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Martinware Collectors
Sir David Young Cameron and Others

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M. Phil. Art History

20 May 2000



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I, Natsuko Yamaguchi, hereby certify that this thesis, which is approximately 40,000 words in length, has been written by me, that it is a record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

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I was admitted as a Diploma student in September 1997 and as candidate for the degree of M. Phil. in September 1998; the higher study for which this is a record was carried out in the University of St. Andrews between 1997 and 1999.

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Abstract

The thesis discusses collectors of the pottery ware produced by the Martin Brothers (1873-1915) of Southall, focusing on the collection formed by Sir David Young Cameron (1865-1945), RA, RSA, Scottish painter and etcher, and now owned by Perth Museum and Art Gallery.

The first part of the thesis describes the Martin Brothers Pottery, operated by the brothers Martin, Wallace, Charles, Walter and Edwin, referring to their history, work, and business. It also discusses works by the later Southall Pottery reoperated for a short time from around 1928 by Wallace's son, Clement Martin.

Examining the characteristics of the Pottery compared with other Art Potters of the time, the second part describes contemporary collectors of the pottery, with examples of their major patrons and customers, and also the relationship between the Artificers' Guild (1903-1942) of London, the gallery and workshop of arts and crafts objects operated by Edward Spencer, who was for a time one of the ardent supporters of the Martins.

The third part relates to Sir David Young Cameron, who was a connoisseur and collector of various art works as well as a major figure in the British art world. It analyses his collections and home decorated with his choice of art works, and his ideas on the arts, and then the characteristics of his collection of Martinware in comparison with those of other collectors. This part also includes the identification of his pieces out of the entire collection of the pottery in Perth which were mixed at some point in the past. A catalogue of the Martinware collection in Perth Museum and Art Gallery is in the Appendix.

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MARTINWARE COLLECTORS
SIR DAVID YOUNG CAMERON AND OTHERS

Introduction

The Martin Brothers Pottery was in operation between 1873 and 1915, first in Fulham, London, and after 1877, in Southall, Middlesex. By experimenting with clays and glazes, they succeeded in creating the widest range of glazes ever achieved on salt-glazed stoneware. Employing these rich glazes, they produced individual, artistic salt-glazed ware. Over the forty years of their existence in business, their output included a variety of objects in diverse styles, all unique and surprisingly imaginative. All their production, as well as business matters, were carried out by the four brothers Martin. Depending on their specialist interests, each took charge of a certain part of their works: Robert Wallace (1843-1923), the eldest and the founder of the pottery, was a modeller and most of the sculptural works were created by his hands (Pl. 4). Walter Fraser (1857-1912) was the thrower and chemist (Pl. 5). He was also responsible for kiln burning. Edwin Bruce (1860-1915) was the decorator and he took charge of production of small pots (Pl. 6). Charles Douglas (1846-1910) was in charge of business at their shop in Brownlow Street, Holborn (Pl. 7). He also occasionally advised his brothers on designs.

'Martinware', as the pottery is called, is one of the best-known examples of 'art pottery'. Following examples in France, such as Alexandre Bigot and Auguste Delaherche, a number of ceramic manufacturers and individual workshops in Britain also started producing artistic pottery from around 1870, which was significant until around 1920. The 'art pottery' was applied to both the ceramic items and those who produced them. The styles

and types of ware, volume and methods of production are diverse, depending on each pottery. Some art potters aimed at reproducing the glazes of Oriental pottery, significantly benefited by scientific progress of the time. Other manufacturers had their designs supplied by artists, or recruited their decorators from art schools. In particular, the Arts and Crafts Movement, which advocated the virtue of handicrafts and democracy in the arts, as well as the dignity of labour, was a key factor for the development of art pottery. The Martin Brothers Pottery was usually regarded as the closest realisation of the Arts and Crafts ideals: they were truly artist-craftsmen, creating their works by their imaginations and skilled hands. They controlled all the processes of production, which enabled them to create one of the most integrated examples of the potter's art at the time. This point without doubt served as an additional attraction of Martin Brothers potter.

It is true that the Martin Brothers' work is very original; particularly the figures of birds and grotesques are most striking. Many of their works were painstakingly decorated and the rich but subdued colours of their salt-glazed stoneware were quite distinctive from other art potteries. In addition to these artistic values of Martinware, the dramatic lives of the potters had undoubtedly an appeal to their customers. It is an exciting story that the brothers launched a venture pottery, without any pottery background. They overcame all the problems step by step, and succeeded in completing fine pottery in their original style. The series of knockabout events which they occasionally faced gave a somewhat humorous tint to the story of their pottery. However, this tragic side of their lives probably contributed to their appeal to a group of supporters. Firings of salt-glazed ware were difficult to control. Occasional unsuccessful firings caused the potters financial difficulties and unsteadiness. Most of their lives the Martin Brothers were poor and shadowed by misfortune. For instance, their shop in Holborn was destroyed by fire. They were in obstinate discord

centring on the question of partnerships, although it was generally not known to the public.

The amount of pottery which the Martin Brothers produced throughout their existence was by no means large. The scale of the production was far smaller than the manufacturers which produced art pottery, such as Doulton's Lambeth Pottery, Barumware Pottery, and Bretby Art Pottery, where a number of decorators and assistants were employed. Considering their small scale of production, it is truly remarkable that they achieved such a public recognition out of countless ceramic firms. In the present day, Martinware is seen in various museums in Britain: for instance, Pitshanger Manor Museum, Ealing, displays the largest collection, with a magnificent fireplace and a grotesque fountain. A permanent collection at Southall Public Library offers many interesting specimens for the study of Martinware. Needless to say, the Victoria and Albert Museum exhibits a fine and wide range of its Martinware collection. Besides these museums in Britain, many museums abroad own examples of Martinware, including museums in Australia, Canada, Germany and notably in the USA.

During its existence, the Martin Brothers pottery was occasionally introduced in articles in art periodicals such as *The Studio* and *Art Journal*. The first book on the Martin Brothers was *The Catalogue of the Martin Brothers pottery formed by G. F. Nettlefold* in 1938, compiled and with introductory chapters by Charles Beard regarding the history of the pottery and the Nettlefold collection. Apart from occasional articles in periodicals, the *Catalogue* remained for decades the only book published concerning the potters. It was only in 1978 that the next publication, *The Martin Brothers Potters* by Malcolm Haslam appeared. It is the result of the most extensive research ever done on the subject. Benefiting from the archives of Sydney K. Greenslade, the patron, which were given to the Ealing Central Library in 1960, Haslam remarkably developed the study of the Martin Brothers. As

is pointed out in the introduction of the book, Haslam for the first time revealed that the Martins employed external hands at times, and moreover, that the brothers were in perpetual discord centring on their partnership¹. This contradicted the general notion of the Martin Brothers as a harmonised band of artist brothers. Later publications on the Martin Brothers have been to a significant degree based on this extensive research which offers detailed and reliable information. This dissertation, too, owes much to this publication for information of the history of the Martin Brothers.

It was probably through the good offices of their supporters that the Martin Brothers found such an honourable place in the history of ceramic art. Although Martinware remained known to relatively small group of people, some of them were deeply attracted by the works and probably by the romantic quality of the Martin Brothers pottery, and became devoted patrons. These were, for instance, Frederick Nettlefold, Ernest Marsh and Sydney Greenslade, who not only formed extensive collections but also supported the pottery at times on the side of finance and public relations. Without these devoted dedicated supporters, the Martin Brothers would not have not been able to continue the production.

It was not only such major collectors who appreciated Martinware. Many customers may have been just one-time purchasers, but others formed their collections of various sizes and characters depending on their budgets and tastes. It is also characteristic that their customers included some artists and architects who were generally advocates of Arts and Crafts principles. The customers frequently visited the small shop in Brownlow Street, chatting with Charles and the other brothers, waiting for arrivals of a new lot from recent firings. Some of them were introduced to each other and formed circles of Martinware admirers. Such an intimate relationship

¹Hillier, Bevis, 'Introduction', Haslam, Malcolm, *The Martin Brothers Potters*, 1978, p. 8

between the potters and their customers seems to have been unusual among art potteries. It therefore provides an interesting aspect of the Martin Brothers pottery to study.

The Scottish painter and etcher, Sir David Young Cameron, RA, RSA, was also a collector of Martinware. He was a leading figure in the art world in Britain, an established artist and also a true connoisseur. He collected various works of art, including etchings and drawings, English sculptures and silverwork, as well as Martinware. Most of his collections were presented to the National Gallery of Scotland and Perth Museum and Art Gallery. The collection of Martinware was given to Perth, together with many other items of decorative arts.

Given the opportunity to study the collection in Perth, it was my first intention for the dissertation to analyse Cameron's collection of Martinware in comparison with those of other collectors. Shortly after the collection of Martinware was presented by Cameron in 1943, Perth Museum and Art Gallery purchased further pieces. The number of pieces acquired by the Gallery is recorded as a total of thirty-one piece given by Cameron and sixteen pieces were purchased from an Edinburgh art dealer, L. J. Brown & Co. However, the examination of documents concerning this matter gradually revealed that the Martinware pieces from the two sources were confused at some point in the early years, and have been incorrectly recorded thereafter. Therefore, to discuss Cameron's Martinware collection, it has been necessary to start by solving this confusion.

It is difficult, however, to reconstruct with certainty the original Martinware collection of Cameron with information from available documents. Similarly, many points concerning the history of his collection remain unfortunately unclear due to a lack of crucial sources of information. Nevertheless, it can be said that the Martinware pieces in Perth were to a

certain degree re-identified and Cameron's collection was thus partially reconstructed. Also the study of the artist, his domestic surroundings, his lectures and correspondence - though this does not give direct references to Martinware - was useful to aid conjecture about his ideas of the pottery.

This dissertation will discuss collectors of Martin Brothers pottery, focusing on the collection of D. Y. Cameron, which is now owned by Perth Art Gallery. With reference to the history and production of the Martin Brothers, it will also deal with certain aspects of the Martin Brothers pottery, which were highlighted as a consequence of studies of collectors and Martinware pieces in Perth. These includes the relationship with the Artificers' Guild, which retailed Martinware in their gallery, and the registered designs of the potters. It also refers to the work of Clement Martin, Wallace's son, who had been involved in the pottery from around 1900 and later reopened it in the late 1920s for a short time. These points have not so far been fully studied.

The first part of this dissertation will summarise the history of the Martin Brothers pottery. The part two will discuss the Martin Brothers' unique position in the context of the art pottery movement, which may help to illustrate why a group of people were attracted by Martinware out of numerous works by other art potters. This part analyse collectors of Martinware, referring to some distinguished patrons and collections. Part three will examine Cameron's Martinware collection at Perth Museum and Art Gallery, followed by a catalogue of the Martinware pieces.

Part I: The Martin Brothers

History of the Martin Brothers

The Martin Brothers, the four brothers Martin, were born in London. Their father, Robert Thomas Martin was the son of a grocer in Norfolk. While a youth, he was appointed to a manager of a large textile company in Dublin. However, when his hearing was lost in an accident, all successful careers were closed to him. He was offered a job in London by one of his relatives, James Barry, who was the senior partner of a stationer in London. Accepting the offer, Robert went to London and thereafter, worked at the warehouse of the company. In 1842 he married Margaret Fraser, the daughter of a Scots baker. Between 1843 and 1860 nine sons and daughters were born to the couple. As the size of their family exceeded the capacity of the house, the Martins moved from one house to another. In the meantime, the arrival of new babies increasingly strained the family finances which were supported by Robert's modest income. The Martins frequently had to rely on financial supports from Barry.

While a boy, Wallace, the eldest son, soon understood the financial circumstances of his family. At the age of twelve he started working to assist the household budget. Starting as an errand boy, he took various jobs in a few years. Accordingly, he was employed at Barry & Hayword's, where his father was working. However, when Wallace was fifteen, he severely injured his wrist while he was playing at the dock. He was sent to a hospital and had to stay at home for a time until his wrist was mended. He spent the time for rest, diligently practising drawing. On seeing Wallace's ability, his father was pleased and showed some sketches to his friend, a stonemason who was engaged in the work of newly constructing the Houses

of Parliament. His drawing skill was approved and accordingly Wallace was engaged in a trial period of three months at the office of a stone-carver called Mr. Hill.

Wallace's work at the stonemason was not important; he chalked out designs for carving on stones. However, his diligent work satisfied Mr. Hill, so he recommended his foreman, John Birnie Philip the sculptor, to take Wallace as an apprentice. Accordingly, Wallace was offered an apprenticeship at the sculptor's office at a premium of £50. Although his mother was ready to pay the money for his apprenticeship, Wallace preferred starting his career in a more independent way. He therefore turned down the offer, and sought for an alternative way to be a sculptor.

Within a short time, he found employment at the office of stonemason, William Field in Westminster, as an assistant carver, through an introduction from Sir Charles Barry, the architect of the House of Parliament, who was the brother of James Barry. Wallace learned many practical skills of carving in the few years while he was working in Field's office. In the meantime, towards the end of 1860 he started attending drawing classes at the Lambeth School of Art, where an innovative practical curriculum was in place under the direction of the headmaster, John Sparkes. In January 1862, Wallace made another move. He started working at the office of Alexander Munro, the Scottish sculptor. Munro was a successful artist, who was particularly celebrated for his portraits of children, and also associated with the Pre-Raphaelite Brotherhood. He was frequently in the company of a wide circle of friends, which included Dante Gabriel Rossetti, Arthur Hughes, John Ruskin, and Charles Dodgson. The atmosphere in Munro's office, where many prestigious artists gathered, was certainly as stimulating for Wallace as his work under the successful sculptor.

Now Wallace was working at Munro's in the daytime and attending classes at Lambeth in the evenings. Concurrently he produced his own work in various materials, which he sent to many prize-competitions and exhibitions. In 1863 his plaster portrait panel was accepted by the Royal Academy. Also, Wallace passed the exam for free studentship at the Lambeth School of Art. In the following year, he was admitted to the Royal Academy Schools, together with his fellow students from Lambeth, including George Tinworth. He further exhibited at the Royal Academy in 1867 and 1868, and continued to send his works to many exhibitions. Around the mid-1860s, Munro's office was not busy, as the sculptor had to spend winters in South of France due to his ill health. This enabled Wallace to devote his energy to his own creation. He rented a studio and started to be commissioned for his independent works. In 1869, he quit the job at Munro's office.

Despite the fact that his artistic career was moderately successful, Wallace was gradually realising the difficulty of establishing himself as a sculptor without a financial background. Towards the end of the 1860s he was striving to subsist: he took up the production of not only sculptural works but also utilitarian objects, such as window cases and mirror frames. He also undertook modelling work at Doulton's as well as stone-carving at the masons' yards in Lambeth. By the beginning of 1871, Wallace probably had already abandoned his career as a sculptor. Instead, he was now planning to launch a pottery with the assistance of his brothers. In May 1871 Wallace went to Devon, intending to learn about pottery production. He found a job at Watcombe Terracotta Company as a modeller and stayed at work for several months. Although it is unlikely that he could gain any practical knowledge of pottery productions during this time, he probably at least picked up some ideas on the matter. Also he could collect examples of fine clays in Devon during his stay.

On his return to London, he went back to work at the stonemasons' yards in Lambeth. By this time his younger brothers, Walter and Edwin, had also been attending classes at the Lambeth School of Art. These two boys had already determined to join their brother's pottery venture, and they spent the days at the Lambeth School diligently learning pottery making. To complete their pottery training, Walter started working at Doulton's Lambeth Pottery as an assistant decorator. Edwin followed the example of Walter the next year.

In 1872 Wallace was employed at the Fulham Pottery of C. J. C. Bailey as a modeller. The Fulham Pottery had been originally producing utilitarian products in salt-glazed stoneware. Purchased by Bailey in the mid-1860s, the pottery had recently added artistic pottery, mainly architectural pieces, to its product lines. After a while, Wallace made an arrangement with Bailey to have his individual works fired at the firm's kiln. For convenience, he decided to move to Fulham. He found neighbouring premises to the Fulham Pottery, called Pomona House, in January 1873. He took the lease of the house and started pottery production there.

Thus, the Martin Brothers Pottery was started. Walter had left Doulton's and he immediately joined Wallace's pottery in Fulham. He further practised throwing at the studio in Pomona House. Walter also started experimenting with clay bodies and glazes of salt-glazed ware, using a makeshift kiln altered from the scullery fireplace. Edwin also left the Doulton's, but he worked at Barry & Hayword's for a few months before he joined the brothers' enterprise in Fulham. Around this time, Wallace paid a visit to Staffordshire to learn some technical hints on pottery production. He was probably not successful in doing so, but he obtained a potter's wheel and some equipment from this trip. In July 1874, the Martins had their first lot of pottery fired at Bailey's kiln.

The arrangement between the Martins and Bailey's worked out satisfactorily for a few years. The Martins fired their works in the salt-glazed kiln at Bailey's once or twice a month. However, it gradually proved to be undesirable for both parties: for the Martins, it was frustrating that they could not secure the best position in the kiln for their work. Moreover, their decorative wares were so thinly potted that they required more sensitive treatment than Bailey's utilitarian products. For instance, Bailey's kiln was opened immediately after the firing was finished, whereas it was desirable for delicate Martinware to take more time for cooling. On the other hand, Bailey became increasingly cautious about the growing rivalry with the Martins in the field of artistic pottery. He finally concluded that the arrangement was by no means beneficial for his firm. He accordingly requested Wallace to cease firing at Bailey's in December 1874.

Shortly after this event, Wallace found a glass-crucible factory in Shepherd's Bush, whose kiln was not frequently used. He made an arrangement with the proprietor to use the kiln for their salt-glazed firings. The Martins subsequently carried out their firings for one or two years in Shepherd's Bush. However, towards the end of 1876 one of their firings resulted in an unexpected disaster. Just before their firing, the kiln had been used for a crucible firing, of which the Martins were not notified by the factory. The remaining chemicals in the kiln reacted in the course of firing, and their pots were ruined. The Martins determined that their own kiln was essential for their pottery production.

Up to this time, apart from sales at Pomona House, where the Martins used the ground floor as showrooms, Wallace sold their pots through peddling. He visited door to door, accompanying Edwin who carried their pots on his back. This 'carpet bag expedition' was generally successful, and the brothers usually returned home with only a few pots unsold. Also, some of the customers were kind enough to introduce the brothers to their

acquaintances who would possibly buy their pottery. Frederick Nettlefold, the ironmonger in High Holborn, was one of the early customers whom the Martins met in this way. Nettlefold not only purchased many pieces for himself, but also decided to display their pots for sale in the showrooms of his firm. He subsequently became an ardent supporter of the Martins pottery. Nettlefold offered Wallace the use of one of his premises, 16 Brownlow Street, Holborn, as their showrooms, together with its neighbouring premises as a warehouse. Haslam suggests that the Martins probably started using the shop around 1876, which was subsequently officially rented to them in 1879¹. Now they had showrooms in the centre of the city, they no longer needed to peddle. Accordingly, Wallace summoned Charles to look after the shop, who was at the time working as a travelling salesman in Devon.

After the disastrous firing in Shepherd's Bush, Wallace was seeking for a suitable place to set up their pottery. Before long, he found a disused soap factory in Southall, Middlesex. The site was located by the canal, which was connected to the Grand Junction Canal, which would make goods transport easy. Neighbouring buildings were distant enough not to suffer nuisance from harmful smoke deposited from the salt-glaze firing. In addition, the place was in an idyllic setting. For all these reasons, the premises seemed to be ideal for them to set up the pottery. They immediately decided to take the factory and started to pay the lease for sixty years from March 1877. Walter, Edwin and Edward Willy, who had been employed by the Martins, moved into the place, and in April Wallace and his wife, Elizabeth, arrived with all the equipment and household goods. In July that year, the kiln was erected, and the Martins started trial firings. After several unsuccessful firings, they managed to obtain satisfactory results, and they started full-scale operations of pottery production. In

¹1878, p. 57

1878 they carried out a total of six firings, and their shop in Holborn was well stocked.

The period between the 1880s and the early 1890s was the most prosperous for the Martin Brothers pottery. During this time, the Martins achieved a significantly wide range of glazes, and their method of decoration became more refined. With these glazes and techniques, they developed their pottery decoration, and introduced a variety of new styles. After 1879, they constantly carried out two firings each year, the results of which were generally successful. Accompanied by the fashion for house decorating, their artistic pottery was always in demand and the Martins were expanding their clientele. Their pottery was occasionally introduced in periodicals. Their work was acknowledged among ceramic industries and design institutions. In 1880 Wallace was invited to give a lecture on artistic pottery manufacture at the exhibition at the Royal Cornwall Polytechnic in Falmouth. The lecture he gave there, with a potting demonstration by Walter, was so successful that he secured many orders from the audience. Encouraged by this success, they extended their trip to Torquay and Exeter, where they gave a similar lecture and demonstration at the exhibition, although these were not so successful as the first time.

By this time the younger brothers, Walter and Edwin, had reached their twenties. After many years of potting practice, both Walter and Edwin had achieved masterly skills in their own areas. While the production was well under way, Wallace could now devote himself to modelling work, and he subsequently invented works such as 'face jugs', 'Wally Birds' and other grotesque figures in the 1880s. He also continued his sculptural works, and he occasionally modelled portrait busts and plaques. Charles was most active between the 1880s and the early 1890s, taking the role of both business manager and art director. He was in direct contact with the customers, so he understook what they wanted and he sent notes and

drawings to his brothers to advise on designs. Walter was a proficient thrower. He could throw even large pieces very thinly. Besides this, he was in charge of mixing the clays and glazes. He kept on experimenting for glazes, and further widened their variety. Edwin was the chief decorator. Together with Willy, he developed various styles of decoration. He was also in charge of the production of small pots, for which he carried out the whole process himself.

However, their business began to fall in the second half of the 1890s. By this time, the wave of the Aesthetic Movement had gone and the enthusiasm for house decorating had been cooling. Moreover, collectors of Martinware had already bought many pots, so that they were no longer eager to add more pieces to their collection. From the end of the 1880s, the Martins carried out only one firing a year. The success of each firings, therefore, became more crucial for their financial state. To depress them further, the eyesight of Willy was deteriorating towards the end of the 1890s. He was subsequently dismissed in 1899. Realising their business was in decline, the Martins endeavoured to improve the situation. In 1896 they decided to try the production of earthenware. They built a earthenware kiln, and possibly a muffle kiln, with money from their supporters. However, they fired earthenware only twice. Neither of the firings was successful, and they could secure little to be sold. They accordingly abandoned earthenware production, and decided to stick to salt-glazed ware.

However, towards the beginning of the twentieth century, the Martin Brothers' pottery was drawing the attention of new customers. Since the 1890s Edwin had been experimenting with new designs, mainly on his small pots. His new style, abstract designs inspired by organic forms, was compared to Oriental pottery and modern works of so-called Art Nouveau, and it was appreciated by admirers of these works. Among them, Sydney K. Greenslade, the architect, became the supporter of the Martin Brothers from

when he first met them in 1898. He avidly encouraged Edwin to create more wares in the new style, and to stimulate the Martins he took Charles, Walter and Edwin to the *Exposition Universelle* in Paris in 1900.

While their situation was somehow improving, family affairs were deteriorating. Since the Martin Brothers pottery was set up in 1873, Wallace, as the founder of the pottery, had been holding formal control of every aspect of the pottery. The leases of premises in both Southall and Holborn were registered under Wallace's name. Therefore, all the pottery in stock automatically belonged to him. Also, since the Martins had not made any formal arrangement for the partnership, Charles, Walter and Edwin was legally considered as employees of Wallace. The conflict centring on the question of the partnership had already been raised in the 1890s, but matters became worse in a time of financial difficulties. In addition, Walter and Edwin were displeased at the fact that Wallace was less involved in the main production line, engaging himself on works of no commercial prospect. Under the circumstances, Walter and Edwin discussed leaving the pottery and setting up their own, at first in Devon, and then in South Africa. However, these plans were not realised, and both, after all, did not leave Southall. The idea of departing seems to have been abandoned by the middle of the first decade of the twentieth century.

Despite the internal conflict and financial difficulties, the Martin Brothers Pottery managed to survive the time when a number of workshops for art-handicrafts closed in the economic recess. On the contrary, their pottery started being handled in the early 1900s at the gallery of the Artificers' Guild in Maddox Street, where a variety of contemporary decorative arts were displayed for sale. Moreover, the reputations of the Martin Brothers' pottery was growing in the latter half of the decade, taken up in periodicals more frequently than before.

However, in January 1903, a fire broke out at their showrooms in Brownlow Street. It destroyed their showrooms and almost all the stock. To make the matter worse, it caused the death by suffocation of three people who lived upstairs. Although Charles was officially exonerated from blame, he subsequently suffered from nervous breakdowns caused by the shock of this event. The Martins were compensated for the loss of the stock, and paid a part of its value by the fire insurance company. The financial damage was enormous. They took nearly one year to finally reopen the showrooms and during this time, they ran their business at a corner of the neighbouring premises.

In 1906 the Martins received a visit of their brother, James Angus, who had emigrated to Australia more than forty years before. He stayed several months in Britain and attended Walter's wedding in September that year. However, apart from such a joyous event, the air in Southall was always gloomy. Almost all the firings after 1903 were unsuccessful, which further strained their economic situations. The intervals between each firing became longer, and in 1905 and 1907 the Martins did not carry out any firing at all. In the meantime, Charles's mental and physical health deteriorated, and he had to be taken to an asylum. After much suffering, he died in July 1910 of tuberculosis. Another blow for the Martin Brothers was the sudden death of Walter. One evening in March 1912, the Martins were invited to give a demonstration of potting at the Royal Institution. Walter was preparing for this, but he then complained of illness. Shortly after he was taken to the hospital he died of haemorrhage.

Walter left the secret of the glazes only in the form of a cipher. The remaining potters, mainly Edwin, attempted to decipher it with the help of a chemist. However, it was a partial success, and the Martins could regain only a limited range of glazes. After the death of Walter, the shop in

Brownlow Street became a burden, as either Wallace or Edwin had attend the shop in turn. The shop was finally closed in May 1914.

In autumn 1913 Edwin went to see a doctor, and cancer of the jaw was diagnosed. Thereafter, he went in and out of hospitals for the treatment and operations for the cancer during the following years until his death. Awareness of his cancer urged Edwin to produce as many pots as possible to leave his family some financial support in the case of his death. He decided to use the muffle kiln, which was smaller than their salt-glaze kiln, in which he carried out a total of eighteen firings in the three years. In addition, in September 1914 Edwin finally made an arrangement with Wallace relating to the partnership.

In February 1915, and he was sent to hospital and after a few operations, he died in April. After the death of Edwin, the Martin Brothers pottery virtually ceased its operation. Probably urged by financial necessities, Wallace occasionally took up modelling and sold the works to his old customers. Apart from this, no important work was produced in Southall thereafter. The surviving potters, Wallace and Clement, conducted only two firing, in 1917 and 1920, but none of them was successful. In the last years of his life, Wallace became more and more interested in his religion than pottery. He lived the rest of his life in poverty, and died of pneumonia in July 1923.

Works by the Martin Brothers Pottery

'I do not say that all the pieces of their ware are beautiful, or that any of it is *pretty*; but every piece possesses individuality of character, so that even those which are downright ugly have a fascinating interest similar to that which is to be found in the face of a plain but intellectual-looking man. Indeed, at first sight, every one is disappointed by this sombre coloured, severely shaped salt-glazed ware: after a time, however, the disappointment wears off and interest takes its place; then the latent beauties disclose themselves; and, at last, the fact that no hands save only those of the artist have touched it produces a subtle charm, and leaves the spectator in a state of delight'¹.

With regard to the work of the Martin Brothers, Edward Spence thus introduced the pottery ware in *The Artist*. This generous but rather cautious praise of Martinware may well suggest the nature and distinctive character of their work over other art potters. Over more than forty years of operation, the Martin Brothers produced various types of object in a variety of original styles. Throughout this relatively long period of operation, the public saw drastic changes in fashion in the decorative arts. Flexibly responding to these changes, the Martins applied new styles to their own work, and subsequently created their own versions. The difference in generation between the brothers Martin might also have served the Martins' work to promote stylistic variety. Edwin, the youngest, was seventeen years younger than Wallace, the eldest. Their interests and tastes seem to have lain in different aesthetic values, and accordingly they developed their individual styles. This undoubtedly helped their pottery. Despite the fact that their technique for decoration, as well as colours, was primarily

¹1887, p. 372

restricted by the limit of salt-glazed ware, the Martins created surprisingly diverse products.

Wallace was originally trained as a sculptor and he undertook purely sculptural works throughout his life. These works can be categorised in a different group from the mainstream products of the Martin Brothers pottery. Wallace's sculptural works were usually applied to terracotta panels, plaques and medallions. For instance, he modelled a portrait plaque of Queen Victoria for her diamond jubilee in 1897, and occasionally executed self-portraits and portraits of his brothers and customers, including Sir William Richard Drake and Sydney Greenslade.

Although Wallace turned in his career from sculptor to potter, his modelling skill found its way of expression in his work in salt-glazed ware. From the 1880s onwards he fully engaged himself in modelling works and produced various types of product. 'Face jugs' were apparently related to his passion for modelling portraits. They were probably derived from traditional English Toby jugs, and Wallace created some types of jug in the form of human figure. In the middle of 1880s he started modelling jugs with two faces, inspired by the two-faced god, Janus, in Roman mythology. Inspired by this pagan source, Wallace produced two-, and occasionally three-, faced jugs of satyrs and other mythological figures around 1890². Shortly afterwards Wallace started making jugs with portraits of politicians, including Arthur Balfour and Joseph Chamberlain³. Obtaining some specimens of these jugs, Marsh once suggested Wallace create a group of politicians' jugs, providing photos of some prominent figures in politics at the time, but Wallace did not take up the work. It suggests that he did not

²Haslam, 1978, p. 92

³Marsh, 1939, p. 13

particularly intend them to be series of political caricatures⁴ but probably interested in them merely as topical sitters for his work. Wallace's fantastic nature and somewhat childish tendencies were probably more suited to creating imaginative grotesques in fairyland rather than satirical pieces of the real political world.

Originally inspired by Janus, all the 'face jugs', except some jugs modelled with the face of satyrs or the sun, were, as far as is known, always double faced. Considering the potters' financial instability, it seems rather surprising that Wallace persisted on modelling two sides, but never thought of a jug with just one face to economise the labour, while customers of the Martins might have well been satisfied with just one for his exquisitely modelled and striking facial expression.

Together with the 'face jugs', Wallace's monstrous creatures, generally cited as 'grotesques', were undoubtedly the hallmark of the Martin Brothers' work. He created figures of a variety of monsters throughout his life. Wallace's grotesques originated in the Gothic style, but the style and variety was gradually developed, becoming much more fantastic and inventive as time went by. Cosmo Monkhouse commented in the *Magazine of Art* in 1882 on these grotesques that 'We have a hundred young sculptors who will model you a Venus or an Adonis as soon as look at you; but who save Mr. Martin who could give you a Boojum or a Snark in the round?'⁵.

The first 'Wally-bird', a jar and cover in the form of bird, was created in the early 1880s. Many of the birds resemble an owl, parrot or raven with large beaks and talons (see Pl. 3, cat. no. 20). They are characteristically anthropomorphic, given a variety of facial expressions. Many of them look

⁴ditto.

⁵vol. V, p. 445

sly and cynical, and others silly or facetious. Also, some birds were modelled as caricatures, entitled, for example, 'The Admiral' or 'The Judge', as well as William Gladstone. The birds have been frequently described as tobacco jars since it was suggested in the above article in the *Magazine of Art* that the item was appropriate 'to contain the weed of wisdom'⁶. As is suggested by Haslam, however, the jar is not airtight and its mouth is too narrow to insert a hand⁷. Although impractical for the purpose, it serves well as a purely ornamental piece, with its rotating neck which gives the bird a variety of expressions. Besides figures of a single bird, those of two or three birds were also produced. These were generally smaller in size than a single bird, but each was given a rotating neck.

It was, however, in his 'spoon-warmers', toast racks and other figures that Wallace fully demonstrated his inventiveness in creating imaginative species. Haslam suggested that these spoon-warmers were created by Wallace in the course of decorating pots, when he happened to create a living thing by deforming and adding some parts⁸. The grotesque figures were in the early years given practical purposes but they were later created as purely ornamental items, which allowed Wallace unlimited expression of his abundant imagination. Out of the variety of grotesques, 'imp musicians', or devil's bands men, holding cymbals, banjos, pan-pipes, trumpets and etc., were those also frequently produced by the Martins.

The fantastic quality seen in such could be viewed as an example of the arts expressing the *zeitgeist*. In the period between the latter half of the nineteenth century and the early decades of the twentieth, fantasy themes were the popular in the arts, in the fields of literature and pictorial arts, as

⁶ditto.

⁷1878, p. 87

⁸ibid., p. 83

well as decorative arts. Diana L. Johnston explained this tendency, writing in the catalogue for the exhibition, *Fantastic Illustration and Design in Britain, 1850-1930*, held in 1979, that 'Alongside the pragmatic, apparently stable and productive efforts of daily life, and the cultural expressions to which they gave rise, was an amazing aesthetic and literary "counter-world"'⁹. Many artists of this period found different ways of creating their own 'counter-world'. Some found their way in the past, as in the case of the Pre-Raphaelite painters and designers who found an ideal world in the Middle Age. Some found in the East romantic qualities untouched by the modern material world in the West. However, many artists found true beauty, purity, and naiveté in fairylands. The archetype of this group in the literary field may be Alice's adventurous stories by Lewis Carroll, the pseudonym of Charles Dodgson. *Alice's Adventures in Wonderland* was first published in 1865, which was followed by *Through the Looking-Glass* in 1871, both illustrated by Sir John Tenniel (1820-1914). The themes from these immensely popular books were also taken by many illustrators. In addition to fantasy, the nonsense joke was another expression of the 'counter world' opposing modern rationality. For instance, Edward Lear's *A Book of Nonsense*, published in 1846 was immensely popular at the time.

Wallace Martin frequently drew themes from literary sources from his early years as a sculptor. Haslam argues that this fantasy literature, together with its illustrations, inspired Wallace's imagination in creating his grotesques. For instance, he points out that Alexander Munro, for whom Wallace had been working as an assistant, was a friend of Charles Dodgson, so that it is likely that Wallace read the famous books by the author. Although this link seems rather feeble to serve as evidence, Wallace's familiarity with fantastic literature is also suggested by a figure, 'Tom lay

⁹1979, p. 9

dozing', modelled in 1880, adopted from Charles Kingsley's *Water-babies*, another example of the genre.

While these artists sought for beauty, purity and naiveté in creating their fantastic world, some others indulged in 'the dark, obsessive, rich world of the Victorian imagination and fantasy'¹⁰. During this period, a number of ghost and monster stories were written, and the imaginative horrific world was vividly visualised by illustrators such as Sims and Hill. In this respect, Wallace Martin was not alone in creating grotesques and monstrous figures, but followed the horrific side of the fantastic tradition of the time. In fact, grotesque figures were also created in the medium of clay by several artists, including Mark V. Marshall, the artist of Doulton's, who had formerly associated with the Martins. Pottery menageries, based on Oriental models, were created by art potters such as Bernard Moore, which frequently included reptiles, frogs and snakes. These could be also viewed as a variation of expression of monstrous fantasy as well as of Orientalism. However, Wallace Martin was probably the most profound in this sphere, fully immersed in the creation of such an imaginative world, and also the most gifted with talent and the abundant imagination to invent a variety of monstrous but somehow comical and whimsical creatures.

Wallace's horrific fantasy is also suggested by his project of a grotesque fountain, to which he devoted himself for almost five years in the first decade of the twentieth century. Greenslade noted in February 1902 of this fountain: 'His [Wallace's] dream is that it is only a small portion of what he calls a "grotesque corner" for some garden . . .'¹¹ This indicates that Wallace intended to build up a grotesque world, gathering groups of his monsters around the fountain in question. In a lecture in 1916 Wallace

¹⁰Jasper, 1991, p. ix

¹¹Haslam, 1978, p. 138

described his creatures, stating that 'When you produced living beings, the great thing is to make them look as though they could move if they had life'¹². In his imagination a fantastic world, where grotesques were alive and moving, must have been vividly pictured. For Wallace his modelled monsters were the realisation of his peculiar fairyland.

Haslam argues that Wallace Martin's grotesques probably reflect public excitement with scientific developments, notably the theory of evolution by Charles Darwin¹³. Indeed the development of science, including natural histories, zoology, archaeology, and so on were topical subjects in Victorian society. Whether the theory of evolution was actually believed by the people or not, mutations and hybrids must have drawn their interest, or been received as laughingstocks by them. These monstrous species certainly inspired the imagination of artists of the time. For instance, Anscombe argues that Jabberwocky in *Alice in Wonderland* as 'a potent symbol of the Victorian fear of Darwinian theory gone wrong', saying that the creature of Carroll being 'progress taking a wrong turn and allowing natural selection to evolve some hairless, clawed, two-headed, unimaginable creature'¹⁴.

Regarding the scientific inspiration for Wallace's work, however, Garth Clark points out that Wallace, as one of the Plymouth Brethren and a Christian fundamentalist, did not believe in the Darwinian theory, so that it is unlikely that it gave him a source of inspiration for his grotesques¹⁵. As Clark suggests, Wallace almost certainly rejected such a blasphemous scientific theory. However, the interest in science was part of the atmosphere of the period. He was probably well acquainted with these subjects, especially

¹²*Southall-Norwood Gazette*, 24 March 1916, p. 2

¹³1978, p. 84

¹⁴1991, p. 43

¹⁵1995, p. 122

when associated with grotesque prehistoric animals and hybrids, the kind he was interested in, and it is plausible that he was inspired by these creatures. Besides this, it should also be remembered that, despite his religious fanaticism, Wallace had a passion for pagan mythological figures and dwellers of devilish worlds. Christianity and paganism seems to have been well balanced in his mind.

Out of all the Martins' products, unpleasantness and ugliness frequently seen in this class of work might divide the opinion of a viewer, whether he or she likes them or not. Isabelle Anscombe wrote of these grotesques: 'Very few of Robert Wallace Martin's birds, face jugs or anthropomorphic spoon-warmers could be described as kindly or hospitable; the best that can be said of the characters he created is that they show a lack of duplicity. Wallace's faces have to be watched for the tell-tale, sly, almost hidden glance of malice'¹⁶. Her view is based on Wallace's religious fanaticism, which was strict and related to the hell in the biblical world. It is true that Wallace's religion became vehement toward the close of his life, which made his family and friends unhappy.

Before that, however, around the time when his grotesques were first created, he was chatty and possessed a certain sense of humour, which was occasionally revealed in his comical works. With regard to Wallace's spoon-warmers, for instance, Monkhouse wrote in an article in the *Magazine of Art* in 1882 that 'To these silly ill-tempered creatures, with their vast but empty heads, is fitly assigned the duty of warming spoons'¹⁷. As Monkhouse commented, these spoon warmers serving a unnecessary duty were probably Wallace's version of a nonsense joke. Thus the nature of his grotesques seem to be closer to monstrous but harmless fairyland rather

¹⁶1981, p. 51

¹⁷op. cit.

than qualities in Anscombe's statement. As seen in the above articles by Monkhouse, many of his contemporaries also seem to have received these strange creatures as whimsical and humorous objects.

In addition to the modelled works mentioned above, the Martins produced various types of wares, decorated in their distinctive styles. The main products of the pottery were vases and jugs, and bowls, dishes and jardinières came next. The pottery also produced practical types of object, including cruet sets, goblets, salt cellar, candlesticks and so on. For private purposes, they also made buttons and brooches as well as an umbrella handle for their sisters. Architectural pieces, such as tiles and wall brackets, were also produced by the Martins, notably during the Fulham period. They occasionally undertook commissions by architects and works to their designs and also produced some architectural pieces of their own design. Tiles remained regular products of their pottery throughout its existence.

This range of products was decorated in various styles, mainly by Edwin and Willy. Apart from Wallace's modelled works, the styles of Martinware could be generally categorised into five groups. The first style, geometric designs, was seen on their output from the 1870s, particularly those from the Fulham period. Then, naturalistic motifs in the Japanese manner and Renaissance ornaments were both added into their repertory in the early 1880s, and employed until around the mid-1890s. Aquatic motifs followed these, starting to appear in the late 1880s, and remaining in use well into the late-1900s. The last to be introduced was organic designs, the so-called 'New Ware' developed by Edwin, which were frequently referred to as 'Art Nouveau'.

The first style of the Martin Brothers, geometric ornaments, reflects the influence of design reform of the time. Since the middle of the nineteenth

century a number of design books were published in order to improve industrial design which was in a low state at the time. These included, for instance, the *Journal of Design and Manufactures*, started by Henry Cole in 1847, and the *Grammar of Ornament* by Owen Jones in 1856. A characteristic of designs advocated by these publications was that they were rigidly geometric and two dimensional, and they drew sources from various designs from the past and abroad, such as Gothic, Celtic, Classical, Persian, Chinese, Japanese, and so on. Through the education at design schools, these geometric styles were disseminated and became fashionable in the latter half of the nineteenth century.

Having studied at the Lambeth School of Art, Wallace Martin was strongly influenced by these geometric designs, particularly those by Christopher Dresser, and his works in the 1870s were mostly of this style (Pl. 1, cat. no. 1). His works created around this time suggest the source of design adopted from Japanese conventional patterns, Celtic motifs, Gothic ornaments, and so on, and these were frequently employed in mixtures or hybrids of various styles. In particular, the influence of the Gothic style were clearly seen on his work of this period. Many of them were deeply incised and carved on the surface of pottery, which was occasionally combined with piercing work. During this time the Martins had not yet obtained many colours, and most wares were coloured in a variation of blues, greys and browns, and some other subdued colours.

Alongside the geometric ornaments, naturalistic decoration in the Japanese manner also appeared from the early years of their production. In the latter half of the nineteenth century, artists in Europe and America found a new source of inspiration in Japanese arts. Painters employed new techniques of expression adopted from Japanese woodblock prints, and designers introduced novel design schemes of Japanese decorative arts to their own works. In the 1870s and 1880s, the fashion for Japanese

decorative arts had also spread to the general public under the influence of the Aesthetic Movement. This phenomenal enthusiasm for Japanese art can be explained as a type of exoticism. With regard to its influence on ceramics, Japanese elements were only applied to its ornament at this point, and it was not until around the close of the nineteenth century that the aesthetics of Japanese ceramic art were fully studied.

The Martins also responded to the fashion, and the Japanese style was employed on their work in the 1870s. Not only did they employ Japanese conventional patterns, but they also acquired the skill of naturalistic drawing of flowers and birds. Some of the earliest designs of this style produced in the middle of the 1870s clearly shows the influence of Hannah and Florence Barlow, the artists of Doulton's. However, the Martins developed their drawing skill and made this style more sophisticated with the help of H. F. Fawcett, the artist, who stayed with them in Southall around 1879 (Pl. 1, cat. no. 3).

From the early 1880s the Martins departed from an imitative Japanese manner, and developed an original style of their own. Their naturalistic style was gradually developed after their move to Southall, and the style was complete around 1885. Abandoning their former somewhat exotic settings, they started depicting plants and birds which were frequently seen in the local area. Since the 1880s Wallace was engaged in modelling work, and the majority of pots were decorated by Edwin and Willy. They had improved their drawing skills and the colour range of glazes had been expanded by Walter by this time. This naturalistic decoration was mainly applied on a buff and brown background, on pots of Oriental shape. Work in this style was produced until the mid-1890s.

Another style employed by the Martins from about 1885 onwards was Renaissance ornament. Again the Martins were responding to the trend in

the arts. When the predominance of the Gothic was waning in the last quarter of the nineteenth century, the Renaissance finally saw revival, relating to new art historical theory at the time¹⁸. Starting in Germany in the 1860s, a number of publications on Renaissance art were published also in Britain in the 1870s. The revival of the Renaissance had an effect on decorative arts in general, but was especially strong in ceramics¹⁹. For instance, Renaissance patterns were employed by William De Morgan on lustre ware. Also, the technique of majolica production was revived, and majolica wares were produced by ceramic manufacturers, such as Minton's and Della Robbia Pottery.

The Martins also employed the Renaissance ornaments on their salt-glazed ware, using foliate and floral scrolls, and dragon motifs, and a combination of both (Pl. 1, cat. no. 7). Masks of satyrs were also seen on many of their Renaissance designs. These patterns were normally etched and painted in cream on the background of brown or dark brown, and were frequently employed on pots of classical shapes. Together with floral decorations in the Japanese manner as above mentioned, the Renaissance decoration was the mainstay of the Martins' production until about the middle of the 1890s.

In the late 1880s, aquatic motifs were added into their stylistic repertoires. Fish, frogs, crabs, and jelly-fish and so on were drawn on their pots in the style of cartoons, frequently given comical expressions (Pl. 2, cat. no. 27). While the aquatic designs were eminent among the works made from 1900 onwards, when Edward Willy had left the pottery, the design has traditionally been attributed to Edwin²⁰. As in the case of many of the Martins' creatures, Edwin's fish and other water dwellers were also

¹⁸Hillier, 1968, p. 233

¹⁹ibid., p. 234

²⁰Haslam, 1978, p. 71

unknown species. They were sometimes grotesque fish with spiky teeth and fins. The decoration of aquatic motifs was applied to pots of any shape, but is seen on many small pots. This style was extensively employed until the end of the first decade of the twentieth century when abstract designs, so-called 'New Ware', became the dominant style.

The 'New Ware' was the last to be introduced to the Martins' work. It was developed by Edwin Martin towards the end of the nineteenth century. Based on vegetable forms, he created simple and abstract designs with his abundant imagination. In the early 1900s his new style became more diverse and sophisticated. By this time, people had begun to turn their eyes to new aesthetics of pottery, discovering an ideal in Far Eastern wares. That is, glazes and shapes of pottery, rather than surface ornaments, became the focal points for ceramic enthusiasts. This trend was initiated by French art potters in the 1860s, and many potters in Britain also started to aim at creating a variety of glazes inspired by Oriental ceramics. In particular, ceramics of early China, such as of the *Tang* or *Sung* periods, as well as Japanese tea-ceremony wares, attracted many artist potters. Although glaze components had been traditionally preserved in secret in the East, the development of science in the West at the time enabled them to discover the secrets, and greatly contributed to the development of glaze technology. In this respect, the production of these ceramics could be said to have been closer in approach to chemical experiments.

Edwin drew the inspiration for his designs of organic forms from illustrated books on botany and marine biology, and sometimes from direct observation of actual objects, as well as studying examples of renowned pottery wares. The organic designs of Edwin's pots were indeed stylistically similar to some Chinese or Japanese ceramics, and accordingly, works of modern French art potters. On the occasion that Charles, Walter and Edwin Martin visited the *Exposition Universelle* in Paris in 1900, they studied a variety of modern

ceramic art and were surprised at the small amount of decoration on works by French potters. Although the decoration on the Martins' designs was not perceptively reduced, they started producing pots without any decoration sometime after this trip²¹ (Pl. 3, cat. no. 43). Therefore, although 'New Ware' was originated by and to a large extent developed through Edwin's artistic feeling, the contemporary works by other art potters must have been also inspired his stylistic development.

However, it is possible to point out that, despite the stylistic resemblance, there was a crucial difference between between these modern ceramics and many of Edwin's 'New Wares'. That is, the former were focused on glazes, and their art relied to a considerable extent on the glaze itself and some haphazard effects created in the course of firing. On the other hand, the art of the 'New Ware' was largely created by the artist's ingenuity. Apart from single-glazed items made in the last years, many designs for 'New Ware' were so assimilated to organic forms in terms of patterns and texture that they seem almost inherent characteristics. However, these were in fact elaborately treated through the painstaking labour by Edwin. This is well explained by Marsh, who bought a vase of 'New Ware' in 1908 and noted in his *Reminiscences of the Martin Brothers*: 'It was of whitish body inclined slightly to a bluish tinge and was decorated with six perpendicular "strap leaves" serrated at the edges running from the neck to the base, and which were of a pale yellowish brown. Between these the surface of the vase was incised with a peculiar decoration suggesting a crackle, his own original idea'²². Edwin's exquisite craftsmanship and love of detail are also visible on his miniature vases, including a piece in the collection of Southall Public Library, which is smaller than half an inch but still finely ornamented.

²¹ibid., p. 120

²²1939, p. 29

It was probably this new style of Edwin which was most severely affected by the loss of a variety of glazes, following the death of Walter in 1912. The decorative scheme of the 'New Ware' relied to a considerable extent on the combination of form, surface treatments, and notably glazes. Unlike Wallace's work which was characterised by modelling, the variety of textures and colours was essential for Edwin's abstract designs, and his works after 1912 clearly shows the extent of the devastating effects caused by the loss of these glazes. Edwin attempted to recapture the glazes by deciphering the secrets of components left by Walter in the code form, but he was only partially successful. Judging from the work after 1912, the glazes the surviving Martins could regain were a variation of dull blues and browns, mostly sombre, and some other colours such as bright greens, metallic black and brown.

These paragraphs have described representative works and styles produced by the Martins. These works were hand-made, and all the pieces were unique. The individuality of each piece was frequently cited, and it seems to have been generally perceived of their work that 'no two pieces are ever exactly alike'²³. In this situation, their use of moulds seems to have been generally overlooked. Although it might be viewed as somewhat contradictory to their reputation for the production of unique pieces, moulds were extensively used in the production of not only figures such as 'Wally-birds' and 'imp-musicians' but also jugs and vases of various size. On consulting a number of Martinware collections, identical shapes were frequently recognised, particularly in the works produced in the 1880s and 1890s in the style of Renaissance ornament, naturalistic decoration and others. In comparison with these works, the shapes of Edwin's 'New Ware' were more varied, so that the use of same moulds might have been less frequent. In any case, all the moulded items were carefully treated

²³Ullmann, 1948, p. 75

afterwards, avoiding the repetition of designs. Therefore, the use of moulds in the case of the Martins does not mean duplicity.

Despite their reputation for individualistic art pottery ware, however, it is true that the Martins took up some commercial products intended for quantity production in their striving to improve their financial low ebb. For instance, they produced gallon beer-jars, ginger-beer bottles, and taps for acid-jars in the 1890s²⁴. Moreover, this is ever more clearly indicated by the fact that the Martin Brothers registered some designs for artistic ware for quantity production. Throughout the pottery's existence between 1873 and 1915, the Martins registered a total of four designs with the Board of Trade. For these works they used stamped marks 'SOUTHALL POTTERIES', with a registered number in the centre, but also incised with the handwritten mark of 'R. W. Martin & Brothers'. This suggests that the potters intended to discriminate these products by using different marks from their artistic ware which had been marked as 'Martin Bros.' since around 1890.

The first design, registered under no. 544302, was for a jardiniere, with six triangular convex sides and triangular holes at the lips (Pl. 6, behind Edwin, top shelf, centre). The body is slightly tapering to the base. The concave sides were decorated with incised vertical lines suggesting veins. The design was registered on 19 June 1909 under the name of Edwin Martin of 'Pottery, Havelock Road, Southall Middlesex - Art Potter'²⁵. Several pieces of this design are contained in public collections. Perth Museum and Art Gallery owns three pieces (Pl. 3, cat. nos. 39-41), and Southall Public Library displays two examples of the jardiniere. Another piece is also listed in a

²⁴Haslam, 1978, p. 106

²⁵PRO, BT53.6

catalogue of the exhibition, *The Arts and Crafts Movement*, held in October 1973 at the Fine Art Society, London.

Although this design was registered in 1909, many of the above items were made in 1912, and others were marked with the stamp and undated. The registered design shown in the representational photo illustrates a slight difference from the executed ones²⁶. The triangular convex walls and holes were modified to rectangular, and the vein-like etched decoration is sometimes omitted in actual pieces. The original design seems to be organic, but the actual ones were more abstract in appearance. Unlike much of Edwin's work, the three pieces in Perth Museum and Art Gallery are rather crudely and roughly executed. In particular, the largest piece with etched vein pattern seems to be close to the work of the New Southall Pottery, so it was possibly done by Clement Martin. As far as the incised mark on these pieces is concerned however, the hand seems to be certainly Edwin's though.

The second design, no. 560017, is also a design for a jardiniere (Pl. 9). It was registered on 1 April 1910 by Walter Fraser Martin of '18 Rectory Road, Southall²⁷. The central flower pot is connected with a trefoil basin at the base and three handles. The complex design is described in the register entry thus 'The novelty of the design consists in the combination of a central pot available for a planter the like with a bowl or dish for bulbs, flowers & the like'²⁸. The prototype of this shape is probably seen in a vase dated 1892, now displayed in Southall Public Library. The stand of this vase is circular, and the central piece is urn-shaped, but its tripod stand clearly suggests the identity with the design registered years later.

²⁶PRO, BT52.42/544302

²⁷PRO, BT53.13

²⁸PRO, BT52.216/560017

The design nos. 559676 and 559677, two face jugs, were registered by Edwin on 23 March 1910²⁹ (Pl. 10-11). Both are modelled with one face, and the first is decorated with barleycorn in relief, and the second, with hops. Face jugs were mostly made by Wallace, but these jugs were undoubtedly modelled by Edwin, as is also indicated by the fact that they were registered by him. In comparison with Wallace's face jugs, Edwin's jugs are less exquisite, and the modelled faces are rather coarse. Unlike the former's work, however, the facial expressions of Edwin's jugs are not cynical nor bitter, but tipsy and bold, which seems suitable for the purpose of containing beer.

One of the Martins' customers, James Vinter refers in a letter to Greenslade, dated 1920, to the original pieces of these registered designs, 'Barley-corn' and 'Boniface' jugs: 'The former bore marks: 2/1910 / Martin Bros. / London & Southall / Original by E.B.M.; and the latter was inscribed: '3/1910 / Martin Bros. / London & Southall / Original by E.B.M.'. Vinter notes that the "Boniface" jug was intended to be given to him, and Edwin incised the letter 'V' on the base. These jugs were probably intended to be produced in quantity as beer jugs. Vinter also said that 'They are both very solid so that they would stand the strain of moulding from them if reproduced in quantities!'³⁰ Actual pieces of Edwin's 'Barley-corn' jugs are seen in the collection at the Southall Public Library and Pitshanger Manor Museum. However, the number of surviving pieces of these designs seems to be meagre, so it is unlikely that these items were practically produced in quantity as suggested by Vinter.

It was unusual for art potters, especially manufacturers of such small scale production, to register designs. On consulting the records relating to

²⁹PRO, BT53.13

³⁰ECL, 55.1487, Letter from James Vinter to Greenslade, 24 July 1920

registered designs by ceramic manufacturers stored in the Public Record Office, names found in them were mostly china manufacturers, notably Coalport, Copeland, and Royal Worcester, and to a lesser extent, Wedgwood and Minton's. Some names associated with the art pottery movement are also seen in the records, such as Doulton's of Lambeth and Burslem, Pilkington's, and the Bretby Pottery of Henry Tooth. These factories were, however, employing a number of decorators and assistants, and the scale of production was much larger than the Martin Brothers pottery.

Art pottery wares were primarily art-oriented items, therefore, they were not intended to be produced in quantity. As far as the records of registered designs are concerned, the majority of art pottery manufacturers did not register their designs. In addition, it is possible to point out that many of these art potters specialised in glaze techniques. The particulars of their glazes were in any case protected by themselves in secret, so they did not protect their works from copying through design registration.

It is interesting to see that all the Martins' registered designs were in the individual names of the brothers but not in the name of the pottery. Slightly after the first design was registered by Edwin, Walter also registered his, as if he was competing with Edwin. Around the time when the first design was registered with the Board of Trade, the Martins were in serious financial difficulty, after a series of unsuccessful firings, and also in intense dispute concerning their question of partnership. Therefore, Edwin and Walter probably registered their designs in order to save the situation by producing some commercial items, as well as securing their claims when the idea of registering designs occurred to them. In particular, one of the jardiniere, designs no. 544302, in Perth Museum and Art Gallery (Pl. 3, cat. no. 41) is dated 20 March 1912, barely one week after Walter's death. Edwin was quick to realise practical sides of the loss of Walter, that is, the loss of glaze particulars which would severely affect the works thereafter.

The piece in Perth might suggest Edwin's attempt to reconstruct the situation. As mentioned before, however, none of the Martins' registered designs was produced to a considerable extent, and they did not bring the potters any profits.

Thus the Martin Brothers actually produced some commercial items in the hope of improving their financial circumstances. As mentioned above, however, these attempts did not turn out successful, and seem to have been soon abandoned. Therefore, such commercial products as mentioned above consisted of only a small part of their entire output after all. It is therefore true that their work was largely confined to individualistic art-oriented ware, as so far perceived in the public. Considering their handicraft production method, it is not surprising that the amount of works produced by the Martins was relatively small in comparison with other art pottery manufacturers. John Bartlett evaluated in his *British Ceramic Art 1870-1940* the production of various art potters, classifying into five groups, from 'Very High' to 'Very Low'. The Martins' work was categorised in 'Low' for modelled birds, animals, face-jugs, grotesques, as well as plaques and architectural items, and 'Low to Moderate' for the rest, vases³¹.

It should be remembered that the productivity of the Martins' pottery was to a large extent affected by the result of firings. Salt-glaze stoneware is produced in one firing, in direct contact with fire, causing occasional unexpected unevenness or discolouration of glazes. Also, the firing requires longer hours of operation, which implied a risk of possible change in the environment during the firings. In addition, the result of a firing is inevitably affected by ageing of the kiln. For all these reasons, an acute operation by a skilled burner was essential for a salt-glaze firing in order to obtain a result required for artistic wares.

³¹1993, p. 149

Since the Martins built a kiln in Southall, Walter served as the chief kiln burner until his death in 1912. However, the size of the kiln was large, which required a large number of works to pack the kiln. Accordingly, the number of firings carried out throughout their pottery's life seems to have been less, which probably did not provide them sufficient opportunities to master the control of firings³². In one firing more than six hundred items, varying depending on sizes, were fired. However, Charles Martin spoke of an average result of a firing, explaining that 'perhaps a third is satisfactory, another third is spoilt, and the other third varies somewhere between the two'³³. Accordingly more than a third of the works were ruined in the course of firing but were executed with equal attention. Thus, in addition to the handicraft production method, the difficulty in controlling firing was certainly one of the reason which affected their productivity as well as profitability.

³²According to the information from *The Martin Brothers Potters* by Haslam, by the late 1880s the Martins had been steadily carrying out two firings a year, and after 1899, only one firing. Also, no firing was conducted in 1905 and 1907.

³³*The Ludgate*, May 1897, p. 55

Business sides of the Martin Brothers Pottery

To explain the manner in which the Martin Brothers operated their pottery, comparisons were frequently made with craftsmen of the Middle Ages. Edward Spence, for example, wrote an article in *The Artist*, beginning with: 'A visit to the little gallery in Brownlow Street, Holborn, and a conversation with Mr. Charles Martin, would be sufficient to seriously injure the nervous system of a political economist. What is the use of inventing such phrases as "division of labour", "laws of supply and demand", "economy of labour", & c., if the State allows men to work in such a way as do the Martin Brothers? To what purpose are the labours of Smith, of Richard, of Hamilton, Mill, and the other founders of this cold-hearted science, if these pigheaded men are permitted to produce their wares in the same manner as the potters of the Middle Ages?'¹.

Indeed they were not workers in a modern ceramic factory who engaged themselves in mindless labour, nor proprietors of such a factory who systematically and efficiently ran business. As seen in the above statement associating the potters with medieval craftsmen, they were frequently romanticised and viewed as 'earnest, truthful, single-hearted artists'²: they were content with the way they produced their unique works of art, pursuing their own aesthetic ideals. Therefore, they did not intend to adopt economical methods of manufacturing for their works. Charles Martin on one occasion concerning this matter claimed saying that 'It would pay if we became manufacturers instead of artists. If, when one of my brothers made a jar, we had assistants to copy it, we might grow wealthy'³.

¹1887, p. 372

²ibid. p. 373

³*The Sketch*, 1894, p. 151

As the previous chapter has mentioned, the difficulties in controlling salt-glaze firing served as one of the main reasons for their financial failure. Besides this, it is true that their persistence in manufacturing individual art pottery pieces also inevitably resulted in low productivity and profitability. Except for the relatively prosperous period between the middle of the 1880s and the early 1890s, the Martins remained poor most of their lives. In addition, it is true that the Martins were dogged by unexpected misfortunes, which further stressed their economic state. For all these reasons the poverty of the Martin Brothers was received by the public as 'Life sacrificed to Art'⁴, giving the potters the appearance of martyrs to ceramic art.

However, such a puritanical pursuit of art probably explains only a part of the reason for their financial failure. Their pottery venture was certainly inspired by the success of Doulton's art pottery production in Lambeth, as is suggested by many common aspects. Wallace and his brothers without doubt expected to follow the example of Doulton's success. As Garth Clark points out, if the Martins had prospered enough, they would have operated their pottery probably in the same way with large factories of art pottery, employing a number of decorators and assistants⁵. In fact, a few points could be mentioned which apparently contradicted their image of martyrs to the potter's art. Firstly, the Martins in fact produced various types of products, including domestic hard wares and items for quantity production, in the hope of saving their financial decline. Therefore, despite their reputation for the production of unique art pieces, they actually took up some commercial products.

⁴*Lloyds Sunday News*, 25 June 1925

⁵1995, p. 122

Secondly, it is also characteristic that a few pieces of the second-rate items are seen in many Martinware collections. This suggests that the Martins sold practically any products for which they could find buyers. They sold test pieces for glazes and clays, items of experimental designs, odd pieces, as well as the second- or even third-rate products, damaged in the course of firing. It is not certain whether all of these items were really sold by the Martins to their customers, or given for free as something thrown in. However, this was explained by Charles, who admitted that they had 'enthusiasts for the not severely damaged specimens who profess to admire them because of their irregularity'⁶. Advocated by Ruskin, the irregularity of individual pieces were viewed as a hallmark of handicrafts by many of the Arts and Crafts adherents. In any case, it indicates that the Martins did not particularly hesitate to release their second-rate products to the market.

Thus their commercial failure should not always be ascribed to their concern about the quality of their art and the method of production, but their lack of business sense was certainly associated with it. Business affairs and management of their showroom in Holborn were mostly handled by Charles Martin from around 1876 until the middle of the first decade of the twentieth century. The other brothers, Wallace, Walter and Edwin, were generally engaged in pottery making in Southall. Charles could be said to have been an apt salesman in a certain sense. He was witty and enthusiastic, and successfully attracted visitors to the Brownlow Street shop, entertaining them with the story of the pottery. Also he handled the press people adroitly so that the Martin Brothers pottery was favourably introduced in their articles. However, Charles's health, both physical and mental, gradually deteriorated after the fire in 1903. After he became unable to attend the shop, the other brothers took charge of the shop until it was finally closed in 1914.

⁶*The Ludgate*, May 1897, p. 55

However, the way in which the Martins, including the manager Charles, operated their pottery and showroom was quite amateurish and rather eccentric, lacking business formalities, and remote from commercial rationality. It was not only the fact that all the production process as well as sales were carried out by the potters themselves, but also such remoteness from the principles of modern trade that might have reminded the public of medieval simplicity.

The Martin Brothers pottery was never incorporated as a company, nor was there any formal partnership between the brothers until almost the very end of its existence. The question of partnership was always the central issue of their dispute, which constantly endangered the continuity of their fraternal collaboration. Since the pottery was founded by Wallace in 1873, he retained overall control. The leases of the Brownlow Street showrooms and the premises of the pottery in Southall were both in his name. When the pottery was set up in the 1870s Walter and Edwin were still young, and Charles had just been summoned by Wallace to join the pottery venture and to take management. Therefore, Wallace might be justified for his autocracy in the early years concerning all the formal aspects of the pottery. According to *Kelly's London Post Office Directories*, the premises at 16 Brownlow Street were listed between 1879 and 1882 in the name, 'Martin, Robt. Wallace, art potter'. Only occasionally the pottery seems to have been called simply 'Martin's Art Pottery'⁷. By the early 1880s, however, Charles had been playing an important role in the pottery not only as the manager of the Holborn showrooms but also as the art director of the pottery. Also, both Walter and Edwin had reached their twenties, and they had already developed their skills in each field of pottery production. Accompanied by

⁷Printed announcement of demonstrations by Wallace and Walter Martin at the Torquay Art School, 1880 (Haslam, 1978, p. 61, fig. 72).

their increasing weight in the pottery, the younger brothers must have asked Wallace to acknowledge their involvement in the pottery's name. They seem to have been successful in obtaining a minor concession from Wallace, as the entry in the *Post Office Directories* in 1883 was altered to 'Martin Brothers, art potters' and thereafter listed in the name. Besides this, marks on the wares were changed from 'R. W. Martin' to 'R. W. Martin & Brothers' around 1884⁸. It was further changed to 'Martin Brothers' around 1890, probably at Edwin's discretion, who had been marking most of the pottery output, except Wallace's modelled works which remained marked as 'R. W. Martin & Brothers' as before, acknowledging his authorship. However, the name with 'R. W.' remained formally in use on the letter headings until the 1910s when it was finally altered to 'Martin Brothers'.

Thus the dispute centring on the partnership remained unsolved. The matter was more serious for the younger brothers than the attribution of their works, as it implied practical considerations, such as the question of their formal position and their claim for shares of the contents of their shop and pottery, including all the stocks. As the Martin Brothers had not yet made any formal partnership, the legal status of the younger brothers was mere employees, and they did not have any claim to the stocks and equipment contained in the Brownlow Street shop and the pottery in Southall.

Naturally Charles, Walter and Edwin insisted on their being equal partners of Wallace. However, the disagreeableness and meanness of Wallace regarding this matter was almost paranoiac. In spite of his brothers' persistent demands and the accompanying depressing atmosphere in the pottery, Wallace would never compromise to arrange a formal partnership. Walter and Edwin became increasingly intolerant to Wallace's attitude, and

⁸Haslam, 1978, p. 166

they planned to set up their own business in the early 1900s. This, however, was not realised probably simply because they somehow missed the opportunity. They eventually abandoned the idea and returned to persuading Wallace regarding the old issue. Unfortunately Charles and Walter died before they made an arrangement with Wallace. Only Edwin, after a series of rows, finally won a partnership from Wallace in September 1914, barely half a year before his own death.

With regard to sales of the Martins in the early years at Pomona House, they displayed their works at their showroom, the altered drawing room on the first floor. Many of the customers around this time were visitors who accidentally found the showroom on their way to visit to wealthy houses of this area. Besides this, the Martins also sold their works through selling trips, so-called 'carpet-bag expeditions' until they obtained their showroom in Holborn. Except the above outlets, it should also be remembered that Martinware was also sold to some extent by other retailers. For instance, Mortlock's, china dealer of Oxford Street, London, traded a quantity of their ware in the early years. Also, the ironmonger, Frederick Nettlefold, displayed the pottery ware for sale in his showroom in High Holborn.

Between around 1876 and May 1914 the Martins retained their showrooms at 16 Brownlow Street, Holborn. The premises were owned by one of the early patrons, the above Frederick Nettlefold, who offered the potters the space to use as their showroom around 1876. It secured the Martins a permanent outlet in the centre of the city, and saved them the trouble of sales trips. For the subsequent nearly forty years the Brownlow Street shop was thus operated as showrooms by the Martins, and received a number of visitors who were interested in the pottery, serving as the gathering point of Martinware enthusiasts. However, it is possible to point out that the location of Brownlow Street, Holborn, was not an ideal place for a gallery of art objects. Being in the middle of a business area, it was hardly

discovered by casual visitors, although it instead found customers among architects and lawyers associated with the area.

The shop of the Martins seems to have given strong impressions to the visitors. It demonstrated no feature common among fashionable and successful galleries of art objects of the time, such as attractive displays and occasional rearrangements, commodious exhibition spaces, cleanliness and tidiness. These were entirely absent in the Martins' showroom in Holborn, which displayed instead almost opposite qualities. The lively account by Holbrook Jackson in 1912 illustrates the atmosphere of the shop:

'A little to the westward of Chancery Lane, on the opposite side of Holborn, there is one of those dim lanes of tall and somewhat unkempt houses with shop fronts which are, if not peculiar to, at least at their best in London. About half-way down the lane, which is called Brownlow Street, there is a little shop, in whose white-framed window may be seen at any time of the year an assortment of stoneware vases akin to mine; and there are as well jugs, and other objects of the potter's craft; pieces of craftsmanship which every now and then hold up the judicious passer-by in wonderment. There is nothing about the little shop at all like the shops of modern commerce. Business, you imagine, may possibly take place there, but you feel that the main object is something different. The pots are not arranged like the crockery in an ordinary shop, and there is slight evidence of antagonism towards dust'⁹.

Ernest Marsh also clearly remembered the impression of his first visit to the shop in 1888. He recollected in his *Reminiscences of the Martin Brothers*, describing the similar state of the shop as witnessed by Jackson. Besides this, Marsh's account vividly conveys the excitement of the expedition to

⁹1912, p. 46

such a hidden peculiar place¹⁰. A visit to the Brownlow Street shop offered the visitors an unusual and exciting experience. Regarding this point, Isabelle Anscombe points out that the Martins possibly consciously accentuated their natural eccentricities, considering that they managed their customers adroitly, stating that: "The Brownlow street shop, hidden up a narrow street, waiting to be discovered by the bankers, lawyers and businessmen who worked in Holborn, would have provided a good story to be told back in the office, full of Dickensian potential as an "old curiosity shop"¹¹. However, the impression of cluttered, dim-lit, and filthy state of the showrooms must have equally served as demerits, as it probably resulted in keeping a class of people, especially hygiene-conscious ladies, from visiting.

However, as is suggested by Anscombe, the Martins' business administration at the Brownlow Street showrooms was indeed eccentric and idiosyncratic. Before joining his brothers' pottery venture, Charles had been working as a travelling salesman in Devon. Therefore, he might have been more acquainted with business matters, at least better than his brothers who had been trained as artists or craftsmen. However, Charles's handling of daily business was ineffective and far from proper business administration. For instance, accountancy was almost absent in their pottery. Marsh recollected how plainly they carried out their business in his *Reminiscences*, noting:

'He [Charles] was accustomed to put by out of the moneys received sufficient to pay his three brothers and himself a weekly allowance of 30/- each and if at the end of any year a surplus of receipts over expenditure on rents, rates, gas, coal and materials generally and all other necessary outgoings, was

¹⁰1939, p. 1

¹¹1981, p. 42

accumulated an equal division would be made. I never saw any balance sheets if they ever existed but I always understood from him that this was their rough and ready way of proceeding. I have often wondered how they ever satisfied the income tax authorities as to their liability for tax. The only time I believe when they had any available amount for distribution was when they received the payment of £800 (plus the salvaged stock) under their fire insurance policy of £1,000'.¹²

Such an easy-going management of Charles Martin was also remembered by another customer, James McGowan, the publisher of Whitehaven. He recollected 'the book in which Charles kept the names & addresses of customers', which he believed to be the only business book the Martins kept¹³. With regard to this matter, Charles could possibly make the excuse partly that the pottery remained a family enterprise after all, so that they might well have saved the trouble of meticulous management. However, their lack of business sense seems to explain better than anything else the reasons why the Martins did not gain commercial success.

Lacking the qualities required for shrewd businessmen, all the Martins, including Charles, were probably too naive to survive in the severe Victorian business world. This might be exemplified by the aftermath of the fire in 1903 at the Brownlow Street shop. Marsh recollects in the *Reminiscences* that Charles was totally at a loss from the shock of the event which had caused not only the suffocation of three people living upstairs but also devastating financial damage to the pottery. Shortly after the fire he was visited by the fire insurance agent, who told him that the Martins had only insured for losses up to £1000 so that they would be compensated only one third of the insured amount under the usual clause in the policy. Charles

¹²1939, p. 5

¹³NCM, Letter from James McGowan to Anne Ullmann, 11 July 1946

was not familiar with the fire insurance policy, and this news only deepened his depression. He could not think if such a average clause was really included in their contract. The situation was saved by Marsh who virtually handled the matter instead of Charles, and the Martins could claim the proper compensation from the insurance company¹⁴.

In relation to their management and marketing, it should be remembered that the Martins did not win international reputation in a true sense during their life time. Although the Martins attracted some foreign visitors as well as supporters at home, the pottery did not exhibit at international exhibitions or any prestigious occasions after all. On the other hand, many art potters, not just the large factories such as Doulton's or Minton's but also smaller factories and individual artists such as Sir Edmund Elton of Sunflower Pottery, exhibited and won medals at those exhibitions. Whether the Martins' works were suitable for exhibiting on the international stage, it is not clear if they wished to exhibit their works on such occasions, as they, especially Charles, were so concerned about their designs being copied by other makers. Also, being a small family industry, they were possibly fully engaged in daily business and could not spare time for the administrative work relating to showing at large exhibitions. Or, it is more plausible that Charles and the other brothers were not capable of such work, considering their lack of familiarity with business administration as stated above.

Relating to this matter, however, it is possible to point out that the difference in social status between the potters and many of the Arts and Crafts Movement, so-called 'gentleman-craftsmen' was a crucial point. As mentioned in the earlier chapter, the Martins were all brought up in poverty, in the East End of London. Although they were originally of middle-class derivation and they were all moderately educated, their humble upbringing,

¹⁴1939, p. 13

and probably their Cockney accent, might possibly have prevented them from having entrée to the respectable society. Therefore, the social gap between them might have caused disadvantage in attracting some visitors to their showrooms. In this respect, the Artificers' Guild, the gallery of Arts and Crafts objects of art, must have played a significant role in drawing the attention of a class of customers to the work of the Martin Brothers while it was acting as the agent of the pottery in the early twentieth century. The handling of the Artificers' Guild will be discussed in detail in the following part.

Thus the Martins' business was remote from modern commerce. It might have endorsed their image of naive artist-craftsmen, which possibly appealed to some of their customers, but certainly served as a disadvantage in terms of prosperity. As one of the idiosyncratic customs of the Brownlow Street showrooms, Charles selected the best specimens from each firing and kept them hidden from casual visitors to the shop as well as from his brothers, intending to make a collection of one hundred pieces to be sold as a lot for £1000¹⁵. Furthermore, Charles did not show good specimens to would-be buyers until they purchased some less important pieces. This habit was witnessed by many customers, including George Allen, the publisher of John Ruskin. His son, William Allen, recollected his father and the Martins, writing that: 'Mr. Charles Martin, who acted as Salesman for the Ware in the Brownlow Street shop, used to keep in the background special pieces, of which he was very fond, but my father succeeded in securing some of them. It occasionally happened that would-be purchasers on being refused those announced as "not for Sale", never again entered the shop, to the disadvantage of the Ware from a business point of view'¹⁶.

¹⁵ibid., p. 2

¹⁶ECL, 55.1557, Letter from William Allen to Greenslade 17 February 1922

With regard to the prices of Martinware, many records suggest that each item was traded at a relatively high price, compared to other wares produced by many art potters of the time. Being handmade products, some of Martinware pieces, especially Wallace's modelled figures, were inevitably expensive. For instance, Marsh recorded in *Reminiscences of the Martin Brothers* that a set of small chess pieces was acquired for £21 some time in the first decade of the twentieth century from the Brownlow Street shop. Marsh also remembered that he bought a vase of 'New Ware' in 1908 for five guineas from Edwin, who wanted to obtain some money for his honeymoon. He also mentions that a very fine 'Wally-bird' was sold through the gallery of the Artificers' Guild for £28. Blacker also recollects in *The ABC of English Salt-Glaze Stoneware* that he bought a vase decorated with dragons for £10.10/-, and one with aquatic motifs for £9.9/-¹⁷.

In reality, however, the prices of Martinware significantly varied according to quality, types of ware, and sizes. Particularly, small pots, mostly of 'New Ware', were traded at much lower prices than those as above mentioned. For instance, according to the invoice dated 1913, a group of small pots of 'New Ware' purchased by Greenslade were all priced at less than £1., and an average of 5/-. Therefore, although it is true that certain type of ware were high-priced, many types of ware were still fairly affordable for many.

As Charles Martin was in charge of all the management side of the pottery, all the pricing for their works was done by him. Accordingly, the other brothers were ignorant of this side of business, which seems to have caused a problem when Charles died in 1910 as none of the surviving brothers had a clear idea of the values of their own works. One of the Martins' customers, James Vinter recollected, writing to Greenslade that: 'You may recollect that when Charlie died none of the 3 Brothers knew how to price the ware &

¹⁷1922, p. 219

knowing that I was able to do so, asked me to help them & accordingly I did so on 3 or 4 occasions & as a compliment I was presented with several pieces'¹⁸. Such a statement also indicates the Martins' less commercially oriented mind, and the extent of their reliance on the goodwill of their customers.

These paragraphs have described aspects relating to the business of the Martin Brothers pottery. The way in which they carried out their business might have been indeed as primitive as that of medieval craftsmen. Many impractical and idiosyncratic customs of the Martins' business management certainly prevented them from being commercially successful as well as gaining wide recognition from the public. Under the circumstances, it was truly the goodwill and support of some devoted customers which enabled the potters somehow to carry out their production and, moreover, to leave their names in the history of ceramic art. In this respect, the significance of the patrons was a unique aspect of the Martins' pottery among all the art potters of the time.

¹⁸ECL, 55.1478, Letter from James Vinter to Greenslade, 24 July 1920

Clement Martin and 'new' Southall Pottery

The Martin Brothers pottery was closed in name and reality by the death of Wallace in 1923. However, it should be remembered that after the closure the kiln in Southall was lit again by the surviving member of the pottery. That is, Clement Martin, Wallace's son, reopened the pottery around 1928 in partnership with a Captain L. Butterfield¹, and operated the pottery for some years. The reopening of the pottery was announced in *The Connoisseur* in 1929 with the comment: 'Collectors of Martin Ware may be interested to learn that the kiln at Southall still exists. It is said that some uncoloured and unfired pieces have been finished for purposes of sale, and that preparations have been made to new examples on the market'². However, the work of the latter Southall Pottery in reality was visibly inferior. In brief, Clement never achieved the technical and artistic standards of the former production.

Due to such low standards, the new Southall Pottery failed to attract the public. Most of the old customers did not pay attention to their work. Therefore, Clement's venture has been generally omitted from references to the Martin Brothers pottery, and it has not been so far fully described. Nonetheless, it is true that some Martinware collectors added a few pieces, purchasing them from the latter pottery and it might be totally useful to discuss briefly the history of the new Southall Pottery and the characteristics of its work.

¹The name 'Captain L. Butterfield' in the text is taken from the *Catalogue of Beards* (1936, p. 33) and the letter heading of the new Southall Pottery (ECL, 55.440). However, Haslam gives the name as 'Captain H. Butterfield' in his book (1978, p. 162).

²vol. 84, p. 413

Clement Robert Thomas Martin was born in 1883 in Southall as the eldest son of Wallace, and grew up in the pottery. He received training from his father and uncles, and started working at the pottery around 1900. This, however, caused further family discord, as Walter and Edwin feared their nephew would be the successor to the pottery. Their disapproval of Wallace was accordingly transferred to Clement. In any case, being the youngest and the least experienced, Clement's job at the pottery was naturally mostly humble. Around this time it is true that Clement was not particularly interested in the family business³.

Nevertheless, he was involved in the actual production of pottery. He decorated small pieces thrown by Edwin, and also sometimes threw himself, although Greenslade considered Clement's pots 'a bit heavy'⁴. Considering that the records of the last years of the pottery, such as of those of Greenslade and Marsh, refer to Clement in places, his part at the pottery can not be neglected. After all, he was at least able to obtain through his work with his father and uncles enough technical knowledge to operate the pottery somehow by himself.

After Edwin died in 1915, some supporters of the Martin Brothers pottery hoped that Clement would continue the pottery. In particular, for a time Greenslade for a time encouraged Clement to carry on production, sending him designs of pots. However, the others regarded the pottery as having ended with the death of Edwin, and their interest was already retrospective. Moreover, Clement himself was irresolute about continuing the family business, mostly due to his very poor health but also a lack of enthusiasm. More practically, he lacked capital. It is not known exactly what Clement had been doing until he finally launched the pottery in 1928. During the

³NCM, Letter from James McGowan to Anne Ullmann, 11 July 1946

⁴Haslam, 1978, p. 139

First World War, after he deferred military service for a few years for the reason of his ill health, Clement finally went to the army in October 1918. He spent the following six months at a military hospital until he was demobilised in April 1919. After that, he was presumably engaged in various modest jobs. For instance, Marsh stated that Clement had 'managed by gardening work to obtain a bare subsistence for his sister and himself'⁵.

However, he seems to have vaguely kept the intention to restart the pottery in the future. For instance, when *Southall-Norwood Gazette* carried an obituary of Wallace in July 1923, the writer also mentioned that 'It is of interest to add that the pottery is to be carried on by Mr. C. R. T. Martin, the son of the late Mr. R. W. Martin . . .'⁶. In another case, Alfred Hopkins, an artist-potter in Lambeth, approached Clement in 1924 to negotiate taking over the pottery in Southall. However, Clement insisted on his being associated with the pottery, and the arrangement was not realised⁷.

It was not until 1928 that Clement was given the opportunity to restart the pottery when Captain L. Butterfield, who had previously worked there as a boy, offered him the paring the opening of the pottery. They became partners and soon were busy preparing the opening of the pottery. Clement in his letter to Greenslade in March 1928 reports:

'I can now tell you that I have purchased the Freehold, and also that I have a Partner. And at the moment I am not selling any of the pottery. Yes, later

⁵ECL, 55.865-7, Copy of letter from Marsh to the Cabinet Secretary, 11 April 1930

⁶21 July 1923

⁷ECL, 55.1767, Letter from Marsh to Greenslade, 24 December 1924

on we will only be too pleased to show you pieces of the Martin Ware, but just at present there is a lot to be done'⁸.

The details relating to the business of the new Southall Pottery remain largely unclear. However, a few pieces of information are provided by their letter heading⁹. Firstly, they called their pottery 'R. W. Martin & Brothers'. 'R. W.' was reintroduced probably in order to emphasise the legitimacy of their pottery. Secondly, in addition to the name of 'C. R. T. Martin' and 'L. Butterfield', 'A. M. M. Martin' was also captioned. This suggests that Wallace's daughter, Amy Mary Margaret, was also taken into the partnership.

With regard to the quality of works by the new Southall Pottery, Beards wrote in 1936 in the *Catalogue of Martinware* that 'Under Clement's artistic management and Captain Butterfield's business guidance the Southall Pottery is once more producing salt-glaze of the same high standard as before'¹⁰. Despite such positive remarks, their products in reality were inferior to the former production, and usually quite distinguishable.

As was mentioned in the article in *The Connoisseur*, Clement's pottery sold the finished work of the unglazed and unfired stocks which his father and uncles left. These products were surely effective in drawing the attention of admirers of Martinware and general public. Moreover, the volume of such works seems in fact to have consisted of not the least part of his pottery's output. According to the list of 'Stock of Art Pottery' dated from 18 June 1915, there were as many as eight hundred pieces of unglazed and unfired

⁸ECL, 55.437

⁹ECL, 55.440, Letter from Clement to Greenslade, 27 August 1929

¹⁰1936, p. 33

stock of various types and sizes, including some 'Wally-birds' and face jugs¹¹. Although some of these might have been fired in 1917 and 1920, a large proportion were presumably still left unfinished, considering the small scale of these firings. However, these works were by no means successfully finished. The range of glazes which was obtained by Clement was very limited. The unglazed stocks were frequently crudely coloured with poor glazes, which created undeniably unattractive appearances. Removed from the original artistic ideas, such works cannot be said to be genuine pieces of the Martin Brothers pottery any longer. Nonetheless, these products bore the mark and date of the former pottery, so that they were inevitably attributed as such. Consequently, these works can cause confusion and problems in identifying them and analysing the quality of Martinware in general.

Besides the stocks of the former Martin Brothers pottery, Clement also produced wares from his own original designs. Inheriting the style of Edwin's 'New Ware', he produced works of simple forms and abstract designs. In any case, Clement's work is quite distinguishable from the works of the former Martin Brothers. As has been previously mentioned, his range of glazes was very limited, and the surface treatments were generally crude and monotonous. He mostly relied on glazing as a way of decoration. Apart from single glazing, he frequently used two glazes on a ware to create mixed tones in the course of firing. With regard to marks, as is suggested by the fact that Clement called his pottery 'R. W. Martin & Brothers', he adapted the name for his mark, instead of 'Martin Brothers' which was used on most works of the former pottery from around 1890, except Wallace's modelled works. Although Clement tended to omit dating each piece, the difference in marks may be useful to distinguish his works. He also used the mark 'Martinware'. As this mark was never used by the

¹¹ECL, 55.643

former pottery, works which bear the mark can clearly be judged to be the production of the latter Southall Pottery.

Although Clement and Butterfield managed the pottery for several years, the venture shortly proved to be a failure. The reason for this can be simply explained by the inferiority of their products. Besides this, it is possible to add that Clement's pottery lacked support from the surviving family and loyal supporters of his uncles. The Martin family discord was further exacerbated by Wallace's disagreeableness and unkind treatment to his brothers' family in the last years, which shadowed the subsequent family relationship. Wallace's family accordingly seems to have been isolated from the other family members. Those who knew the situation of the Martins were naturally on the side of Edwin and Walter's families, and less sympathetic to Clement and to his pottery. This is well illustrated by an event at the exhibition of Fulham Pottery and Prints in 1929. Marsh reported to Greenslade that his lecture on the Martin Brothers pottery was successful except that at the close of the lecture Butterfield interrupted, claiming that the pottery was still continued by themselves, and then left the hall with Clement. Marsh also noted the audience, including his friends, 'Miss Vyse, Miss I. Browne & Mrs. Walter Martin [Walter's widow] & also Campbell Kelly [Clement's cousin] were furious about it'¹².

Haslam suggests that the pottery was in operation by Clement and Butterfield until around 1938. This is probably based on the information in *Reminiscences of the Martin Brothers*, which refers to a chess set, originally modelled by Wallace, but afterwards finished and sold for £50 in 1938 or 39 by Butterfield¹³. However, it seems to have closed a few years earlier. The name of the Martin Brothers pottery appeared continuously until 1935

¹²ECL, 55.2180, Letter from Marsh to Greenslade, 25 May 1929

¹³Marsh, 1939, p. 16

in *Kelly's Ealing, Hanwell, Brentford & Southall Directories* even after the death of Wallace. However, it fell out of the list in 1936 and never appears again. Therefore, it seems that the pottery was abandoned at sometime in 1935 or in early 1936. In 1938, a snack bar called 'Martin Bros.' of Uxbridge Road appeared only in that year, but it is not known if the bar had something to do with the Martins in question. Secondly, the pottery in Southall was rented on a sixty-year lease to the Martins. As Wallace started paying the rent in March 1877, the contract should have terminated in February 1937. Considering that the business must have proved to be failure, it is unlikely that Clement and Butterfield extended the contract term of the lease for some years. In any case, the pottery was sold to a local potter, Albert Richardson, in 1940. When he moved into the premises, he found the tools, prints and drawings which were used by the Martins were left around in the pottery¹⁴. A few years later after the ownership was transferred, the kiln was struck by lightning in 1943 and destroyed by fire.

¹⁴Norman, 1978, p. 10

Part II: Martinware Collectors

Art Pottery and the Martin Brothers Pottery

Art pottery is a term applied to art-oriented ceramic work, produced by ceramic manufacturers, workshops and individual potters during the period between the 1870s and the 1920s. Works called art pottery included various types of wares. Some were designed by artists and designers, who were employed by manufacturers, and made by industrial methods by a number of decorators and assistants. Others were made by artist-craftsmen themselves, occasionally in small workshops employing a few skilled assistants. In any case, art potters were those who for the first time paid attention to ceramic art as a form of 'art', distinguished from 'craft'. In this respect, art pottery played the role of 'the bridge between the industrial potter to studio pottery' in the history of ceramic art¹. During the period of around fifty years of the art pottery movement, a number of manufacturers and workshops emerged and closed. Their style of their works varied significantly and changed, reflecting changes of fashion as well as new principles of arts at the time.

As in all spheres of the decorative arts in the latter half of the nineteenth century, the Arts and Crafts Movement played a significant role in the development of ceramic art, and gave an impetus to the emergence of art pottery. The Arts and Crafts Movement was derived from the morale concerns about design of Arthur Welby Northmore Pugin, and developed by two theorists, John Ruskin and William Morris. From concerns about the harsh living conditions of industrial workers, Ruskin, the water-colourist

¹Clark, 1995, p. 104

and art critic, detested the inhumanity of machine production, where workers engaged themselves in mindless labour, and praised handicrafts produced on the model of medieval guilds. He set up a colony of craftsmen, the Guild of St. George, but the venture resulted in failure, and was short-lived. It was William Morris who afterwards put Ruskin's theory into practice, and developed it into a movement. This was to have enormous influence on arts in Britain and abroad well into the twentieth century. He was not only deeply involved in designing and the production of crafts, but also disseminated the principles of craft revival through series of lectures and publications. In promoting the crafts revival, he advocated the dignity of labour, and also the equality of artists and craftsmen. His idea greatly influenced the next generations, who set up craft workshops based on his principles.

The Arts and Crafts Movement also promoted works by amateur artists. Accompanied by this trend, interest in ceramic art was also extended by the popularity of china painting. In the late nineteenth century equipment for china painting was sold, targeted at the middle-class lady. Beside this, Minton's set up in 1871 an Art Pottery Studio in Kensington Gore, as an extended programme of china-painting classes for amateur lady artists at South Kensington Museum. Although Minton's studio was destroyed by a fire in 1875 and never reorganised, the project was succeeded by Howell and James, a fashionable gallery for house furnishing artefacts. The firm organised prize-giving annual exhibitions, which were enormously popular with amateur artists. They were also to serve as potential buyers of art pottery.

Besides Arts and Crafts ideals, the fashion for interior decoration propagated by the Aesthetic Movement was the nurturing ground for art pottery. In the latter half of the nineteenth century, the passion for the beautification of the domestic surroundings became common among the art-enlightened middle

class, the so-called Aesthetes. They were dismayed by ornate factory-made furniture and other household items, and sought for new styles, which were more 'Artistic'. Responding to this demand, a number of house furnishing manufacturers produced in the 1860s art-oriented artefacts to the designs by artists and designers, so-called 'art furniture', 'art textile' and 'art glass', as well as 'art pottery'.

Thus art pottery also began to be produced around the beginning of the 1870s under the influence of the Arts and Crafts Movement and the Aesthetic Movement. Many of these art pottery manufacturers employed artists and designers who supplied their firm with ceramic designs. Meanwhile some artists started paying attention to ceramic art through their artistic consideration. The plasticity of clays, combination of form and glaze, variation of glazes and haphazard effects were viewed as new creative possibilities.

As mentioned before, the types and volumes of art potteries, as well as the types of the products, significantly varied. Garth Clark categorised art potteries into three groups. The first were large ceramic manufacturers who set up art pottery departments, Minton's, Doulton's, and Pilkington's Lancastrian Pottery. These manufacturers usually employed many decorators and assistants, who executed wares to the designs externally supplied by artists and designers. The second group was provincial potteries who had been producing domestic wares for local markets. In response to the fashion for art pottery, they added artistic lines into their product range. This group included potters such as Burmantoft's and the Barumware pottery of Charles Brannam. The last group was small studios set up by individual artist-potters and produced on a smaller scale. This

group included William De Morgan, Sir Edmund Elton, and the Martin Brothers pottery².

These manufacturers produced pottery in original styles in various types of ware and methods of production. In the early stage of the art pottery movement the method of decoration was primarily surface treatment, such as painting and modelling. One of the characteristic techniques taken up by some art potteries of the time was painted lustre ware. The most famous among these was William De Morgan. In addition to works in Persian style, he experimented with lustre glazes, and produced works inspired by Hispano-Moresque ware. Painted lustre ware was also produced by other art pottery manufacturers, such as Pilkington's Lancastrian Pottery and Maw and Co., which employed designers including Walter Crane and Lewis F. Day.

One of the first art pottery manufacturers was Doulton's of Lambeth Pottery. The proprietor, Henry Doulton, first started production of artistic salt-glazed stone ware, induced by the headmaster of Lambeth School of Art, John Sparks. A group of their artistic ware was for the first time exhibited at the *Exposition Universelle* in Paris, 1867, which was successfully received by the public. After this event Doulton expanded art pottery production and recruited a number of students from Lambeth School of Art. Doulton's initially produced artistic pottery in salt-glazed ware, inventing various techniques of decoration. The medium was glazed with very thin transparent layer, particularly suitable for modelled works. Later the firm added the production of faience and other earthenwares at the studio in Burslem. Doulton's was very successful, and employed a number of artists and assistants. Following the example of Doulton's, the Martin Brothers,

²ibid., pp. 106-7

who had also been students of Lambeth School of Art, started producing of artistic pottery in salt-glazed ware.

The fashion for Oriental ceramics, notably 'blue and white' and enamelled porcelain in the mid-nineteenth century gradually developed into a new phase around this time. More serious study of these works was started by scholars, and different types of ware started to be appreciated. In particular, glaze effects seen on old Chinese ware drew the attention of potters and ceramic enthusiasts. In the 1860s French potters, such as Alexandre Bigot, Auguste Delaherche, and Jean Carrière, started experimenting with glazes, aiming at Oriental high-temperature examples, and producing works employing their original glazes. Following the example of French potters, British art potters gradually started focusing on glazes from the 1870s onwards. For instance, Christopher Dresser, who was appointed Art Director of Linthorpe Art Pottery in 1879, was inspired by techniques of Oriental ware. He frequently combined various colours of glazes on a ware, and employed in his design scheme haphazard mixing effects created in the course of firing. Some other potters also attempted to reproduce the glazes of Oriental ware, or to create their own glazes through chemical experiments. These chemist-potters included William Burton, Bernard Moore and William Howson Taylor of Ruskin Pottery. Sir Edmund Elton was also successful at creating original crackle glazes in various colours.

As one of the factors of enthusiasm for ceramics at the time, Bevis Hillier points out the romantic notion of potters in the Victorian mind³. Pottery making had been frequently associated with God the Creator and with biblical texts, notably referring to Jeremiah. It was also related to prehistoric studies and the search for the beginnings of human civilisation,

³1968, pp. 24-6

in which pottery played an essential role. Such a romanticised view of potters was also shared and disseminated by ceramic enthusiasts and adherents of Arts and Crafts principles. The essay on fictile art in the catalogue of the first exhibition of the Arts and Crafts Exhibition Society opens as follows, clearly illustrating such a notion:

'Earliest amongst the inventions of man and his endeavours to unite Art with Craft is the Fictile Art. His first needs in domestic life, his first utensils, his first efforts at civilisation, came from the Mother Earth, whose son, he believed himself to be, and his ashes or his bones returned to Earth enshrined in the fictive vases he created from their common clay'⁴.

Besides these ideas, the process of pottery production itself might have been a matter of interest. The compositions of clays and glazes, and the firing process had been always strictly guarded by each ceramic manufacturer, which might have been viewed as some kind of initiation. Potters in the past were also studied. The French potter, Bernard Palissy, for instance, was one of the best-known, who produced majolica ware in the late sixteenth century and died in the Bastille. The name of Palissy was naturally associated with the fashion for majolica lately revived at the time when the Renaissance revival was current.

In addition to Palissy, John Dwight of Fulham Pottery also offered a romantic story. In the latter half of the seventeenth century Dwight set up a pottery in Fulham and produced domestic wares and modelled figures in salt-glazed stoneware. After his death the pottery was run by his successors, but closed in the middle of the eighteenth century due to a

⁴Robins, G. T., 'Fictiles', the Arts and Crafts Exhibition Society exh. cat., 1888, p. 46. The writer is probably the architect George T. Robins, one of the Martins' early customers, who worked for Trollope's, an important firm of furnishers (Haslam, 1978, p. 39, 549).

bankruptcy. In 1864 the hidden treasure of Dwight, containing models, moulds, tools as well as some money, was accidentally discovered at the premises of Fulham Pottery. This was followed by the dispersal of a large collection of Dwight's works at Christie's. The story of the London potter was therefore a topical subject spoken with much interest among ceramic enthusiasts.

Despite such an enthusiasm for ceramics at the time the general acceptance of potters and potting tended to be bound to the traditional idea. Potting, which implied direct contact with clays, was considered to be a humble job, and therefore belonged to the lower stratum in society. In fact, acceptable involvement in ceramic production was decorating or painting, and it was only this area which started to be cultivated in the early stages of the art pottery movement. Under the circumstances, ceramic art around this time was still confined to surface decoration. Potter's art created in the harmony of form and glaze as well as surface treatment was yet to be practised, and was not appreciated by many.

A certain kind of indifference, if not dismay, to potting, or throwing more or less remained in the public. Arts and Crafts adherents were not exceptional in this respect. Despite the fact that the Movement promoted dignity of labour and equality of artists and craftsmen, the art of throwing was left untouched. For instance, the perception of the potter's art of William Morris, the leader of the Movement, was also in the same line with many other contemporaries. In 1888 he gave a lecture on pottery, entitled 'Lesser Arts of Life, and illustrated the principles of pottery making⁵. Morris's ideal for the potter's art was mostly confined to ornamentation on pottery ware, and neglected glaze effects. Also his reference to shapes was based on

⁵The paper was published in the following year in the journal of the Society for the Protection of Ancient Buildings.

functional concern, and he did not appreciate the artistic value of forms. Although he encouraged throwing on the wheel, it was purely for its handicraft value as opposed to mechanical process.

It is probably true that Morris was not interested in pottery as much as he was in other types of decorative arts, such as textiles, weaving, and book illustration, in which Morris was deeply involved. However, of all the house furnishing items handled in his firm, Morris and Company, he did not design ceramics himself, but left this area to his close friend, William De Morgan. However, De Morgan did not revolutionise ideals for ceramic arts either. Although the work of De Morgan was one of the best-known of the art pottery produced at the time, it should be noted that his art almost entirely relied on painted decoration and glaze, and throwing was not important in his design scheme. Although he employed throwers in his workshop, he was also content with industrially manufactured blanks which he occasionally purchased from a Staffordshire factory. The shapes of his pottery were accordingly plain and standardized. It was the second generation of the Movement which applied craft principles to the sphere of ceramics and appreciated its art in a new light.

During the fifty years of the art pottery movement, a number of art manufacturers produced works in various styles and methods. However, many of them were relatively short-lived, and closed down in a decade or so. Bearing this in mind, it seems truly remarkable that the Martin Brothers somehow survived as long as more than forty years in spite of their financial instability, and also they found their feet in the history of ceramic art. On assessing the characteristics of their work in comparison with other art potteries, the attractiveness of their work itself should be firstly mentioned. Indeed their products were unique. In particular, modelled figures including 'Wally-birds', 'face jugs', and figures of grotesques, were so striking that no one could easily forget them. Together with some other items, such

as aquatic motifs in caricature as well as 'marred jugs', incised with the extract from Jeremiah, they possess a strong sense of humour. No other art potters expressed such quality in their works as the Martins did.

The wide range of products and styles of Martinware was undoubtedly another attraction to the customers. Unlike some art potteries which produced a fixed style, as in the case of Moorcroft, the Martin Brothers produced considerably varied styles in spite of the relatively restricted ways of expression achieved on salt-glazed ware. On the other hand, their choice of salt-glazed ware could have served as an advantage for them. That is, while many of the art potters, especially in the early years, produced earthenware, salt-glazed ware might have appealed to ceramic enthusiasts with its rarity and the beauty of the medium. For instance, the sombre colours achieved on the ware might have suited the taste of the Arts and Crafts advocates, who preferred subdued and natural colours, or the dimness of semiprecious stones, to bright colours and glittering. As previously mentioned, salt-glazed stoneware had just drawn the public attention by the discovery of the Dwight hoards at the site of the Fulham Pottery. Therefore salt-glazed ware was a topical medium of ceramics.

Secondly, and more importantly, the work of the Martin Brothers was regarded as the closest realisation of Arts and Crafts ideals. All the processes of production were carried out by the Martins, artist-craftsmen themselves. Whereas the prejudice against potting or throwing more or less remained in among art potters, that the Martins took up the process themselves was viewed as the true practice of dignity of all kinds of labour and gave an extra appeal to the public. The uniqueness of each piece and some irregularity were also qualities praised by the Arts and Crafts advocates. Being works of handicraft, Martinware inevitably possessed these virtues. Besides these, their fraternal collaboration also had a romanticised appeal to the public, since they were viewed as the ideal band

of craftsmen, as Holbrook Jackson called them, 'A Quartet of Potters'⁶. Although their work was divided between themselves, according to their own specialities, the kinship between them was probably believed to create unusual harmony in their work, compared with manufacturers who had been producing their works in the industrial principle of division of labour.

Furthermore, the story of the potters themselves also served as an additional appeal to the customer. J. F. Blacker wrote concerning the Martins' work in his *Nineteenth English Ceramic Art* that: 'The history of the Martin brothers has much of human interest: it tells of struggles against many difficulties, before success was in sight, and it records a heart co-operation which alone made the success possible'⁷. Their life-long poverty and misfortunes seems to have been viewed as a certain kind of purifier of art. Bernard Leach, for instance, in his 'Towards a Standard' from *A Potter's Book*, praises 'beauty accompanied by the nobleness of poverty', extracting the words of a Japanese theorist, Soetsu Yanagi⁸. Although Leach never admitted the art of Martinware, he respected this virtue in their work, that is, 'their honesty of purpose in a life long struggle in the face of continuous poverty'⁹. The view must have been shared by those who admired Martinware and were sympathetic to the Martins.

Works of the Martin Brothers were occasionally regarded as the precursor of studio pottery¹⁰. Unlike many other art potteries of the time, they carried

⁶1912, p. 165

⁷1922, p. 381

⁸1940, p. 8

⁹ibid., p. 34

¹⁰Clark, 1995, p. 122. For instance, Paul Rice in his *British Studio Ceramics in the Twentieth Century* states the Martin Brothers pottery illustrates the transition to studio pottery (1989, p. 13).

out all the processes of production, from selection of clay to firing, which was the quality required for a studio potter. However, as Clark points out as the essential difference between them was that the Martins in fact divided tasks between the brothers and none of them was able to work independently. He also argues that the Martins did not conceive the 'philosophical stance of choice' common among studio potters, that is, intellectual ideals on potter's art, and that they probably would have run their pottery in the same way as large manufacturers if they had been successful enough¹¹. Moreover, it might be worth noting that Leach, a master studio potter, never admitted the Martins as studio potters. In a letter to the editor of the journal *Art and Design* in 1948, Leach severely criticised works of the Martin Brothers, regarded them as 'false aesthetic of the Victorian period'¹².

¹¹Clark, 1995, p. 122

¹²NCM, Letter from Bernard Leach to the editor of *Art and Design*, 28 February 1948, written regarding a recent article, 'The Genius of the Martin Brothers Pottery', by Anne Ullmann.

Martinware Collectors

The previous chapter discussed the characteristics of production of the Martin Brothers pottery. With the unique aesthetic values and stylistic variation of their work, the process of production, the Arts and Crafts ideals, and the dramatic lives of the potters, they attracted various types of customers during the forty years of the pottery's existence. The small shop in the narrow Brownlow Street received many visitors. Some became ardent collectors of Martinware. Apart from major collectors such as Marsh and Greenslade, most formed collections consisting of fewer than a hundred pieces. Buyers of Martinware were not always collectors, but many of them were merely one time customers, who bought one or two pieces of the salt-glazed stone ware. In the latter half of the nineteenth century beautification of the home was very popular among the middle-classes, and various types of objects of art were bought to bring a hint of art into their houses. Works of the Martin Brothers were also much admired by these people for their originality, uniqueness, as well as the sombre colours unusual to art pottery wares.

However, another characteristic aspect of the Martin Brothers was probably the intimate relationship between the potters and customers, as well as between customers. Many were Arts and Crafts adherents, and they were particularly sympathetic to their perseverance with the handmade process and the individuality of each piece, and also their lack of commercial sense and subsequent poverty. Despite the difference in social strata, supporters of the Martins enjoyed the company of these naive artist-craftsmen, and some of them were even more supportive, not only regularly purchasing their works but also introducing new customers. The admirers of Martinware regularly visited the Brownlow Street shop. Introduced by the manager of the shop, Charles, some of them made the acquaintance of each other.

These customers discussed the art of Martinware as well as ways to support the potters. Such a relationship between potters and customers seems to be unusual.

For the study of collectors of the Martin Brothers' work a useful source of information is the Greenslade Papers in Ealing Central Library. Greenslade had been planning to publish on the works of the Martin Brothers pottery, and collected as many pieces of information as possible. In December 1920 he also advertised in *The Times* for information on Martinware from the collectors, and he received many replies from these people, which were later included in the archives¹. In addition, Marsh also recalls some customers in his *Reminiscences of the Martin Brothers*, 1939.

During the Fulham period the Martins had not acquired an outlet, and their wares were displayed and sold at the showroom, the altered drawing room of their house. They received visits from casual passers-by who were visiting the wealthy houses around this area. In addition to this, Wallace also visited any possible buyers with introductions and sometimes without them. He went on selling trips, accompanying Edwin who carried a bag full of their pottery ware. In this way they acquired their earliest customers, including William Blake Richmond, the artist, who was sympathetic to the potters and allowed them to display their works at his house in Hammersmith, where he was visited by a wide circle of friends.

It was through their selling trip that the Martins first met Frederick Nettlefold, the ironmonger of Holborn. He was the first important patron of the Martins. On the Martins' first visit, he became enthusiastic about their pottery ware, and purchased not only for himself but also some for display at his shop. He shortly afterwards offered the Martins the use of one of his

¹ECL, 55.1438-1641

premises at 16 Brownlow Street as a showroom for the pottery, probably around 1876. Thus the Martin Brothers secured their showrooms in Holborn. Situated in the business area, their shop at Brownlow Street was naturally frequented by businessmen, lawyers and architects, who were to be the principal customers of the Martins. On setting up the pottery in Southall, Nettlefold was once more helpful for the Martins. He, with another patron, Alexander Kersey, the architect, offered them a loan for the cost of building the kiln.

The relationship with Frederick Nettlefold was to produce another important asset. That is, the first ever publication on the Martin Brothers, *Catalogue of Martinware in the Collection of F. J. Nettlefold*, published by his son, Frederick John Nettlefold in 1936. The collection contained mainly early works of the Martins, such as items decorated with naturalistic motifs in the Japanese manner. The manager of Nettlefold's firm, Frank Knight, also became a keen collector of Martinware.

In the 1880s the Martins' business was at its most prosperous period, and the Brownlow Street shop was visited by a flow of customers. Charles received these customers and entertained them with the story of their pottery and art. It was in a year during this period that Ernest Marsh, a wealthy Quaker businessman, for the first time visited the Martins' showroom. Recollections of the Martins after this first visit were compiled in his *Reminiscences of the Martin Brothers*, in 1936, and later revised in 1939. Although he was not very informed about ceramics art at first, he gradually developed his interests through contact with the Martins and their work, and became one of the most enthusiastic supporters of their art². He frequently visited Brownlow Street and regularly purchased the pottery.

²Marsh, 1939, p. 6

He made friends with the potters, and served as one of their loyal supporters throughout their lives.

Marsh formed one of the largest collections of Martinware, including a full range of the Martins' output. He was enthusiastic about obtaining rare specimens of their work, such as a chess set, a Toby jug and portrayal medallions. During his lifetime, he donated part of his collection to the Victoria and Albert Museum, part of which was to commemorate his late son who died in the First World War. In addition to this, he also presented and bequeathed to several public institutions, including the British Museum; Kingston-upon-Thames Museum, his local museum; and the South London Gallery. The rest of his collection was dispersed at Sotheby's on 29 October 1946.

Besides this, Marsh greatly contributed to disseminating the work of the Martin Brothers together with Greenslade. He regularly lent his specimens of Martinware for illustrations in publications as well as to exhibitions, including the Exhibition of the Arts and Crafts in Paris 1914 and the Exhibition of Fulham Potteries in 1929. As one important contribution to the Martins' work, Marsh saved the massive ceramic fireplace, made around 1891, for Buscot Park, Berkshire, the house of Lord Farringdon. In 1934 the fireplace was about to be destroyed during refurbishing. Learning the news, he exerted himself to save the piece and finally managed to arrange its removal to the Town Hall of Southall. It is now placed in Pitshanger Manor and Gallery, Ealing. He continuously supported the remaining Martins even after the pottery ceased production. He not only arranged their receipt of support from the Artists Benevolent Fund, but also occasionally assisted their finances by buying works offered by Wallace in the last years.

Marsh and Greenslade seem to have first met each other around 1900³. From their shared enthusiasm for Martinware and the potter's art in general, they soon became close friends. In the following two decades they were the most important patrons for the Martins, and also the central figures of the circle of Martinware enthusiasts. At the turn of the century the 'New Ware' of the Martins attracted new customers. In particular, admirers of the modern style became predominant among Martinware customers. Edward Spencer, the designer of metalwork and jewellery, was one of the new customers who was enthusiastic about the pottery for a time.

The Greenslade Papers in Ealing Central Library contain correspondence between Greenslade and Spencer concerning Martinware, dated from 1903. They worked together in the project for St. Ann's Cathedral, Leeds. Assisting J. H. Eastwood, Greenslade was involved in the design of the Cathedral in 1900, and some of the cathedral fittings, including a panel for the altar rail and electric fittings, were designed by Spencer and executed by the Artificers' Guild⁴. In addition, the manner of Spencer's writing suggests that they had already become close friends by 1903. Through his personal enthusiasm, Spencer arranged for the Martins to display their works, and assisted them to gain public recognition. For the Martins who lacked business sense, Spencer's support and his connection with the Arts and Crafts artists and customers were truly invaluable in terms of business and marketing. The handling of Martinware at the Artificers' Guild and Edward Spencer will be discussed in the following chapter.

Nelson Dawson, the enamel and metalwork designer, was also for a time an ardent supporter of the Martin Brothers. He originally studied architecture

³ibid., p. 26

⁴The panel for altar rail is illustrated in *The Studio*, vol. 44, 198, p. 56. Electric fittings are mentioned in the letter from Spencer to Greenslade, 1908 (ECL, 55.1842-3).

and painting, but after he received, with his wife Edith, instruction on enamelling from Alexander Fisher, he largely worked on enamelling and metal work from the early 1890s. Together with Edith and his chief designer, Edward Spencer, Dawson set up the Artificers' Guild in 1901. However, he shortly sold the business to Montague Fordham, the philanthropist and businessman, and withdrew himself from the Guild.

Dawson formed a large collection of Martinware, consisting of a hundred and fifty-one pieces, which was sold at Sotheby's on 16 March 1923. According to the sales catalogue, he was collecting Martinware between 1895 and 1905. This collection was enlarged by acquiring nearly the entire collection of Edward Spencer. The date of acquisition is unknown. However, if the above period is correct, he had purchased Spencer's collection by 1905. Marsh recollects that Dawson 'called, usually just after a new firing had taken place'⁵. Also, he seems to have made friends with Edwin Martin⁶ although he was not personally acquainted with Wallace⁷.

Although Nelson Dawson is best-known for his enamel and metalwork, he also showed his talents in the various fields of art, and in fact, he mostly worked on water-colour after 1914. In addition, he was also interested in pottery making. The sales of Nelson Dawson's work at Sotheby's in 1923 contained thirty-four pieces of his pottery ware, including eleven pieces of heraldic pottery. The catalogue states: 'Mr. Nelson Dawson has for some years conducted a private pottery (mainly for experimental purpose), during which time he had produced many of the effects, crackling, glazing, "agate ware", etc., of the Chinese and old Staffordshire potters. The output was

⁵Marsh, 1939, p. 21

⁶ECL, 55, 1665, Letter from Dawson to Greenslade, 24 October 1908

⁷ECL, 55.1666, Letter from Dawson to Greenslade, 26 March 1916

very limited and, owing to the war, the pottery has now been discontinued. Nearly all the pieces are signed and dated'.

Dawson seems to have wished to have his experimental work fired at the kiln at Southall. The Greenslade Papers contain the letters from Dawson to Greenslade, dated from 1907 to 1916. In several letters dated 1916 Dawson discusses the possibility of having the remaining Martins to carry out firings to finish his own work. For instance, he wrote to Greenslade on 26 March 1916 that: 'I wanted to have a chat with you as to whether the remaining Martins could be reasonably approached to do a little experiment in potting or whether he could fire one or two pieces if they were got ready'⁸. Dawson visited Wallace at Southall, and made a vague arrangement regarding the firing. However, the arrangement was not practised, and his pots were not fired at Southall⁹.

Dawson sketched his designs for pottery ware in a few notes, which are now preserved in the Archives of Art and Design of the Victoria and Albert Museum. These notes consist of about a half heraldic pottery, including pots and jugs. The other half were simple pottery designs, on which Dawson notes colours of glazes. Some are single glazes, and the others are combinations of two glazes, intending mixed effects¹⁰. As far as is suggested by these designs, there is stylistically little to do with Martinware, except for the works decorated with heraldic motifs made in the early years. However, he undoubtedly admired the works of the Martin Brothers, and he probably developed his own interests in designing pottery through his contacts with the potters.

⁸ECL, 55. 1666, op. cit.

⁹ECL. 55.1666 - 1672

¹⁰AAD, 1992/4/5/1, 3, 4

As mentioned above, however, Dawson's Martinware collection was sold in Sotheby's sale in 1923. Marsh notes in his *Reminiscences* that the collection was firstly offered to himself, but eventually it was sold at auction. According to Marsh the collection was bought by a Mr. Spooner, a friend of Greenslade, for £280. The reason for Dawson's dispersal of his Martinware collection is unknown. However, it is possible that it was partly forced by financial reasons. Besides this, his interest in Martinware had possibly cooled by this time due to the change in taste in general.

In the 1920s a number of Martinware collections were dispersed through auctions and sales. This is partly explained by the fact that former collectors had reached an advanced age, and died leaving their collections of the pottery ware. These were therefore sold by their family members, widows and children, who were not particularly interested in the work. Another factor could be the economic recession after the First World War, which could possibly have forced some collectors to part with their pottery collections.

However, it is more plausible Martinware collections were released due to the waning interests accompanied by the change in fashion in decorative arts. At the face of the emergence of art deco of urban sophistication in the 1920s, Martinware was viewed as undeniably outmoded and rustic, and described disdainfully as 'Victorian'. Under these circumstances the enthusiasm of many former collectors had already cooled probably by the beginning of the 1920s. The next generation did not appreciate the quaint beauty of Martinware which was much praised by the former generation. This is well illustrated in a letter from F. H. Critall, who sold his collection of the pottery ware at Sotheby's in January 1922. He wrote to Greenslade two days before the auction, saying that: 'I hope you will not consider me a great fool but my

son has persuaded me that Oriental China is more in accordance with the furnishings of my house and therefore I am following their advice'.¹¹

Following the sale of Critall collection in 1922, Wallace Martin's collection was also sold at Sotheby's in 1924 after his death. Small groups or single pieces of Martinware were more frequently sold at auctions and art dealers. Thus many Martinwares were released from the hands of direct customers of the Martins, and transferred to the others. Although good specimens of Martinware were accordingly accessible around this time, the prices of their work seem to have been steadily rising. However, the real reassessment of Victorian art in general had to wait for some more decades.

¹¹ECL, 55.1550, Letter from F. H. Critall to Greenslade, 18 January 1922

The Artificers' Guild and the Martin Brothers¹

As mentioned in the previous part, the business side of the Martin Brothers was operated in a way remote from commerce. Fearful of copying by other makers, they were not willing to exhibit their works at any exhibitions, which was undoubtedly disadvantageous from the marketing point of view. Their business opportunities were, therefore, largely confined to the small shop in narrow Brownlow Street. Also, the Martins' social status might have prevented them to a certain extent from gaining the recognition from a class people in the society. Accordingly their work was known to a relatively small group of customers by the turn of the century. In this respect, the relationship with the Artificers' Guild in the early twentieth century played a significant role in disseminating works by the Martin Brothers pottery. It provided the Martins with not only the place for display and commerce but also the liaison with many Arts and Crafts artists and customers.

The Artificers' Guild Limited was established by Nelson and Edith Dawson in July 1901. Before that, they had been running a metalwork workshop in Chiswick from the middle of the 1890s, employing as many as twenty craftsmen. The Artificers' Guild was subsequently registered as a limited company to substitute the existing business. They appointed the chief assistant, Edward Spencer, and Edgar Simpson, a jeweller, as principals of the firm. However, the Guild was not commercially successful, and fell into

¹The general information concerning the Artificers' Guild is mainly referred from *Pre-Raphaelite to Arts and Crafts Jewellery*, by Charlotte Gere and Geoffrey C. Munn, 1996, and also unpublished papers, Gere's 'Edward Spencer and the Artificers' Guild', 1992, and Elaine Hodgson, 'Edward Spencer and the Artificers' Guild 1901-1938', BA dissertation, 1984, both preserved at the library of Goldsmiths' Hall.

serious financial trouble in 1903. In addition, the relationship between Dawson and Spencer was not going well. Under these circumstances, Dawson decided to sell the Guild to a solicitor and businessman, Montague Fordham, and withdrew himself from the business.

Montague Fordham was previously the Director of the Birmingham Guild of Handicraft between 1896 and 1901. However, preceding his resignation, he moved to London, and by early 1899 set up the Montague Fordham Gallery at 9 Maddox Street. The function of the gallery was similar to *Maison de l'Art Nouveau* in Paris of Siegfried Bing². Fordham entitled his gallery 'House Furnisher, Jeweller and Metalworker', and exhibited and dealt in various contemporary objects of art, including metalwork and jewellery by Henry Wilson and Paul Cooper, and embroideries by May Morris. As is suggested from Fordham's former involvement with the Birmingham Guild of Handicraft, the primary artefacts traded in the gallery were metalwork, jewellery and relatively small items for house furnishing.

Fordham had personally known Edward Spencer, whose family was living in a part of the Fordham estate in Ashworth. Through this relationship, therefore, Spencer might have been associated with the transactions of the Artificers' Guild in 1903. When Fordham took over the Artificers' Guild, he transferred the headquarters of the Guild to his Maddox Street gallery, and reorganised the firm under the name, Montague Fordham Limited. In the following year he registered a maker's mark at Goldsmiths' Hall.

In 1905, however, the gallery at the Maddox Street seems to have closed for a time. Details relating to the closure are unknown, but the name of both Montague Fordham Limited and the Artificers' Guild disappear from *Kelly's London Post Office Directories* in 1905. In the same year Spencer launched

²Gere, 1992, p. 5

another venture, called the Guild of St. Michael, which was probably founded to expand the workshop of the Artificers' Guild. The *Art Journal* introduced in 1905 the newly founded Guild as follows:

'The enlargement of one such society, hitherto known as the Artificers' Guild, to include within its influence the consumer as a necessary co-worker in the cause of right production, is an interesting declaration of this belief. The metal-work and jewellery of the Guild, produced from the designs of Mr. Edward Spencer, who direct the work, show the fortunate results of a revival of handicraft under the rule of an earnest and inventive master-worker. The foundation of the new Guild of St. Michael, whose activity will, it is hoped, also include weaving, embroidery, printing, and other crafts, brings other craft-workers into this centre, and the fortunate for the enlarged venture will be watched with the interest attaching to a new assay of the spirit of brotherhood towards conquest over the excesses of unbridled competition'³.

However, the Guild of St. Michael seems to have been short-lived. In 1906 Spencer reorganised the Artificers' Guild, and reopened the gallery in the previous premise, 9 Maddox Street. Also, the firm cancelled the mark of Montague Fordham, Limited at Goldsmiths' Hall, and registered a new one for the Artificers' Guild Limited. Furthermore, the entry of the premises in Maddox Street in the *Post Office Directories* in 1906 was altered from 'Montague Fordham Limited' to the 'Artificers' Guild (late Montague Fordham Ltd)'. It is therefore likely that the ownership of the firm was transferred from Fordham to Spencer on this occasion.

The Artificers' Guild operated their business for an exceptionally long period, until it was finally liquidated in 1942, a few years after the death of Spencer.

³p. 349

The work of Spencer and the Artificers' Guild was regularly featured in periodicals, and the Guild received a number of important commissions, notably for church furnishing. The gallery gained customers and visitors of prominent figures in society as well as the art world. During the most flourishing period, the firm employed as many as forty employees⁴.

Despite this, the business of the Artificers' Guild was not always prosperous, and seems to have been occasionally in financial difficulties. The gallery of the Guild was moved in 1911 from Maddox Street to neighbouring premises, 4 Conduit Street, probably due to economic reasons. The gallery remained at Conduit Street until 1933, and afterwards further moved a few times until the closure, firstly to Bruton Place, and then Grosvenor Square, followed by the move to King Street in St. James's, and finally to Roger Street⁵.

After the transfer of ownership from Dawson to Fordham in 1903, a large part of the trade at the Maddox Street gallery might have naturally been shared by products of the Artificers' Guild. However, succeeding the business of Montague Fordham Limited, objects of art by other makers were continuously traded. For instance, *The Morning Post* carried an article in 1906 concerning the Artificers' Guild's trade of 'objects of art, all of which are made by hand', including the pottery of the Misses Lucas, hand-woven silks by Miss Garnett at Windermere, pottery ware by the Martin Brothers pottery, as well as metalwork, jewellery and furniture. The writer paid special attention to the works by the Martin Brothers, writing that 'But the most interesting specimens in the show are examples of the work of the Brothers Martin. When a man writes about the English potters a hundred years hence he will have to give them a very prominent place. Now their beautiful work may be bought in Maddox Street at prices which seem rather

⁴Hodgson, 1984, p. 42

⁵ibid., p. 64

ridiculous when it is remembered that these artist potters make only one piece after any design except where it seems good to make a pair'⁶.

It is not known exactly when the Artificers' Guild started handling Martinware. While owned by the Dawsons, the Artificers' Guild was operating at the workshop in Oilmill Lane, Chiswick, and did not function as a exhibition body of contemporary decorative arts. As mentioned before, Fordham's primary interests lay in metalwork, and there is no indication that Montague Fordham Gallery exhibited Martinware, prior to the merger. As is suggested by the fact that the earliest letter in the Greenslade Papers from Spencer dates back to 1903, it seems that the Guild's association with the Martin Brothers was started around this date, accompanied by Spencer's increasing interest in Martinware. Considering the potters' mistrust of the Arts and Crafts organisations, it seems unlikely that any commercial firms could possibly establish trade of a larger scale with the Martins, were it not for Spencer's personal enthusiasm and support.

The previously mentioned earliest record relating to the Martin Brothers and the Artificers' Guild is the letter from Edward Spencer to Greenslade, dated only 1903, in which Spencer mentions his newly acquired Martinware, a Toby Jug and a face jug, 'simply splendid'⁷. It illustrates that the designer was enthusiastic about Martinware. The letter heading is printed as Montague Fordham, Limited, but it also refers to the take-over of the Artificers' Guild, so that the letter was written at some point in 1903 after the merger.

The actual selling of Martinware at the Maddox Street gallery was firstly mentioned in a Spencer's letter. As in the case of most of Spencer's letters

⁶p.4

⁷ECL, 55.1842, Letter from Spencer to Greenslade, 1903

to Greenslade, the letter, too, is undated, and it does not provide the information concerning the date when the Guild started handling Martinware. However, Spencer still discusses the design for electric fittings for Leeds Cathedral, which he had mentioned in the previous letter, dated 1903. Therefore, the letter was probably written in the same late 1903 or early in the next year. In this letter Spencer reports to Greenslade, saying that: 'I have spent £13 of my own hard earned & £12 of its firm's money. Of excuse mine are only held in trust for you, you can have any of them at what I gave, as you know'⁸. The letter heading refers to their handling objects, such as furniture, electric and other fittings, metalwork, jewellery as well as 'FLOWER VASES'. It is possible that the last item is also referring to Martinware.

The Artificers' Guild seems to have handled various types of Martinware of various prices. However, as is suggested by the article in *The Studio* in 1907, which illustrates examples of 'New Ware', including several pieces from the collection of the Artificers' Guild, they seem to have handled mostly products of this style. In addition to 'New Ware', the Guild seems to have displayed wares decorated with aquatic motifs. In a letter in 1907 Spencer wrote of a customer who 'bought £17 worth of Martin pots, the 2 big blue, the 2 tadpole, the big brown tortoiseshell of last year & 2 or 3 more'⁹. Also, Ernest Marsh mentions in his *Reminiscences* about 'a very fine Grotesque Bird' was sold at £28 at the gallery of the Artificers Guild¹⁰. However, out of a wide range of Martinware, it is unlikely that the Guild exhibited in their gallery those decorated with Renaissance ornaments and naturalistic decoration in the Japanese manner. As these styles had been produced by the Martins for more than two decades, they were already somewhat

⁸ECL, 55.1843, Letter from Spencer to Greenslade, undated.

⁹ECL, 55.1853. Letter from Spencer to Greenslade, 27 March 1907

¹⁰1939, p. 20

outmoded. The Artificers' Guild, as an exhibitor of contemporary objects of art, probably stocked mostly from the latest firings rather than collecting works of the past.

Besides this, it is worth noting that the *Art Journal* in 1905 carried an article on Martinware with an illustration of 'Examples of Martin Ware' (Pl. 12)¹¹. The group of Martinware in the photo includes various types of ware, such as vases with aquatic motifs, a Toby jug, and vases and jugs of 'New Ware', both decorative and single-glazed ones. With regard to the display of these Martinware examples, it can be pointed out that, firstly, the arrangement of Martinware in an Oriental setting with ebonised wooden stands, does not seem to be common with the display of the Martin Brothers as far as is suggested by surviving photos of the Brownlow Street shop. Secondly, the display of the pottery ware contains a single-glazed Toby jug. According to Marsh, the Martins produced a total of three Toby jugs: one, 'very good coloured and finished one', was purchased by George Hutchinson¹²; the second one, single-glazed, was bought by Spencer in 1903, which is mentioned in the above letter to Greenslade; the third one, details unknown, was obtained by a Manchester doctor¹³. The Toby jug illustrated in the *Art Journal* is, therefore, without doubt one of the latter two. Considering the series of articles, 'Art Handicrafts', in the magazine also introduced works by Edward Spencer and the Artificers' Guild, it seems to be very likely that the examples of Martinware in question was those on display at their Maddox Street shop. Besides this, the *Art Journal* also carried in the series of articles an illustration of a Martinware piece, mounted in silver and semiprecious stones, designed by Spencer and executed by the Artificers'

¹¹p. 309

¹²Rudoe, 1991, p. 74

¹³1939, p. 21

Guild (Pl. 13)¹⁴. It suggests the extent of Spencer's appreciation of Martinware, as he combined the art of the potters and his own.

As is suggested by the above articles in the *Art Journal*, the association with the Artificers' Guild seems to have provided the Martin Brothers with opportunities to gain wider public recognition. In fact, it was after the mid-1900s that Martinware, especially Edwin's 'New Ware', started to be introduced in influential art magazines, such as the above *Art Journal* and *The Studio*, as examples of modern ceramic art. Considering that Edward Spencer of the Artificers' Guild was a frequent contributor to these periodicals, it is plausible that these articles on the Martin Brothers were arranged through the connection with him.

Similarly, the Artificers' Guild offered the Martins opportunities to exhibit their works not only at the gallery in Maddox Street but also at other exhibitions as a part of the Guild's section. An article in *The Studio* in 1908 reports on the annual summer exhibition at the New Gallery, which mentions that Martinware was on display as a part of the Artificers' Guild's section. The editor specially comments on the Martinware, stating that:

'The earthenware by the Brothers Martin, also part of this exhibit, claims special notice. Without wishing to imply that the material is not properly respected, the little group of vases have a sober leathery appearance which is very pleasing to the eye; and the forms as well as the colours are good, and are comfortably various'¹⁵.

Thus it is clear that the relationship with the Artificers' Guild significantly benefited the Martin Brothers in various ways. As mentioned before,

¹⁴p. 345

¹⁵vol. 44, p. 59

Edward Spencer was around this time an ardent supporter of the Martins. Deriving from his personal enthusiasm his contribution was beyond commerce but for the benefit of the potters. After the ownership of the Guild was transferred, Spencer seems to have for a time considered being the sole agents of Martinware. A letter dated from 1 May 1908 from Gertrude Spink, the Director of the Guild, to Greenslade illustrates the situation relating to this matter as well as the nature of the relationship between the Guild and the Martins at the time:

'Dear Mr. Greenslade

Mr. Spencer has told me that you have talked over the Martin agency quite frankly. He tells me you are against us being the sole agents, also are not in favour of other prepositions we have made to them.

It is very good of you to state your views so frankly for it makes it possible I think for us all to meet & agree upon some plan which will be good for all parties & I for one would most gladly talk the whole question over if you will fix a time. I am, as you know, as keen as you are on the pots, with this difference. I, having no money & cannot buy, any money I have over, must go to help my pots & so I have no prospect of ever collecting. You can try so you are able to help them. I can only help this by gaining a greater appreciation for their work from certain of the public & this is what all of you say is an absolute necessity. I do not think you will ever find so safe an agency as ours is, for Mr. Spencer is quite as keen as any collector not to spoil the M's or their work & that is why we want to secure the right, otherwise it may get into wrong hands. If in any way we can all combine to stop any danger that may threaten from speculators who only want to make money & care nothing for the pots or the Martins. There I for one will fall in with any plan that is fixed or if I cannot will give up selling the pots for you'll have to believe when I say I don't care a bit what you will

decide if I feel its for their welfare, but in fairness to my firm. I shall have to give up spending so much time & space on the pots if some benefit does not accrue other than the pleasure to myself in helping them.

Mr. Spencer has posted the rough draft of our proposals to Brownlow St. tonight.

Yrs. sincerely,
Gertrude Spink¹⁶

Unfortunately there is no surviving record which further refers to the details of the above proposal nor any information relating to their arrangement. Therefore, it is not clear whether the Guild and the Martins actually made any formal arrangement to be the sole agency nor whether they came to an agreement 'good for all parties'. According to the information from Marsh, the Artificers' Guild continuously handled Martinware in the gallery at Conduit Street after 1911, so it is possible that a certain arrangement was made between them¹⁷.

As mentioned above, the Artificers' Guild seems to have still been exhibiting Martinware pieces in the early 1910s at Conduit Street. However, it is not clear exactly when they ceased handling the pottery ware. Considering that the quality of the Martins' work clearly declined after 1912, following the death of the chemist, Walter, it is plausible that the volume of Martinware traded in the Guild significantly decreased, if they were still handling any of their work.

Besides, Spencer's enthusiasm for Martinware seems to have been gradually waning preceding this event. As mentioned in the previous chapter, his

¹⁶ECL, 55.1855-8

¹⁷1939, p. 22

ex-partner, Nelson Dawson, collected Martinware pieces between 1895 and 1905. It is therefore likely that Spencer had already been acquainted with work of the Martin Brothers by the late 1890s shared the interest in Martinware with Dawson. However, Spencer sold his collection of the pottery at some point during this period. Although it might have been forced by his financial necessity, he had already parted with his collection at the latest by 1905. Nevertheless, Spencer's enthusiasm for the pottery seems to have lasted for some more years after the dispersal. As is suggested by his correspondence in the Greenslade Papers, he was still enthusiastic during the first decade of the twentieth century, frequently discussing the pottery ware with Greenslade. However, his letters were all but one written during the Maddox Street period, that is, before 1911. The only exception written after the move to Conduit Street apparently suggests the loss of his former enthusiasm for the pottery ware.

Furthermore, by the early 1910s his interest in ceramics seems to have transferred to other potteries. By 1914 the Artificers' Guild started to handle works of the Upchurch Pottery and Mortlake Pottery. *The Studio Yearbook of Decorative Art* in 1914 carried illustrations of these works, specially executed for the Artificers' Guild¹⁸. The work of Upchurch Pottery, Kent, was designed and executed by Charles Baker, and characterised by soft-coloured matt glazes. Spencer was involved in the establishment of the pottery, and wrote an introduction for its publicity brochure¹⁹. He also seems to have contributed some designs. Mortlake Pottery, Surrey, was founded by George Cox around 1910, and produced wares with high-temperature glazes until 1914, when Cox left for the United States to teach at Columbia University. Works of both the above potteries were simple in form and focused on glaze effects, and convey a strong influence of

¹⁸p. 75

¹⁹ECL, 55.2458, Publicity brochure, 'The Revival of Pottery at Upchurch', undated.

Oriental wares, which were not unlike the single-glazed wares produced by the Martins in the last years. However, as is suggested by Spencer's relationship with these two potteries, his interest in ceramics seems to have developed from a mere appreciation of potter's art to more direct involvement as well as designing by 1914.

Moreover, the Artificers' Guild had already been exhibiting works of studio pottery by the early 1920s. Bernard Leach showed his work for the first time at a group exhibition held in the gallery at Conduit Street. He also mentions in his *Beyond East & West: Memoirs, Portraits & Essays*, that he first met William Staite Murray, another master studio potter, at the gallery on this occasion²⁰. Spencer's interest in ceramic art was probably nurtured by his encounter with works by the Martin Brothers. However, accompanied by the development of ceramics in the early twentieth century, his aesthetic ideal in the potter's art seems to have also changed. By the time of the emergence of studio pottery, his appreciation of Martinware must have been retrospective, if not completely disappeared.

Although the Artificers' Guild seems to have abandoned handling Martinware by the early 1910s, the name of Martinware was once more mentioned in relation to it some years later. In a letter to Greenslade, dated September 1929, Marsh mentions that he saw at the Artificers' Guild some Martinware pieces brought by Clement Martin and Butterfield for sale²¹. Considering the quality of products produced by their new Southall Pottery, it is unlikely that these works were admitted for display at the gallery, now full of exquisite modern works by studio potters. In the 1920s onward work of the Martin Brothers had been viewed as outmoded. The relationship

²⁰1978, p. 144

²¹ECL, 55.2181, Letter from Marsh to Greenslade, 9 September 1929

between the potters and the Artificers' Guild had undoubtedly long been lost by this time.

Part III: The Martinware Collection of Sir David Young Cameron

Introduction

As discussed in the previous part, works of the Martin Brothers' pottery attracted a variety of types of customer throughout its relatively long period of operation. Some admired the pottery ware simply for its quaint beauty, and bought the pieces to accentuate their homes. Others, however, were particularly interested in the pottery's character which was perceived to be a close realisation of the principles of the Arts and Crafts Movement. Despite the fact that the Martin Brothers themselves did not participate in the Arts and Crafts organisations and exhibitions during its existence, customers of their work were mostly adherents of the Movement. They were frequently art-enlightened middle-class businessmen and professionals, such as lawyers and architects, who were the primary buyers of other Arts and Crafts objects. Artists and designers in general were also aware of the Martin Brothers and admired their work from the same concern, whether they actually collected the pottery ware or not.

Sir David Young Cameron, RA, RSA, was one such renowned artist who was attracted by Martinware. Cameron was a Scottish landscape painter and a talented etcher, who was a major figure in the print revival between the 1880s and 1920s. He was an established artist and one of the central figures in the British art world at the time. In addition, he was a connoisseur and collected various types of art works, both fine and decorative arts, including Martinware. Most of his collections were presented to public galleries and museums, namely the National Galleries of Scotland and Perth Museum and Art Gallery. His collection of Martinware was acquired by Perth, together with many items of decorative art. However, the story of his

Martinware collection had not been researched and its details were so far largely unknown. This part of the dissertation will examine the history of D. Y. Cameron's Martinware collection and discuss him as a collector of the pottery ware, referring to his other collections and other collectors of Martinware.

Sir David Young Cameron

David Young Cameron's father, the Rev. Robert Cameron, was a minister in the United Presbyterian Church. He took his first charge in 1856 as an assistant to the minister, the Rev. David Young in Perth, and succeeded the ministry on the latter's death. While the Rev. Cameron was in Perth, he met Margaret Johnston Robertson, a daughter of a surgeon in Perth, whom he married in 1858. After a while the Rev. Cameron accepted a ministry of the Church in Egremont, Yorkshire, and the couple and their first child, John, moved to the town. They had their second son, Robert, and a daughter, Joanna, during their stay in Egremont. However, the two boys contracted scarlet fever, and died in less than a month. In 1864 the Rev. Cameron returned to Scotland, accepting a call from the United Presbyterian Church in Cambridge Street, Glasgow.

D. Y. Cameron was born on 28 June 1865 in Glasgow as the third son and the surviving eldest son. He was named after the late Rev. David Young. Cameron, however, preferred to be known as 'D. Y.', and signed his work thus, but his family called him Davy. D. Y. Cameron and other children, Mary, James, Margaret, Katherine, and Robina, were all born and brought up in the city. As children of the manse, they were actively involved in works relating to the church from their childhood, such as Sunday Schools, the Young Men's Christian Association and so on.

Their family lives were closely related to the arts. The Camerons were all keen on music; Joanna, James, Margaret and Robina were particularly musical and they were each good at singing and playing the piano or violin. Moreover, their mother, Margaret Cameron, was a talented amateur water-colourist, and her ability and interests in visual art were inherited by D. Y. and his sister, Katherine, who was also to be a water-colourist. The Camerons had a wide circle of friends through the church and artistic communities. For instance, one of the childhood friends of the young Camerons was John Buchan, the future author and statesman. Cameron was later to contribute some illustrations for Buchan's book. D. Y. Cameron had also known James Guthrie (1859-1930), who was also a son of a minister of the Presbyterian Church, since the former was eight or nine years old. Guthrie, later painter and one of the Glasgow Boys, became a lifelong close friend of D. Y. Cameron¹.

Cameron entered Glasgow Academy in 1874. During his student days he further developed his interests in the arts, not only in painting but also literature and poetry. In particular, he received after school drawing instructions from one of the school masters, together with some other fellow students. His enthusiasm for art was thus nurtured, and he started attending classes at Glasgow School of Art in his final year at school. In 1881 he finished Glasgow Academy at the age of sixteen. Although his father probably wished him to remain at school to study for the ministry, D. Y. left and started working at the office of a Glasgow iron foundry, attending classes at Glasgow School of Art in his spare time. After a few years of office work in Glasgow, he moved to Perth to work at the law office of his great-uncle. However, he shortly concluded that he would not continue repugnant office work any more, and finally decided to be a painter.

¹GUL, Art Arch.K4.C21, Postcard from Cameron to D. S. MacColl, 17 June 1928

In 1884 Cameron accordingly went to Edinburgh, and enrolled for art classes at the Royal Scottish Academy². His father's reaction to D. Y.'s decision was cool, and he had to fend for himself. Although his life in Edinburgh might have been thus financially uneasy, he spent happy years as an art student, now fully devoting himself to art with other inspiring fellow students. In addition, the International Exhibition was held in the city in 1886. Cameron probably visited the exhibition and viewed the first-rate paintings there, which must have stimulated his work. Also, he joined the Scottish Atelier Society, where the students received advice and comment from artist-visitors, including Arthur Melville. In 1886 Cameron exhibited his work for the first time at the annual exhibition at the Royal Scottish Academy. The same year a sketch of his was also shown at the exhibition of the Glasgow Institute of the Fine Arts.

During 1887 Cameron returned to Glasgow. He soon met George Stevenson, an amateur etcher and a Fellow of the Royal Society of Painter-Etchers and Engravers. Stevenson was also the brother of Robert Macaulay Stevenson, one of the Glasgow Boys, as well as a friend of Sir Francis Seymour Haden, the renowned etcher and a brother-in-law of James McNeill Whistler. Introduced by Stevenson, Cameron started etching, into which he poured most of energy during the following ten years or so. He produced a number of works on landscape and architectural subjects from Scotland, England and the Continent. Series of plates were occasionally compiled and published as a set. His first attempt, the 'Paisley Set', consisting of seven etchings on subjects from Paisley, was published in 1888. It was followed by the 'Clyde Set' (1889). In 1892 Cameron travelled to Holland with his friend, James

²However, Smith points out that Cameron's signature does not appear in the Registers of Attendees at the Royal Scottish Academy, and that it is possible that he enrolled at the Trustees' Academy (1995, p. 17).

Craig Annan (1864-1946), the photographer, who specialised in photogravure, and collected subjects for etching. The prints from this tour were subsequently compiled as the 'North Holland Set', published in London and Edinburgh. The two artists visited together again some cities in Italy in 1894. The 'North Italian Set' was completed two years after this trip.

In the early years Cameron was influenced by artists including Whistler, Seymour Haden, and Charles Meryon, the French landscapist, as well as the Hague School. He also admired Rembrandt, whose influence constantly appeared in Cameron's works throughout his life. Absorbing such stylistic sources, Cameron gradually developed his own style. Although it took many years until he finally achieved his mastery in terms of technique and design, his exquisite sense of composition, with its carefully balanced lines and tones, was already apparent in his early works. In the early years he executed most of his prints by etching, which was subsequently replaced by the combination of etching and drypoint around 1899. After 1910, however, his work was mostly done by drypoint.

Cameron was always very much concerned about the quality of his prints. He chose his paper carefully and used traditional Japanese papers and European antique papers. He did the printing himself except some early 'Set' pieces. In the earliest years he drew only a few impressions from a plate. Even after 1900, when his prints were eagerly sought after in markets at home and abroad, his prints were mostly published in a small edition. The average was fifty proofs, but sometimes they were in an even smaller edition. Once Cameron found a slight decline in the quality of impressions, caused by exhaustion of the plate, he immediately abandoned the plate. Furthermore, he resolutely refused to use steel-faced plates in his concern about the quality of his work.

In 1889 he was elected an Associate of the Royal Society of Painter-Etchers and Engravers, and six years later he was promoted to the rank of Fellow. Thereafter he constantly sent his work to the annual exhibitions of the Society, until he resigned in 1903 in protest of the Society's decision to admit reproductions to its exhibitions. During the 1890s he was gradually finding his feet as an artist. His first one-man exhibition was held in Glasgow in 1891, and in the same year he was elected a member of the Glasgow Art Club. Furthermore, in 1901 he joined the International Society of Sculptors, Painters and Gravers. The organisation was established by Whistler, together with other founding members including some of the Glasgow Boys, such as John Lavery, James Guthrie and E. A. Walton, and it was subsequently joined by most of the Boys. Cameron sent his works to the Society's exhibitions on an irregular basis until 1919. Besides these, Cameron frequently exhibited in association with the Glasgow Boys.

Cameron was gaining an international reputation from the early 1890s. In 1893 he sent his work to the World's Columbian Exposition in Chicago, where he won a bronze medal. His first one-man exhibition in the United States was held in New York in 1895. Furthermore, he won a silver medal at the *Exposition Internationale des Beaux Arts* in Brussels, and he was awarded a gilt medal at the first *Internationale Kunstausstellung* in Dresden in 1897. This was followed by a first-class gold medal for etching at the 1900 *Exposition Universelle* in Paris. The same year he showed his painting at the exhibition of the Berlin Secession, and subsequently he was elected an Extraordinary Corresponding Member of the organisation. In 1905 he was awarded a gold medal at the *Internationale Kunstausstellung* in Munich.

In 1896 D. Y. Cameron married Jean Ure Maclaurin, the daughter of a wealthy industrialist who lived in the neighbourhood in Glasgow. Their thirty years of married life were happy. Probably partly because of having

no children, the couple were always close and good company. They first lived in a house in Glasgow until they moved to London around 1898. After about a year in the capital, they returned to Scotland and settled in Kippen, Stirlingshire, where they lived the rest of their lives. The Camerons constantly travelled to France, Italy, Belgium, and as far as to Egypt, in the first decade of the twentieth century. He executed a number of works from subject matter collected during these trips. Some of these prints were compiled as the 'Paris Set', published in Paris in 1904, which was followed by his last 'set' pieces, the 'Belgian Set' in 1907. While Cameron first became renowned as an etcher, he was also continuously working on painting. From the beginning of the twentieth century he gradually concentrated more on painting rather than etching.

Until 1899 Cameron occasionally executed portraits and figure studies. However, these works were not always as successful as his architectural subjects and landscapes. Accordingly, he shortly abandoned the former and decided to concentrate on the latter, both for prints and paintings. In particular, the church interior was one of the major subjects for his work from the late nineteenth century until the end of the 1920s. He executed a considerable number of works on the theme, and some of his best works were done on this subject, such as a print, 'The Five Sisters, York Minster' (1907), and Cameron's diploma paintings, 'The Norman Arch' (c. 1918) for the Royal Scottish Academy, and 'Durham' (1920) for the Royal Academy.

In the first decade of the twentieth century Cameron's work was increasingly recognised by the public, and he was elected to a number of art establishments in Britain. In 1904 he was elected an Associate of the Royal Scottish Academy as well as to membership of the Royal Scottish Society of Painters in Water-colours. This was followed by election as a member of the Royal Society of Painters in Water Colours. Besides these, as a consequence of his resignation from the Royal Society of Painter-Etchers and Engravers,

he established with his fellow artist, William Strang (1859-1921), the Society of Twelve in order to promote original print, whether it be etching, engraving, lithograph or woodcut. The Society was joined by artists such as George Clausen, William Nicholson, Charles Ricketts, and Muirhead Bone, who were the leading figures of the print revival, and they regularly held exhibitions until 1915.

From around 1910 onward Cameron mostly produced works on the theme of landscape, especially scenery in the Highlands. By this time he had completed his masterly style, which was characterised by its exquisite sense of composition, carefully balanced masses of lights and shadows, as well as expressiveness of history and spirits evoked by the place. In the 1910s Cameron was elected to membership of some more prestigious art establishments. In 1911 he was made an Associate-Engraver of the Royal Academy, and this was followed by his election as an Associate-Painter five years later. Furthermore, Cameron became a full Academician of the Royal Scottish Academy in 1918, and in 1920 was elected full-member of the Royal Academy in London. For convenience for his activities as an Academician, he bought a house in London, and during the following decade he spent a considerable time in the city.

At the outbreak of the First World War, Cameron was commissioned to work for the Canadian War Memorial Fund. In October 1917 he spent some weeks at the western front in France, and subsequently submitted two paintings to the Fund. He also executed an oil painting on a war theme for the British, the newly established Ministry of Information for War Records. He produced several other works inspired by the war. Between October 1917 and the end of 1920, Cameron was almost fully engaged in works relating to the subject of war. Also, he was appointed to the Scottish War Memorials Advisory Sub-committee of the Royal Scottish Academy in 1918, and became involved in the projects of some war memorials in Scotland.

While Cameron was establishing himself as an artist, he was appointed to an increasing number of art organisations. With his upbringing and personality, he was a respectable figure and a suitable person to hold responsible positions. Moreover, he had a strong sense of duty for service to the public, and once he undertook duties and responsibilities, he devoted himself for the benefit of the public. In 1919 Cameron was made a member of the British School at Rome, and thereafter constantly visited Rome to encourage young artists and to inspect the School. The following year Cameron was appointed a Trustee of the Tate Gallery and the National Gallery of Scotland. He greatly contributed to enriching the collection of both galleries, as a result of his exertions to secure funding and the best works. He was also invited to join the Committee of the National Art-Collections Fund, and he served as a member of the newly formed Royal Fine Arts Commission from 1924.

Cameron's service to the public included works such as organising the project of wall paintings for St. Stephen's Hall of the Houses of Parliament in 1924. Starting with choosing eight artists to execute the wall paintings of the Hall, Cameron encouraged the artists and co-ordinated their individual works to harmonise as a whole. Under his direction, this project was successfully completed. After this task he undertook a similar role for the new building of the Bank of England. The project this time was larger than that of the Houses of Parliament, involving fourteen paintings, which caused more difficulties and required Cameron's patient, arduous co-ordination.

Cameron's importance in the art world in Britain might be clear from the fact that he was more than once urged to stand for the Presidency of the Royal Academies, both in Edinburgh and London, when the vacancy arose. In 1919 on the occasion of the Guthrie's retirement from the Presidency of the Royal Scottish Academy, Cameron was approached by a committee member to stand as the successor. Also, in the Presidential elections of

1928 and 1932 he was named as a candidate. However, Cameron had already been engaged in so many duties that were putting pressure on his creative work and health. In fact, his overload of work caused him a severe heart attack in 1921, which forced him to take four months of complete rest. It was virtually impossible to undertake the Presidential tasks without giving up part of his existing works. For all these reasons, he chose to decline the nominations in each case.

In 1931 Cameron's wife Jean died of cancer. Her loss devastated him, and it made him decide to withdraw himself from part of his busy public life. He disposed of his house in London, and permanently returned to Scotland. In the following year Cameron requested the Royal Scottish Academy to remove his name to the Retired Academician List. Furthermore, after executing his last print in 1932, he never took up etching again. Thereafter he worked entirely on painting, both oil and water-colour, mainly on Scottish landscape.

Nevertheless, he was still on duty for a number of art establishments, including the Board of Trustees of the National Gallery of Scotland and the British School in Rome, to which he was to serve until his death. Besides these, he was appointed a member of the Royal Fine Art Commission for Scotland in 1933. In the following year he was made the Vice-convenor of the Church of Scotland's Advisory Committee on Artistic Questions. He frequently visited churches, and assisted with programmes of refurbishing of church interiors. Also, he spent the last years of his life lecturing and advising museums and galleries on artistic matters. On one such occasion in September 1945 he visited Perth to open an exhibition at the Museum and Art Gallery and then to give a lecture at St. John's Kirk. After finishing the lecture, he suddenly had a severe heart attack on the way back to the hotel, and died shortly afterwards in the evening on 16 September at the age of eighty.

For many years Cameron was a central figure in the art world in Britain, both for his artistic career and for the number of responsibilities he held in art establishments. His significance and contribution to British art was fully recognised in public, and many honorary titles were bestowed upon him. Cameron was knighted at the Birthday Honours of King George V in 1924. In 1933 he was also appointed the King's Painter and Limner in Scotland. Besides these, he received Honorary Degrees of Doctor of Laws, bestowed on Cameron for the first time by Glasgow University in 1911, and followed by the Universities of Manchester (1923), Cambridge (1928), and lastly St. Andrews (1936).

Florence Watt Cameron, the wife of his brother James, wrote an article on the occasion of the centenary of his birth, and commented that 'D. Y. never descended to any carelessness of personal appearance, and nothing would he condemn more than the present fashions of the so-called "Fashionable" Artists!'³. If the "Fashionable" Artists' meant the Bohemian type of artists who were slovenly and somewhat idiosyncratic in manners, appearance and lifestyle, D. Y. Cameron was certainly the opposite. Cameron could be said to have been a person of noble character, living a well-regulated life, making no vague arrangements, and always dressing impeccably.

He was intolerant of rough manners and any kind of carelessness and slovenliness, to which he reacted coolly and scornfully. Accordingly, Cameron might have appeared sometimes stern and unbending for some people. On the other hand, he was kind and sympathetic. For instance, he spared no effort to help young unknown artists to gain public recognition⁴. Also, he was a romanticist and sometimes so receptive that 'he was melted to

³Cameron, 1965, p. 3

⁴NLS, ACC7797.1-6, Letters to John Connell suggest that Cameron occasionally introduced works of young artists to Connell, the art dealer.

tears over any tale of chivalry or good will'⁵. This quality of D. Y. Cameron might be also observed in some of his speeches and lectures. He spoke in a language characteristically inspiring and moving. When he talked about an artist, for instance, Cameron's focus tended to be laid on spiritual aspects, his life and creative struggles, and it never fell into insipid historical or critical examinations of his work.

As a son of the manse, Christianity was always the central element in his life. Just as he held a number of responsibilities in the art world, he was also involved in many organisations relating to the church. He was a keen church man, and an ardent supporter of Kippen Parish Church. Morning services in the library at his home were conducted by Cameron himself, which his guests were also expected to attend⁶. He was very interested in the Iona Community, the religious brotherhood which re-established the thirteenth-century abbey in the Isle of Iona, and he became one of its original sponsors. Moreover, he was a founding member of the Society of Friends of Glasgow Cathedral, which was formed to improve the building; and the Honorary President of the Manse Fellowship. Also, he was frequently appointed as a commissioner of the General Assembly of the Church of Scotland⁷.

Besides this, Cameron greatly contributed to beautification of a number of churches, as mentioned in the previous paragraph. He certainly enjoyed this task as he described it as 'my chief hobby trying to make ugly churches

⁵NLS, ACC8950.29, 'Recollection', anon., undated. From the contents, it is supposed to be the draught of 'The Gospel of D. Y. Cameron: A Personal Memory', by Florence Robertson Cameron, carried in *The British Weekly*, 8 July 1965, p. 3

⁶Cameron, op. cit.

⁷*The Scotsman*, 17 September 1945, p. 4

more seemly⁸. He was particularly enthusiastic since he believed that the beauty in church was an important element for the symbolism and worship. On promoting the beautification of church, he stated in a lecture, saying that 'Let us remember that Beauty is God's smile. Let us remember that Christ, the "Altogether Beautiful", loved the Church and gave Himself for it'⁹. As a scheme he introduced bright colours into the rather plain and monochromatic interior of Scottish churches. Not only did he assist these programmes, he also actually presented many church fittings to promote the beauty of the churches, notably Kippen Parish Church and some other churches in which he had particular interests. For these, he specially ordered from Whytock and Reid and the Artificers' Guild, well known Arts and Crafts manufacturers.

Love of Scotland was another important subject for D. Y. Cameron. His family claimed to be descendants of Dr. Archibald Cameron, a brother of 'The Gentle Lochiel', Donald Cameron, Chief of Clan Cameron, who joined the uprising of Prince Charles Edward Stuart of 1745. This was mentioned in the introductory chapter of *D. Y. Cameron: Illustrated Catalogue of His Etchings and Drypoints 1887-1912*, published in 1912, as well as in the later editions, by Frank Rindler, who was a close friend of Cameron¹⁰. Cameron seems to have been very proud of this famous ancestor. This continuous link with Scottish history might have also strengthened his adherence to the country. As an artist, he was also greatly concerned about the development of Scottish art, and encouraged the audience to foster their national art.

Cameron widely and frequently travelled to the Continental countries, and he executed many works on landscape and architecture abroad until the

⁸Letter from Cameron to Robert Cameron Watt, 15 October, 1942 (Smith, 1992, p. 110)

⁹*The South Midlothian Advertiser*, 28 July 1944, p. 5

¹⁰1912, p. xix

middle of his career. However, his main subjects were almost entirely replaced by Scotland, especially the Highland scenery, in the latter years of his life. He found increasingly more romance and beauty resonant with his love of the country. In a lecture, entitled, 'The Story of Scottish Art', he spoke of Scotland that 'she herself is 'art"', continuing in his characteristic inspiring words, that 'She towers among the nations, glorious in colour, noble in form, and to those who truly know her she contains the beauties of an entire world'¹¹.

¹¹NLS, ACC8950.26, lecture paper, undated, p. 13

Sir D. Y. Cameron's Collections and Domestic Surroundings

In the article commemorating the centenary of D. Y. Cameron's birth, Florence Watt Cameron concluded by stating that 'Beauty in the Church, beauty in the home, beauty of life, and conversation, beauty of the body, and beauty of the soul - this was the life long Gospel of D. Y. Cameron'¹. The beauty in every field was important for the artist throughout his life. In particular, the beauty in art must have been the central concern. As an artist, he dedicated himself to creating beauty in his work. Meantime, he greatly appreciated others' works, in both the fine and decorative arts. He formed collections of a variety of objects of art, and adorned his house with these beautiful things. If an artist's home, with his collections and domestic surroundings, reflects his or her own arts, it might be certainly interesting and worthwhile studying. This will be particularly so in the case of an artist such as Cameron who was a true connoisseur. Besides, it will be essential to discuss him as a collector of Martinware.

By the 1900s Cameron had already been established in his career, and his work was constantly in demand, if not avidly sought after. He was a well-to-do artist, and could well afford to collect things he liked. Out of a variety of his collections, pictorial arts were naturally of his prime interest, directly relating to his own occupation. He formed a large collection of prints, etchings and drawings rather than oil paintings. The central parts among them were extensive collections of etchings and prints by Rembrandt (1606-69), Charles Keene (1823-91), and Eric Gill (1882-1940), as well as lithographs by Honoré Daumier (1808-79). He also owned a few engravings by Albrecht Dürer (1471-1528). Besides these prints, he also collected water-colours, drawings and etchings by contemporary artists, including

¹Cameron, 1965, p. 3

Alfred Stevens (1817-75); Alphonse Legros (1837-1911); Arthur Kingsley Lawrence (1893-1975); and Sir George Clausen (1852-1944).

Contemporary sculpture was also one of Cameron's interests, and he owned many bronzes, stone carvings, and other sculptural works. Works by Sir Alfred Gilbert (1854-1934) were most prominent in number, consisting of nine pieces. There were also works by artists such as Legros; Stevens; Antoine-Louis Barye (1796-1875); Gill; John Macallan Swan (1847-1910), as well as one bronze by Auguste Rodin (1840-1917). Some of these artists were friends of Cameron, and it is possible that parts of his collection were presented by the artists themselves.

Furthermore, Cameron had an equal passion for the beautification of domestic surroundings, and adorned his house with a variety of objects of art of the finest quality. The Camerons started their married life in 1896 at the house in 12 James Terrace, the Kelvingrove district of Glasgow. From the beginning the house was filled with beautiful objects of art, as an unknown writer recollected: 'Everything about the house was all chosen and in perfect taste; but what struck one most was the sacred character of most of the 'objets d'art' for church ornaments predominated'². Integrated by the Camerons' fine taste, their house in Glasgow must undoubtedly have been beautiful. However, as it is clear from the above description, the decorative scheme for their home seems to have been original and somewhat quaint. For instance, the author remembers a pair of huge altar candle sticks, placed on the mantelpiece in the dining room, soaring to the ceiling³.

²NLS, ACC8950.29, 'A Personal Recollection', anon. undated. See Footnote 4 in 'Sir D. Y. Cameron'.

³ditto.

In the backyard of this Glasgow house, there was a large studio, the interior of which was designed by Charles Rennie Mackintosh, the leading architect and designer of Glasgow Art Nouveau. This project was done slightly before the construction of new building for Glasgow School of Art, the masterpiece of Mackintosh, was started, and the architect had already achieved his mature style and was in his most productive period. Being both Glasgow artists, D. Y. Cameron and Mackintosh probably knew each other personally. For instance, both of them contributed symbolist works, prints and water-colours, to *The Magazine*, which was compiled by Lucy Raeburn while she was still at Glasgow School of Art. If there was not direct contact between them, Cameron's sister, Katherine, at least knew Mackintosh as she was a student of Glasgow School of Art and associated with other Glasgow artists, including 'The Four'⁴. Therefore it is possible that she introduced them to each other. Thus Cameron's studio was furnished in the most innovative style of the time, characterised by simplicity and rectilinearity, and it must have been a contrast to the solemn beauty of the main quarters, furnished with ecclesiastical fittings. It suggests Cameron's unbiased appreciation for modern designs as well as his capacity to appreciate a wide range of styles.

However, it was at their house in Kippen, Stirlingshire, that their ideal for a beautiful home was fully practised. After the Camerons spent a year or so in London, they returned to Scotland in 1899. They soon found a permanent residence in the small village, and built a house in 1902. *Dun Eaglais* - the Gaelic for 'church hill' - as it was named, was described as 'the

⁴Katherine Cameron was one of 'The Immortals', a circle of female students of Glasgow School of Art, which also included Margaret and Frances Macdonald sisters, who were to marry Charles Rennie Mackintosh and Herbert MacNair respectively and called The Glasgow Four.

beautiful house in Kippen' by many who visited there⁵ (Pl. 15). The house was designed by the architect Charles E. Whitelaw, and completed in 1903. Later it was considerably altered and extended by Cameron with the help of Alexander Paterson, the architect brother of a Glasgow Boy, James Paterson, in 1911, 1913 and 1923-4. Eventually the building became considerably spacious, a medium-sized mansion, consisting of a dining room, drawing room, library, studio, four formal bedrooms, three dressing rooms, an inner and outer halls, and a kitchen as well as three maids' bedrooms and many other informal spaces.

Detailed information on *Dun Eaglais* is preserved in the archives of the Royal Commission on the Ancient & Historical Monuments of Scotland. The documents illustrate the house as an interesting mixture of various styles. The original design by Whitelaw was a plain gabled and harled villa, based on the seventeenth-century Scots style with some influences from Robert Lorimer. Subsequently Cameron altered the house in a Scottish Renaissance Arts and Crafts style, and further devices of historical styles were also added. For instance, the entrance hall has Renaissance and medieval panels in leaded-glass windows, and the oak staircase of Art Nouveau style. The studio has an open timber roof, resting on simple stone corbels. It also contained a grey marble chimney piece of Rococo style⁶. From the large studio windows a view of Ben Ledi was seen afar.

The house was attached to a large lovely garden with a circular pond and many sculptures. Cameron designed many cast-iron gates and gratings for

⁵In addition to Florence Robertson Cameron who wrote the article quoted in the text, T. J. Honeyman (1959, p. 27) and A. Stodart Walker (1912, p. 254) also mentioned Cameron's house in the articles respectively.

⁶RCAHMS, MS/232/ce/st/3

the garden, which were executed by a local blacksmith⁷. The Camerons were very keen on gardening, as is suggested by their nearly fifty volumes of books on gardening⁸ (Pl. 16). Flowers and plants in the garden were well arranged and maintained. In fact, his garden won many prizes at the flower shows held at Kippen and Stirling.

As is clear from his active involvement in the actual designing of the house as above mentioned, the house in Kippen must have been one of his central interests. Therefore the interior of the house was naturally arranged with great attention. Florence Robertson Cameron remembered that 'His beautiful house - Dun Eaglais at Kippen in Stirlingshire, reflected his ideals. It was of course full of "objects of art" of the finest kind. Rugs, curtains, and draperies were all of the finest choice'⁹. Unfortunately, there is no photograph in available sources of information which contains an interior view of the house. However, the contents of the house are fully recorded in the inventory of *Dun Eaglais*, which was made by Dowell's Ltd. of Edinburgh for fire insurance purposes in December 1925¹⁰. It provides useful information to reconstruct the interior of the artist's home.

Reflecting the stylistic mixture of the building, the interior of *Dun Eaglais* was also characteristically eclectic. Furniture was selected from a wide variety of styles. For instance, the library had a 'Chippendale chair with Gothic back'; a 'Hepplewhite mahogany arm chair'; a 'Queen Anne walnut chair'; an 'antique wall mirror in carved Florentine frame', and so on.

⁷ibid.

⁸NLS, ACC8950.31, 'Inventory and Valuation of Household Furniture, Silver Plate And Other Effects Belong To Sir D. Y. Cameron, RA, RSA, LLD, Within Dun Eaglais, Kippen Stirlingshire, Made For Fire Insurance Purpose', Dowell's Ltd., 24 December 1925

⁹Cameron, op. cit.

¹⁰NLS, ACC8950.31

Similar to this, each room in the house contained various types of furniture, including cabinets of the Louis XV and XVI styles; a Queen Anne chest; a French Empire table; an Elizabethan wardrobe; and a Tudor arm chair. The oak sideboard and dining table were designed by Sir Robert Lorimer specially for his close friend Cameron, and executed by the Edinburgh furniture maker, Whytock and Reid. Furniture pieces in *Dun Eaglais* were principally made of mahogany, but there were some made of oak, satinwood, rosewood, pine and so on.

There were also several pieces of Arts and Crafts metalwork, such as a floor lamp and a table lamp, both wrought iron and copper, and three wrought iron candlesticks, which were all designed and executed by Edward Spencer of the Artificers' Guild. In addition to numerous luxurious Persian rugs placed in many of the formal spaces, good specimens of Axminster rugs were also prominent items in *Dun Eaglais*. The curtains and upholstery were made of luxurious fabrics, such as velvet and silk, and some were embroidered.

While the interior of their Glasgow house had been accentuated with ecclesiastical fittings, that of *Dun Eaglais* was predominantly Far Eastern. Most rooms in the house were adorned with many artefacts from China and Japan. Without doubt Cameron was Orientalist. As in the case of many painters of the time, including Whistler and some Glasgow Boys whom Cameron admired, his work was also inspired by Japanese prints, and adopted the characteristic techniques and compositions. It is, therefore, not surprising that he also admired the decorative arts of the Far East. Since the latter half of the nineteenth century, Oriental decorative arts, especially porcelain, had been very popular in Britain, disseminated by a number of books on interior decoration. Besides this, manuals on Japanese and Chinese arts were extensively published for ordinary readers, and the Camerons also possessed one of these books, J. F. Blacker's *Japanese Art*.

Thus a 'hint of Oriental taste' had been a common device for house decoration. However, the Oriental element in *Dun Eaglais* was profound, and certainly more than 'a hint', considering the large collection of Oriental artefacts. Moreover, exoticism seems to have been carefully directed in the interior scheme, employing those particularly of Oriental taste, such as a Chinese embroidered dress and a Japanese silk portière, embroidered with dragon motifs. Dragons were seen on many items in the Camerons' Japanese and Chinese art collection. Besides these, the Oriental taste at *Dun Eaglais* was completed by their dog, a Pekinese, named *Ming*¹¹.

Out of their collection of Far Eastern arts, that of ceramics was particularly extensive and varied: it included many pieces of 'blue and white' porcelain; some exclusive *Sang-de-boeuf* *Satsuma* ware; several 'crackled ware' pots. There were also more pieces of ceramics which were simply described as 'Oriental ware'. Besides ceramics, numerous pieces of Japanese and Chinese decorative arts were placed in rooms in *Dun Eaglais*, including carved ornaments in wood, jade and ivory; silverware; embroidery; Japanese prints; and so on.

Apart from Oriental artefacts, the Camerons also collected some Western decorative arts. They kept a fine collection of Venetian glass in the dining room, which consists of more than a hundred and fifty pieces according to the number bequeathed to Perth Museum and Art Gallery. Also several pieces of Arts and Crafts ornamental metalwork were also in their possession, including a shell cup¹² and a claret jug by Edward Spencer; shell cups and a

¹¹NLS, ACC8950.29, op. cit.

¹²PMAG, 5B/1946. This shell cup was illustrated in colour in *The Studio: Yearbook of Decorative Art*, 1924., p. 135. It seems to have been occasionally regarded as a commemorative piece for Cameron's knighthood. However, the piece was certainly made before the knighthood,

coconut cup, mounted in silver, by Henry Wilson, Paul Cooper, and James Woodford. Besides these the Camerons also had a large collection of silverware, including solid and plated items. Most of them were cutlery, numerous sets of spoons and forks, described as 'Old English', but there were some pieces from India and China.

As far as tableware was concerned, the Camerons' choice was fairly conventional. Numerous services in *Dun Eaglais* were mostly English porcelain, consisting of many sets of Coalport and Copeland, gilt and decorated in bright colours; some sets and pieces of Wedgwood, Spode, Worcester, and Minton, and there were some sets of Oriental porcelain as well as some Delft pieces. It might be worth noting that many of the wares for practical use were described as 'green ware'. From the early 1890s until the early twentieth century, Liberty & Co., London, the most fashionable retailer of decorative arts, stocked 'Farnham green-ware', green-glazed art pottery produced by A. Harris & Son, imitating medieval pottery. The pottery became very popular in the middle-class household¹³, although it is not clear whether the 'green ware' pieces in *Dun Eaglais* were Farnham pottery purchased from Liberty's or similar ware produced by an other pottery. However, it is likely that Cameron acquired green-ware pieces, being aware of the fashion initiated by Liberty's.

As described in the previous paragraphs, D. Y. Cameron's collections were fine and extensive, including many valuable objects of art. Having no children, he had probably been thinking of the way to dispose of these collections which he had gathered throughout his life. For many years he

according a poem written by Spencer for the presentation of the cup, dated 21 February 1923 (NLS, ACC8950.1, 'To D. Y. Cameron, R. A., with a Fiji shell mounted in gold, silver, ivory, enamel and precious stones').

¹³Calloway, 1992, p. 105

served as a Trustee of the Tate Gallery and the National Gallery of Scotland as well as being involved in many other art organisations. He wholeheartedly endeavoured to enrich these public collections. He must have believed that art works would create the best benefit when they were shared by the wider public, and wished his collections would also serve for this purpose. This belief, his concern for the public interest, is clearly expressed in Cameron's letter to his friend, Harold Wright, dated 1937, in which he says that his collection of prints by Rembrandt and Keene would go to the National Gallery of Scotland¹⁴.

Towards the end of his life, D. Y. Cameron started to distribute items from his collections to public museums and galleries. The National Gallery of Scotland and Perth Museum and Art Gallery particularly benefited by Cameron's generous gifts. In 1944 the collection of etchings by Rembrandt and Keene in question in the above letter was presented to the National Gallery of Scotland as he had long been planning. Also, he occasionally sent out, or brought himself, gifts of art works from his collection. It must have been delightful for the artist to realise that his collections found their permanent home, and to contribute to the public who appreciated them. He explained his feeling about the matter, writing to Wright: "The Collecting" was a joy & the giving of them away a still greater joy'¹⁵.

In addition to generous gifts during his lifetime, the above two galleries were further benefited by his bequests. He left in his will the contents of *Dun Eaglais* to these galleries, first to be selected by the National Gallery of Scotland and then by Perth Museum and Art Gallery. Most of the fine art collections, such as drawings, prints and sculptural works, as well as books were acquired by the former. The latter, Perth Museum and Art Gallery,

¹⁴NLS, ACC3255, Letter from Cameron to Harold Wright, 1 September 1936

¹⁵GUL, MS Wright W46, Letter from Cameron to Harold Wright, 25 September 1944

also secured many drawings and etchings contemporary artists by as well as his collections of decorative arts, including the Arts and Crafts metalwork and silverwork; Chinese and Japanese ceramics and carvings; and the Martinware.

The Martinware Collection at Perth Museum and Art Gallery

As is clear from the fact that Cameron chose Perth Museum and Art Gallery to be one of the beneficiaries of his bequest, he had a special affection for the city which was closely related to his history. His mother, Margaret Robertson, was from Perth, and she first met Robert Cameron, her future husband, while he was a minister of the United Presbyterian Church in the city. D. Y. Cameron spent summers in his childhood at his maternal grandmother's house in Perth, of which he had many jolly memories. More than sixty years later the artist recollected his childhood stay, for example, that he had watched the Black Watch drilling and also that he was taken to Perth station to see Queen Victoria crossing on the train¹. After he finished school, he spent a short time there, working at his great-uncle's law office. While he was in Perth he finally decided to be a painter, and eventually left for Edinburgh to study art at the Royal Academy School.

Cameron was a frequent visitor to Perth, especially in the latter years of his life, and wrote: 'I was particularly impressed by the romantic atmosphere of Perth - there is no other city in Scotland quite like it'². The beauty of this city seems to have also inspired his creativity. He occasionally produced etchings and paintings on the theme of Perth and the River Tay. Also, in the last years of his life he was particularly interested in St. John's Kirk in the city and he donated church furnishings, including the central panel for the communion table which was to be his last work.

¹*Perthshire Advertiser*, 7 November 1942, p. 7

²ditto.

Cameron was also involved in Perth Museum and Art Gallery, 'the beautiful little gallery in Perth' as he called it³, since it was founded in 1935. He constantly visited the Gallery, and advised on displays and exhibitions. He encouraged the people in Perth to foster the arts and to develop the city as the centre of art in Scotland⁴.

D. Y. Cameron also greatly contributed to the collection in Perth Art Gallery and Museum through generous donations. For instance, his first gift, a drawing by himself, 'Ben Mhor', was sent in 1940; and 'Butterfly at Play' by his sister, Katherine Cameron, was presented in 1942, followed by a group of gifts, including bronzes, 'Bears Wrestling' by John M. Swan and 'Offering to Hymen' by Sir Alfred Gilbert, and drawings by Charles Keene, Jean-François Millet (1814-75), William Strang (1859-1921) and Sir George Clausen (1852-1944). The first group of Martinware, nineteen pieces, was given with drawings by Charles Keene, Alphonse Legros, Sir Charles Holmes (1868-1936), Dugald Sutherland MacColl (1859-1948) and William Strang. Further gifts were sent in 1944, including eight bronzes by Sir Alfred Gilbert and Alfred Stevens (1817-75) as well as Henry Wilson (1864-1934); and in May 1945, eight lithographs by Honoré Daumier (1808-79) were gifted. Two pieces of Martinware in September were the last to be added to his donations during his lifetime. After his death the Gallery further benefited by Cameron's bequest. Decorative arts, such as furniture, pottery and carved figures, as well as etchings and drawings were secured by the Gallery. Cameron's contribution was acknowledged in an obituary in a local paper that 'He was one of the moving spirits behind the development of Perth Art

³GUL, Special Collection, MS Wright.W46, Letter from Cameron to Harold Wright, 25 September 1945

⁴*Perthshire Advertiser*, 15 September 1945, p. 7

Gallery, where several of his works hang, and he was a generous donor to the institution'.⁵

Before discussing the Martinware collection of D. Y. Cameron, it is necessary to start with the story of the entire collection of Martinware at Perth Art Gallery and Museum. Originally, the process of acquisition of Martinware in Perth was recorded as follows: firstly, thirty-one pieces were presented by Sir D. Y. Cameron in 1943, and subsequently fifteen pieces were added to the collection through purchase from an Edinburgh art dealer, L. J. Brown & Son, in the same year⁶. To clarify the source of supply, each piece was assigned an individual number, an initial group number, i. e., 1/1943 for the Cameron pieces, and 2/1943 for the L. J. Brown pieces, followed by an additional serial number (see Appendix, Catalogue of Martinware at Perth Art Gallery and Museum). When this Martinware collection in Perth is studied, it is clear that there are some irregularities concerning its serial numbering. On the one hand the individual numbering for the Cameron pieces begins with 1/1943.1, ending with 1/1943.31; the L. J. Brown pieces start with 2/1943 with no serial number, and end with 2/1943.16, and there is a missing 2/1943.6 in between.

However, in the course of research for this dissertation, it proved that the process of acquisition of the Martinware collection was incorrectly recorded. In the days when the Martinware was acquired by Perth Art Gallery, the museum and art gallery business was still handled by the Town Council. Therefore the gallery file contains only part of the documentation regarding this period, as in the case of the acquisition of Martinware. Those held in

⁵ibid., 19 September 1945, p. 5

⁶It is recorded in the accession register made in the 1980s and a list of Cameron's bequests. The original record for acquisition is not kept, and there are no other materials in Perth Museum and Art Gallery concerning the Cameron collection except for the above.

the gallery are documents referring only to the acquisition of nineteen pieces and an additional two pieces from D. Y. Cameron , and fifteen pieces from L. J. Brown & Co. The fact is, as long as the gallery record provided the information on the Martinware as above, there was naturally no need to research this subject further. However some information concerning the rest of the acquisition was found in the course of this research in the A. K. Bell Library in Perth, and the story relating to the acquisition had to be corrected. The crucial source of information was provided by the Property Committee Files and the Minutes of Meeting of the Town Council of the Royal Burgh of Perth. With all these pieces of information, the story relating to the acquisition of Martinware at Perth Art Gallery is reconstructed as follows.

On 22 March 1943 the first group of the Martinware was presented by Sir D. Y. Cameron on his visit to Perth. In a letter dated 24 March 1943 the Curator, James Wood, reports to Robert Adam, the Town Clerk of Perth, that nineteen pieces of Martinware were presented by Cameron together with various other objects of art from the artist's collection. These consisted of two framed drawings by Keene; two etchings and a drawing by Legros; one drawing by Holmes; one drawing by MacColl; and one drawing by Strang⁷. The gift was approved at the Property Committee meeting of the Town Council on 22 April⁸. Having acquired the Martinware collection, Perth Art Gallery decided to add further pieces of the pottery. The Gallery seems to have taken immediate action. Adam wrote to Cameron as early as May that 'As I think you are aware, we are endeavouring to obtain further examples of Martin Bros. pottery from an Edinburgh firm to add to the collection presented by you'⁹.

⁷AKBL, PCF 1943, Letter from Wood to Adam, 24 March 1943

⁸AKBL, P. 105

⁹AKBL, PCF, Letter from Adam to Cameron, 1 May 1943

The Edinburgh firm in question was L. J. Brown & Co. Unfortunately details of the company are unknown as there is no surviving record in the available sources. However, *Edinburgh and Leith Post Office Directories 1910-1950* provide some information. L. J. Brown & Co. was established by Laurence Jennings Brown around 1910 as a 'printseller' and 'artists' colourman' at Greyfriars' Place, Edinburgh. By the mid-1910s the company had specialised in prints and pictures trade. In the middle of the 1920s the gallery was moved to premises at 37 Hanover Street, and a few years later further moved to 45A in the same street, where it remained until closure. Brown seems to have run a successful business there. In the middle of the 1920s, he changed the name of the firm to a 'fine art dealer', and expanded the business, trading in 'Artistic Pottery and Glass-ware' and 'Artistic Framings' in addition to prints and paintings. The company was closed around 1950, probably due to the proprietor's retirement.

Perth Art Gallery seems to have been offered by L. J. Brown & Co. eleven pieces of Martinware at first, through only nine pieces were sent to Perth for inspection on 28 April. In the first letter, Brown refers to the Martin Brothers' pottery, saying that 'Their colours are not easily described as they are very subtle. We would be very pleased to send them for approval. . . . It will be nice to find a good home for what are works of Art - we have priced them at a very low margin of profit'¹⁰. The purchase of the nine pieces of Martinware was approved at the Property Committee meeting on 20 May 1943¹¹.

On 15 June 1943, L. J. Brown & Co. contacted Perth Art Gallery to inform them that they had 'purchased a small collection of very interesting

¹⁰AKBL, PCF 1943, Letter from Brown to Adam, 28 April 1943

¹¹AKBL, p. 133

Martinware'. This Martinware collection was again offered for sale to the gallery, and it was dispatched on 1 July for inspection in the same way as the last time. In the letter to the Town Clerk, Brown wrote 'You are under no obligation whatever to buy any but we did wish you to see them first - this ware has become very scarce and as a collection I should say you are probably the only Scottish Gallery who has them'¹².

According to the list made by the Curator on the arrival of the goods, fifty-two pieces of Martinware were received by the gallery, but some of them arrived in a broken state. The gallery selected fifteen pieces for purchase, which was approved at the Property Committee meeting on 22 July 1943¹³. In November that year another piece of Martinware was offered for sale by L. J. Brown at fifteen guineas, but this was not approved by the Property Committee¹⁴.

It was not until 1945 that further pieces of Martinware were added to the collection. On 5 September, two items were sent by D. Y. Cameron. In the covering letter for the parcel, he mentions the Martinware and his forthcoming visit to Perth. As scheduled, Cameron visited the city on 14 September and attended the opening of the exhibition of the Royal Scottish Society of Painters in Water-colours at Perth Art Gallery. However, during his stay in Perth he died on 16 September due to a sudden severe heart attack. The gift of the two Martinware pieces was approved at the Property Committee meeting on 20 September, where the death of Cameron was reported.

¹²AKBL, PCF 1943, Letter from Brown to Adam, 1 July 1943

¹³AKBL, p. 185

¹⁴AKBL, p. 302

Further pieces of Martinware were added to Perth collection from the bequests of Cameron. In his will, Cameron left the contents of his house in Kippen, *Dun Eaglais*, to the National Gallery of Scotland and Perth Art Gallery. The bequest gave priority to the National Gallery. Accordingly, Perth Art Gallery selected items from the bequest, following the National Gallery.

Perth Art Gallery secured the last remaining Martinware pieces in Cameron's collection. In a letter dated 17 April 1946, James Wood reports to Blair and Cadell, the law office which executed Cameron's will, that he had visited Kippen on 16 April and selected items for Perth Art Gallery, including three pieces of Martinware, in the presence of the Rev. Compton¹⁵. Some of them were collected on the day, and the rest were removed to Perth on 30 April.

With regard to the number of Cameron's bequests, it has to be noted that there is slight uncertainty. In addition to the information from the above letter, 'three pieces of Martinware' are also mentioned in another document, the 'List of bequests to the City of Perth from Sir D. Y. Cameron's Trust', made by a valuer in Perth, Thomas Love and Sons. Although the list is dated 17 April 1946, it includes items which were removed from Kippen on both 16 and 30 April. As for the number of Martinware pieces, the original typed figure is written as 'five', but is corrected to 'three', probably by the curator, James Wood, judging from the hand. Bearing this in mind, it is slightly disturbing that a list in the gallery file indicates that the bequest of Martinware was five pieces, that is, firstly three pieces were received on 16 April, and an additional two pieces on 30 April. In addition, the Martinware collection in Perth includes two pieces of Martinware pot, which hold a tag, Cameron's name card, which is inscribed 'MARTIN POT TO

¹⁵AKBL, PCF 1943, Letter from Wood to Blair and Cadell, Edinburgh, 17 April 1946

COMPLETE COLLECTION GIVEN TO PERTH ART GALLERY BY SIR D. Y. CAMERON'. These two pieces were probably the two which were presented in September 1945. The possibility is that these pieces could be two pots which might have been removed from Kippen on 30 April, but were left out for some reason has to be considered, yet this seems to be rather feeble and causes further difference between the record and the actual number of pieces. Moreover, it was James Wood, the curator, who was in charge of the selection of the bequests from Cameron. Considering that it was probably he who modified the number of Martinware pieces in the valuer's list from 'five' to 'three', the actual number was certainly three pieces. Therefore, the number of Cameron's bequests of Martinware will be considered to be three in the subsequent examination of the collection.

To sum up the process of the above acquisition, Perth Art Gallery received nineteen pieces of Martinware in March 1943; two pieces in September 1945; and probably three pieces in 1946 from the D. Y. Cameron collection, which makes a total of twenty-four pieces. From L. J. Brown & Co., the gallery purchased nine pieces in April 1943, and a further fifteen in July the same year, which is altogether twenty-four pieces. As the total number is forty-eight pieces, and there are only forty-seven now at Perth, it is clear that one piece is missing.

Since the actual process of acquisition is reconstructed as above, the recorded figures in Perth Art Gallery, that is, thirty-one pieces from the Cameron collection and seventeen pieces from L. J. Brown & Co., seem to be certainly misleading, and they are clearly based on no evidence from documentation.

Furthermore, a mixture of the Martinware pieces seems to have already occurred at the earlier stage. The Curator, James Wood, who dealt with all

Cameron's gifts and bequests, retired on 2 November 1950¹⁶. It is possible that the problem was caused due to the lack of information after his retirement. As is mentioned in the earlier parts, each actual piece is marked with an individual number, which consists of a group number and a serial number. However, observation of these marked numbers suggests that the serial number was a later addition; so that the pieces were originally marked with only a group number¹⁷. Therefore, the pieces were apparently mixed at least within the groups. This is also proved by the fact that the two previously mentioned pieces with a tag are each assigned a separate number, but they were most likely acquired together, so they should bear neighbouring numbers. The natural conclusion from all these points is that the Martinware pieces are completely mixed regardless of their source of supply. Therefore, to discuss Cameron's collection of Martinware, one has to start by identifying the provenance of each piece.

However, it is difficult to identify with certainty the entire collection of Martinware in Perth due to lack of information. Nevertheless, some pieces of useful information are provided by the lists and correspondence between Perth Art Gallery and L. J. Brown & Co. when the Martinware was on offer. Based on these materials, it is possible to a certain extent to decide the source of supply for each piece.

With regard to the first lot of the Brown pieces, dispatched to Perth in April 1943, L. J. Brown states that these pieces were bought 'from a Collector's collection in the South'¹⁸. He sent a list for the eight pieces out of nine,

¹⁶AKBL, Minutes of Meeting 1949-50, p. 173

¹⁷It is suggested by, for example, a difference between the colour of inks.

¹⁸AKBL, PCF 1943, Letter from Brown to Adam, 1 May 1943

which gives a brief description, its size, as well as the price of each piece, and explained 'all these pieces are marked and dated'¹⁹:

Martin Bros. Pottery Pots.

- | | |
|-----------------------------------------------------------------------------|----------|
| 1) 10" Vase. Subtly treated in Blues and Browns | 3 - 5/ - |
| 2) 5" " Marrow shape in blue | 17/6 |
| 3) 5½" " Incised colour Lt. & Dk. Blue | 25/ - |
| 4) Flat Bowl, 2½ x 4 diameter, rough surface subtly treated in blue & brown | 27/6 |
| 5) Cone shaped bowl. 2½ x 4½ diameter, patterned & colour as above | 25 /- |
| 6) Small Pot 2¾" high, in biscuit and ochre splashes | 10/ - |
| 7) Decorated Pot. 3½" with neck | 10/ - |
| 8) Decorated Pot, definite Leaf designs with neck, 4¾" high | 17/6 |

20

The ninth piece of the first lot was added to the above eight pieces when they were finally despatched to Perth. Brown referred to this as 'blue scroll decorated piece' which is only signed with the letters 'M & A' and priced 27/6²¹.

¹⁹AKBL, PCF 1943, Letter from Brown to Adam, 30 April 1943

²⁰AKBL, PCF 1943, List 'Martin Bros. Pottery Pots' despatched to Perth Art Gallery, L. J. Brown & Co., n. d. (April 1943)

²¹AKBL, PCF 1943, Letter from Brown to Adam, 30 April 1943

Information relating to the second lot, fifteen pieces from L. J. Brown & Co., is provided by the list which was probably made by the Curator of Perth when he received the parcel. The list refers to the type of ware, the size, height and width, and the prices for individual pieces. Out of fifty-two pieces which were delivered, Perth Art Gallery selected fifteen, which are listed as below. For those selected pieces, Wood made another list, which gives slightly different measurements for some of them. The modified sizes are mentioned in the brackets.

	<u>Description</u>	<u>Size (H x W)</u>	<u>Price</u>
No. 2	Vase	4½(4¾)" x 3½(3¾)"	14/6
No. 3	Vase	9½(9¼)" x 2¾"	35/ -
No. 4	Vase	9" x 3¼(3½)"	45/ -
No. 5	Circular Pot	5" x 6"	25/ -
No. 6	Circular Pot	4½(4)" x 4½"	35/ -
No. 11	Vase with handle	5½" x 3(3½)"	35/ -
No. 12	Circular Pot	3" x 6"	45/ -
No. 13	Circular Pot	7½" x 9½(9)"	63/ -
No. 14	Circular Pot	4" x 4½"	35/ -
No. 16	Circular Pot	5" x 6"	25/ -
No. 18	Vase	5½" x 4(4½)"	25/ -
No. 21	Vase	4½" x 4(4¼)"	25/ -
No. 23	Vase	5½(5¾)" x 2¾(3)"	35/ -
No. 25	Vase	5½" x 3"	12/6
No.30	Vase	3½(3¾)" x 2¾(3)"	17/6

Although the amount of information given in the above two lists is rather restricted, their references to the description, or type of ware, and the size for each piece are valuable in identifying the individual Martinware pieces.

The information regarding prices also gives a complementary clue, although it seems to be less reliable as it may be fluctuating depending on a valuer's judgement and taste, as well as the market trend. Based on all these available sources of information, the Martinware pieces in Perth Art Gallery are identified with different levels of certainty, as listed below:

L. J. Brown & Co. First Lot (nine pieces)

- 1) 1/1943.4
- 2) 1/1943.9*
- 3) 2/1943.8*
- 4) 2/1943.5*
- 5) 2/1943
- 6) 1/1943.18
- 7) 2/1943.10
- 8) 1/1943.17*
- 9) missing**

L. J. Brown & Co. Second Lot (fifteen pieces)

No. 2	1/1943.30	No. 14	1/1943.27
No. 3	2/1943.2*	No. 16	1/1943.3*
No. 4	2/1943.4*	No. 18	1/1943.29
No. 5	1/1943.25	No. 21	1/1943.6
No. 6	1/1943.28	No. 23	2/1943.9*
No. 11	1/1943.8*	No. 25	1/1943.7*
No. 12	1/1943.2*	No. 30	2/1943.13
No. 13	1/1943.1*		

Martinware presented by Sir D. Y. Cameron (24 pieces)

1/1943.5**	1/1943.23**
1/1943.10**	1/1943.24**
1/1943.11**	1/1943.26**
1/1943.12**	1/1943.31
1/1943.13**	2/1943.1**
1/1943.14**	2/1943.3**
1/1943.15	2/1943.7**
1/1943.16**	2/1943.11**
1/1943.19	2/1943.12
1/1943.20**	2/1943.14**
1/1943.21**	2/1943.15
1/1943.22**	2/1943.16**

Items marked ** in the above list, a total of twenty pieces, are those identified with certainty. The majority in this group are pieces selected for the Cameron collection by eliminating them from the possible Brown pieces, that is, those which do not match any Brown pot in terms of size and description. In particular, item no. 1/1943.5, the 'Wally-bird', was certainly from the Cameron collection, as there is no mention in the lists of the Brown pieces. In addition, the ninth piece in the Brown first lot is also definitely missing. While L. J. Brown mentioned pieces bearing a mark 'M' and 'A', there is no such a piece in the current Martinware collection in Perth Art Gallery.

The * marked items are those matched to either of the lists for the Brown items in regard to the given size and description. On selecting them, a possible tolerance in size up to half a inch is considered. The only exception is the item no. 1/1943.8, the 'vase with handle'. It allows the tolerance of one inch, as it seems possible that the projecting handle caused the

difference in measurement. As for some items in this group, identification is also supported by complementary facts. For example, item no. 1/1943.27 is attached with a label which says 'No. 14 35/'. The information on this label, the number and price, is identical to that of item No. 14 in Brown's second lot, in addition to its size. Also, the collection includes three jardinières of the same design, nos. 1/1943.1, 1/1943.3 and 1/1943.25. It is probable that these originally belonged to a single collector. That is, although this design was a registered one and it was intended by the Martin Brothers to be produced in quantity, the number which was actually produced seems to have been small, judging from its scarcity in public collections of Martinware. Therefore, it is unlikely that these pieces of the same design happened to gather in Perth from different collectors.

Pieces with no mark are those which cannot be decided for certain with the available information. That is, they are the items which have more than two possible sources. Nonetheless, all items are allocated as above according to the complementary information, such as prices.

The pieces in the whole collection of Martinware are thus identified as above, but a few problems remain. Firstly, item no. 1/1943.30 is a broken piece, still un-restored. The approximate size may be obtained by judging its fragments, but this is not very helpful in precisely identifying the piece. Secondly, item no. 1/1943.4 is one of the two pieces which were stored with a tag of Cameron but there is no other piece than this item which matches the description and size of item (1) in the list of Brown's first lot. Therefore, it was identified as for the above Brown piece, regardless of the question of tag, as it seems quite possible that the two tags were lately wrongly attributed. In addition the question of the number of the Cameron bequests inevitably raises a problem. As mentioned in the earlier part, the Martinware removed from Kippen is considered almost certainly to be three pieces, but the possibility of five pieces cannot be discarded in the present circumstances.

In the case that five pieces of Martinware were removed from Dun Eaglais as it was originally stated in the valuer's list, the identification of the pieces has to be partially modified. Nevertheless, this modification would not apply to the nineteen pieces from Cameron's collection, so that his pieces except five remain as they are identified as above.

Thus the original state of the Martinware collection in Perth Art Gallery is reconstructed as above. Although it may require the discovery of further documents to ascertain the provenance of each piece, most of them can be said to have been fairly precisely identified. In particular, the Martinware pieces in the Cameron collection are for the most part correctly identified. The dissertation will discuss the Martinware collection of D. Y. Cameron based on this information.

The Martinware Collection of Sir D. Y. Cameron

The previous chapter has reconstructed the original Martinware collections presented by Sir D. Y. Cameron. Based on this identification, some characteristics of his collection can be analysed. Firstly, Cameron's collection, a total of twenty-four pieces, was generally small in size, compared to not only major collectors such as Greenslade and Marsh who formed a collection consisting of more than two hundred pieces but also to many others. Secondly, as much as a half of his entire collection was of abstract design, 'New Ware', inspired by Oriental ware. The other half consisted of examples of various styles produced by the Martins: one 'Wally-bird'; three pieces decorated with dragon motifs; three pieces of aquatic designs; three vases with Renaissance scrolls; and two pieces of floral design in the Japanese manner. Many items in his collection were small pots; and fourteen pieces out of the twenty-four were less than four inches high, forming a small but fine group of miniature vases. Thirdly, the Martinware pieces in the Cameron collection were mostly marked as well as dated. It should be noted that many pieces in the collection were made between 1904 and 1909, forming two-thirds of the whole collection.

The quality of Martinware pieces in the Cameron collection could be judged to be fairly good. Although many Martinware collections tended to contain at least a few pieces of the second-rate items, those in the Cameron collection were all well designed and executed, and moreover, successfully fired without any discolouration and minor cracks. To pick some notable pieces out, his 'Wally-bird', no. 1/1943.5 (Pl. 3, cat. no. 20), for instance, is a particularly fine specimen, probably one of the most handsome birds ever modelled by Wallace Martin, who frequently created more twisted, cynical or stupid facial expressions. Item no. 1/1943.13 (Pl. 2, cat. no. 19), the vase with long neck, decorated with white vertical stripes is almost certainly

identical to the one in the photo 'Example of Martin Ware', carried in *Art Journal*, 1905, p. 309 (front row, second from the right). Also, the two miniature vases, item nos. 1/1943.14 and 1/1943.12 (Pl. 2, cat. nos. 18 and 31), with dragon motifs of Far Eastern type seem to reflect his taste for dragon motifs seen in his collections of Chinese and Japanese decorative arts. In addition, the group of 'New Ware' consisted of representative specimens, including a vase with tiger skin, no. 1/1943.19 (Pl. 2, cat. no. 28), and a crystalline vase, no. 1943/15 (Pl. 2, cat. no. 21). It also included a vase, no. 1/1943.27 (Pl. 3, cat. no. 43), single glazed in grey, with slight crackle effects, which was the only piece bearing no mark nor date. It particularly suggests the strong stylistic influence of Far Eastern ware, and seems somewhat distinctive from other pieces in his collection.

However, it is hard to establish with certainty the history of Cameron's Martinware collection. Apart from a few letters which Cameron sent to Perth Museum and Art Gallery on presenting his Martinware pieces, there is little surviving record referring to Cameron as a collector of Martinware. The National Library of Scotland holds the archives relating to D. Y. Cameron, including letters between the artist and his friends and family, notes and diaries, and so on. Glasgow University Library also preserves similar manuscript documents in the Special Collection. However, none of these letters or notes refer to the Martin Brothers' pottery. Similarly, the name of D. Y. Cameron does not appear in the Greenslade Papers preserved in Ealing Central Library. Although the archives contain letters from many Martinware collectors who replied to the advertisements Greenslade carried in *The Times* in 1920, no letter from D. Y. Cameron, or anything referring to his name, is found in the archives. Fortunately, however, Ernest Marsh mentions Cameron's collection in his *Reminiscences of the Martin Brothers*, written in 1937, and revised in 1939, writing as follows:

'Sir David Y. Cameron RA. used to buy Martin ware but mostly he got his through the Artificers' Guild at Maddox Street and afterwards at Conduit Street, W. who acted as pseudo-agents. I had known him personally for some time and he took a fancy to a very interesting and unusual piece I had selected at Maddox Street and asked to be allowed to have it to which I agreed'¹.

This short account is practically the only reference to Cameron's Martinware collection. While study of the collection has largely to rely on circumstantial evidence, Marsh's account provides several definite pieces of information relating to this matter. Firstly, according to Marsh, Cameron purchased his Martinware pieces from the gallery of Artificers' Guild both in Maddox Street and Conduit Street. This suggests that he had already started collecting at the latest by 1911, when the gallery was moved from Maddox Street, and he was still increasing his collection after that year, acquiring from the new gallery in Conduit Street. As discussed in the earlier chapter, the Artificers' Guild seems to have been retailing Martinware between around 1903 and, probably, 1914. Considering also the fact that many of the pottery pieces in the Cameron collection were dated between 1904 and 1909, it is very likely that he formed his collection during the period just overlapping the time when the Guild handled Martinware as stated above.

Considering his wide circle of friends, it is likely that Cameron had known work of the Martin Brothers through his connection with some artists and designers who were well informed about craft trends around the time. Or it is also possible that he first came across with the potters' work in articles in art magazines, in which Cameron himself was also frequently featured. Had he not been acquainted with Martinware by the end of the nineteenth

¹1939, p.22

century, he certainly had the first view of the pottery ware at the gallery of the Artificers' Guild early in the twentieth century. As mentioned in the former chapter, Cameron's collection included products of the Artificers' Guild, metalwork such as lamps and candlesticks, and silverwork including a claret jug and a shell cup, all designed by Edward Spencer. As is suggested by the shell cup made in 1923, which was presented with a poem praising the mastery of Cameron's work, composed by Spencer himself, he was certainly well acquainted with D. Y. Cameron. Unfortunately there is no record in the available sources of information which indicates when their friendship started. In any case, the relationship between the two certainly lasted well into the 1930s. Cameron had long been a good customer of the Guild, and occasionally purchased metalwork, including some church fittings he specially ordered. One of the receipts issued by the firm to Cameron is dated as late as March 1938², slightly before Spencer's death.

According to Marsh, Cameron bought Martinware pieces 'mostly' from the Artificers' Guild, so he might possibly have obtained a few from other sources of supply. During the period that the Artificers' Guild was handling Martinware, the Brownlow Street showroom of the Martin Brothers was still in business. As Cameron became interested in Martinware, he must have visited their showrooms in Holborn, and possibly also bought some pieces from them. The Cameron collection included two pieces made in the 1880s: one was a vase with Renaissance scrolls, no. 1/1943.26 (Pl. 1, cat. no. 7) and the other was a jug, decorated with naturalistic motifs in the Japanese manner, no. 1/1943.10 (Pl. 1, cat. no. 5). These styles had been the mainstay of the Martins' pottery since the 1880s, and were somewhat outmoded by this time, being undeniably the 'Victorian'. Although the Artificers' Guild dealt in various styles of wares produced by the potters, they seem to have sold mostly 'New Ware' as well as 'Wally-birds' and items

²NLS, ACC8950.3, Receipt from The Artificers' Guild to Cameron, 29 March 1938

decorated with aquatic motifs, but not so many pieces with the Renaissance decoration and naturalistic motifs. It is, therefore, possible that the above two pieces in Cameron's collection were acquired directly from the potters at their Brownlow Street shop. In any case, however, Cameron seems to have preferred visiting the gallery of the Artificers' Guild to the shop in the narrow Brownlow Street, judging from the fact that he acquired most of his collection from the former.

Thus, D. Y. Cameron seems to have formed his collection of Martinware broadly between 1903 and 1914. However, it should be noted that not all the twenty-four pieces in his collection of Martinware were housed in *Dun Eaglais* in 1924 according to the inventory made for the fire insurance purposes³. The description of each item is brief and vague, so it does not provide sufficient information to identify individual objects. Nonetheless, among ceramics contained in the house, some pieces were identified as follows according to the description and size. Thus, the 'Small brown ware globular vase, striped and bead decoration, 2" high, and carved wood stand' and the 'Pottery ware vase decorated foliage and scrolls in white on black ground, 8" high', both in the drawing room, exactly match the miniature pot, no. 1943.20 (Pl. 2, cat. no. 26), and the Renaissance style vase, no. 1/1943.26 (Pl. 1, cat. no. 7), respectively. Also, the 'Small pottery ware vase decorated in blue and green, 4 1/2" high' in the drawing room, and the 'Pottery ware vase, 8" high' in the dining room are likely to be the pot with aquatic motif, coloured in blue and green, no. 1/1943.16 (Pl. 2, cat. no. 35), and the oval vase of 'New Ware', no. 2/1943.3 (Pl. 2, cat. 32). Unfortunately, however, it is not possible to identify the rest of the items from the inventory, but from the descriptions, the following pieces, the 'Small pottery ware bottle shaped vase' (Bedroom No. 1); the 'Pottery ware ink bottle and cover' (Bedroom No.

³NLS, ACC8950.31. See note 8 in 'Sir D. Y. Cameron's Collections and Domestic Surroundings'.

3; the 'Small pottery ware vase' (Drawing Room); and the 'Four decorated vases' (Servants' Hall); could possibly be small Martinware pots.

The fact that at the most only eleven pieces were thus housed in *Dun Eaglais* at the time of the inventory probably indicates that Cameron had placed part of his collection at his London house. Accompanied by his election to full-membership of the Royal Academy in 1920, he purchased a house in 40 Queen's Road, St. John's Wood, and until 1931, when he disposed of the house, the Camerons spent a considerable part of the year there. Unfortunately there is no surviving photo or record in the available sources which gives any information relating to the house and the contents. Considering their passion for beautification of domestic surroundings, however, it is very likely that the house was equally beautifully adorned, and some of their favourite items of decorative arts could have been transferred from their house in Kippen. It is, therefore, possible that part of his Martinware collection was housed in London at the time the inventory was made.

Another possibility is that Cameron had not yet formed his entire collection of Martinware at this point. As mentioned before, however, considering the fact that he obtained his Martinware pieces from the Artificers' Guild, he had presumably acquired most of his pieces by the middle of the 1910s. It is, therefore, unlikely that he enlarged the collection considerably after 1924. Nonetheless, from the 1920s onwards a number of Martinware collections were dispersed, accompanied by a change in fashion in the decorative arts and the deaths of former collectors, so that good specimens of the pottery ware were fairly easily obtained at auctions and art dealers throughout Britain, including Sotheby's and Christie's. It is accordingly quite possible that Cameron added a few Martinware pieces from these sources of supply.

If Cameron in fact acquired Martinware pieces from art dealers other than the Artificers' Guild and the Brownlow Street showrooms, one of the possible dealers was L. J. Brown & Co. in Edinburgh, the very art dealer who sold collections of the pottery to Perth Museum and Art Gallery. After the Gallery had acquired the first lot of Martinware from the Edinburgh art dealer, they were offered the second lot for sale in June 1943. While considering the purchase of these pieces, they shortly received a letter from D. Y. Cameron, dated 22 June, stating that: 'I am in Edinburgh today & managed time to call on Mr. Brown to see the collection of "Martin Ware" pots which I had heard of some time ago. I asked Mr. Brown if he had written you & on learning he had done so, I thought I might add a line today how much I hope Perth will seize this opportunity to add these little ones to the small collection I gave some time ago'.⁴ This letter indicates in brief that Cameron and Brown had known each other and Brown probably contacted the artist regarding the newly arrived collection of Martinware while he also offered it to Perth Museum and Art Gallery.

When the procedure of acquisitions of Martinware in Perth is studied, it can be pointed out that Brown knew that Perth Museum and Art Gallery owned the collection of Martinware merely a few months after they had received a gift of the pottery from D. Y. Cameron. In fact, the art dealer contacted Perth regarding the first lot of Martinware almost at the same time that the gift was officially accepted by the Town Council. In a letter dated 1 July 1943, Brown wrote to the Town Clerk of Perth, Robert Adam, that 'this ware [Martinware] has become very scarce and as a collection I should say you are probably the only Scottish Gallery who has them'⁵. Although it is possible that the art dealer was informed of the new acquisition through public notices, if there were any, or from someone who was associated with the

⁴AKBL, Property Committee File 1943, Perth Town Council

⁵ditto.

Gallery in Perth, it seems to be too quick, so that it is more likely that he learned it from the donor, Cameron himself. In fact, Perth was not the only gallery which owned a Martinware collection at the time. The Royal Scottish Museum, Edinburgh, had already acquired a small but fine group of Martinware in 1935, consisting of six pieces. The art dealer was apparently unaware of these pieces, according to his comments in the above letter.

In addition, it should be also remembered that L. J. Brown & Co. had originally specialised in trade in prints. As a printseller, Brown was undoubtedly familiar with work of D. Y. Cameron, one of the most renowned etchers of the time, and could have actually handled his prints. Besides this, Cameron was collecting prints, notably by Rembrandt, Daumier, and Eric Gill, and it is possible that Cameron paid visits to Brown's gallery at Hanover Street, Edinburgh, and bought some proofs from the dealer. Considering this relationship as well as the fact that Cameron was contacted by Brown regarding the Martinware collection in 1943, it is probable that he had previously purchased pottery ware from the dealer.

The inventory of *Dun Eaglais* in 1924 raises an important question about the rooms where Martinware pieces were stored. That is, out of four pieces likely to be Martinware, three items were placed in the drawing room, which, according to conventional gender division in a house, belonged to Lady Cameron's sphere. This suggests the possibility that it was Lady Cameron, rather than her husband, who was more enthusiastic about Martinware. Female collectors were less conspicuous, overshadowed by the male dominance in society until well into the twentieth century, despite the fact that they equally collected objects of various kinds. As in the case of other Martinware collectors or collectors of any items, it was D. Y. Cameron the husband alone who has so far seen as to the collector of Martinware, as it was he who actually chose and bought the pottery ware, and corresponded to Perth on presenting his collection. As far as can be understood from his

letters to Perth, D. Y. Cameron certainly admired work of the Martin Brother pottery. However, it might be also worth considering the possibility that his wife was the enthusiast. Unfortunately, however, there is no surviving record to clarify this question.

Broadly speaking, however, the attribution of collectorship might not necessarily cause problems in the case of the Camerons. Their collections and the beautification of their domestic surroundings are believed to have been practised through the cooperation of the two. D. Y. Cameron recollected of his wife after her death that '... the many years together were a long romance, gathering beauty from 1889 when I first met her - even unto the very end'⁶. It suggests that she took an equal role with her husband in their pursuit of beauty. Although D. Y. Cameron, being an artist, might naturally have taken an initiative in collecting art works, Lady Cameron's opinions on every subject were never slighted by her husband. She was also artistic and intellectual, and actively involved in social activities. For instance, she was a very skilled embroiderer, and organised local ladies in the Parish of Kippen to make embroidery in order to raise funds for the church. Her intelligence is well illustrated in her essay, entitled 'Scottish Cruisies, Torches and Rush Lights', now preserved in the National Library of Scotland, in which she discussed the history of vernacular lighting. Her references to literature and history as well as art indicates her familiarity with these subjects. Furthermore, her significance for Cameron was also witnessed by J. L. Wright, Cameron's friend, that: '... all the long years they were married his wife had always been close to him, pouring to him a constant inspiration, a wise counsellor, and an excellent critic of his work, for she was gifted with exquisite taste in all directions'⁷.

⁶Smith, 1992, p. 105

⁷The Etchings and Drypoints of Sir D. Y. Cameron, R. A., 2 May 1946, Print Club, London, p. 18

It was a characteristic aspect of some Martinware collectors that they gathered at the Brownlow Street showrooms, Holborn, and naturally formed a circle of supporters of the potters, based in London, around the central figures such as Sydney Greenslade, Ernest Marsh, and others. However, D. Y. Cameron was not associated with this group, as is also suggested by the fact that he had mostly purchased his pieces from the gallery of the Aritficers' Guild. Moreover, although Marsh noted in his *Reminiscences of the Martin Brothers* that he had personally known Cameron for a time, it is not clear what their relationship was like. It might have been a relationship relating to Cameron's prints rather than Martinware, as Marsh collected prints by Cameron, forming a collection of forty-five impressions⁸. As far as it is understood from the event concerning a piece that Marsh yielded Cameron, the one selected at Maddox Street, they probably knew each other in the first decade of the twentieth century. However, there is no clue to identify the 'very interesting and unusual piece' from Cameron's collection. While products with the Renaissance decoration, naturalistic ornaments, or aquatic motifs tended to be more or less similar, it is only suggested that the piece in question might possibly have been one of 'New Ware'.

In any case, Marsh's relationship with Cameron had already ended by 1920, when Greenslade advertised in *The Times* to collect information on the Martin Brothers pottery. Correspondence between Greenslade and Marsh, contained in the Greenslade Papers, shows that the architect was gathering as much information as possible in order to preserve records relating to the potters, in cooperation with Marsh. Greenslade seems to have contacted any collectors of the pottery ware through available connections. As there is no record relating to Cameron's collection found in the archives, Cameron was not associated with the central figures of Martinware collectors at the time.

⁸Letter from Christopher Jordan, South London Gallery, to the author, 10 September 1999

However, Cameron was not isolated at all from other admirers of the Martin Brothers pottery. As mentioned before, by the end of the first decade of the twentieth century, work of the Martin Brothers had already been introduced through some influential art magazines, so that art-enlightened people throughout this country were well acquainted with the potters' works. Therefore, it is not surprising that Martinware was also eagerly sought by collectors in Scottish cities such as Edinburgh and Glasgow by this time. The Greenslade Papers contain, for instance, a letter referring to 'the collection of great importance' in Edinburgh⁹. Moreover, it is needless to say that artists and designers in Scotland, particularly those involved in the Arts and Crafts Movement, were well familiar with work by the potters. Therefore, D. Y. Cameron was probably able to find without difficulty other admirers of the Martin Brothers pottery to discuss about their works. Indeed a letter from Marsh to Greenslade, dated 24 April 1933, reveals that Cameron's sister, Katherine Cameron Kay and her husband, Arthur Kay, were also admirers of Martin Brothers pottery.

'I had a visit yesterday from some enthusiastic Martins' admirers, Mr. & Mrs. Arthur Kay of Edinburgh (She is a sister of Sir D. Y. Cameron & paints flowers rather well). They are staying at Medhurst for a month & I dare say we shall see some more of them. He has been helping me in arranging for some pictures & drawings by Scottish Artists for the collection we are looking to send to Australia & New Zealand. He told me he had specialised in glass for a long time & has the largest collection in Scotland! Chinese bronzes of the earlier periods are also a special hobby of his'¹⁰.

⁹ECL, 55.1647-52, Letter from Alfred Hopkins to Greenslade, 15 September 1921

¹⁰ECL, 55.1791

Arthur Kay was a wealthy businessman from Glasgow. Many years before his second marriage to Katherine Cameron in 1928, he long known D. Y. Cameron and had commissioned the artist in 1898 to paint a portrait of his daughter. With deep knowledge in various kinds of art and gifted flair, Kay was one of the most eminent connoisseurs and collectors in Scotland, and he was particularly famous for his collection of paintings by the Old Masters and contemporary artists. Also, he was one of the first in Britain to purchase works by the Impressionists, including Monet's paintings on controversial subjects¹¹. Apart from paintings, he also formed extensive collections of wide range of decorative arts, including Japanese and Chinese artefacts¹². However, despite the fact that Kay and Katherine Cameron were described in Marsh's letter as 'enthusiastic Martinware admirers', they do not seem to have actually collected Martinware pieces. Although they might possibly have owned some specimens of the pottery, it would have been rather a minor interest, in comparison with his other massive collections. In any case, considering that Kay was familiar with Martinware, he undoubtedly knew of the Cameron collection. In that case, Kay and Cameron probably must have discussed the pottery ware.

Besides this, it might be worth noting that the six pieces of Martinware presented to the Royal Scottish Museum in 1935 was given by Lady Hannah im Thurn, the sister of Sir Robert Lorimer. Robert Lorimer, the architect and designer, was a central figure in the Arts and Crafts Movement in Scotland, and a close friend of D. Y. Cameron. Considering the relationship between the two, it is possible that they had discussed the Martin Brothers pottery, in reference to Cameron's collection and Lady im Thurn, or her husband, Sir Everard's collection of Martinware. Thus, although no

¹¹Fowle, 1992, p. 375

¹²*Catalogue de l'importante collection de M. Arthur Kay de Glasgow*, exh. cat., November 1913, Hôtel Drouot, Paris

document in the available sources provides firm evidence that they actually discussed the pottery, it should be remembered that Cameron probably was closely associated with a class of people, connoisseurs and artists, who would possibly share appreciation for the potter's art.

As mentioned in the earlier chapter, Cameron collected various types of objects of art. His main interest clearly lay in the fine arts, notably prints and sculpture, but he also formed extensive collections of decorative arts. In comparison with all these collections, his Martinware collection was by no means exclusive in terms of the size and the amount of money spent. It could be said to have been a minor part of his entire collecting life. According to the inventory in 1924, his collection of other objects of art, for instance, Venetian glass and Oriental ceramics, was far larger and seems to have been of more serious interest for Cameron. Furthermore, although his collections varied in style and origin, many items in his collections seem to have been as a rule beautiful in a simple sense and luxurious, and they were occasionally delicate in design, and bright in colour. Accordingly it is true that Martinware seems to be rather different from his other collections, with its sombre colour, a certain kind of adorable roughness proving handicraft, as well as the comic character seen on some pieces of the pottery ware, such as fish cartoons and 'Wally-birds'.

As far as is understood from the inventory of *Dun Eaglais* in 1924, as well as from items bequeathed to the National Galleries of Scotland and Perth Museum and Art Gallery, Cameron did not collect any ceramic ware apart from Oriental ware and Martinware. Although he owned several European antique pottery and English porcelain tablewares, he did not collect any modern art ceramics, such as Art Pottery and studio pottery, either British or European. Therefore, it seems that Cameron was less interested in the medium of ceramics itself, unlike some Martinware collectors who were ceramic enthusiasts. Despite all these, the fact that he collected Martinware

might suggest that he admitted Martinware to a special position in his collections.

Examining the appeal of Martinware to D. Y. Cameron, the beauty of the pottery ware itself should firstly be mentioned. It is not clear whether he was aware of, or concerned with the uniqueness of salt-glazed ware, with its historical background and difficulty in the precise control of production, other than the quaint beauty of its medium characterised by its subdued colours, very thin clear glazes and so on. Although Cameron was very informed about various kinds of art, he does not seem to be specially interested in the medium of pottery. It is unlikely that he paid much attention to these unique qualities of salt-glazed ware. Therefore, it could have been the design and production aspects of the pottery which appealed to the artist. As discussed before, the variety of styles, originality, and individuality of each piece were all merits of the Martin Brothers. Moreover, considering the fact that Cameron admired Oriental ceramics, and his collection of Martinware largely consisted of 'New Ware', it is clear that he observed the common aesthetic quality in these wares. In fact, many other Martinware collectors, especially the admirers of 'New Ware', also collected Oriental ceramics, and they saw the realisation of Oriental aesthetics in Martinware. Hence, Martinware was characteristically displayed in Oriental manner, on ebonized wooden stands, as seen in photos of the Marsh collection published in *Apollo* in 1944¹³, and that in *Art Journal*, 1905¹⁴. Cameron also displayed his Martinware pieces on wooden stands, which also suggests his view of the pottery as a parallel to Oriental ware.

However, it was probably in relation to his Arts and Crafts concerns that Cameron was particularly attracted by Martinware. As in the case of

¹³*XL*, pp. 94, 127-9

¹⁴p. 309

many of the Martin Brothers pottery customers, Cameron, too, was an adherent of Arts and Crafts ideals. He was born in the 1860s, and shared ideas with the generation of artists and designers who were educated fully absorbing Ruskinian and Morrisian principles for the craft revival, and put the theory into practice, setting up exhibition bodies and workshops. Cameron's library included several books by these writers, including Ruskin's *Lecture on Landscape* and *The Odyssey*, and *Hopes and Fears of Art*, by William Morris, published by the Chiswick Press¹⁵, which probably suggests his inclination to these writers. Also, as mentioned before, he had a wide circle of friends, including designers who were actually involved in the Arts and Crafts Movement, such as Edward Spencer and Sir Robert Lorimer. This personal relationship must have stimulated Cameron's concern for the crafts. In fact, he once clearly expressed in a lecture on Scottish Art his inclination to the Arts and Crafts ideals and antipathy towards the modern material world as follows:

'For Scotland's sake, for art's sake, it is to be hoped that the wave of mechanisation of all things may pass speedily, and with it those dreary new and grey houses round all our towns, and those unspeakably dull & ugly bridges which disfigure our roads, and glens, the inventions of ignorant and pretentious public & private bodies, of his generations. We must return to nobler design, finer craftsmanship, and deeper understanding of what art can contribute to our country's fame and to the higher life of its people.

We have gone so far in standardising and mechanising - to employ two ugly modern words - that soon in sheer disgust, there will come a day of revival, when head and heart and hand will unite in serious desire to create a more

¹⁵NLS, ACC8950.31

beautiful land. . . . There can be no true progress in manufacture without the closest aid of art'¹⁶.

With regard to his reference to 'head and heart and heart', it should be noted that similar statements were occasionally made by Arts and Crafts figures. This was first stated by Thomas Carlyle, the writer in his essay, 'Signs and the Times', published in 1829: 'Men are grown mechanical in head and heart, as well as in hand. They have lost faith in individual endeavour, and in natural force of any kind'¹⁷. Opposed to the inhumanity of the machine age, he preached the dignity of labour, which became a central idea of the Arts and Crafts Movement. Cameron's above comment was possibly taken from Carlyle or other Arts and Crafts writers, which clearly indicates his inclination to the Movement.

Moreover, his concern about the Scottish craft revival directly reflected his reason for presenting the Martinware collection to Perth Museum and Art Gallery. On sending the additional two pieces in September 1945, he wrote: ' I hope these things will encourage some young folks in Perth to start pottery - as we much require a revival of the crafts in our country'¹⁸.

The Martin Brothers pottery was regarded as a close realisation of the Arts and Crafts ideals. Without much pottery background, the Martins launched their pottery and succeeded in creating original styles in search of their ideals. Resolutely opposed to the commercial method of production, they persisted in handcraft production, giving individuality to all pieces. Each according to his speciality took charge of a certain role, and they carried out all the process of production themselves in fraternal collaboration.

¹⁶NLS, ACC8950.35, Manuscript of a lecture on the Story of Scottish Art, untitled, undated

¹⁷Naylor, 1962, p. 12

¹⁸Perth Art Gallery, Martinware Archives

On forming the collection of Martinware, Cameron certainly knew the story of the Martin Brothers, and these characteristic aspects of the brothers' pottery. In these qualities Cameron must have found the special appeal of Martinware.

In addition, it is probably true that the Martins' lifelong struggles and poverty in their pursuit of the potter's art was an extra appeal to some of their customers, as these were viewed as some sort of purifier of the art. In a sense, Cameron could have also shared this idea. He believed that artists can create the best of their work in adversity and creative struggles. In his lecture on Rembrandt, the artist most admired by Cameron, he spoke of the life of the Dutch artist who reached the height of his art after years of suffering, stating that 'If storm and hurricane and torrential rain be essential for purification of the air and the water, so are the struggles of these vast hearts and intellects necessary to cleanse and inspire the way of ordinary man, that so the uttermost may be revealed and the height and depth of human experience manifested', and 'Only through pain and sorrow and travail may man enter into the eternal secret'¹⁹.

Without direct contact with the Martins, it is not clear to what extent Cameron knew the misfortunes and poverty the Martins suffered throughout their lives. However, if he knew of it, it would certainly have appealed to the romantic quality of D. Y. Cameron.

Nonetheless, it is not certain whether this belief of Cameron's was directly applicable to the Martin Brothers pottery. Although he much admired and had a keen interest in the applied arts, being a painter and etcher a clear border between crafts and fine arts seems to have existed in his mind.

¹⁹GUL, Special Collection, MS Wright C3, Typescript, 'Rembrandt', lecture given by D. Y. Cameron on 25 November 1944,

This is somehow implied in his words in the above letter to Perth Museum and Art Gallery, in which he expressed his hope that his collection would stimulate the craft revival by 'some young folks in Perth'. Also, unlike some artist collectors of Martinware, such as Nelson Dawson, Edward Spencer, and Sydney Greenslade the architect, who were so much interested in pottery that they finally took up designing themselves, Cameron never tried his hand at designing except on some special occasions. For instance, he occasionally designed book covers and title pages, and he also contributed designs for embroidery for the group of local ladies, including his wife, in the Parish of Kippen, and moreover, he designed iron works, gates and gratings, for his house, although these were created only for private purposes. Cameron's work was in general confined to paintings and prints as well as water-colours and drawings.

D. Y. Cameron once commented on art in a lecture that: 'Art is the Flower of Life - not an amusement, not a mere ornament, but a necessity in the highest Christian civilisation a revealer of the inner most spirit and of the very essence of Worship'²⁰. It might be worth noting that his view of art, closely combined with religious ideas, suggests some similarities to that of Ananda Coomaraswamy, the Anglo-Sinhalese writer. He declared the identity of religion and art, that is, 'Art is religion, religion art, not related but the same'²¹. From the standpoint of nationalism and Hindism, he rejected modern materialism and industrialism of the West, which led to him promoting the revival of Indian crafts, finding utopian ideals in medieval villages. This view gave a spiritual impetus to some artists and designers involved in the Arts and Crafts Movement in Britain. Coomaraswamy was in fact acquainted with Charles Robert Ashbee, and spent a few years

²⁰NLS, ACC8950.29, Lecture paper 'A Cry from the Heart', undated.

²¹Fenton, 1994, p. 29. Extract from Mitter, Patha, *Much maligned monsters: the history of European reaction to Indian art*, 1977, Oxford

associated with Ashbee's Guild in Chipping Campden in the early twentieth century. Besides, his philosophy significantly influenced Eric Gill, the carver and engraver who established a community for artist-craftsmen in Buckinghamshire, as well as Hew Lorimer, the sculptor. D. Y. Cameron appreciated works by these two artists: he had a collection of wood engravings by Gill, and also commissioned Hew Lorimer to design sculptural works including the monumental sculpture of Kippen Parish Church. Accordingly, it is likely that Cameron was familiar with spiritual ideas underlying their works. As far as the library in *Dun Eaglais* in 1924 is concerned, there is no publication by Coomaraswamy, so it does not provide any evidence that Cameron was aware of the writer's philosophy. Nonetheless, considering the closeness between them in ideas concerning art and religion, as well as nationalism, it is possible that Cameron was familiar with philosophy of Coomaraswamy, and acknowledged the shared view in arts.

These paragraphs have discussed the characteristics of the Martinware Collection of Sir David Young Cameron and his ideas about the pottery ware as well as the decorative arts in general. His collection contained many pieces of 'New Ware', which was a common taste among those who advocated modern style. Although his tastes for decorative arts tended to be traditional and eclectic, his art, both etchings and paintings, with its simplification of form and sophisticated structure, clearly suggests that he was pursuer of a new style. Moreover, as mentioned above, Cameron was an ardent supporter of the crafts revival. His ideas concerning handicrafts were expressed in some of his lectures, which suggest that he was familiar with theories and readings relating to the Arts and Crafts Movement. In this respect, Cameron was typical of the customers of the Martin Brothers pottery.

Catalogue of Martinware in Perth Museum and Art Gallery

Items are generally listed in the order of date of the production. Sizes are given in centimetres. Height precedes width.

1. Goblet / Vase (1/1943.6)

Goblet or vase with a cylindrical body, slightly tapering to the bottom, of hemispherical shape. The decoration of the body is separated by a rope-patterned band: the upper part is bordered with a wide pale blue band at the top, and decorated with a small, stamped, geometric pattern, glazed in dark blue. The contrast of the blue and the relief make the pattern prominent. The lower part is decorated with vertical bands with a triangular top. The frames are coloured in pale blue and the central bands in blue. A pale blue concave band, decorated with stamped quatrefoils in blue, connects the body and a foot. The narrow foot is incised with zigzag on the pale blue background. The triangular spaces on the outer row has stamped dots, painted in blue. The cream coloured interior has an area of dark brown speckles around the rim.

Marks: incised on the base. R.W. Martin / 29 (29 over 39) / Fulham

Size: 11.4 x 9.2

Date: undated (c. 1874)

This piece is the earliest production of the pottery, in the studio at Pomona House in Fulham. It was probably made by Wallace in 1874, as is suggested by the distinct mark of the period (See Haslam, 1978, p. 165).

2. Jug (1/1943.8)

Jug of ovoid form, with a wide cylindrical neck, a wide mouth, and a high foot. A square spout opens at the neck. A ribbon handle is attached at the neck and the middle part of the body. The pale blue neck is decorated with

incised square quatrefoils, painted in dark blue. The handle is glazed in pale blue, with a dark blue band on its outside. The body is covered with a glassy glaze, and decorated with blue and brown irregular dots, which are closely placed on the pale blue background. The foot and interior is buff in colour.

Marks: incised on the base. R.W. Martin / London & Southall

Size: 14.0 x 10.1

Date: undated (c. 1879)

The incised mark of this piece, although undated, suggests that it was produced between circa 1879 and circa 1883 (See Haslam, 1878, p. 166). The glaze colours and style appears to be of the earliest production of the pottery. The incised pattern around the neck is very similar to that of a jar made in 1877, on display at the Victoria and Albert Museum, no. CIRC. 847:A-1971. It was probably made in the earlier part during the above period, circa 1879.

3. Vase (2/1943.4)

Vase of balustrade shape, with a narrow cylindrical neck, and a flared lip. The body is glazed in buff with a brown area around the shoulder, and decorated with naturalistic motifs in Japanese style, of wild flowers coloured in brown, grey, and green, and a sparrow, coloured in dark brown. The neck is bordered with a black band at the rim, and a black band and a blue concave band below at the foot. The central band is decorated with incised foliate pattern, painted in blue, on the brown background with incised fine stripes. The interior is glazed in brown. The breakage of the neck has been restored.

Marks: incised on the base. R.W. Martin & Bros. / London & Southall

Size: 23.5 x 8.5

Date: undated (c. 1879)

The decorations of naturalistic motifs in Japanese manner was profoundly produced during the period from around 1880 until the late 1890s. This piece is very close to designs around 1879 illustrated in the Fawcett sketchbook (See Haslam, 1878, p. 69, fig. 81).

4. Vase (2/1943.12)

Vase, with globular form, with a narrow neck and mouth, and a triangular base with its corners cut off. Decorated with bunches of plum blossoms drawn in black outline, and thickly overglazed in glassy shades of sombre sea-green. The rim of the foot is coloured in black. The neck is slightly warped.

Marks: incised on the base. R.W. Martin / Southall / London

Size: 9.5 x 6.4

Date: undated (c. 1880-85)

The mark 'R. W. Martin / Southall & London' was used between around 1877 and 1885. As the style of this piece is not typical for those produced during the Fulham period, it was probably made in the latter part of the above period.

5. Jug (1/1943.10)

Jug of cylindrical shape, slightly tapering to the top, with a mouth and a spout and a long looped handle. The body is decorated with naturalistic motifs in Japanese style: dark brown incised birds, similar to sparrows, coloured in browns; bunches of clematis with dark green leaves and white blossoms; a butterfly and a dragonfly in greyish blue and brown. The rim is bordered with a dark brown band and a mottled brown band below. The bottom is margined with a dark brown band and a narrow black band above. The handle is coloured in mottled brown around the upper joint, and around the lower joint, in dark green, which is combined with a leaf motif on the body. The crack on the rim has been restored.

Marks: incised on the base. 25.6.84 / R.W. Martin Bros. / London &
Southall

Size: 19.3 x 8.9

Date: 25-6-1884

6. Vase (1/1943.17)

Vase with a baluster shaped body, a circular flat foot, a narrow neck with a trumpet lip. Decorated with palmette pattern, incised in black and coloured in brown, on a cream background. The neck is coloured in shiny blue, and the lip is bordered in dark brown. The foot is coloured in dark brown, with a narrow blue band above. An area of dark brown speckles around the shoulder.

Marks: incised on the base. R.W. Martin & / Bros. / London & Southall /
10-84

Size: 12.1 x 5.7

Date: 10-1884

7. Vase (1/1943.26)

Vase of globular form thrown on the wheel, with straight-sided, wide neck, slightly tapering to the top, and a wide circular mouth with a hemispherically opened lip, and a narrow foot. The body is decorated with scrolls of foliage and flowers in the Renaissance style, incised in dark brown and coloured in cream, on the dark brown background. A darkened area at the upper part. The neck is incised with vertical stripes; a fine stripe and a wide one in turn, and glazed in mottled dark brown. The dark brown lip is decorated with cream leaf pattern and a finely notched rim. The interior and the foot is also glazed in dark brown. The inside of the lips covered with dark brown slips.

Marks: incised on the base. 3-1888 / R.W. Martin & Bros. / London & Southall

 painted on the base. No. 14

Size: 21.8 x 15.2

Date: 3-1888

8. Vase (1/1943.11)

Vase with two convex sides, a circular base and a narrow neck with four lips. Decorated with aquatic motifs, incised in dark brown: a plump fish, coloured in light brown on applied slip, watergrass and watery lines, on cream background with tints of blue in places, on each side. The rim and foot is bordered in shiny brown.

Marks: incised on the base. 2-90 / Martin Bros. / London & Southall

Size: 11.5 x 7.3

Date: 2-1890

9. Vase (2/1943.9)

Vase of elongated ovoid body with a short cylindrical neck and a wide flat lip, with a short cylindrical leg and a wide flat foot. The foot and neck is glazed in shiny mottled brown. The rim at the lip and foot is bordered in dark brown. The body is coloured in mat brown, decorated with poppies incised in dark brown. The flowers are painted with white slip, and the leaves in dark green.

Marks: incised on the base. 10-1890 / Martin Bros. / London & Southall

Size: 15.0 x 6.4

Date: 10-1890

10. Vase (1/1943.29)

Vase of ovoid form with shoulders, a wide short neck and a wide mouth. Both the interior and exterior are coloured with dull dark brown glaze of rough texture. Around the rim is glazed in lighter brown. The body is decorated with foliate patterns under the glaze.

Marks: incised on the base. Martin Bros. / London & Southall

Size: 14.6 x 9.5

Date: undated (c. 1880-95)

11. Vase (1/1943.7)

Vase thrown on the wheel, with a body of a hemispherical lower part and a conical upper part, and with a wide neck, slightly flared at the rim. The buff body is decorated with boldly painted foliate scrolls in dark brown, and bordered with a dark brown ring at the foot and the rim. The surface texture is rough and has a scratch on the lower part.

Marks: incised on the base. DN / Ext.

Size: 14.0 x 7.6

Date: undated (c. 1880-1895)

The above mark, uncommon with the Martins' products indicates that this piece was probably made for some experimental purposes but not for sale. The scroll pattern painted on the body suggests that it was probably made at some point during the above period.

12. Small Vase (2/1943.14)

Small vase with a four sided body, a circular base and a square rim. Decorated with painted sea-green foliate scrolls, on a shiny, mottled brown background. The rim is bordered in dark brown. The bottom is margined

with a brown band with finely incised vertical stripes, and sharply tapering to the base. The interior is washed with shiny white slips.

Marks: written in black on the base. Martin Bros.

Size: 6.4 x 4.1

Date: undated (c. 1885-1895)

13. Small Vase (1/1943.21)

Small vase with a globular body connected with a narrow neck and trumpet lip. Decorated with bunches of flowers incised in dark brown. Blossoms are coloured with white and pale blue slips, and leaves in greenish brown. The background is coloured in shades of brown, gradating lighter toward the bottom. Around the lip is glazed in greyish blue and the lower neck in shiny dark brown. Inside the neck is glazed in brown.

Marks: incised on the base. Martin Bros. / London

Size: 5.1 x 4.4

Date: undate (c. 1885-1895)

14. Vase (2/1943.10)

Vase of globular form, slightly shouldered, with a wide neck, and a wide mouth with a ring lip. Decorated with daffodil-like flowers similar, outlined in white. The yellow flowers, long stems and slender leaves are painted on the blue glazed background. The lip is bordered in dark brown.

Marks: 2-1898 / Martin Bros. / London

Size: 9.8 x 7.0

Date: 2-1898

15. Vase (1/1943.30)

Vase of oviform, with a trumpet neck. The body is glazed in mottled golden yellow. Broken.

Marks: incised on the base. . . . Martin & Bros. (illegible)

Size: 12.0 x 11.1

Date: illegible (c. 1899)

The glaze of this piece is very similar to a vase dated 1899 in the collection at the Museum of London. It is therefore likely that this piece was made around the same period.

16. Small Vase (2/1943.11)

Small vase of ovoid form with a short cylindrical neck. The buff body is decorated with scrolls of flowers, incised in black and coloured in cream with tints of ochre, on the mat, mottled dark green background. A brown band encircles the top of the body and the lower neck, and a dark green horizontal line, around the lip. The interior is also glazed in dark green.

Marks: incised on the base. 1901 / Martin Bros. / London

Size: 6.6 x 5.1

Date: 1901

17. Vase (2/1943.16)

Vase with four-sided body, a narrow trumpet neck, a narrow mouth, and four feet. The sides are sloping from the middle height to the neck. Decorated with fish and a sea snake on each side, incised in black, and painted with cream slip and in browns, and horizontal watery lines. The background is coloured in mat, patchy maroon and ochre. The rim is bordered in shiny brown. The interior is washed with cream slip.

Marks: incised on the base. 11-1901 / Martin Bros. / London & / Southall
Size: 10.2 x 3.8
Date: 11-1901

18. Jug (2/1943.15)

Jug of four-sided body with slightly bulging sides, tapering to the rim, a circular base, a narrow circular mouth with spout, and a handle in the shape of a serpent. The handle, coloured in brown, is joined to the body with the head of the serpent biting the rim and the undulating tail placed on the side. The body is washed with cream slip and decorated with dragons whose tail turns to foliate scrolls, incised in dark brown on the mottled brownish green background.

Marks: incised on the base. Martin Bros. / London
Size: 10.1 x 7.0
Date: undated (c. 1890-1900)

19. Vase (1/1943.13)

Vase of a bulbous form, with a long narrow neck and a narrow mouth. The body is modelled with six vertical white stripes in relief from the rim to the bottom. The spaces between the stripes are incised with very fine horizontal stripes, and coloured in shiny yellowish green.

Marks: incised on the base. 1-1904 / Martin Bros. / London & / Southall
Size: 16.5 x 5.7
Date: 1-1904

This piece was almost certainly the vase illustrated in an article of the *Art Journal* in 1905 (p. 309).

20. Grottesque Bird (1/1943.5)

Jar and cover in the form of a upright bird: the body as a jar, and the head as a cover, with a neck hidden inside the body, thrown on the wheel as it is suggested by throwing rings inside the body. The head is hollow, and its interior corresponds with the outside modelled features of the bird. The details of the bird are modelled, and incised in dark brown and black on buff body. A big beak and talons are coloured in brown, and the head, wing and back in browns and blues. Standing on a circular flat base, set on a wooden, black-painted stand.

Marks: incised in black at the back foot. Martin Bros. London & Southall
2-1904

 painted at the neck. 2-1904 / Martin Bros. / London & Southall

Size: 27.3 x 12.0

Date: 2-1904

21. Small Vase (1/1943.15)

Small vase of square shape, with bulging sides, thrust out from the insides, a square base and a wide square mouth. The body is covered with a glassy glaze of mottled golden yellow, slightly crackled.

Marks: incised on the base. 7-1904 / Martin Bros. / London & / Southall

Size: 7.6 x 5.1

Date: 7-1904

22. Small Vase (1/1943.18)

Small vase of ovoid form, slightly four sided, with a circular base and a circular narrow mouth with four lips, raised from each of the four corners. The body is buff coloured with patches of ochre and brown in places. This piece seems to have originally been covered with slip and decorated, but this probably peeled off in the process of firing.

Marks: incised on the base. 5-1907 / Martin Bros. / London & / Southall

Size: 7.5 x 5.4

Date: 7-1904

23. Vase (2/1943.1)

Vase of elongated bulbous form with a long narrow neck, a narrow mouth with a ring lip, and a circular base. The body is decorated with long oval, matt brown spots, whose sizes become smaller towards the top, on a background coloured in patchy, glassy, yellow glaze. The interior is coloured brown.

Marks: incised on the base. 8-1904 / Martin Bros. / London & Southall

Size: 27.0 x 8.9

Date: 8-1904

24. Small Vase (1/1943.14)

Small vase of ovoid form, slightly four sided, with a circular base and a wide circular mouth with a ring lip. Decorated with a comical dragon on each side, of thickly applied slips, incised in dark green and coloured in cream, on a dull, light ochre background.

Marks: incised on the base. 1-1904 / Martin Bros. / London & / Southall

Size: 7.0 x 5.1

Date: 1-1904

25. Vase (2/1943.7)

Vase with long, four-sided body, a circular base and a wide ringed lip. Decorated with brown dots of irregular size and shape, which are closely

arranged, and overglazed in glassy, mottled dark brown. The lip and interior is also glazed in dark brown.

Marks: incised on the base. 1-1906 / Martin Bros. / London & Southall

Size: 16.5 x 5.7

Date: 1-1906

26. Small Vase (1/1943.20)

Small vase with a globular body, a circular base and a very narrow circular mouth. The rim is coloured in shiny dark brown. The body is washed with mat dark brown slip, and decorated with vertical white stripes, extending from the rim to the base. Light grey dots, whose sizes diminished towards the top, are placed on alternate sides on the dark brown bands.

Marks: incised on the base. 5-1906 / Martin Bros. / London & / Southall

Size: 4.6 x 6.0

Date: 5-1906

27. Vase (1/1943.4)

Vase with four-sided body and a square base and mouth. The edges are chamfered off. The lower portion is bulging and the upper portion is slightly tapering to the top. The upper part of the body is narrowed to form a neck. Decorated with sea creatures; crabs, a jelly fish and sea snake, incised in black, and coloured in browns on thickly applied white slips. The background is incised with horizontal ribs for a watery effect, and covered with greenish blue slips. The surface is rough textured and covered with patches of brown - probably caused by misfiring, which makes the aquatic motifs underneath dim. The rim is finely vertically notched, and coloured in brown. The interior is glazed in mat dark brown.

Marks: incised on the base. 2-1907 / Martin Bros. / London & Southall

Size: 24.7 x 11.4

Date: 2-1907

28. Vase (1/1943.19)

Vase with a square body with slightly bulging sides, a square base and a wide square mouth. The body is patterned with minute, buff coloured dots of irregular shapes on a mat black background, which is similar to a tiger skin or leopard skin, a characteristic of salt-glaze ware. The inside of the upper part is also glazed in mat black.

Marks: incised on the base. 5-1907 / Martin Bros. / London & / Southall

Size: 8.9 x 4.4

Date: 5-1907

29. Small Vase (1/1943.22)

Small vase of bucket shape with a chamfered shoulder and a flat top and a narrow circular mouth. A ring lip is coloured in dark brown. The buff body is incised with dark green vertical stripes, extending from the rim to the bottom. Between the stripes are bands of finely incised horizontal stripes, incised in dark green. Slightly browned area around the top.

Marks: incised on the base. 8-1907 / Martin Bros. / London & Southall

Size: 5.6 x 5.6

Date: 8-1907

30. Vase (2/1943.13)

Vase of ovoid form with a wide neck and mouth. Decorated with large spots in shades of grey, ochre, buff, encircled with black slip; on the background, glazed in mat mottled grey with patchy ochre in places. The inside is glazed in shiny dark brown.

Marks: incised on the base. 9-1907 / Martin Bros. / London & / Southall

Size: 9.2 x 5.6

Date: 9-1907

31. Small Vase (1/1943.12)

Small vase of ovoid form, slightly four sided, with a circular base, a square lip and a narrow circular mouth. The body is decorated with a winged dragon on each side, incised and coloured in reddish brown, on a background, covered with mat black slips. The lip is coloured in dark brown.

Marks: incised on the base. 12-1907 / Martin Bros. / London & Southall

Size: 7.0 x 5.1

Date: 12-1907

32. Vase (2/1943.3)

Vase of oviform, with a circular base and a circular mouth. Decorated with vertical, modelled bands, which run from the rim to the base, and fine horizontal ribs between the bands. The body is glazed in buff, with tints of brown. A touch of green is arranged in places between the ribs, which creates a mossy appearance.

Marks: incised on the base. 5-1908 / Martin Bros. / London & Southall /

15

Size: 20.3 x 12.1

Date: 5-1908

33. Small Vase (1/1943.23)

Small vase of ovoid form with a very narrow mouth. The rim is coloured in dark brown. The matt cream body is decorated with dark green, fine vertical stripes of various lengths, running from the bottom upward.

Marks: incised on the base. 9-1908 / Martin Bros. / London & Southall

Size: 5.6 x 3.5

Date: 9-1908

34. Small Vase (1/1943.24)

Small vase of squashed pear shape with a wide circular mouth. The mat buff body is decorated with dark brown vertical stripes, running from the rim downwards. A triangular chip at the rim.

Marks: incised on the base. 2-1909 / Martin Bros. / London

Size: 4.4 x 3.5

Date: 2-1909

35. Vase (1/1946.16)

Vase with a four-sided body, slightly tapering to the bottom, with a square base, a wide square mouth, and a small knob at each corner on the shoulder. Decorated with incised fish, outlined in dark green, and current ripples, made with thick white slip. The background is coloured in mottled blue with a touch of dark green in places, and the rim in brown.

Marks: incised on the base. 8-1909 / Martin Bros. / London & / Southall

Size: 11.7 x 7.6

Date: 8-1909

36. Vase (1/1943.9)

Vase of elongated marrow shape, with six lobes and notched horizontal grooves between the lobes, a wide mouth with a ring lip. The body is glazed in a single dark blue. The modelled, uneven surface creates the chiaroscuro in the blue.

Marks: incised on the base. 11-1909 / Martin Bros. / London & Southall

Size: 12.7 x 8.6

Date: 11-1909

37. Vase (2/1943)

Vase of a domed shape with a circular base and a wide circular mouth. The body is decorated with brown dots, and thickly overglazed in mottled greenish blue.

Marks: incised on the base. Martin Bros. / London / & Southall

Size: 15.1 x 10.8

Date: undated (c. 1910)

This item is seen in the photo of Walter Martin, taken around 1910 (See Pl. 5). It seems to have originally been made as a pair, as two identical pieces are shown in the photo, placed on the shelf in unfired state.

38. Vase (2/1943.2)

Vase with tall, four-sided body, a square base and mouth. The straight sides are slightly tapering to the rim. The body is incised with fine vertical stripes, and between the stripes are very fine, horizontal notches. Glazed in patchy blue, with one side coloured in dark brown, which is probably caused by misfiring. A chip at the rim on the darkened side. The interior around the mouth is glazed in dark brown. The body has areas of brown speckles in places.

Marks: incised on the base. 4.3.1911 / R.W. Martin & Bros. / Southall

Size: 23.5 x 7.0

Date: 4.3.1911

39. Jardinière (1/1943.1)

Jardinière with six concave sides, slightly tapering to the bottom, a wide circular mouth with six-petalled lip, which relates to six convex sides. Each petal has an oval hole. The concave sides are boldly etched with vein-like curved lines, and thinly glazed in patchy greenish blue. The convex sides and lip are painted in mottled ochre. The interior is buff coloured, with touches of brown.

Marks: incised on the base. Regd. / 544302 / Southall Potteries

Size: 18.7 x 24.1

Date: undated (after 1909)

This piece, as well as two other jardinières nos. 40 (1/1943.3) and 41 (1/1943.25), is one of the four designs which were registered by the Martin Brothers. It is designed by Edwin, and registered under his name to on 19 June 1909, but many pieces were produced around 1912. The representational photo of the design preserved by the Public Record Office illustrates that the original designs had triangular convex sides and triangular petals and holes at the lip, and sides tapering to the bottom. The design has a variation in size, shape and decoration.

40. Jardinière (1/1943.25)

Jardinière with six concave sides, slightly tapering to the top, a wide mouth with a six-petalled lip. Each petal has an oval hole. A vertical band in the centre of each concave side is thrust out from the inside. The buff body is thinly glazed in patchy dark brown, almost black, and the bands on the concave sides, in light brown. The interior is thinly painted in patchy brown.

Marks: stamped on the base. SOUTHALL / RD 544302 / POTTERIES

Size: 13.3 x 14.9

Date: undated (after 1909)

41. **Jardinière** (1/1943.3)

Jardinière with six concave sides, slightly tapering to the top, a wide circular mouth with a six-petalled lip which relates to the convex sides. Each petal has an oval hole. The concave sides are thickly glazed in black, similar to gun-metal black. Unglazed patches and scratches in places reveal the buff body colour. The convex sides and lip are coloured in mottled dark brown. The interior of the upper part is thinly coloured with patches of burgundy.

Marks: incised on the base. 20.3.1912 / R.W. Martin·Br. / Southall
Potteries

Size: 12.7 x 14.6

Date: 20-3-1912

42. **Bowl** (1/1943.2)

Bowl of squashed barrel shape, thrown on the wheel, with a circular base and a wide circular mouth. The interior and exterior are thickly glazed in metallic dark brown. The exterior is decorated with coconut-like trails of white slips, painted in brown, which run from the rim and the bottom.

Marks: incised on the base. Southall Pottery

Size: 7.9 x 15.2

Date: undated (c. 1900-1915)

43. **Vase** (1/1943.31)

Vase of elongated ovoid form, slightly shouldered, with a circular base and a narrow neck. The body, thickly modelled and unusually heavy, is glazed in patchy grey with tints of brown, slightly crackled in ochre.

Marks: none

Size: 13.2 x 6.4

Date: undated (c. 1905-15)

The design of this piece suggests strong influences of Far Eastern ware, which was extensively applied to Edwin's design scheme after the turn of the century. This item was probably made during the last decade of the pottery's existence.

44. Vase (1/1943.28)

Vase of a truncated ovoid form with a circular base and a widely opened circular mouth. Undulating trails, which are applied with thick buff slips, run from the rim to the base. The buff body is glazed in dark blue, dribbling from the rim, with patches of dark brown irregularly arranged in places. The interior is washed with dark brown and green glazes, which shows orange peel surface, the characteristic salt-glazed ware.

Marks: 1-1915 / Martin Bros. / Southall

Size: 10.5 x 10.8

Date: 1-1915

45. Vase (2/1943.8)

Vase of baluster form with a short neck and a wide mouth with flared lip, and a circular base. The whole body is incised with a formal diamond, feather-like pattern, whose size becomes smaller towards the base, and is thinly glazed in mottled blue. An area of brown speckles around the shoulder.

Marks: incised on the base. Martin Bros. / Southall / 1915

Size: 13.3 x 6

Date: 1915

46. Vase (1/1943.27)

Vase of bucket shape with slightly bulging sides, a circular base and a wide circular mouth. The body is modelled to a crinkled and rough texture, and washed in midnight blue slips. The interior is grey coloured with dribbles of the glaze in places. Areas bubbled surface, caused by the firing appear in places.

Marks: none

Size: 10.8 x 11.4

Date: undated (c. 1912-1915 or c. 1928-38)

The reddish brown clay body of the piece is unusual for the Martins' products. As is also suggested by inferior colour of the glaze, this piece was probably produced after 1912 when the clay and glaze particular was lost. Alternatively it is also possibly the production by Clement Martin of the later Southall Pottery.

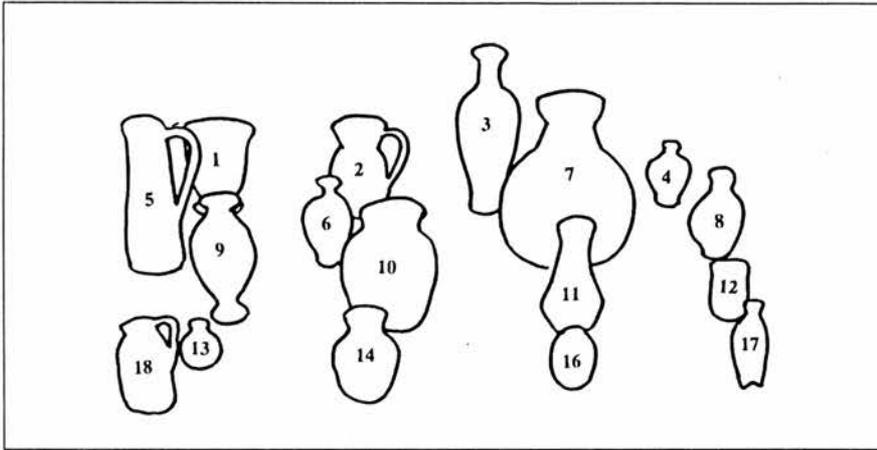
47. Bowl (2/1943.5)

Bowl, of almost hemispherical form, with a flat wide base and a widely opened mouth. The body, thickly modelled, is slightly textured with a circular irregular patted pattern, and glazed in dark greenish brown with a touch of blue in places. The lip and interior is coloured in mottled brown.

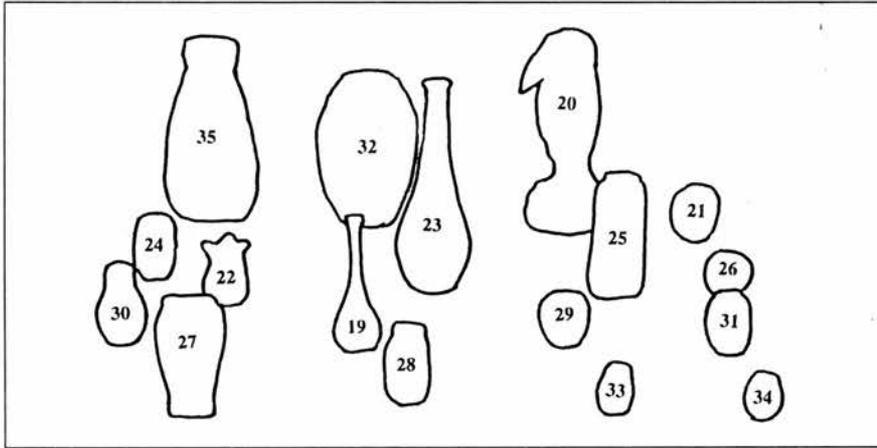
Marks: R.W. Martin / & Bros. / Southall / 1930

Size: 6.6 x 11.4

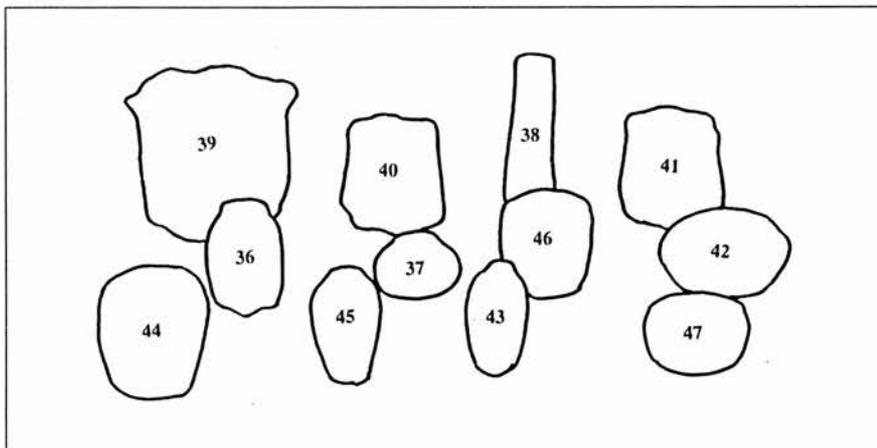
Date: 1930



Martinware in Perth Museum and Art Gallery 1



Martinware in Perth Museum and Art Gallery 2



Martinware in Perth Museum and Art Gallery 3



Pl. 1
Martinware in Perth Museum and Art Gallery 1



Pl. 2
Martinware in Perth Museum and Art Gallery 2



Pl. 4
Wallace Martin modelling a portrait of Queen Victoria.
1897



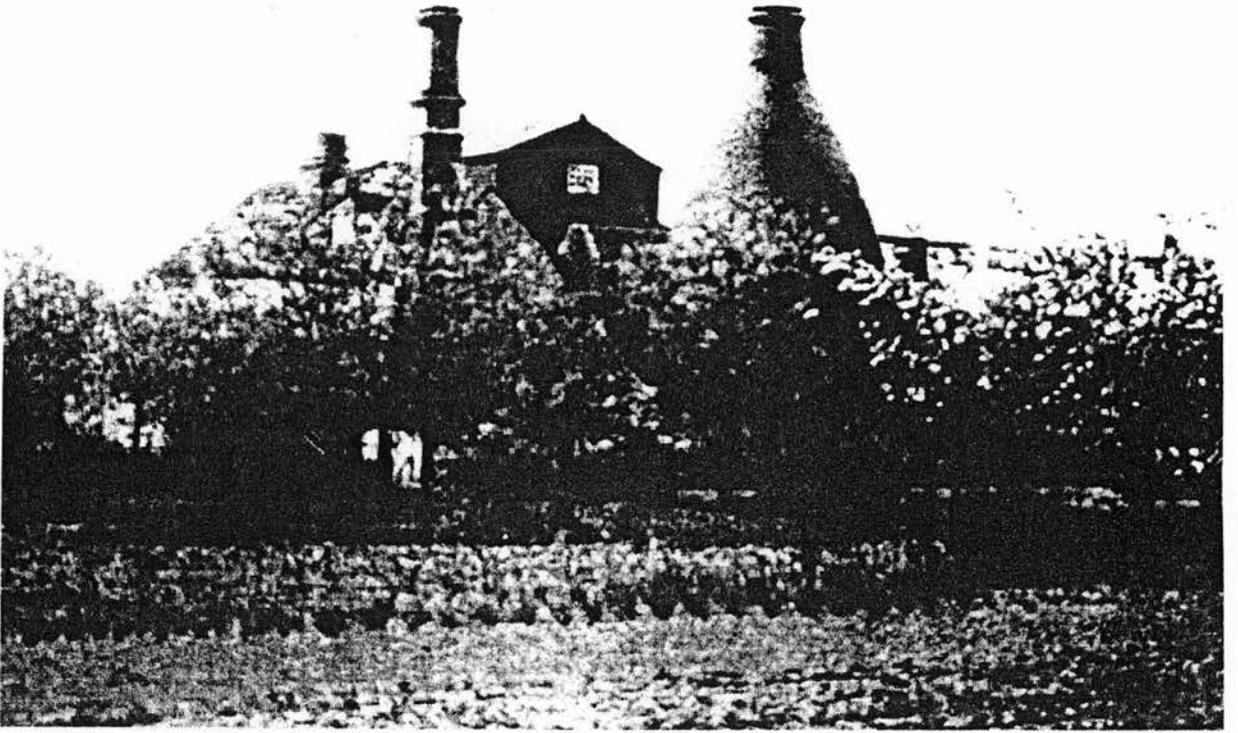
Pl. 5
Walter Fraser Martin throwing a pot.
c. 1910



Pl. 6
Edwin Bruce Martin with one of his daughters in the studio at Southall.
c. 1913



Pl. 7
Charles Martin in the Brownlow Street shop.
c. 1890



Pl. 8
View of Southall Pottery



Pl. 9
Registered design no. 560017
Public Record Office



Pl. 10
Registered design no. 559676
Public Record Office



Pl. 11
Registered design no. 559677
Public Record Office



Examples of Martin Ware.

Pl. 12
'Examples of Martin Ware'
Art Journal, 1905, p. 309



Martin-ware Jar with Silver Mounts.

By Edward Spencer.

Pl. 13
'Martin-ware Jar with Silver Mounts'
Art Journal, 1905, p. 345

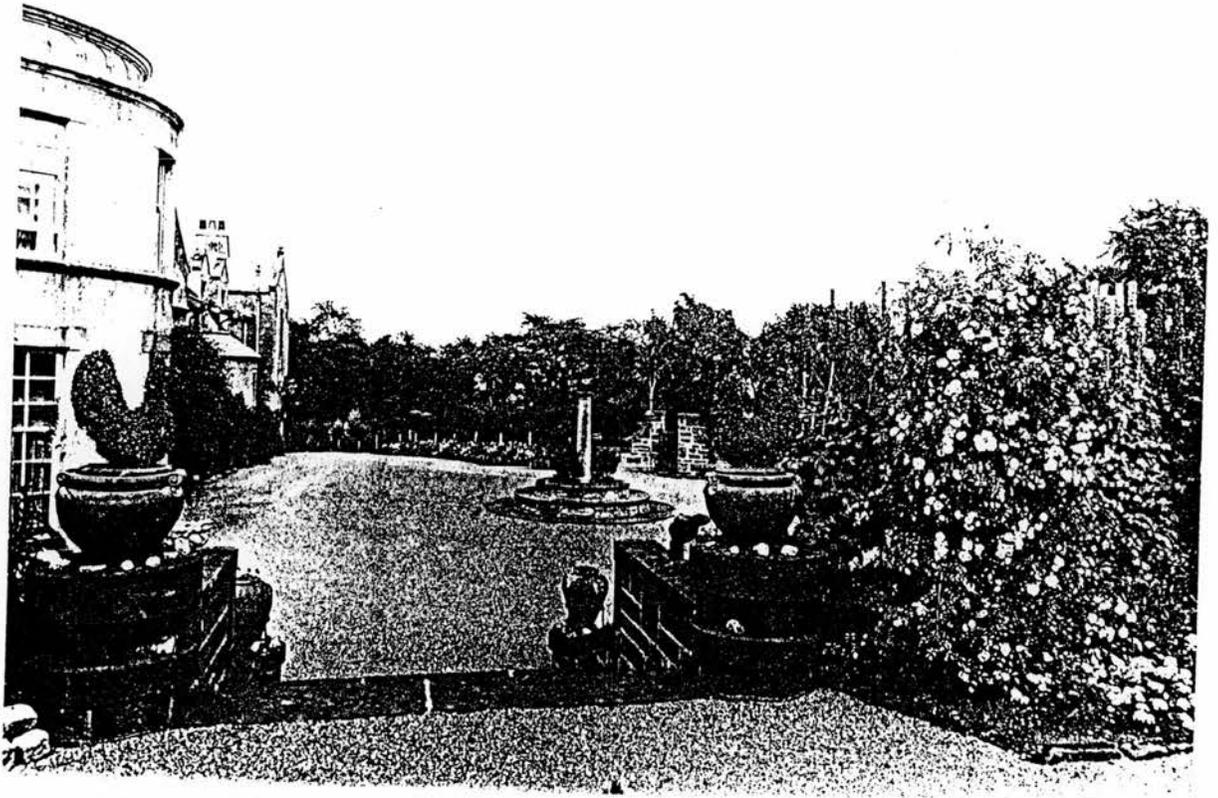


Pl. 14
Sir David Young Cameron



DUN EAGLAIS KIPPEN

Pl. 15
Dun Eaglais, Kippen Stirlingshire
1920S
(Crown Copyright: RCAHMS)



Pl. 16
Garden view of *Dun Eaglais*, Kippen, Stirlingshire
National Library of Scotland

Appendix I: List of Plates

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Appendix II: Abbreviations

The followings are the abbreviations for the name of institutions used in the footnotes of this dissertation:

AAD: Archive of Art and Design, Victoria and Albert Museum
AKBL: A. K. Bell Library, Perth
ECL: Ealing Central Library
GH: Goldsmiths' Hall, London
GUL: Glasgow University Library, Speciall Collection
NCM: Norwich Castle Museum
NLS: National Library of Scotland, Edinburgh
PMAG: Perth Museum and Art Gallery
PRO: Public Record Office, Kew
SPL: Southall Public Library

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