, including the Pre-Raphaelite Brotherhood; and the A. H. Mackmurdo Bequest, consisting principally of furniture, textiles and designs made by The Century Guild. The original Bequest has since been supplemented by items from his niece, the late Miss Elinor Pugh.

The categories are linked both by the period of art history covered and by their specialised nature. Mr. A. H. Mackmurdo himself, however, has played no small part in the course of events which have determined the ultimate policy at the William Morris Gallery.

William Morris (1834-1896) was born at Elm House, Walthamstow. The family later moved to Woodford Hall, but, shortly after the death of his father, William's widowed mother brought her somewhat large family to live at the Water House, which was to be their home for eight years from 1848 to 1856. William Morris, with some of his friends, eventually founded the firm of Morris, Marshall, Faulkner and Company in 1861, and his achievements as a designer, craftsman, writer and social philosopher are such that today he is acknowledged as one of the most important figures in the history of the decorative arts.

Like interests in architecture, craftsmanship and design created a lasting bond of friendship between Morris and another remarkable personality, Arthur H. Mackmurdo (1851-1942), with whom this present Catalogue is primarily concerned. Their friendship dated certainly from 1877 and the formation of the Society for the Protection of Ancient Buildings. One of its far-reaching results, particularly in relation to the William Morris Gallery was the introduction of Frank Brangwyn (1867-1956) to William Morris.

Mackmurdo 'discovered' Brangwyn sketching in Oxford Street and, realising the boy's talent, took him along to William Morris. This led to an important step in the career of the young artist, for Brangwyn later worked for the Firm for a two-year period in the 1880's, thus gaining invaluable experience in designing for the fine and decorative arts. Thus it was that A. H. Mackmurdo, whose family had connections with Walthamstow, provided the first link between Morris and Brangwyn.

The second event came at a very much later date. It was during the early years of the present century that the idea first took root of establishing a permanent memorial to William Morris in the town of his birth and efforts were made towards the conversion of the Water House, his boyhood home, into a museum and gallery. Though local sympathy and support were not

lacking, various obstacles hindered progress, although the Walthamstow Antiquarian Society kept the interest alive and stimulated a renewal of effort, particularly in the acquisition by gift and purchase of Morris material.

In 1934 the Society was largely instrumental in arranging the Morris Centenary Celebrations in the Borough, which attracted the attention of those two friends of long-standing, Mr. A. H. Mackmurdo and Mr. (later Sir) Frank Brangwyn, R.A. They were so impressed by the efforts made by the town to honour its famous son, that the following year Brangwyn, in association with Mackmurdo, offered a fine collection of works of art to Walthamstow to form the nucleus of a memorial and as a personal tribute to William Morris.

Such an offer was naturally accepted, but due to the outbreak of war and other difficulties, it was not until October 1950 that a dream became reality, and the William Morris Gallery and Brangwyn Gift was officially opened. Meantime, Mr. Arthur H. Mackmurdo had died in 1942, at the age of 91, leaving a Bequest of Century Guild and related items to the proposed Gallery.

In the years since it came into being, the growing resources of the William Morris Gallery have been available to all who seek inspiration from the great designers of the last century. Interest in the period has grown in such a remarkable manner however that possibly none of the three personalities, related by friendship and common interest in their lives and, now, by the Gallery collections, would have envisaged the detailed information requested about their accomplishments. To assist students and visitors alike, a Catalogue of the Morris Collection was published some years ago. It is hoped that this second publication by the Gallery, covering all the unique material in the A. H. Mackmurdo and The Century Guild Collection, will prove of equal service and popularity, and that, eventually, a third handbook, covering the Brangwyn Gift, will complete the trilogy.

S. E. Overall, A.L.A.

Borough Librarian and Curator

Introduction

Arthur Heygate Mackmurdo was born in London on December 12th. 1851. After receiving his education at Felstead School, Essex, he worked first as an architect with T. Chatfield Clarke, and later, James Brooks, before setting up his own practice in 1875. The William Morris Gallery possesses a number of Mackmurdo's architectural drawings—listed in the appropriate section of this catalogue. Besides the completed buildings from some of these plans, mention should be made of the houses designed by him at 25, Cadogan Gardens, and 12, Hans Road, and the Savoy Hotel—the latter designed in collaboration with Herbert Horne.

Over the years Mackmurdo developed an interest in the applied arts which resulted in the formation in 1882 of a group of craftsmen—The Century Guild of Artists. It was the aim of the Guild 'to render all branches of art the sphere no longer of the tradesman but of the artist. It would restore building, decoration, glass-painting, pottery, wood carving and metal to their right place beside painting and sculpture'.

Mackmurdo himself was not only the prime instigator of the movement but also contributed a great deal in the field of design—particularly for textiles and wallpapers. Among those working in close association with him were Selwyn Image, Herbert Horne, William de Morgan, Heywood Sumner, Benjamin Creswick the sculptor, Clement Heaton who revived the art of cloisonné, together with George Esling and Kellock Brown, who worked in copper, brass and pewter.

Most of the fabrics were printed by Simpson and Godlee of Manchester, and the wallpapers by Jeffrey and Co., London. Messrs. Goodall of Manchester and Wilkinson's of Bond Street, London, were agents. Examples of the Guild's work could be seen at Mackmurdo's own offices in Southampton Street, Strand, London.

The Guild showed its products in various exhibitions. A complete music room was displayed at the Health Exhibition, London, in 1884, and the same room with minor modifications was also shown at the Inventions Exhibition, 1885, the Liverpool International Exhibition of 1886, and the Manchester Jubilee Exhibition, 1887. Even the stand at Liverpool was quite an innovation, with tall slender forms and decorative slats.

The magazine of The Century Guild was *The Hobby Horse*. The earliest number appeared in April 1884, with Herbert Horne and Mackmurdo at co-editors. Published by George Allen, it was printed at the Chiswick Press. The cover design was by Selwyn Image and the woodcut illustrations, cut

by Arthur Burgess, were designed by Image and Horne. The next issue, however, did not appear until the beginning of 1886, under the joint editorship of Image and Horne, but the magazine was produced with this partnership at regular quarterly intervals up to 1892. In 1893 Horne became sole editor, and finally *The Hobby Horse*, with new cover and format, was taken over by the Bodley Head. There is small doubt but that *The Hobby Horse* had considerable influence upon William Morris and probably directly inspired his Kelmscott Press adventure in 1891.

Mackmurdo has a particular interest today as a precursor of the style of Art Nouveau. This was primarily a continental movement, but the English contribution can be styled proto-Art Nouveau. The design of fretwork, for example, in the back of the well-known chair G36 (see catalogue) designed by Mackmurdo shows the use of sinuous curved lines similar to those employed in Art Nouveau. These curves appear only as ornament, for structurally, Mackmurdo's furniture designs are severe in style. The fretwork in the cabinet G9 (see catalogue) displays the same characteristics. A work equally as revolutionary as the chair is the design for the title page to Mackmurdo's book on Wren's City Churches, K104 (see catalogue).

The designs doubtless have a partial ancestry in Blake, in certain features of Pre-Raphaelite work, and in the cult of plant patterns. The textile designs, with their distinctive colourings, often repeat the curving and restless motif.

The Century Guild as such was fairly short-lived, and appears to have finally disbanded about 1888. Individual members however still remained in close association and continued to work at their own particular crafts. During its lifetime it is interesting to note how clearly the members combined as a unit, insomuch that it is difficult to attribute work to individual members.

Mackmurdo himself continued to take an active interest in various Art Societies but, from the early days of the present century, he became more engrossed in theoretical social problems. In fact he attached far greater importance to his sociological work, but today this is virtually forgotten, and it is his designs for The Century Guild and his architectural work which attract the attention of the art historian and the research student

Explanatory Notes

In the measurements given in the following pages, height precedes width. Within each group, exhibits are listed in numerical order from the Main Catalogue at the William Morris Gallery.

REFERENCES USED IN THE TEXT

- AR *Architectural Review*.
- Madsen *Sources of Art Nouveau* by S. T. Madsen. Published New York, 1955.
- MAM Musée National d'Art Moderne. Exhibition *The Sources of the XXth Century*, 1960-61.
- MOMA Museum of Modern Art, New York. Exhibition *Art Nouveau*, 1960.
- Schmutzler *Art Nouveau* by Robert Schmutzler. Thames and Hudson, 1964.
- VEDA *Victorian and Edwardian Decorative Arts*. Exhibition at the Victoria and Albert Museum, London, 1952-53.
- Zurich Kunstgewerbemuseum, Zurich. Exhibition *Um 1900. Art Nouveau und Jugendstil*, 1952.

The major part of the 'A. H. Mackmurdo and The Century Guild Collection' at the William Morris Gallery was bequeathed to Walthamstow by Arthur H. Mackmurdo (1851-1942), the remainder being given by his niece, Miss Elinor Pugh, and Mrs. Janet Image.

Although this catalogue is a comprehensive one, no attempt has been made to detail some of the objects. The engraved blocks for *The Hobby Horse*, for example, would have required nearly two hundred individual entries. For the same reason the majority of the small watercolours are listed in groups.

Where mention is made in the text relative to exhibitions, this indicates that the particular item described, and not merely a similar design, was the one displayed.

Books

- K81-83 *'The Hobby Horse'* Trial proofs for initial letters and borders. Three items.
- K86 *Cover or Title Page* for Social Services Guide, Essex Rural Community Council. Proof. 8vo. N.D. Design by A. H. Mackmurdo, executed by H.A.M.
- K 87-90b } *'The Hobby Horse'* Trial pages for Vols 3 and 4. 1888-89.
K113-114 } Eleven items in all.
- K91 *'The Hobby Horse'* Vol. 1. No. 1. April 1884. 4to. Original fawn paper covers.
- K918-922 Five copies as above.
- K92 *'The Hobby Horse'* No. 1. 1893. The first part of the New Series. 4to. Original blue paper covers.
- K93 *'The Hobby Horse'* Vol. 5 and Vol. 6 pages 1-80. 1890 and 1891. 4to. Bound in one volume.
- K94 *'The Hobby Horse'* Vol. 6 pages 81-160, and Vol. 7. 1891 and 1892. 4to. Bound in one volume.
- K95-101 *'The Hobby Horse'* Vols. 1-7. 1886-92. 4to. Bound annually.
- K104 *'Wren's City Churches'* by A. H. Mackmurdo. Published by G. Allen, Orpington, Kent, 1883. 4to. Hand-made paper, original board covers, with The Century Guild monogram on back. Mackmurdo's design for the title page of this book typifies his Art Nouveau style and has been used frequently for the illustration of this aspect of his work (See Plate V).
- K934 Another copy as above.
- K935 *'Wren's City Churches'* by A. H. Mackmurdo. Published by G. Allen, Orpington, Kent, 1883. 8vo. edition. Paper boards.
- K266-268 *Bookplates* by A. H. Mackmurdo. Three examples, including one for Eliza Carte.
- K270 *Vignette* by A. H. Mackmurdo. For 'Society of the Rose'. Four proofs.
- K271 *Paper cover (front only)* for Barley's Index to 'The Times', January 1899. Published by Eyre and Spottiswoode. 8vo. Green paper, with design in mauve and black by A. H. Mackmurdo.

- K339 *Prospectus* for The Century Guild and 'The Hobby Horse'. 4to. 4 pages. N.D. 'The Hobby Horse' cover motif, designed by Selwyn Image, printed on page 1. Probably issued to advertise the 1884 publication.
- K622 *Advertising leaflet* for The Century Guild. 8vo. 4 pages. N.D. 'The Hobby Horse' cover motif, designed by Selwyn Image, printed on page 1.
- K886 *Greetings cards, etc.* Twenty-seven miscellaneous printed cards and poems by A. H. Mackmurdo.
- K923 '*The Hobby Horse*' No. 1. January 1886. 4to. Original fawn paper covers.
- K924 '*The Hobby Horse*' No. 3. July 1886. 4to. Original fawn paper covers.
- K925 '*The Hobby Horse*' No. 6. April 1887. 4to. Original fawn paper covers.
- K926 '*The Hobby Horse*' No. 13. January 1889. 4to. Original fawn paper covers.
- K927 '*The Hobby Horse*' No. 2. 1893 (The second part of the New Series). 4to. Original blue paper covers.
- K928 '*The Hobby Horse*' Vol. I. 1886. 4to. Paper boards.
- K929-932 '*The Hobby Horse*' Vol. II. 1887. 4to. Paper boards. Four copies.
- K933 '*The Hobby Horse*' Vol. VII. 1892. 4to. Paper boards.
- K945 '*Essay on Art Education*' by A. H. Mackmurdo. 8vo. Paper covers. Published Adam Holden, Liverpool. 1882.
- K947-949 '*In Memory of a Mother Much Beloved*' 8vo. Paper cover. A.M. monogram on back cover. Privately printed. N.D. Three copies. Together with six loose copies of poem 'Hush'. 8vo. 4 pages. Poems in memory of his mother by A. H. Mackmurdo.
- K1037 '*History of The Arts and Crafts Movement*' by A. H. Mackmurdo. 4to. Preliminary typescript, with additional MS. preface and notes.
- R 1-129 }
 R139-143 } *Engraved printing blocks* The Century Guild. Wood, zinc,
 R149-155 } copper. For initial letters and designs, etc. in 'The Hobby
 R194-202 } Horse'.
 R204-206 }

- R130-138 } *Engraved printing blocks and plates* Miscellaneous items for
 R144-148 } publications other than 'The Hobby Horse'.
 R156-177 } Sizes of these and previous entry vary between $\frac{1}{2}$ " \times $\frac{1}{2}$ " and
 R207-216 } 10 " \times 7 ".

Cartoons

FOR ARCHITECTURE

A. H. Mackmurdo was apprenticed as an architect in 1869, at first with T. Chatfield Clarke and later with James Brooks. In 1875 he set up practice on his own in London at 28, Southampton Street, Strand. Five years afterwards he moved his office to 20, Fitzroy Square, London.

His earliest design, a house built for his mother in Private Road, Bush Hill Park, Enfield, shows Norman Shaw's influence. His second house however, built alongside and called 'Brooklyn', is entirely different in character—influenced more by Italian Renaissance style, for which Mackmurdo, unlike William Morris, had great respect.

Apart from the buildings erected from many of the plans listed below, mention should be made of other notable London houses—at 12, Hans Road (1891); at 25, Cadogan Gardens (1899); and 12, Redington Road (v. AR Dec. 1960). 'Great Ruffins', which still stands at Wickham Bishops, Essex, was originally designed and built (1904) by Mackmurdo for his personal residence, but unfortunately, owing to financial reverses, he was never able to occupy it

The designs in this section are all by A. H. Mackmurdo

- A135 *Ten architectural designs and sketches* Including 'The Swan' Public House, Sloane Street, London (c. 1891-1900), and the Cold Store, Charterhouse Street, the first building of this type in London (1900).
 Ink, pencil and watercolour. Maximum size $1' 4\frac{1}{2}" \times 8\frac{1}{2}"$
- A139 *Twenty-nine sketch plans* For various properties, including a house for Selwyn Image. As Image never lived in a house designed by Mackmurdo, these particular plans probably did not materialize.
 Ink, pencil and watercolour. Maximum size $9\frac{1}{2}" \times 5\frac{1}{2}"$
- A140 *House for Selwyn Image* Plans and elevation. c. 1905 (See A139).
 Ink and watercolour. On three sheets. Maximum size $2' 5" \times 1' 8"$

- A141 *Row of shops* Basically styled in the manner of ancient Roman shops. Signed.
Bodycolour. Sight size 6½" × 1' 1½"
- A142 *House with shop* Plans and elevations for Wickham Bishops Post Office, Essex (later the Co-operative Society Stores).
Ink. Paper size 1' 6" × 1' 9½"
- A143 *Domestic building* Two elevations
Ink. Paper size 1' 3" × 2' 3"
- A144 *Six cottages with 'motor houses'* Plans and elevation.
Ink and watercolour. On two sheets.
Paper sizes 1' 10½" × 1' 5½"
- A145 *Lodge, Ridgmount Estate* Plans and elevation for L. A. Withall, Esq. (Exhibited Zurich.)
Ink and bodycolour. Paper size 1' 2" × 1' 0"
- A146 *Great Ruffins, Wickham Bishops, near Witham, Essex* Ground plans, and map of village showing situation of the house.
Ink and watercolour. On three sheets.
Maximum size 2' 0½" × 2' 4½"
- A147 *Flats in Hogarth Cloisters, London* Sketch plans.
Pencil. On three sheets. Paper size 1' 0" × 1' 5"
- A148 *Lodge for Mr. Taylor's house, Great Totham, Essex* Plans, elevation and sections.
Ink and watercolour. Paper size 1' 8" × 2' 3"
- A149 *Cottage at Great Totham, Essex* Elevations and details for the lodge to Great Ruffins.
Ink and watercolour. On four sheets.
Paper sizes 1' 8½" × 2' 4½"
- A150 *Proposed buildings, Roseberry Avenue, London* Plans for Hall, Club-Rooms, Coffee Palace, and Artizans' Dwellings.
Ink. On five sheets. Paper sizes 1' 0½" × 1' 5½"
- A151 *University Hall scheme* Plans for proposed New Residences and Public Buildings. Dated 27.12.94.
Ink. On two sheets. Paper sizes 1' 6" × 1' 11" and 1' 3" × 11"
- A152 *House for Colingwood Hope* Plans and elevations.
Ink and watercolour. On five sheets.
Paper sizes (four) 10" × 1' 0" (one) 1' 3" × 1' 5"

- A153 *Village Hall, Great Totham, Essex* Elevations and sections. Dated 1906-09. Inscribed 'Community Hall, Wickham and Totham, A.H.M.'
Pen, pencil and watercolour. On twenty-three sheets.
Paper sizes 1' 7" × 1' 10"
- A154 *Village Hall, Southminster, Essex* Sketch plans and elevations. Signed.
Ink and watercolour. Paper size 1' 7" × 1' 7½"
- A155 *Village Hall, Bradwell-on-Sea, Essex* Sketch plan and elevations. Ink and watercolour. On two sheets.
Paper sizes 1' 3½" × 1' 2½" and 10½" × 1' 2½"
- A156 *Village Hall* Plans and elevations. Dated 24th May 1932. (Similar to A155)
Blueprints. Two sheets.
Paper sizes 1' 10½" × 1' 5½" and 1' 9½" × 1' 5½"
- A157 *Gymnasium, Y.M.C.A., St. Helen's, Lancashire* Plans and cross-section. Inscribed 'Mackmurdo, Horne and Rathbone, Architects, The Temple, Liverpool and London. Aug. 1889'. Signed by Wm. Harrison and G. Hutchins Oct 14 '89.
Ink and watercolour. Three sheets.
Paper sizes 1' 5" × 2' 1"
- A158 *Halcyon House, Enfield, Middlesex* Elevations of house at Private Road, Bush Hill Park. Signed by John Bentley August 1876. At a later date Mackmurdo has added a pencilled inscription to one of the plans 'The first house I designed, 1871'.
Pen and pencil. Two sheets.
Paper sizes 1' 10" × 2' 6" and 1' 3" × 10"
- A159 *Sketch elevations for a house* With signature of J. Tyerman. An inscription evidently written by Mackmurdo at a much later date reads 'My second house designed'. From this the sketches should be relative to 'Brooklyn', 8, Private Road, Enfield, designed for Mackmurdo's brother. In actual fact they resemble the cottages Mackmurdo designed at Formby.
Pen and watercolour. Two sheets,
Paper sizes 9" × 10" and 1' 3½" × 11½"
- A160 *New Rectory, for St. Mark's Church, Manchester* Plans, elevations, and sections. Inscribed 'Mackmurdo, Hornblower and Walters, Architects, Manchester and London. April and May 1892'. (Exhibited Zurich)
Pen and watercolour. Three sheets.
Paper sizes 1' 8" × 2' 4"

FOR FURNITURE

The working drawings in this section are by A. H. Mackmurdo unless otherwise stated

- A89 *Lettering and cross* Sketch for altar. By Selwyn Image.
Pencil. 6" × 7 $\frac{3}{8}$ "
- A118 *Writing table* With moulding and panelling.
Ink, pencil and wash. On two sheets.
Paper sizes 11" × 2' 3 $\frac{1}{4}$ " and 2' 3 $\frac{1}{2}$ " × 1' 7 $\frac{3}{4}$ "
- A119 *Four-poster bed.*
Ink and pencil. Paper size 1' 10" × 10"
- A120 *Jewel casket* With painted decoration. (For cabinet G13 in collection).
Pencil. On two sheets
Paper sizes 2' 3" × 1' 4" and 2' 3" × 1' 3 $\frac{3}{4}$ "
- A137 *Cabinet* Working drawing, actual size. Signed: A. H. Mackmurdo, Jewry House, Old Jewry. E.C.
Ink and watercolour. Paper size 1' 8" × 2' 0 $\frac{1}{2}$ "
- A163 *Cabinet* Scale drawing. (For cabinet G15 in collection).
Pencil. Paper size 1' 7 $\frac{1}{2}$ " × 2' 1 $\frac{3}{4}$ "
- A182 *Headboard for a bed* Design on centre panel of two birds and apple blossom. 'Bare boughs to blossom break' inscribed on base.
Pastel. Paper size 2' 0 $\frac{3}{4}$ " × 1' 9 $\frac{3}{4}$ "
- A309 *Cupboard decorations* One a dragon, the other a floral motif. For Miss Elinor Pugh. (See J838).
Watercolour. Two sheets.
Paper sizes 10 $\frac{1}{2}$ " × 1' 6" and 8" × 1' 6"

FOR MISCELLANEA

Both A. H. Mackmurdo and Selwyn Image were given to making small sketches in various media—pastel, ink, watercolour, etc. Some can be classified as working drawings, whilst others are quite slight in character. All, however, show the interest of the two artists in nature and poetry, together with their delight in design for its own sake, whether the subject be eventually put to use or not

- A90 *Seal for Society of Entomologists* First sketch, by Selwyn Image. Female figure, seated, holding magnifying glass and quill. Inscription round SIGILLUM: SOCIET: ENTOMOL: LONDIN: Signed S.I. 1910. (See also A161). Sepia and white. Diameter $2\frac{1}{2}$ "
- A91 *Lamb and Cross, with four angels* First sketch, by Selwyn Image. Inscribed 'Design for Mosaic over chancel arch, Morteheo, N. Devon'. Signed 'S.I. 1904'. Ink and watercolour. $5" \times 6\frac{1}{4}"$
- A 96-98 }
 A100 }
 A102-106 } *Ornamental designs* Twenty-five designs by A. H. Mackmurdo,
 A108-112 } mainly floral subjects. Some of these items may have been
 A114-115 } intended for wallpapers. (A125 exhibited Zurich).
 A117 } Various media.
 A123-126 }
 A129-132 }
- A161 *Sketch book* Designs by Selwyn Image, for seals, Christmas cards, etc. Various media. Book $7\frac{1}{2}" \times 5\frac{1}{2}"$
- A162 *Design with cornices* By A. H. Mackmurdo. Pencil. Oval $1' 8" \times 2' 5\frac{3}{4}"$
- A165 *Sketch* By A. H. Mackmurdo. Illustration for poem 'To my mother' 1896. Pastel. Paper size $9\frac{1}{4}" \times 9\frac{1}{2}"$
- A164 }
 A166-171 } *Small designs* Twenty-two designs by A. H. Mackmurdo.
 A173 } Mainly nature subjects, including several for the decoration of
 A175-181 } panels, finger plates, embroideries, etc.
 A183-189 } Various media.
- A172 *Two children climbing a tree* By A. H. Mackmurdo. Pastel. Paper $1' 2\frac{1}{4}" \times 9\frac{1}{4}"$
- A174 *Girl in a hammock* By A. H. Mackmurdo. Design for decoration inscribed 'Leisure'. Pastel. $1' 1\frac{1}{4}" \times 8\frac{1}{2}"$
- A190 *Book plate* By A. H. Mackmurdo. Nature subject. Watercolour. $1' 7\frac{1}{2}" \times 1' 1"$
- A191-198 *Small designs* Eight designs by Selwyn Image, mainly floral subjects. Various media.

- A204 i-xx *Book plates* Twenty small designs by A. H. Mackmurdo.
Pen and ink, and pencil.
- A205 *Designs* Twenty working drawings and designs by A. H. Mackmurdo. For wallpapers, slipper tops, etc. One signed. One, for hanging lamp, dated Nov. 1875.
Various media.
- A206-207 } *Illuminated texts* Sixty-four designs by A. H. Mackmurdo.
A253-254 } Some signed.
Various media.
- A270 *Floral pattern* Design by A. H. Mackmurdo for cretonne or wallpaper. Brown, yellow and green, on yellow.
Watercolour. Paper 9" × 5½"
- A271-280 *Ornamented verses* Ten designs by A. H. Mackmurdo.
Pastel or watercolour.
- A284-285 *Ornamented mottoes* Two designs by A. H. Mackmurdo.
Pastel.
- A286-292 *Seven Ages of Man* Seven drawings by either A. H. Mackmurdo or Selwyn Image.
Ink tracings. Seven sheets.
Paper size 2' 0" × 2' 0"

FOR STAINED GLASS

The cartoons in this section are all by Selwyn Image

- A44 *Mother and Child with Archangel* Figures facing right. Painted on actual size photograph of window.
Watercolour. 6' 8½" × 1' 10"
- A45 *Mother and Child with Archangel* Figures facing left. Painted on actual size photograph of window.
Watercolour. 6' 10" × 1' 10"
- A46 *Female figure with staff* Signed.
Watercolour and charcoal. 3' 6" × 1' 6"
- A47 *Saint John* Probably one division of a three-light window. (See A48, A74 and A75).
Watercolour and charcoal. 4' 1½" × 1' 4½"
- A48 *Christ in Glory* Standing figure of Christ with crown and orb. Probably one division of a three-light window. (See A47, A74 and A75).
Watercolour and charcoal. 4' 1¾" × 1' 4¾"

- A49 *Archangel Raphael* Archangel carrying staff and lamp. Text 'Thy Word is a Lamp unto my Feet'. Signed.
Watercolour and charcoal. 3' 0" × 1' 3"
- A50 *The Presentation in the Temple* Design for window in Loretto School Chapel, Glasgow. Inscribed on back 'Loretto Presentation Panel, Cleveland 1892'. (See C112).
Pencil, ink, watercolour. 8' 8" × 2' 0"
- A51 *Flower and Leaf repeat pattern* In eight squares.
Sepia and black chalk. 1' 11½" × 1' 9½"
- A52 *Trees, sleeping birds, and bushes* With inscription 'As the earth bringeth forth the bud', etc. Initialled, and dated '1886'. (See also A56 and A70).
Ink and pastel. 1' 8" × 1' 1"
- A53 *Memorial window, Hundleby Church, to Francis Bacon, 1882* Part of design. Francis Bacon was Vicar of Hundleby, Lincolnshire, but no such window exists in Hundleby Church.
Pencil and ink. 2' 0" × 1' 11"
- A54 *Flower and Leaf repeat pattern* In fourteen squares, only the left and centre panels being completed.
Red and black chalk. 3' 5" × 1' 3"
- A55 *Saint praying* Portion of design.
Ink and pencil 2' 0" × 1' 11½"
- A56 *Birds and trees with fruit* Inscription 'To spring forth before all the nations'. Initialled, and dated '1886'. (See also A52 and A70).
Ink, pencil and pastel. 2' 1" × 1' 5"
- A57 *Vine* Text 'Accipit panem', etc. For Loretto School Chapel, Glasgow, c. 1898.
Ink and pencil. 2' 6" × 2' 0"
- A58 *Trees with birds and rabbit*
Watercolour and charcoal. 3' 1" × 1' 7"
- A59 *Trees with birds and squirrel*
Watercolour and charcoal. 3' 1" × 1' 6"
- A60 *Bird, sun and daisy, repeat pattern* For six lights of a window.
Pencil and charcoal. 1' 0¼" × 7½"
- A61 *Angel, kneeling, with lyre*
- A62 *Angel, kneeling, with flute* Initialled, and dated '1885'.
- A63 *Scroll 'This Universal Frame Began'* Initialled, and dated '1885'.

- A64 *Scroll 'From Harmony . . .'* Initialled, and dated '1885'.
 A65 *Angel reading scroll*
 A61-A65 are each for one of five lights exhibited in The Century Guild's Music Room at the Inventions Exhibition, South Kensington, London, 1885, and elsewhere. (References 'The Studio' Vol. XIV, pages 9-10, and VEDA, p. 58).
 Black chalk. Paper sizes 1' 9" × 1' 0¼"
- A66 *Two pelicans* For two-light window.
 Black chalk. 4½" × 8½"
- A67 *Bird and Flower repeat pattern* For four-light window.
 Watercolour and charcoal. 1' 0" × 9¾"
- A68 *Squirrels* Inscribed with colour instructions.
 Pencil and black chalk. 1' 5½" × 1' 1½"
- A69 *Bird, moon and flower, repeat pattern* For eight-light window.
 Pencil and black chalk. 1' 4½" × 7½"
- A70 *Trees, birds and bushes* With inscription 'causeth the things that are sown in it to spring forth'. Initialled, and dated '1886'. (See A52 and A56).
 Ink and pastel. 1' 8" × 1' 1"
- A71-72 *Vine and grapes* For pair of lights. Signed. One sheet inscribed 'Same glass as used in bases of Figure lights' and on back 'Cury glass'.
 Watercolour and black chalk. Paper size 2' 1" × 1' 6"
- A73 *Woman carrying a bowl*
 Watercolour and charcoal. 3' 3" × 1' 5"
- A74 *Christ in Glory* Inscribed 'Suggested new Central panel'. First sketch. Signed. (See A47, A48 and A75).
 Ink and watercolour. 4" × 1½"
- A75 *Saint Mary* Inscribed 'Suggested new Left-hand panel'. First sketch. Signed. (See A47, A48 and A74).
 Ink and watercolour. 4" × 1½"
- A76 *Archangels Gabriel and Raphael* First sketch for two-light window in Marlborough College Chapel, in memory of former Master, Canon G. C. Bell, died 1913. Inscribed '½ scale, Marlborough window'.
 Watercolour. On one sheet, drawing sizes 6½" × 1¼"

- A77 *Saint Philip, Saint Mary, and Saint Bartholomew* First sketches. Initialled, and dated '12.vi.06'.
Watercolour and chalk.
Three drawings on one sheet, each $3\frac{1}{2}'' \times 1\frac{1}{2}''$
- A78-80 *Christ disputing with the Doctors in the Temple* Three sketches for glass at Loretto School Chapel, Glasgow.
Watercolour, chalk, and ink.
A78 $4'' \times 2''$; A79 and A80 each $8\frac{1}{4}'' \times 2''$
- A81 *Figure of Tudor Bishop with nine coats-of-arms* First sketches for three-light window. Inscribed 'Lancelot Andrew ES: DD: Episcop: Wintonens: Iustorum animae in man: Dei.'
Watercolour and ink.
Three drawings on one sheet, each $11\frac{1}{2}'' \times 2''$
- A82 *King David, Saint Mary, and Saint John* First sketch for three-light window, and tracery. Signed, and dated '1902'.
Watercolour and ink. $8\frac{1}{4}'' \times 5''$
- A83 *Crucifixion, and Ascension* First sketch for two-light window for Loretto School Chapel, Glasgow, c. 1903
Watercolour, ink and pencil.
Two drawings on one sheet, each $8\frac{1}{4}'' \times 2''$
- A84 *Tree, scrolls, and birds* First sketch
Watercolour, ink and pencil. $10'' \times 2''$
- A85 *Saint Mary, Jesus, and Saint John* First sketch for three-light window, and tracery.
Watercolour, ink and chalk. $11\frac{1}{2}'' \times 5''$
- A86 *Saint Anne, Saint Andrew, and Saint Elizabeth* First sketches for three-light window. Initialled, and dated '12.vi.06'.
Watercolour, chalk and ink. Three drawings on one sheet, each $3\frac{1}{2}'' \times 1\frac{1}{2}''$
- A87 *Christ, with Saints and Archangels* First sketch for ten-light window, and tracery. Inscribed ' $\frac{1}{2}$ scale, C. J. Harold Cooper, Architect, Lincolns Inn Fields. W.C.'
Watercolour and ink. $11'' \times 6''$
- A88 *Hope and Charity* First sketch for two-light window, Christ Church, Crouch End, London. Inscribed 'Hope and Charity'. Initialled, and dated '07'.
Watercolour, ink and pencil. $10\frac{1}{4}'' \times 5\frac{1}{2}''$

- A92 *Saint Anne* First sketches.
Pastel. Two separate drawings. $10\frac{1}{2}'' \times 4\frac{1}{2}''$ and $7'' \times 1\frac{1}{2}''$
- A93 *Noli me tangere* First sketch.
Ink and pencil. $5\frac{1}{2}'' \times 1\frac{1}{2}''$
- A94 *Saint in monk's habit* First sketch.
Pastel. $10\frac{1}{2}'' \times 4''$
- A95 *The Annunciation* First sketch for two-light window.
Ink and pencil. Two drawings on one sheet, each $5'' \times 1\frac{1}{2}''$
- A199 *Music* Two panels, one with figure representing Music, the other with design of leaves. Inscribed 'Drawing Room'.
Watercolour.
Two drawings on one sheet $2'' \times 2''$ and $2\frac{1}{2}'' \times 2''$
- A200 *Christ, Saint John the Baptist, and Saint Martin* For three-light window. Signed, and dated '1893'.
Watercolour. $8'' \times 4''$
- A201 *Wheat and flowers* For four-light window. Initialed, and dated 'JULY 1880'.
Pencil. $4\frac{3}{4}'' \times 7\frac{1}{2}''$
- A202 *Girl's head, in profile*
Ink and watercolour. $9\frac{1}{2}'' \times 7\frac{1}{2}''$
- A203 *Tree and flower pattern* For two windows. Inscribed 'Sketch for window in grisaille. Selwyn Image'.
Red and black chalk.
Two drawings on one sheet, $5\frac{3}{4}'' \times 5''$ and $9'' \times 5''$

FOR TEXTILES

The working drawings in this section are all by A. H. Mackmurdo

- A101 *Sprig pattern* For cretonne. 1890. Green, grey, orange, etc. on background of green and white stripes. Inscribed 'A. H. Mackmurdo, 20 Fitzroy St. W.' (See F38).
Watercolour. Paper size 1' 7 $\frac{1}{4}$ " \times 1' 7 $\frac{1}{4}$ "
- A113 *Thistle* For cretonne. Cream and green on background of purple stripes. (See F134) (Exhibited Zurich).
Bodycolour. Paper size 2' 1 $\frac{1}{4}$ " \times 1' 7 $\frac{1}{2}$ "
- A121 *Thistle design* Blue, gold, etc. on turquoise background.
Pencil and watercolour. Paper size 7" \times 4 $\frac{1}{2}$ "
- A138 *Thistle* Sketch on grey paper. Inscribed on back 'Thistle cretonne'.
Charcoal. Paper size 1' 8" \times 2' 7"
- A122 *Aquilegia* For cretonne. The letters CG are incorporated in the design. Blue, green, brown and grey, on white ground. (See F98).
Pencil and watercolour. Paper size 11 $\frac{1}{2}$ " \times 9 $\frac{1}{2}$ "
- A127 *Single flower* For cretonne. Detailed drawing, uncoloured. (See F80).
Pencil. 10" \times 9 $\frac{1}{2}$ "
- A128 *Cromer bird* For cretonne, c. 1884. Detailed drawing on tracing paper, uncoloured. With letters CG incorporated in design. Flying bird and seaweed. Inscribed 'birds will also be dark, background quite pale'. (See F84).
Pencil. Paper size 1' 4" \times 1' 6 $\frac{1}{2}$ "

FOR WALLPAPER

The working drawings in this section are all by A. H. Mackmurdo

- A99 *Swirling leaf* The letters CG are incorporated in the design. Blue, grey and cream, on tan ground. (See B27, etc.).
Bodycolour. Paper size 1' 9" \times 2' 2"
- A107 *Ivy pattern* Black, brown and cream, on red ground.
Bodycolour. Paper size 1' 6 $\frac{3}{4}$ " \times 1' 9 $\frac{1}{2}$ "
- A116 *Rose and butterflies* Trial print on brown paper. Pink, green, ochre and brown. (See B29).
Paper size 2' 6 $\frac{1}{2}$ " \times 1' 10"

Drawings

The drawings and watercolours in this section are all by A. H. Mackmurdo. They are, in the main, small sketches executed in a detailed and 'naturalistic' style. Some are very similar to small paintings by Selwyn Image

DRAWINGS OTHER THAN WATERCOLOUR

Some of the drawings are signed and dated

- D134-154 *Landscapes in Switzerland and England* Twenty-one sketches.
Various media.
- D161 *Portrait of Mackmurdo's Housekeeper in Florence* Initialed, and dated '1878' with inscription.
Pencil. $9\frac{1}{2}'' \times 7\frac{1}{2}''$
- D162 *Archaeological subjects* Eight drawings.
Pencil, pen and wash.
- D163 *Botanical subjects* Thirty-five drawings. (Four items exhibited Arts Council Exhibition 1964).
Various media.
- D164 *English architecture* Nineteen drawings.
Pencil, pen and wash.
- D165 *French and Belgian architecture* Thirty-one drawings.
Pencil, pen and wash.
- D166 *Italian architecture* Seventy drawings.
Pencil, pen and wash.
- D167 *Swiss architecture* Eight drawings.
Pencil, pen and wash.
- D168 *Architecture of unknown provenance* Forty-three drawings.
Pencil, pen and wash.
- D268a,b,c *Landscape studies* Three sketches.
Pencil and red chalk.
- D269 *Metalwork* Ten drawings of antique metalwork.
Pen and pencil.

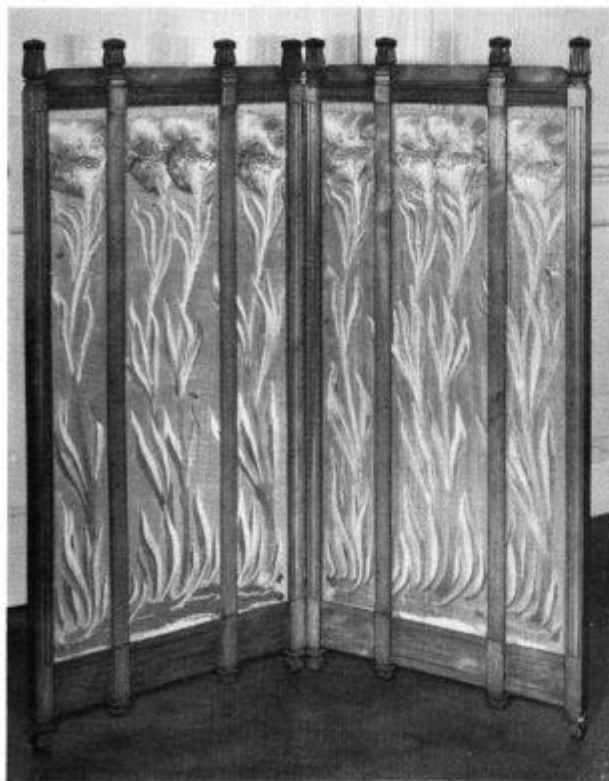


PLATE I Screen designed by A. H. Mackmurdo for The Century Guild, 1884 (G 17)



PLATE II Standing Lamp designed by A. H. Mackmurdo (L 4)



PLATE III Dining Chair designed by A. H. Mackmurdo for The Century Guild c.1882
(G 36)



PLATE IV Writing Desk designed by A. H. Mackmurdo for The Century Guild, 1886
(G 5)



PLATE V Cover—'Wren's City Churches' 1883
by A. H. Mackmurdo (K 104)

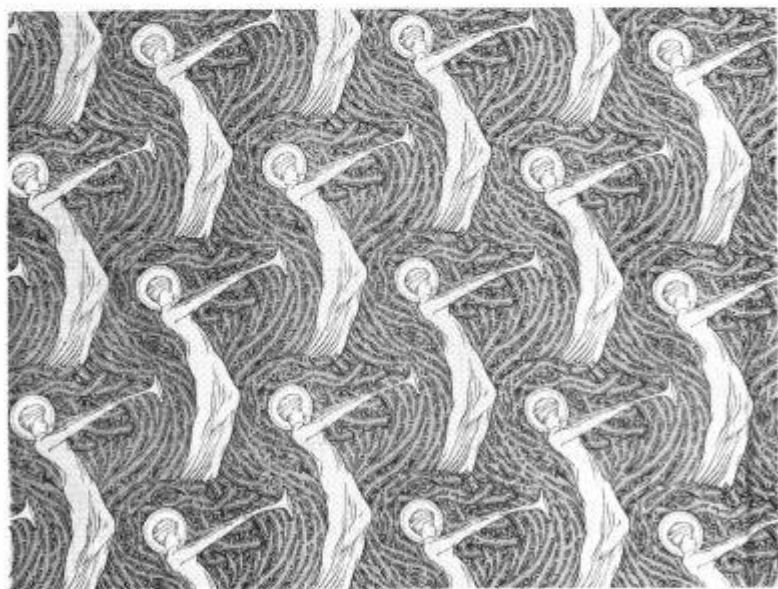


PLATE VI 'The Angel with the Trumpet' cretonne designed by Herbert Horne
c.1884 (F 77)

- D270 *Botanical studies* Three drawings.
Pen, ink and wash.
- D271 *French architecture* Twenty-six studies.
Various media.
- D272 *Copy of detail* From fresco by Benozzo Gozzoli, in the Palazzo Riccardi, Florence. Three-quarter length figure of a man on horseback.
Brown chalk. 3' 4" × 2' 3"
- D273 *Porch at Verona* Detail.
Sepia. 2' 11" × 2' 5"
- D274 *Classical Orders* Eight drawings.
Pen and wash.
- D275 *Linear designs* (a) Double spiral design (b) Symmetrical design in natural history forms.
Pencil. (a) 1' 10½" × 1' 7" (b) 1' 7½" × 2' 5¼"
- D285 *Flight of birds*
Pastel. 1' 0" × 1' 5"
- D291 *Ornamental designs in The Century Guild style* Eight designs of formalised leaf and flower subjects.
Pencil and ink.
Four on each side of single sheet 11" × 1' 7¼"

WATERCOLOURS

Some of the architectural sketches are signed and dated

- W76 *Copy of Turner sketch*
10¾" × 7½"
- W87 *Two Saints, wearing haloes* Copy of painting by Spinelli, in the National Gallery, London.
1' 4" × 1' 10"
- W88 *Italian painting, 15th century* Copy of details from painting by Fra Filippo Lippi.
10¾" × 11"
- W89 *Saint Michael* Copy of detail from Virgin and Child with Saints by Botticelli.
2' 11" × 1' 0"

- W92-93 *Peter Martyr* Copy of two details from the painting by Bellini, in the National Gallery, London.
W92 1' 3½" × 9¼" W93 1' 6½" × 11½"
- W109-110 *Greetings cards* Two small floral designs sent by A. H. Mackmurdo to his wife, W109 dated 'June XXVIII 1909', W110 dated '28.6.10'.
W109 4½" × 6½" W110 8" × 7"
- W111-116 *Landscapes* Six small watercolours.
- W117-118 '*Great Ruffins*' Two views of the house built by A. H. Mackmurdo at Wickham Bishops.
Each 7" × 10"
- W119 *Landscape* With village and church.
6¼" × 9¾"
- W122 *Raking dead leaves*
3½" × 5½"
- W123 *Archaeological subjects* Twenty-one sketches.
- W124 *Botanical subjects* Thirty-two sketches.
- W125 *Common Window, Abingdon*
7½" × 5½"
- W126 *French and Belgian architecture* Fifteen sketches.
- W127 *Italian architecture* Seven sketches.
- W128 *Swiss architecture* Three sketches.
- W129 *Architecture of unknown provenance* Thirteen sketches.
- W133 *Three girls with a dog* c. 1898. Painted on pale green silk. Circular. 4" diameter
- W150 *Landscapes* Twelve small sketches.
- W162 *Porch of San Zeno, Verona*
1' 3½" × 11¼"
- W163 *Botanical sketches* Made on the Isle of Skye. With notes. On single sheet 1' 10" × 2' 6"
- W164 *Landscape with gardener*
5½" × 3½"
- W165 *Farmyard scene*
7" × 5"

Furniture

The majority of the furniture designed by A. H. Mackmurdo is rather severe in form, with simplified lines and careful proportions. The little writing desk (G5) probably made, as well as designed, by Mackmurdo, is remarkable for its simplicity and the foreshadowing of later styles.

Many of the pieces, however, are enriched by either painted designs (e.g. G11), or curving, decorative motifs, usually expressed in fretwork (e.g. G36). Some of these embellishments, alike with certain of The Century Guild textile designs, are of particular interest as an expression of English proto-Art Nouveau

The items in this section were all designed by A. H. Mackmurdo, unless otherwise stated

- G5 *Writing desk* Designed in 1886 for The Century Guild. Oak. Plain table style with one drawer. Gallery at back is comprised of two small drawers and four pigeon-holes. Brass knobs to drawers.
(Exhibited MAM, VEDA, Zurich. Illustrated 'The Studio', April 1899; AR December 1952; Madsen; Zurich catalogue; MAM catalogue; Schmutzler). (See Plate IV).
Overall size: Height 3' 3", width 2' 3", depth 1' 10"
- G6 *Collector's cabinet* Designed for The Rowland Club. Sold by Janson and Son, Naturalists, Great Russell Street, London. Mahogany. Double doors with panelled centres. Twenty specimen drawers in double row. Standing on pedestal legs, strengthened by semi-circular stretcher.
Overall size: Height 4' 5", width 3' 5", depth 1' 11½"
- G7 *Writing table* Designed for The Century Guild. Mahogany. Two drawers with brass, tear-drop handles. Pedestal legs strengthened by semi-circular stretcher.
Overall size: Height 4' 9½", width 3' 10½", depth 2' 0"
- G8 *Cabinet* Mahogany. Double doors with panelled centres and turned wooden knobs. Black, stained decoration. Two adjustable shelves. On pedestal legs strengthened by semi-circular stretcher.
Overall size: Height 4' 9½", width 3' 5½", depth 2' 1½"

- G9 *Cabinet* Mahogany. Drawer and desk-flap above two-door cupboard. Brass handles. Gallery decorated with three painted fretwork supports. (Fretwork illustrated AR, August 1955; 'Apollo', November 1961).
Overall size: Height 5' 1½", width 3' 7¼", depth 1' 3½"
- G10 *Table* Mahogany. Detachable top. Heavy, moulded legs.
Overall size: Height 2' 6", width 3' 4½", length 6' 9"
- G11a }
G11b } *Two matching Cupboards* Designed for The Century Guild, c. 1884. Formerly joined by central structure. Satinwood. One-door cupboards. Brass, ring handles. Doors decorated with head and inscription in roundel, painted by Selwyn Image.
Inscriptions: G11a 'My soul so full of harmonie that it with all parts can agree'.
G11b 'My minde can in faire order chime whilst my true heart still beats the time'.
Probably exhibited in The Century Guild's Music Room at exhibitions in London (1884), Liverpool (1886), and Manchester (1887).
Overall size: Height 4' 7", width 1' 11", depth 1' 2½"
- G12 *Mirror overmantel* Framework of gilded wood. Five, three-sided divisions of glass.
Overall size: Height 2' 3½", length 5' 2"
- G13 *Jewel casket* Designed for The Rowland Club. Mahogany. Removable front has floral design, painted by A. H. Mackmurdo, in roundel, and inscription 'Here are jewels rich and rare, but what gem with her compare'. Nine interior drawers. (See A120).
Overall size: Height 1' 0½", width 1' 3", depth 1' 3"
- G14 *Cabinet* Made by E. Goodall and Co., Manchester, probably for Pownhall Hall, Manchester, c. 1886. Satinwood. Upper portion of three cupboards, the centre one with double doors. Painted design and inscription 'Nor heed nor see What things they be But of these create he can Forms more real than living man'. (Quotation from Shelley). Standing on ledged lower section, with drawers under ledge. Metal fittings.
(Exhibited Manchester, 1887; Arts and Crafts Exhibition 1888; VEDA. Illustrated 'Journal of Decorative Arts', November 1887).
Overall size: Height 7' 3", width 8' 6", depth 1' 10"
- G15 *Pedestal* Mahogany. Open top with four columns, two cupboards below.
Overall size: Height 5' 5½", width 2' 2", depth 1' 9"

- G16 *Swivel mirror* Designed 1880. Oak framework, with curved top over mirror.
(Exhibited Zurich. Illustrated 'The Studio', April 1899).
Overall size: Height 2' 10", width 1' 5", depth 8½"
- G17 *Screen* Designed for The Century Guild, 1884. Satinwood frame. Two leaves, with silk panels, embroidered in silks and gold thread, in Japanese technique. Letters CG embroidered in bottom left-hand corner of right-hand section.
(Exhibited Arts and Crafts Exhibition, 1888; VEDA; Zurich; MOMA. Illustrated 'The Hobby Horse', April 1887; 'The Studio', April 1899; Madsen; 'Apollo', November 1961; Schmutzler). (See Plate I).
Overall size: Height 3' 11½", width 3' 7"
- G18 *Wall mirror* Mahogany frame. Small glove compartment and fretwork decoration at base. Three painted panels below mirror.
Overall size: Height 3' 0", width 1' 1½", depth 5"
- G23 *Lantern* Octagonal. Mahogany top, base and frame. With glass panels.
Overall size: Height 2' 0", diameter 1' 9"
- G26 *Settle* Designed for Morris and Company, and purchased from them c. 1893 by the donor, Miss M. L. Wooldridge. Rectangular. Mahogany framework, with canework seat and panels. High back and sides have curtains of Morris chintz 'Tulip' to match the covering of upholstery and two cushions. (This item is also listed in the 'Catalogue of the Morris Collection').
(Illustrated 'Illustrated London News', September 1963).
Overall size: Height 5' 3", width 6' 3", depth 2' 3"
- G31 *Clock face* The Century Guild period, probably designed by Herbert Horne. Mahogany. Painted Roman numerals and decorated with zodiac signs, etc.
Overall size: Height 1' 2½", width 1' 1½"
- G36a }
G36b } *Two chairs* Dining chairs. Designed by A. H. Mackmurdo for The Century Guild c. 1882, and made by Collinson and Lock, London. Mahogany, with upholstered seats. Elaborate fretwork back, with painted decoration. Letters CG in bottom left-hand corner. Dated 1881 by Aymer Vallance. (See 'The Studio', April 1899, p. 186). (See Plate III).
Overall size: Height 3' 1", width 1' 5¼", depth 1' 5"

Letters

- J563 *Ernest Rhys to A. H. Mackmurdo* January 14th. 1897 in connection with a scheme for a new paper.
- J564 *Ernest Rhys to A. H. Mackmurdo* November 8th. 1933 discussing the 'People's Charter'.
- J565 *Laurence Binyon to A. H. Mackmurdo* Dated 'September 26th.' about a proposed visit to London.
- J566 *Laurence Binyon to A. H. Mackmurdo* Dated 'November 1st.' mentioning 'My play didn't make money'.
- J567 *Sir William Blake Richmond, R.A. to A. H. Mackmurdo* October 9th. 1890 in connection with Mackmurdo taking the chair at a meeting.
- J573 *C. F. A. Voysey to A. H. Mackmurdo* April 3rd. 1930. Acknowledges Mackmurdo's 'very great influence'.
- J574 *Gleeson White to A. H. Mackmurdo* April 28th. 1898. Discusses article on Mackmurdo for 'The Studio'.
- J576-577 *Selwyn Image to A. H. Mackmurdo* Two A.L.S. dated April 16th. 1894 and December 19th. 1929, of a personal nature.
- J761-828 *A. H. Mackmurdo to Miss Elinor Pugh* Sixty-eight A.L.S. from Mackmurdo to his niece, of a personal nature.
- J829-836 *A. H. Mackmurdo to Mrs. A. Pugh* Eight A.L.S. from Mackmurdo to his sister, of a personal nature.
- J838 *A. H. Mackmurdo to Miss Elinor Pugh* Two A.L.S. 1927. Discuss designs for decoration on a cupboard. (See A309).
- J841 *Miscellaneous A.L.S. to A. H. Mackmurdo*
- J843-844 *Miscellaneous A.L.S. to A. H. Mackmurdo* Concerning the publication and sale of 'Selwyn Image Poems' and 'Selwyn Image Letters', both edited by Mackmurdo.
- J845 *George Bernard Shaw to A. H. Mackmurdo* November 22nd. 1887. Concerning a poem 'Trafalgar Square' by Richard Le Gallienne.
- J847 *Walter Crane to A. H. Mackmurdo* Dated 'Dec. 10 '88' in connection with certain designs by Lewis Day promised for the Liverpool Art Club.

- J848 *Nikolaus Pevsner to A. H. Mackmurdo* Dated '28.5.41'. Requesting any particulars regarding Mackmurdo's acquaintance with J. M. Whistler. Together with MS copy of Mackmurdo's reply.
- J859 *Walter Crane to A. H. Mackmurdo* Dated 'June 1/88'. Thanking him for his interest in the Arts and Crafts Exhibition Society.
- J860 *Walter Crane to A. H. Mackmurdo* Dated 'Jan: 11 1881'. Concerning the selection of an example of Crane's wood-engraving, and his ideas on the craft.
- J861 *Horace Horne to A. H. Mackmurdo* Dated 'June 2nd. 1883'. Agreeing with Mackmurdo's terms for the projected partnership between A. H. Mackmurdo and his son, Herbert Horne (then aged nineteen).
- J862 *Selwyn Image to A. H. Mackmurdo* Dated 'May 26 1926'. Congratulations on review in 'The Times Literary Supplement' of Mackmurdo's Treatise.
- J863 *C. F. A. Voysey to A. H. Mackmurdo* Five A.L.S., dated between 1927 and 1938, of a personal nature.

Manuscripts

- File 190 *Autobiographical notes* By A. H. Mackmurdo, together with his system of monetary reform. On sheets of notepaper.
- J361 *Notes on William Morris* By A. H. Mackmurdo, 1938.
- J837 *Illustrated poems* By A. H. Mackmurdo. Mainly tributes to his wife, Eliza Mackmurdo (née Carte). Fifty-five MSS on separate sheets.

Metalwork

The two chief practical metalworkers in The Century Guild were George Esling and Kellock Brown. Clement Heaton carried out a number of Mackmurdo's designs in cloisonné

The items in this section were all designed by A. H. Mackmurdo

- L1 } *Pair of Candlesticks* Brass. Baluster stem, on circular base.
 L1a } Height $6\frac{3}{4}$ " , diameter of base $2\frac{3}{4}$ "
- L2 *Paper Weight* Brass. In the shape of a bird with a fan tail.
 Overall size: Height $3\frac{1}{4}$ " , width $2\frac{3}{4}$ "
- L3 *Hanging Lamp* For The Century Guild, 1884. Circular. Brass framework for glass panels. Pierced decoration of leaves. (Exhibited VEDA).
 Height $2' 4\frac{3}{4}$ " , diameter $1' 5"$
- L4 *Standing Lamp* Brass. Chalice shaped. (See Plate II).
 Height $1' 7\frac{3}{4}$ " , base $10"$, cup diameter $5\frac{1}{2}"$
- L5 *Plaque* Brass. Rectangular. High relief of figure of girl and tree.
 Height $6"$, width $2\frac{1}{2}"$
- L6 } *Pair of Candle Sconces* Executed by George Esling for The
 L6a } Century Guild. Brass. Rectangular, each with two detachable candle-holders at base. Geometric pattern. Sun and star motifs. Back of one of the sconces inscribed 'C.G. MINV: G.E. FEC:' (Illustrated 'The Studio', April 1899).
 Each: height $1' 0\frac{3}{4}"$, width $7\frac{1}{2}"$
- L7 *Wall Sconce* Brass. Curved, with double candle-holder. Floral pattern in low relief. (Exhibited Zurich).
 Height $9\frac{3}{4}"$, width $6\frac{1}{2}"$
- L8 *Dish* Brass. Circular, with inscription 'UNO MARIA HILF IHSXPS' repeated round centre.
 Diameter $1' 5"$
- L9 *Panel* For The Century Guild, 1886. Executed by Kellock Brown. Copper. Rectangular. Repoussé figure of man and kneeling angel. (Exhibited Zurich. Illustrated 'The Studio', April 1899).
 Height $1' 6\frac{1}{4}"$, width $1' 0\frac{1}{2}"$

- L10 *Wall Sconce* Executed by Kellock Brown. Copper. Rectangular, with triangular holder at base. Relief decoration of angel and child. For gas or electric lamp. (Exhibited Zurich).
Height 1' 6½", width 1' 0½"
- L13 *Dish* For The Century Guild, 1883. Executed by George Esling. Brass. Circular. Relief decoration of leaf and flower, with inscription 'ANIMA IN AMICIS UNA' repeated.
Diameter 1' 8"
- L14 *Electric Light Stand* (Base only). For The Century Guild. Brass. Drum-shaped, with lid. Repoussé floral repeat pattern. CG incorporated in design on lid.
Height 11", diameter 10"
- L19 *Shovel* Iron stem and shovel, with brass handle and binding on stem. Swan in bas-relief on top of handle with letters CG. Part of a set of three fire-irons used at Mackmurdo's residence at 20, Fitzroy Street, London.
Total length 2' 6½"

Miscellanea

- C112 *The Presentation in The Temple* Stained glass window. Designed by Selwyn Image, and executed by The Century Guild for the Chapel of the Loretto School, Glasgow. (For full length cartoon see A50).
8' 8" × 2' 0½"
- F201 *Cushion Cover* Gros point. Designed by A. H. Mackmurdo in the 1930's and worked by Miss Eliza Mackmurdo. Wool. Pink, mauve and green, on beige background. Backed with black sateen.
Square 1' 1"
- F235a *Length of Roman satin* Dark green, stamped with a transfer design in The Century Guild style.
Length 5' 6", width 10¼"
- F235b *Skeins of embroidery silks* Shades of olive green and pinks, intended for F235a.

- M2 *Box* By Selwyn Image. Wood. Circular. Painted lid with design of head encircled by inscription.
Height $1\frac{1}{4}$ " , diameter 4"
- M3-5 *Pincushions* By Selwyn Image. Three flat, circular pincushions in satin. Painted designs.
Diameters $1\frac{3}{4}$ " , 2" , $2\frac{1}{2}$ " respectively
- M6 *Pincushion* By Selwyn Image. Flat, circular shape, in cotton. Painted design.
Diameter $2\frac{3}{4}$ "
- M8-11 *Stencils* By A. H. Mackmurdo. Four designs for finger plates. Bird and flower motifs. (See A183-185).
Paper sizes $1' 4" \times 6"$, $1' 0\frac{3}{4}" \times 4"$, $10\frac{3}{4}" \times 11\frac{1}{2}"$, $11" \times 10\frac{3}{4}"$ respectively
- M12-17 } *Silhouette designs* By J. Smetham Allen—mentioned as a recommended craftsman in 'The Hobby Horse'. Fairies and trees, cut in white paper.
M20-25 } Twelve sheets. Sizes vary between largest size $4\frac{1}{2}" \times 1' 6"$ and smallest size $6\frac{3}{4}" \times 10\frac{1}{2}"$
- O105 *Three Panels* Wood. Painted with foliage patterns in The Century Guild style, by A. H. Mackmurdo.
Oil. Panels each $2\frac{3}{4}" \times 5\frac{1}{2}"$ in single mount $1' 0" \times 8"$
- O106 *Three Panels* Wood. Painted with foliage, etc. in The Century Guild style, by A. H. Mackmurdo. Inscribed 'BE WAYS OF BEAUTY/BY THY BROW AND/PLEASURE ON THY LIPS'.
Oil. Panels each $2\frac{3}{4}" \times 5\frac{1}{2}"$ in single mount $1' 0" \times 8"$

Personalia

- File 192 *A. H. Mackmurdo* Copy of Freedom, City of London, 14th. March 1873.
- File 192 *Book of Proverbs* With inscription by A. H. Mackmurdo in flyleaf 'From my Mother upon my first going to school at Felstead . . .'
Book size $2\frac{3}{4}'' \times 2\frac{1}{4}''$
- D240 *A. H. Mackmurdo* Head and shoulder study by Miss Elinor Pugh, c. 1897.
Ink and red chalk. Oval $5'' \times 4''$
- D266 *A. H. Mackmurdo* Four painted sketches by Miss Elinor Pugh. One inscribed 'A.H.M. Jan: 11. 1936'.
Pencil and red crayon.
Sizes: $7\frac{3}{4}'' \times 5''$, $8'' \times 6\frac{1}{2}''$, $8\frac{1}{2}'' \times 11''$, $9'' \times 7''$
- D266a *A. H. Mackmurdo* Two caricatures by Miss Elinor Pugh.
Watercolour. Sizes: $9\frac{1}{2}'' \times 1' 0''$, $9'' \times 6\frac{1}{4}''$
- H17 *Snuff Box* Wood. Incised decoration in The Century Guild style. Used, and probably made by A. H. Mackmurdo.
Height $\frac{3}{4}''$, length $2''$, width $1\frac{1}{2}''$
- H18 *Work Box* Yew. Lining and interior tray of green fabric. Made by A. H. Mackmurdo at the age of fourteen. Painted decoration on lid added at a later date.
Length $10''$, width $8''$, height $4\frac{1}{2}''$
- H25 *Normandy Peasant Blouse* Indigo blue linen. Handmade. Worn by A. H. Mackmurdo, and one of his favourite modes of dress.
- O84 *Portrait of Arthur Heygate Mackmurdo* By Haydn Mackey. Signed 'H.M. 1936'.
Oil. $1' 5\frac{1}{2}'' \times 1' 1\frac{1}{4}''$
- S32 *Bust of A. H. Mackmurdo* By Benjamin Creswick. Inscribed 'B. Creswick. SC 1892'.
- W148 *A. H. Mackmurdo* Caricature by Selwyn Image. Wearing blue smock. Inscribed 'The grand old gardener "Lord Tennyson"' and dated Oct. 16. 1897.
Watercolour $6\frac{1}{4}'' \times 4\frac{3}{4}''$

- W149 *A. H. Mackmurdo* Caricature by Selwyn Image. Connected with a proposed visit to Italy and including verse beginning 'THE WARDEN OF FITZROY . . .'
Watercolour. 11" × 7½"

Textiles

CARPETS

- N1 } *Rugs* Hand-knotted woollen pile, with cotton fringe. Stylized
N1a } flower pattern in blue, red and natural. Both made c. 1884 for
The Century Guild, probably by Morris and Company.
(Exhibited Arts and Crafts Exhibition, 1888; VEDA).
Each 1' 8¾" × 3' 6"
- N2 *Sample Rug* Woollen pile. Trial piece with squared design in brown, pink and ochres, with mottled border in ochres.
9" × 10¼"
- N4 *Sample Rug* Woollen pile. Trial piece with leaf motif in rust and yellow, on blue ground.
1' 2" × 1' 0"

CRETONNES

The cretonnes with their distinctive colourings of yellows, rusts, etc., were one of the most important products of The Century Guild. Most of them were printed by Simpson and Godlee. Mackmurdo's designs are mainly floral with his characteristic curving patterns. The 'Cromer Bird', with its fleeting movement, and the swirling 'Thorns and Butterflies' are two of the most successful

The items in this section were all designed by A. H. Mackmurdo unless otherwise stated

- F36 'Tree and Bird' c. 1884. (Exhibited VEDA).
Pale ochre and tan crane, alternating with green and turquoise flower motif, on cream ground.
3' 0" × 2' 6"
- F37 'Bramble and Squirrel' c. 1882. Letters CG incorporated in the design. (Exhibited VEDA).
Light brown and ochre, against coral and pink, on natural ground. Design also used for velveteen. (See F200).
3' 0" × 2' 7"

- F64 Light brown and green, against light ochre, on natural ground.
1' 6" × 2' 0"
- F65 Light brown and tan, against ochre, red outline, on natural ground.
3' 0" × 2' 8"
- F38 '*Sprig*' c. 1884. (For original design see A101). (Illustrated 'The Studio', April 1899).
Purple, green and light ochre, on stripes of purple and light ochre, on natural ground.
4' 6" × 2' 9"
- F39 '*Peacock*' c. 1882. Letters CG incorporated in design. (Exhibited VEDA. Illustrated Madsen).
Green and pink, on cream.
3' 0" × 2' 8"
- F82 Ochre and rust, on turquoise ground.
2' 11" × 2' 7"
- F83 Deep pink, on light pink.
1' 4" × 2' 7"
- F117 Tan and yellow ochre, on cream ground.
2' 8" × 2' 8"
- F135 Red-brown and brown, on pink ground.
2' 11" × 2' 9"
- F41 '*Large Floral*' c. 1882. (Exhibited VEDA).
Rust and ochre flowers, with green leaves, on cream ground.
3' 0" × 2' 9½"
- F86 Ditto 2' 11" × 1' 10"
- F188 Ditto 1' 8" × 2' 8"
- F71 '*Acanthus*' c. 1882. Letters CG incorporated in design. Design also used for velveteen. (See F66).
Yellows and ochres, on natural ground.
6' 2" × 2' 8"
- F72 Reddish-brown and coral pinks, on natural ground. (Exhibited VEDA).
6' 2" × 2' 7"
- F72a Ditto 1' 1" × 1' 5"
- F73 Reddish-brown and browns, on natural ground.
6' 1" × 2' 7"

- F74 'Rose and Leaf' c. 1880. (Illustrated 'The Studio', April 1899). Yellow roses, pale yellow and ochre leaves, ochre diaper, on natural ground.
8' 8" × 2' 7"
- F74a Ditto 3' 0" × 2' 7"
- F75 Red and pink roses, pale turquoise and ochre leaves, ochre diaper, on natural ground.
2' 9" × 2' 7"
- F190 Ditto 3' 6" × 1' 4"
- F76 Pale ochre roses, tan and green leaves, blue diaper, on natural ground.
4' 9" × 2' 7"
- F77 'The Angel with the Trumpet' Also known as Thorn and Roses c. 1884. Designed by Herbert Horne. Letters CG incorporated in design. (Design also used for velvetreen, see F40). (Exhibited Zurich. Illustrated 'Art Journal', 1887; Zurich catalogue). Figures brown-pink, with thorns outlined dark green, on mid-green background. Initial H in ground. (See Plate VI).
3' 0" × 2' 8"
- F78 Figures stone, with thorns outlined blue, on yellow ochre background. Initial H in ground.
2' 9" × 2' 8½"
- F79 Figures light ochre, with thorns outlined dark brown, on tan background.
3' 0" × 2' 8½"
- F267 Ditto 13' 6" × 2' 8"
- F268 Ditto 5' 8½" × 4' 0"
- F80 'Single Flower' c. 1882. (For original design see A127). (Illustrated AR February 1955 and August 1955; Schmutzler). Light brown on coral ground.
1' 1" × 2' 8"
- F187 Ditto 6' 10" × 2' 8½"
- F81 Yellow ochre on light blue ground.
2' 11" × 2' 9"
- F81a Ditto 1' 5½" × 2' 8½"
- F189 Ditto 1' 4" × 2' 9"
- F87 Light brown on mustard yellow ground.
1' 6" × 2' 8"

- F136 Mid-blue on light blue ground. (Exhibited VEDA; MAM. Illustrated MAM catalogue).
2' 10" × 2' 8"
- F84 '*Cromer Bird*' c. 1884. Letters CG incorporated in design. (For original design see A128). (Exhibited Zurich; MOMA. Illustrated AR, February 1955; MOMA catalogue; 'Apollo', November 1961; Schmutzler).
Light red birds, yellow ochre and pink leaves and flowers, on natural ground.
3' 0" × 2' 8"
- F85 Pink birds, red, tan and green flowers, etc., on cream ground.
3' 0" × 2' 8"
- F88 '*Crowned Bird*'
Pale magenta, tan and greens, on primrose ground.
3' 3" × 2' 8"
- F89 Pale magenta and various shades of ochre, on black ground.
1' 7" × 2' 8"
- F90 '*Single Leaf*' c. 1884.
Light tan leaves, on dark tan ground.
1' 2½" × 1' 4"
- F93 Ditto 1' 5" × 2' 8"
- F91 Natural leaves outlined ochre, on red-brown ground.
10" × 2' 2"
- F92 Light green leaves, on dark green ground.
1' 5" × 1' 1"
- F137 Pale turquoise leaves, on turquoise ground. (Exhibited MAM).
1' 7" × 2' 2"
- F137a Ditto 1' 7" × 2' 8"
- F263 Ditto 5' 9" × 2' 8"
- F264 Ditto Several pieces sewn together to make 10' 0" × 2' 2"
- F94 '*Flower and Leaf*'
Brown, pinks and greens, on cream ground.
2' 11" × 2' 8"
- F96 Ditto 3' 2" × 2' 8"
- F95 Yellow and natural, on red-brown ground
Two pieces sewn together to make 3' 5" × 1' 10"

- F97 *'Swirling Leaf'*
Tan and light brown, on light ochre ground.
1' 9" × 1' 4"
- F98 *'Aquilegia'* (For original design see A122).
Red, pink, green and brown, on natural ground. Letters CG
incorporated in design.
1' 6" × 1' 0"
- F99 *'Thorns and Butterflies'* c. 1884. Letters CG incorporated in
design. (Exhibited VEDA. Illustrated Madsen; 'Apollo',
November 1961).
Dark red, green and ochre, on natural ground.
2' 10" × 1' 4"
- F134 *'Thistle'* (See original designs A113 and A138).
Ochres and red-brown, on natural ground.
2' 11" × 2' 8"
- F266 *Flower and Bud design*
Multi-petalled flower and bud in pink, with pale pink leaves.
Two widths sewn together to make 2' 1½" × 4' 6".

VELVETS AND VELVETEENS

The items in this section were all designed by A. H. Mackmurdo unless otherwise stated. All are Century Guild productions

- F35 *Bird and Flower design* Cut velvet.
Olive green.
2' 4" × 2' 0"
- F40 *'The Angel with the Trumpet'* Printed velveteen c. 1884. Designed
by Herbert Horne. Letters CG incorporated in the design.
(Also used for cretonne, see F77 etc.) (Exhibited VEDA.
Illustrated Schmutzler).
Pale blue and cream figures, on turquoise ground.
Two pieces sewn together to make 12' 9" × 2' 7"
- F40a Ditto Two pieces sewn together to make 4' 4" × 3' 11½"
- F42 *'Leaf and Rose'* Printed velveteen c. 1882. Letters CG incor-
porated in design. (Exhibited VEDA; MAM).
Green, ochre, tan, etc., with crimson roses, on natural ground.
2' 6" × 2' 8"
- F43 *Floral design* Cut velvet.
Rust red.
3' 0" × 2' 1"

- F63 'Raven and Flower' Printed velveteen.
Peacock blue, old rose and dark ochres.
3' 1" × 2' 8"
- F66 'Acanthus' Printed velveteen c. 1882. Letters CG incorporated
in design. (Also used for cretonne, see F71 etc.)
Yellows and ochre, on natural ground.
14' 9" × 2' 6"
- F200 'Bramble and Squirrel' Printed velveteen c. 1882. Letters CG
incorporated in design. (Also used for cretonne, see F37 etc.)
Brown and green, on natural ground.
6' 2" × 2' 7"
- F200a Ditto 2' 10" × 2' 7"
- F236 Bag Plain rectangular shape with flap, in crimson cut velvet.
The pattern is outlined in yellow silk and metal thread.
1' 0 $\frac{3}{4}$ " × 9 $\frac{1}{4}$ "

WOVEN TEXTILES

Cotton

- F138 Cotton Damask Century Guild production, with letters CG
incorporated in design.
Red-brown.
3' 0" × 2' 5"

Silk

- F34 Bird and Flower design By A. H. Mackmurdo. Century Guild
production.
Dark red warp, with lighter red weft.
3' 10" × 2' 6"

Woollens

- F100 and
a, b, c Woven Woollen Tissue c. 1882. Designed by A. H. Mackmurdo.
A Century Guild production, probably made by A. H. Lee.
Brown, with orange, greys, red and ochres.
Four hangings. Three 8' 4" × 4' 0" One 6' 4" × 4' 0"
- F265 Woven Wool and Linen Tissue Dog and eagle design.
Cream wool on gold-coloured ground.
5' 7" × 4' 7"

Wallpapers

The wallpapers were printed by Messrs. Jeffrey and Company, of Islington

- B26 '*Bay Leaf*' c. 1882. Designed by Herbert Horne. Letters CG incorporated in design.
Light brown on terracotta, with tan outlines to leaves.
Two pieces 2' 6" wide; one piece 1' 7" wide; one fragment
- B26a Light brown on orange, with dark brown outlines to leaves.
One roll 2' 6" wide; four pieces 2' 6" wide
- B41 Pale apricot on darker shade, with red-brown outlines to leaves.
One piece 3' 2" × 2' 6"
- B72 Red background printed on elephant-brown paper, leaves outlined in black.
One roll 2' 6" wide
- B73 Red background printed on mid-brown paper, leaves outlined in green.
One roll 2' 6" wide
- B74 Green on orange, with leaves outlined in black.
Three fragments
- B27 '*Swirling Leaf*' Designed by A. H. Mackmurdo. (For original design, see A99).
Blue and two shades of green, on dark ochre. Printed on textured paper.
One piece 2' 10" × 1' 8"
- B30 Green, jade and brown, on yellow ochre.
Part of roll 1' 9" wide
- B28 '*Bay Leaf*' frieze c. 1882. Designed by Herbert Horne. Letters CG incorporated in design. Repeat pattern of Bay Leaf design and three figures. (Exhibited VEDA).
Light brown, terracotta, cream and grey, outlined with black.
One roll 1' 10" wide
- B28a Ditto One roll 1' 10" wide; one piece 4' 8" × 1' 10"
- B29 '*Rose and Butterfly*' Designed by A. H. Mackmurdo. (For working drawing, see A116).
Pink, light green, olive green, on green background.
One piece 2' 6½" × 1' 8½"

Appendices

I. BIOGRAPHICAL NOTES

Mackmurdo, Arthur Heygate (1851-1942)

- 1851 12th. December, born London. Family originally came from Dumfries in the 18th. century.
Educated at Felstead School, Essex.
- 1869 Apprenticed under T. Chatfield Clarke, London, Architectural Surveyor to the Fishmongers' Company.
- 1873 Worked for James Brooks, a London architect, as an improver. Admitted Freeman of the City of London.
Attended Ruskin's School of Drawing, at Oxford.
- 1874 Visited Italy with Ruskin.
- 1875 Set up in practice as an architect at 28 Southampton Street, Strand, London.
- 1874-80 Made several visits to Italy during this period.
- c. 1877 Met William Morris. Active in formation of Society for the Protection of Ancient Buildings (1877).
- 1880 Met J. M. Whistler.
- 1882-85 Associate of the Royal Institute of British Architects.
- 1882 Founded The Century Guild.
- 1883 Lived, and had craft workshops, at Enfield. Organised an Arts and Crafts Exhibition there.
Published 'Wren's City Churches'.
- 1884 First publication of 'The Hobby Horse'.
- 1885 Active in Home Arts and Industries Exhibition.
- 1888 Active member for the National Association for the Advancement of Art and its Application to Industry.
- 1896-1906 Gave up own practice and worked with Latham Withall, architect, at Old Jewry, London.
- 1902 Married Eliza D'Oyly Carte.
- 1904 Began building 'Great Ruffins', Witham, Essex, for personal residence. For financial reasons however, he never occupied the house on completion. Built, and lived in, 'Little Ruffins' nearby. Later moved to cottage 'Mackmurdo's'. All these homes were personally designed by Mackmurdo.
- 1926 Published 'The Human Hive', a treatise on sociological and monetary reform.
- 1942 15th. March, died at 'Mackmurdo's', Wickham Bishops, Essex.

Horne, Herbert Percy (1864-1916)

Born Chelsea 1864. In 1880 entered office of Robert Vigers, Old Jewry, London. Became apprenticed to A. H. Mackmurdo as an architect in 1883, and entered into partnership with him in 1885. Helped to design for The Century Guild and 'The Hobby Horse'. Later concentrated on literary matters. Retired to Florence in 1900, where he died 28th. April 1916. Bequeathed his house and its contents (Museo Horne) to the City of Florence.

Image, Selwyn (1849-1930)

Born Bodiam, Sussex, 17th. February 1849. Educated Marlborough and New College, Oxford. Studied drawing under Ruskin, the then Slade Professor. Ordained deacon in 1872, and priest the following year. Curate at Tottenham and later at St. Anne's, Soho. 1883 relinquished Orders. Meantime associated with A. H. Mackmurdo in forming The Century Guild in 1882. In 1884 designed cover for the first number of 'The Hobby Horse'. Produced designs for embroidery and stained glass. Published 'Poems and Carols' in 1894. Master of the Art Workers' Guild in 1900. Slade Professor at Oxford 1910-16. Died at Holloway, 21st. August 1930. Selection of his poems, and later his letters, edited by A. H. Mackmurdo, and published in 1932.

2. SELECT BIBLIOGRAPHY

The following works either mention or are wholly concerned with A. H. Mackmurdo and The Century Guild. Together with numerous pamphlets, news cuttings and photographs relating to the subject, they may be consulted in the Library at the William Morris Gallery

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