

Women Artists and Book Illustration in Edinburgh 1886-1945

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CHAPTER ONE



THE SKETCHING MASTER.

1.1 The Sketching Master, from *John Leech's Pictures of Life and Character from the Collection of Mr Punch*, Bradbury Agnew & Co., London, 1897



SHOCKING INCIDENT IN REAL LIFE.

Enter Bachelor Brother who has come from a long day of business: "THAT CONFOUNDED ORGAN AGAIN! ALTHOUGH I TOLD HIM TO GO! BUT - PHEW!! - My dear Rebecca, What dreadful odour is this in the room?" [The truth is, Rebecca has had the Grinding Ruffian to sketch from.]

1.2 'Shocking Incident in real life: Enter Bachelor Brother (who has come from a long day of business) "That confounded organ again! Although I told him to go! But - phew!! - My dear Rebecca, What dreadful odour is this in the room?" [the truth is, Rebecca has had the Grinding Ruffian to sketch from]', from *Punch*, 1891, July-December, p 251



College of Art Types

By R. D. Smith

1.3 College of Art Types by RD Smith, in *The Cairn*, Edinburgh College of Art Magazine, 1911

PAST AND PRESENT.



IN THE SIXTIES.



IN THE SEVENTIES.



IN THE EIGHTIES.



IN THE NINETIES.

1.4 Progressive changes in fashions for sport among nineteenth century women, indicating increased standards of health, greater mobility and new social attitudes to the female role. From *Punch*, July 18, 1891, p 6



1.5 Detail from *The Cairn*, Edinburgh College of Art Magazine, 1911, p 45

CHAPTER TWO

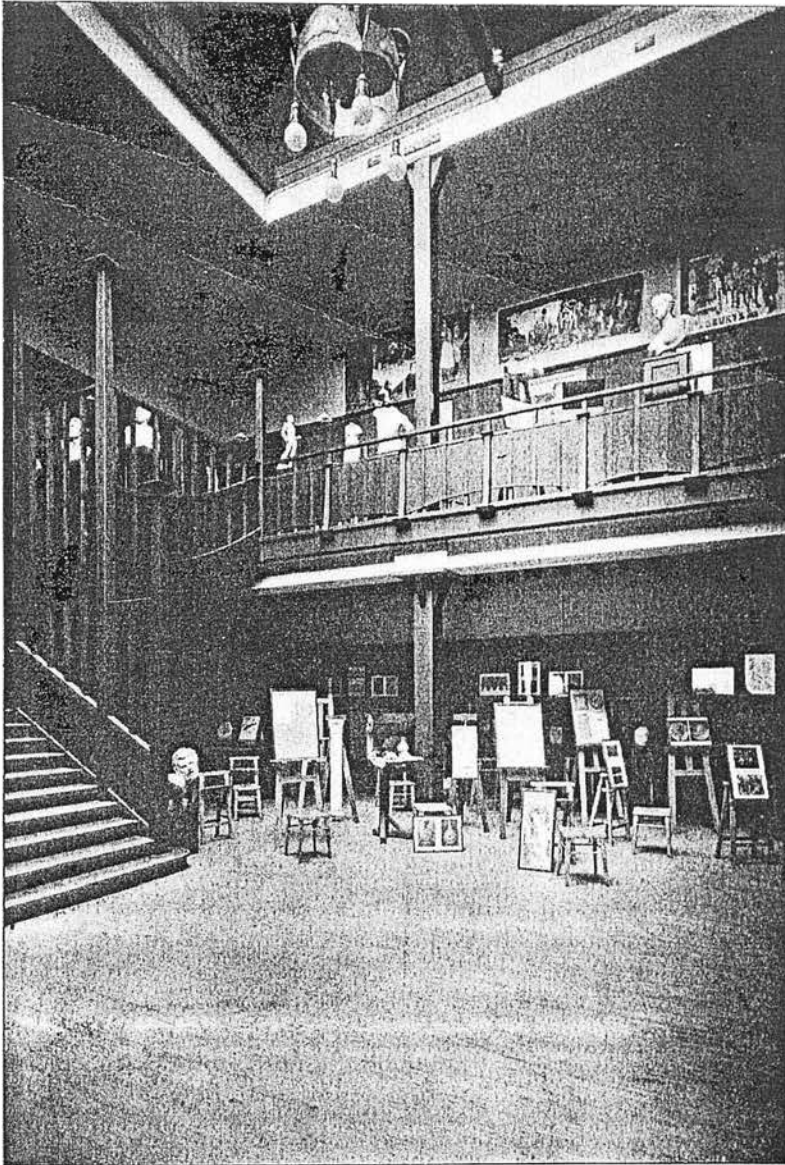


2.1 Mary Burton (1819-1909), from Sarah A Tooley, 'A Slum Landlady', for *The Young Woman*, photograph by JG Tunny, Edinburgh, 1895/6, p 166, with acknowledgements to Ann Jones, Archivist, Heriot Watt University and The National Library of Scotland (NLS Q.122)



2.2 Mary Burton (see notes for 2.1 above) p 164

HERIOT-WATT COLLEGE.
ART DEPARTMENT.

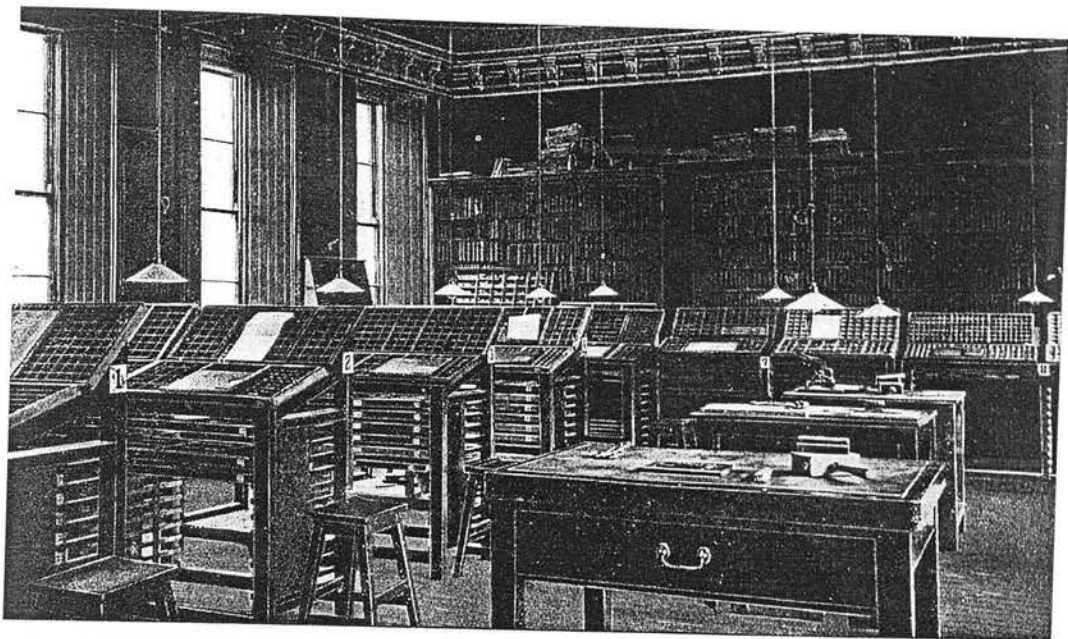


ENTRANCE HALL.

2.3 Heriot Watt College, Art Department, Entrance Hall, from *Heriot Watt Calendar 1905-6*, p 189

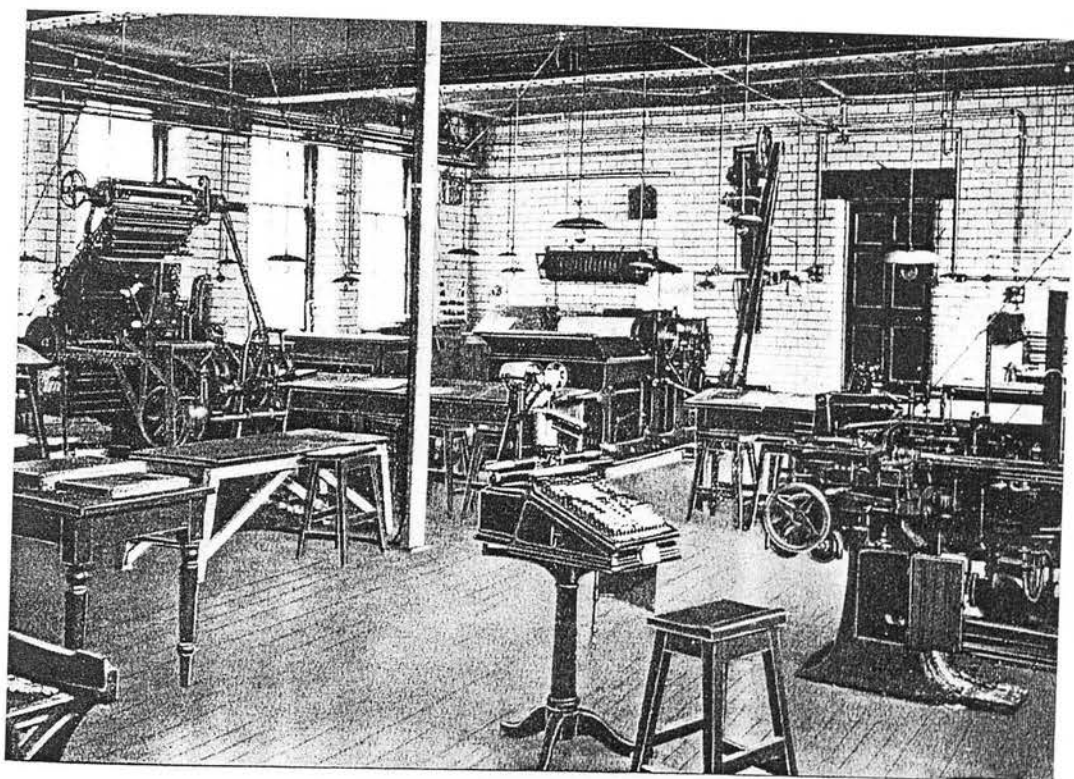


2.4 Flora Stevenson (1839-1905) painted by AI Roche (1826-1941), oil on canvas 127 x 106.7 cm, 1905 (funded by *Scotsman* subscriptions after the death of the sitter), acknowledgement to the Scottish National Portrait Gallery (SNPG G643)



PRINTING DEPARTMENT—SECTION OF COMPOSING ROOM.

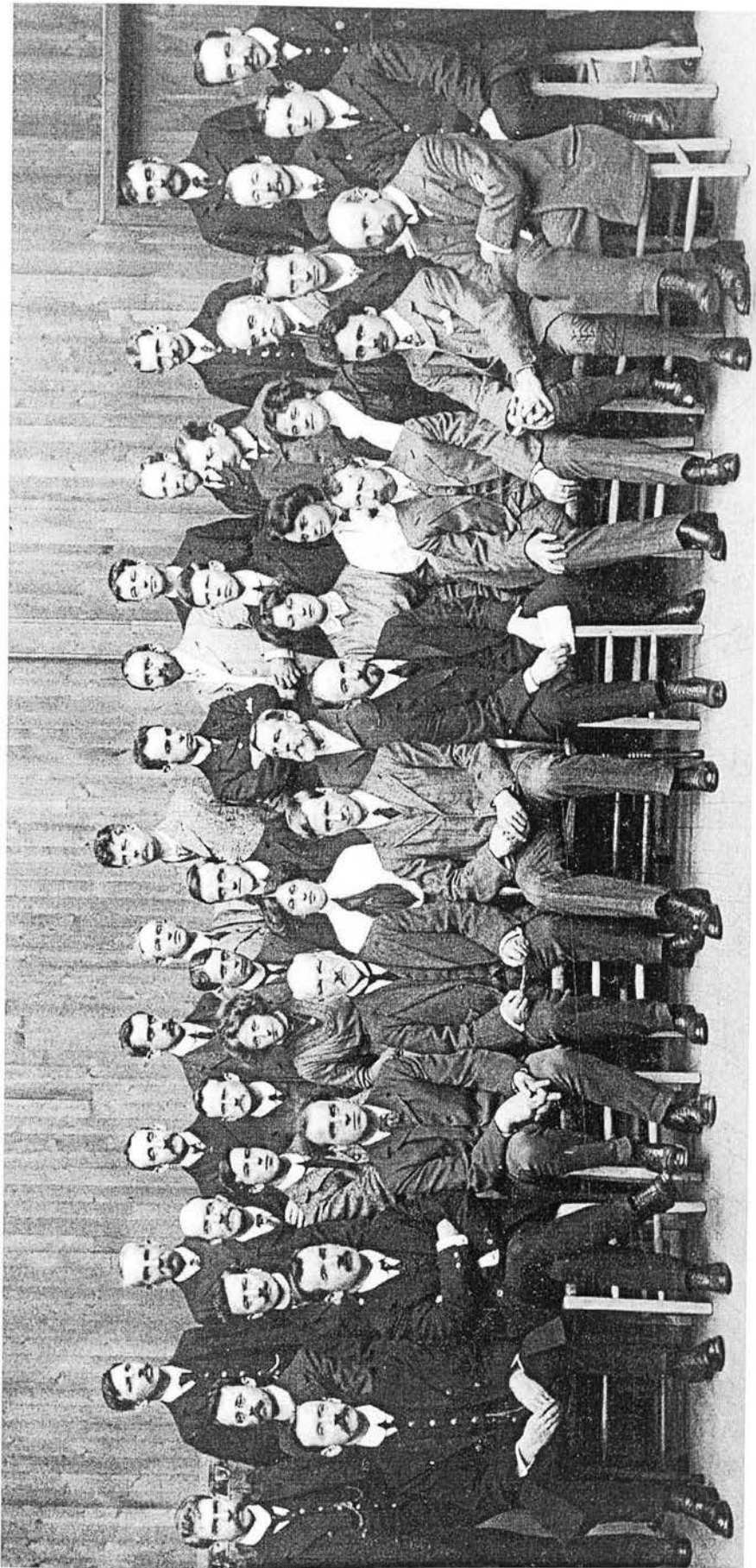
2.5 Heriot Watt College, Printing Department, Composing Room for Trade Classes, *Heriot Watt Calendar* 1910-11, p 306



PRINTING DEPARTMENT—SECTION OF MACHINE ROOM.

2.6 Heriot Watt College, Printing Department section of Machine Room, from *Heriot Watt Calendar* 1910-11, p 310

Fig. 2.7 Edinburgh College of Art, Early Staff, c. 1908; Frank Morley Fletcher, Principal, front row fourth from left; left behind him, Miss Waterston; Mabel Royds second row from front, fourth from right (ECA Archive 2/1/4/1)



CHAPTER THREE

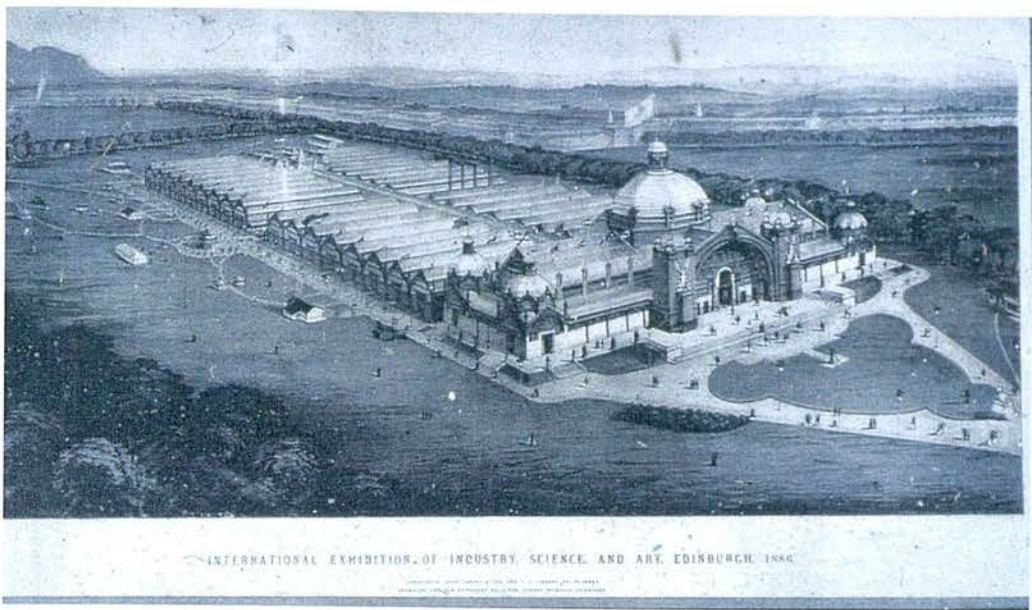
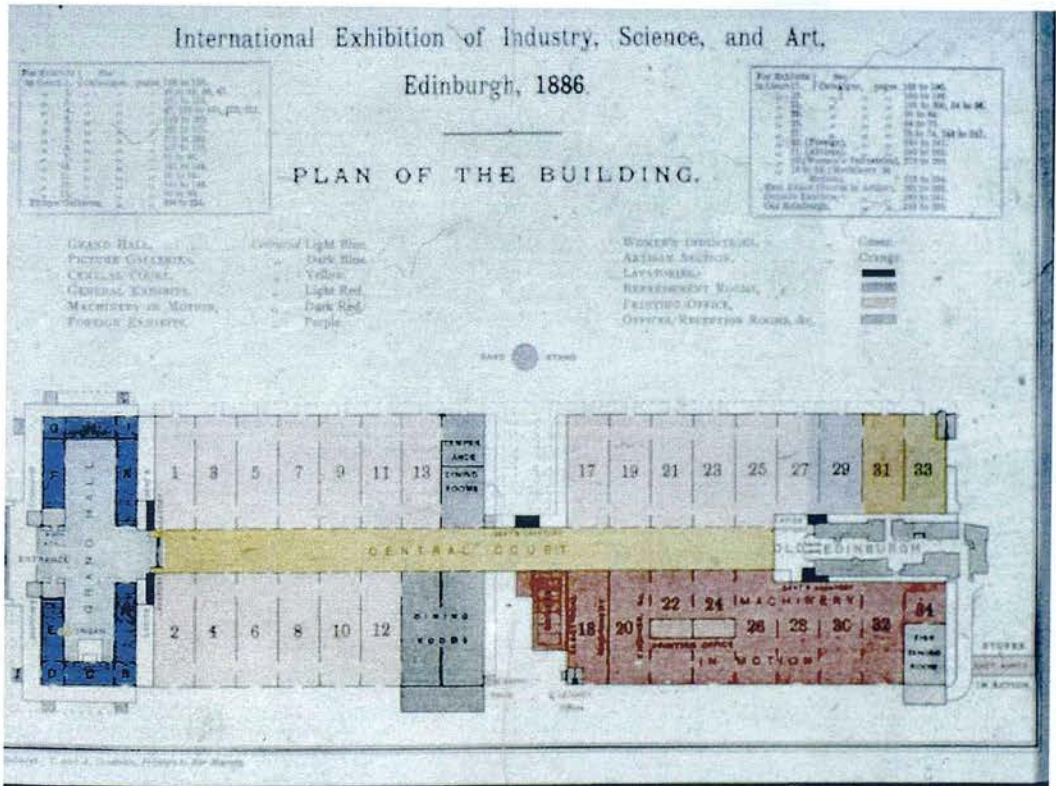
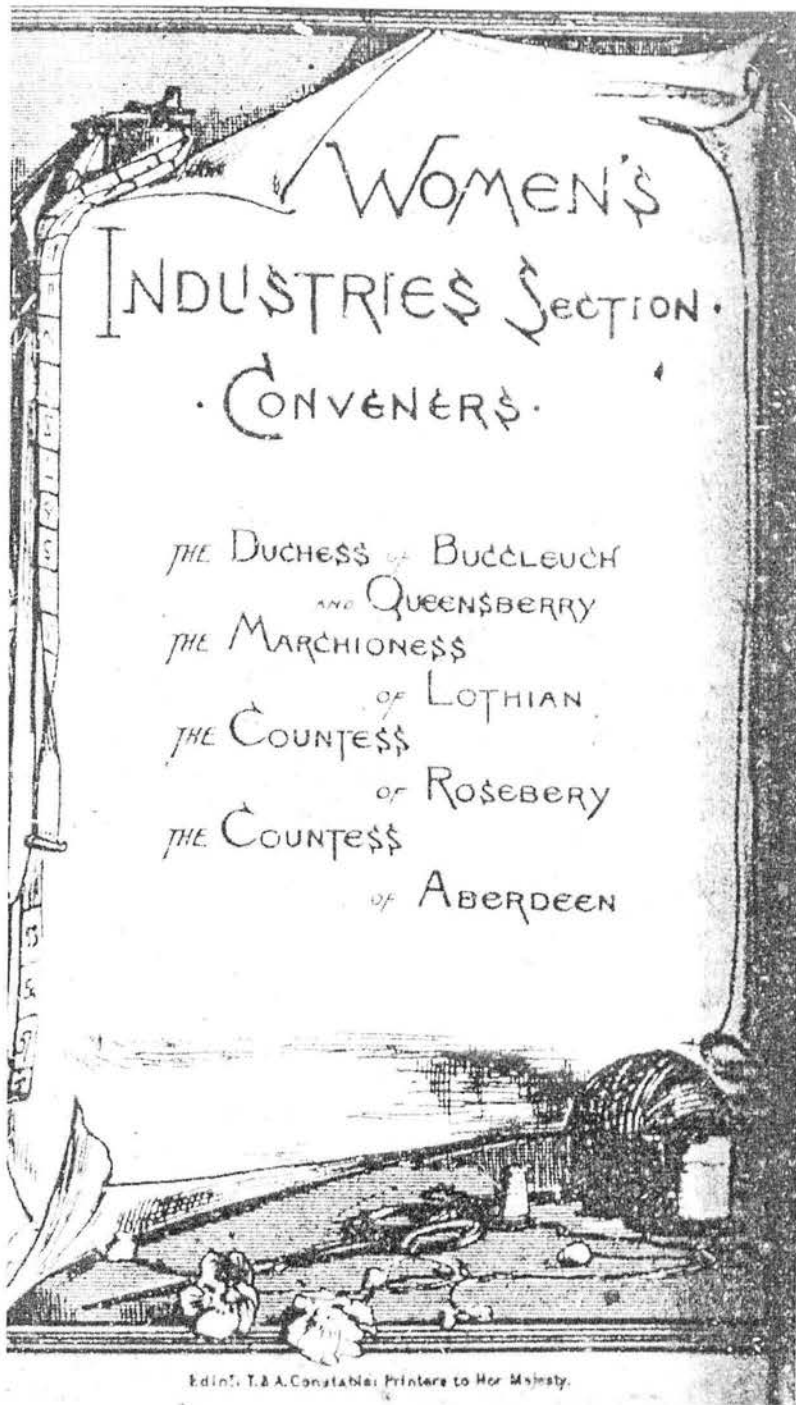


Fig. 3.1 Aerial photograph from the North West, Exhibition Hall of the International Exhibition of Industry, Science and Art, Edinburgh, 6 May 1886(RCAHMSB/8666)

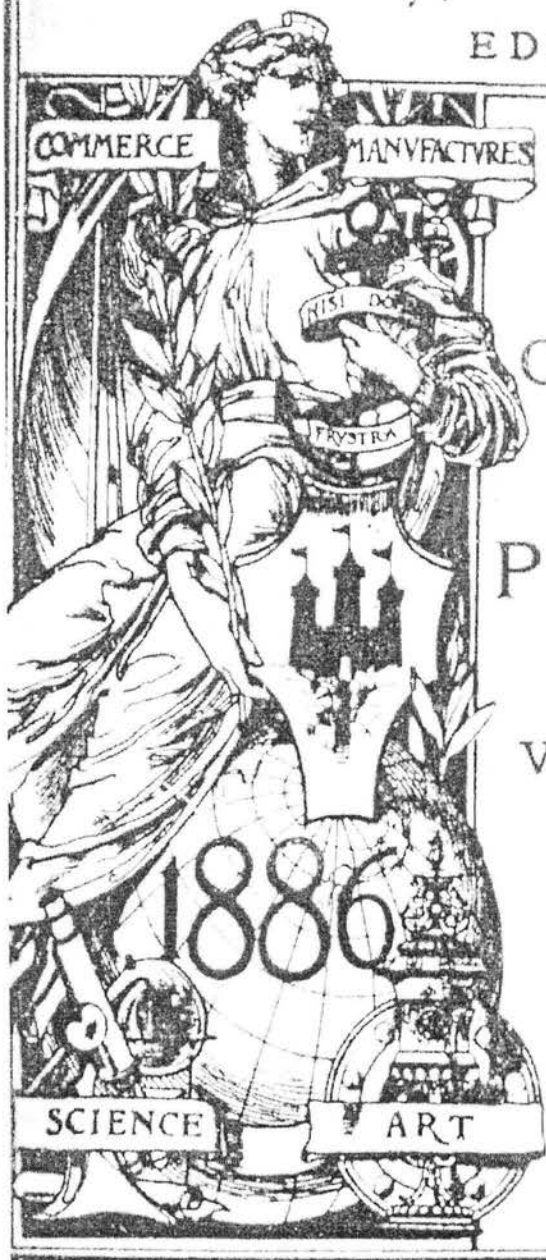


3.2 Plan site map from the Official Guide to the International Exhibition of Industry, Science and Art, Edinburgh 1886; Women's Exhibition in Hall 33; T & A Constable Printing Offices Halls 22-24; Grand Hall (left) Exhibition space



3.3 Conveners of the Women's Industries Section, as noted in the Women's Industries Section Pamphlet, printed by T & A Constable, Edinburgh, 1886

INTERNATIONAL EXHIBITION
of Industry, Science & Art
EDINBURGH, 1886.



Price Sixpence.

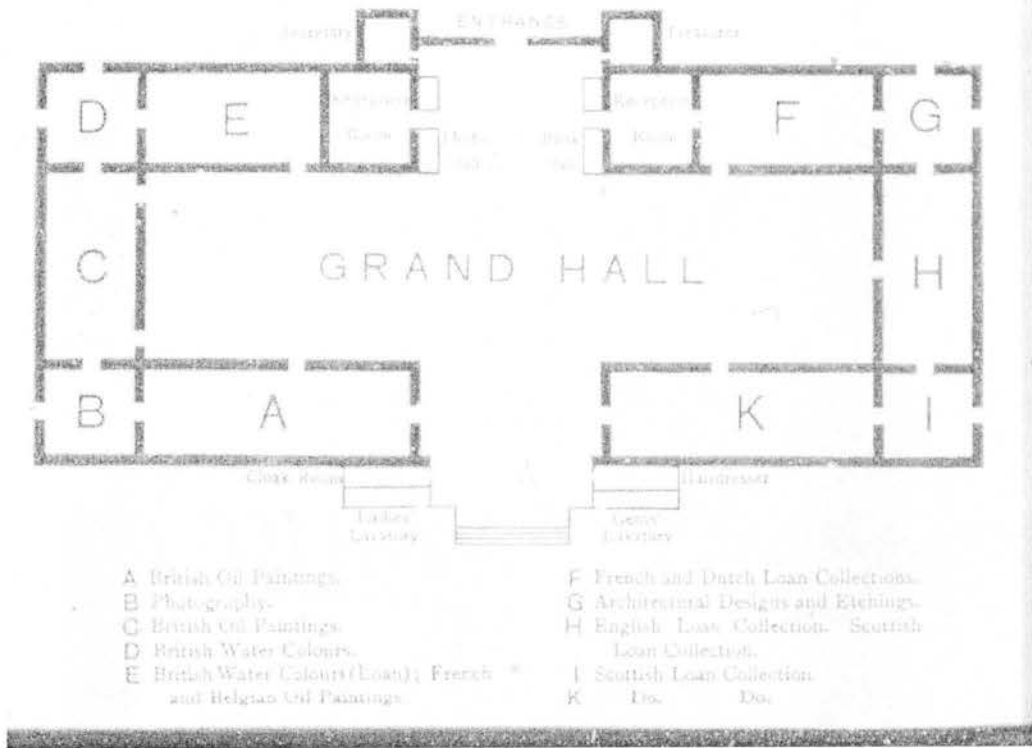
CATALOGUE
OF THE
PICTURES
AND
WORKS OF ART

PRINTED IN
THE EXHIBITION BY
T. & A. CONSTABLE.

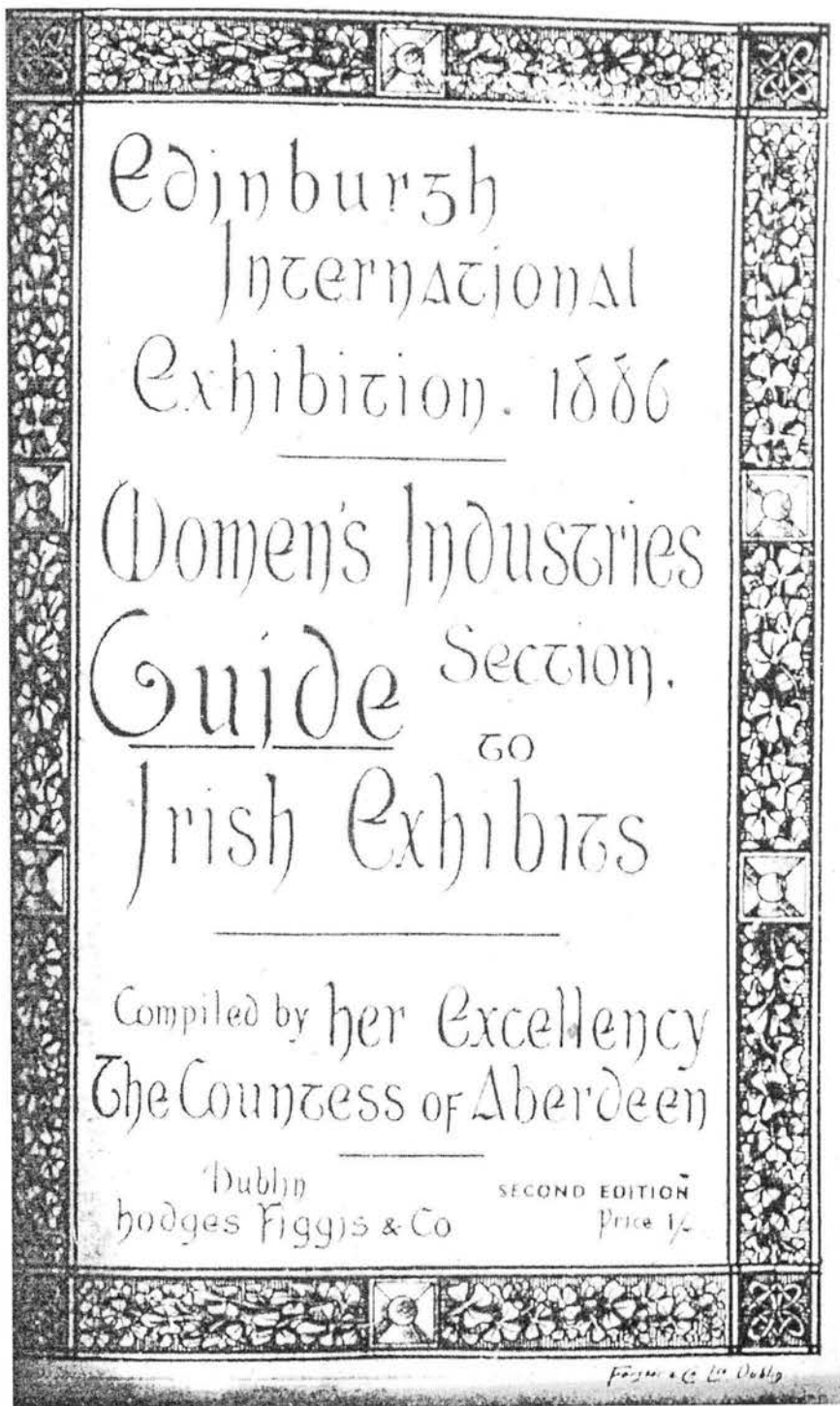
PRINTERS TO HER MAJESTY.

3.4 Front Cover illustration, *Catalogue of the Pictures and Works of Art*, using the thematic design of the figurine of Athena and the coat of arms of Edinburgh City. These corporate images were used on the covers of the official catalogues, music catalogues and Art Union Tickets printed by T & A Constable for and in the exhibition

PLAN OF THE GALLERIES.



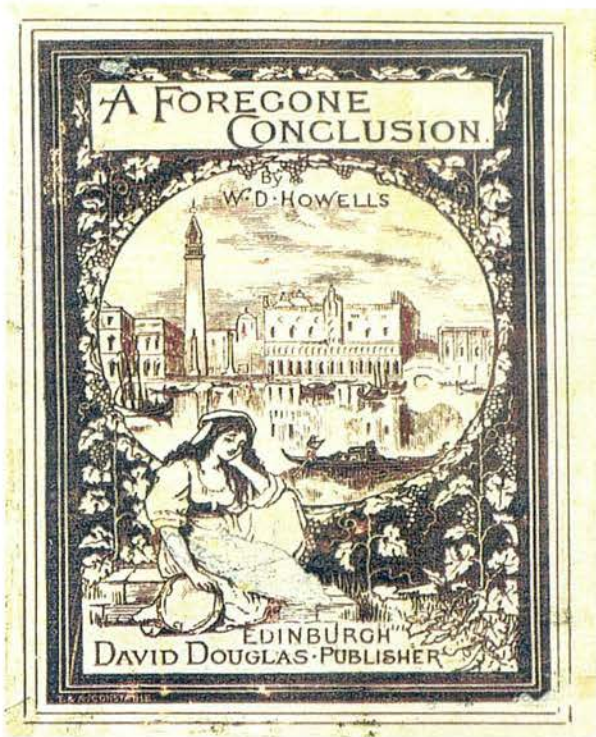
3.5 Plan diagram of the picture gallery spaces in the Grand Entrance Hall from the Official Catalogue for the Edinburgh International Exhibition of Industry, Science and Art, 1886



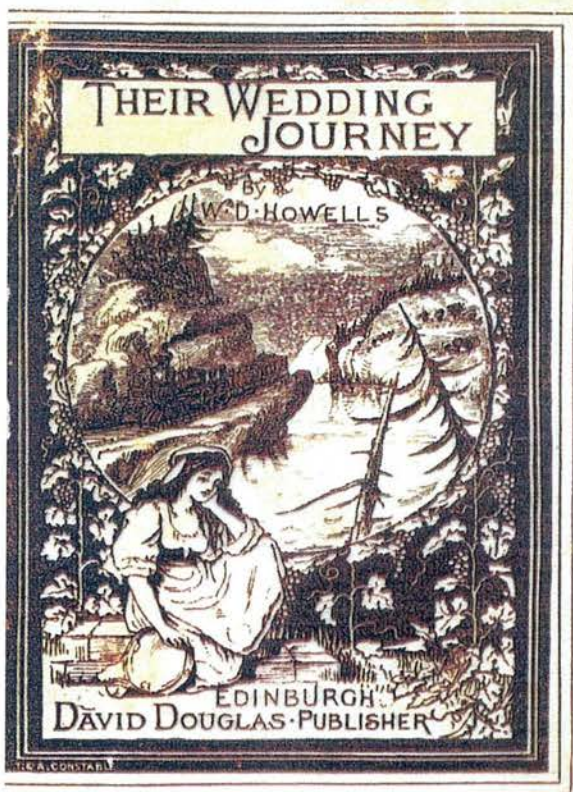
3.6 Cover for the *Guide to Irish Exhibits*, compiled by Her Excellency The Countess of Aberdeen, Printed by Hodges, Figgis & Co., Dublin, 1886; the Irish Exhibits were shown in the Women's Industries Section area



3.7 Cover of the pamphlet itemising *Women's Industries* designed by Elizabeth Gulland, published by David Douglas, typeset and printed by female compositors in T & A Constable Ltd., at the Edinburgh International Exhibition of Industry, Science and Art, 1886



3.8 (a)



3.8 (b)

3.8 (a) and (b) Cover designs by Elizabeth Gulland for the American Authors Series, on sale at the exhibition of 1886, published by David Douglas, typeset by female compositors and printed at T & A Constable, Edinburgh, 1885. The series dealt with the issues of 'modern' women and 'modern' marriage in new and controversial ways; from NLS Collections

AMERICAN AUTHORS.

IN ONE-SHILLING VOLUMES.

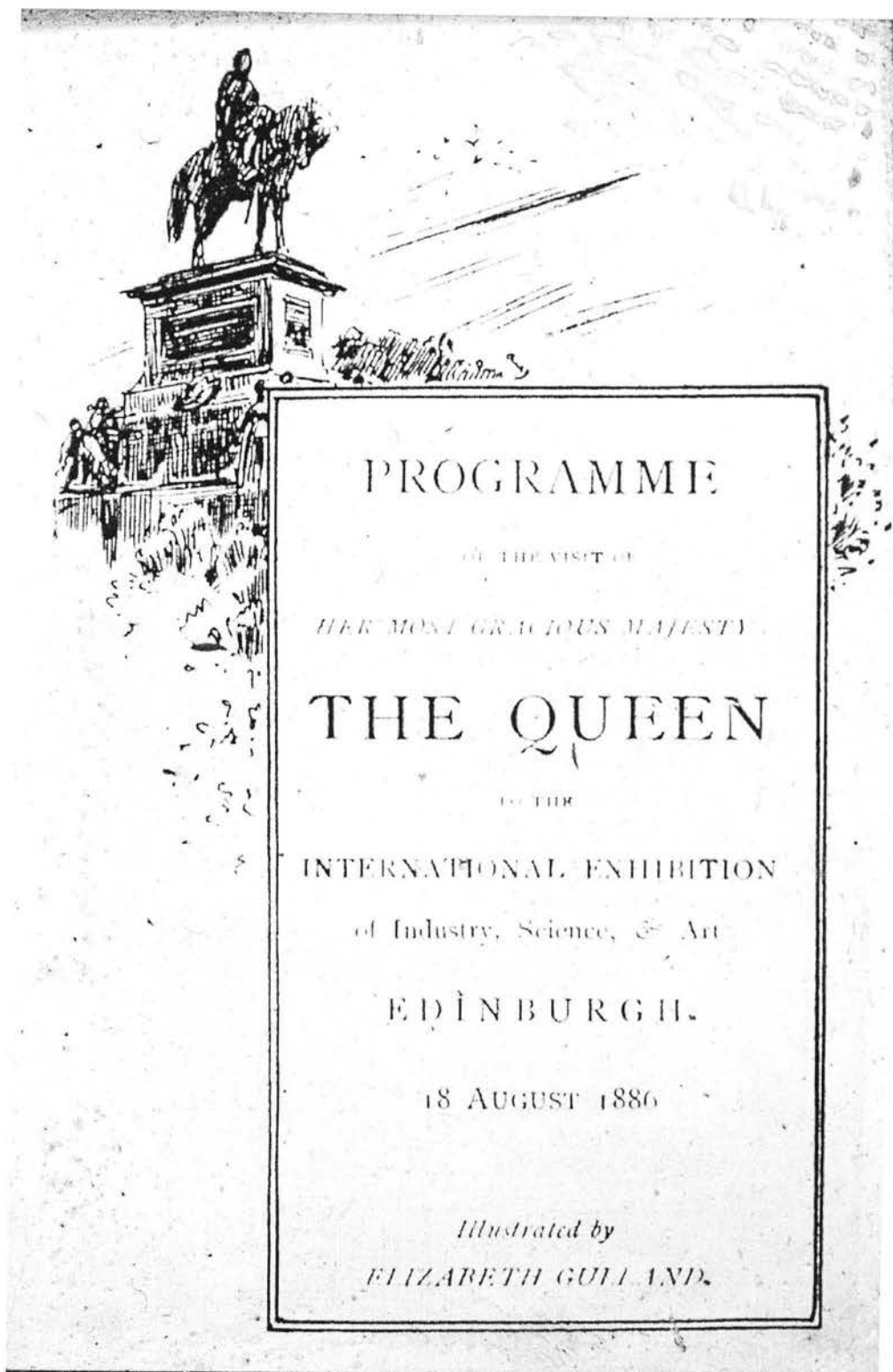
These choice editions are all revised by the Authors, and published with their sanction.

<p>W. D. HOWELLS. The Shadow of a Dream. A Foregone Conclusion. A Chance Acquaintance. Their Wedding Journey. A Counterfeit Presentment. The Lady of the Aroostook. 2 vols. Out of the Question. The Undiscovered Country. 2 vols. A Fearful Responsibility. Venetian Life. 2 vols. Italian Journeys. 2 vols. The Rise of Silas Lapham. 2 vols. Indian Summer. 2 vols.</p> <p>"Mr. Howells is one of the best living writers of American Fiction."—<i>Academy</i>. "Mr. Howells seems resolved to do for America what Dickens and Thackeray have done for England. His novels are studies of American life, realistic and faithful to an extraordinary degree . . . These books are absolute photographs of social life."—<i>Literary World</i>.</p>	<p>OLIVER WENDELL HOLMES. <i>The Breakfast Table Series.</i> In Six Vols. New and Revised Editions, containing Prefaces and additional Bibliographical Notes by the author. <i>Every man his own Boswell.</i></p> <p>The Autocrat of the Breakfast Table. 2 vols. The Poet at the Breakfast Table. 2 vols. The Professor at the Breakfast Table. 2 vols.</p> <p>"Small enough to be carried in any sensibly constructed pocket, clear enough in type to accommodate any fastidious eyesight, pleasant and instructive enough for its perusal to be undertaken with the certainty of present enjoyment and the prospect of future profit."—<i>Whitehall Review</i>.</p>	<p>JOHN BURROUGHS. <i>Six Books of Nature, Animal Life, and Literature.</i> Winter Sunshine. Locusts and Wild Honey. Wake-Robin. Fresh Fields. Birds and Poets. Pepsacon,</p> <p>"Mr. Burroughs says, in speaking of his various walks among the Virginia Hills—'But whichever way I go, I am glad I came;' and the reader of his charming little volumes may say in a similar phrase, whichever essay I read, I am glad I read it, for pleasanter reading, to those who love the country, with all its enchanting sights and sounds, cannot be imagined."—<i>Spectator</i>.</p>
<p>RUDDER GRANGE. By F. R. STOCKTON. THE LADY OR THE TIGER? By F. R. STOCKTON. A BORROWED MONTH. By F. R. STOCKTON. MADAME DELPHINE. By GEO. W. CABLE. OLD CREOLE DAYS. By GEO. W. CABLE. MR. WASHINGTON ADAMS. By R. G. WHITE. PRUE AND I. By GEO. WILLIAM CURTIS. AN ECHO OF PASSION. By G. P. LATHROP. MINGO. By J. C. HARRIS ("UNCLE REMUS"). A HUMBLE ROMANCE. By M. E. WILKINS. A FAR-AWAY MELODY. By M. E. WILKINS.</p>	<p>PRUDENCE PALFREY. By T. B. ALDRICH. THE STILLWATER TRAGEDY. By T. B. ALDRICH. 2 vols. THE QUEEN OF SHEBA. By T. B. ALDRICH. MARJORIE DAW. By T. B. ALDRICH. WYNDHAM TOWERS. By T. B. ALDRICH. ONE SUMMER. By BLANCHE WILLIS HOWARD. IN PARTNERSHIP. By B. MATTHEWS and H. C. BUNNER. SHAKESPEARE'S ENGLAND. By W. WINTER. WANDERERS. By WM. WINTER. GRAY DAYS AND GOLD. By WM. WINTER.</p>	
<p>OTHERS IN PREPARATION. <i>Any of the above can be had bound in cloth extra at 2s. each volume.</i> EDINBURGH: DAVID DOUGLAS, 10 CASTLE STREET.</p>		

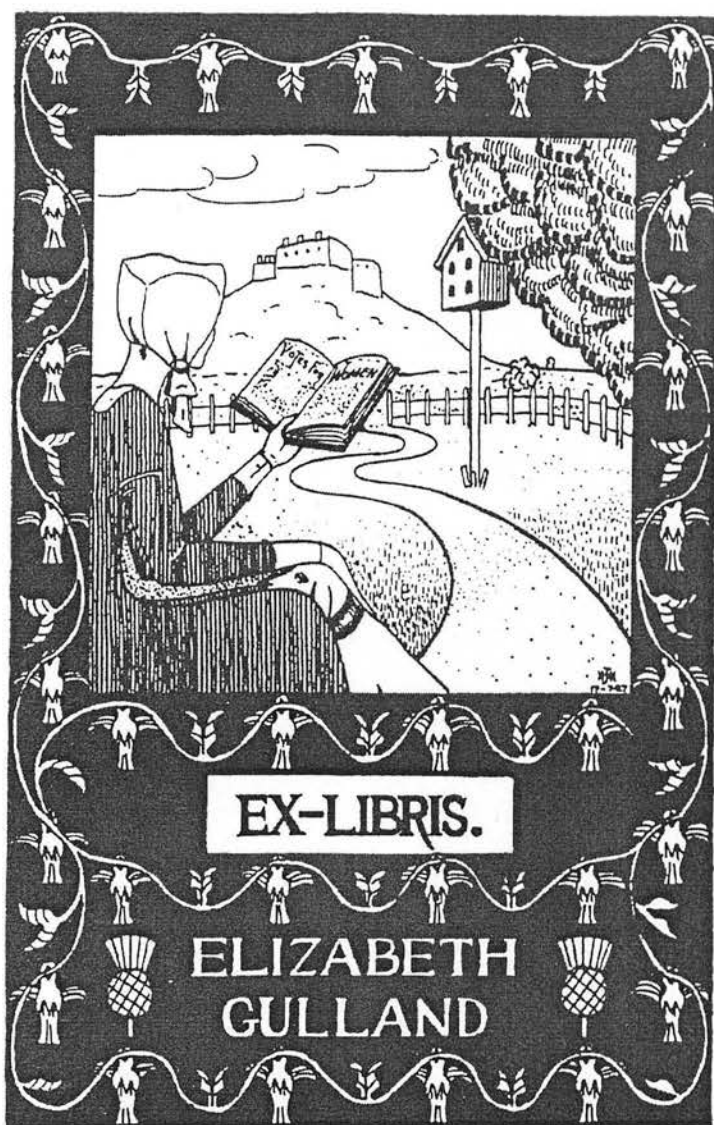
3.9 Advertisement for the American Authors Series, published by David Douglas, Edinburgh, 1886, from NLS Collections



3.10 Cover for the commemorative booklet of Queen Victoria's visit to the Edinburgh International Exhibition of Industry, Science and Art, 1886 designed by Elizabeth Gulland. Top edge shows sketch of the front exhibition hall; to the left is the figure of a Queen's Archer, the Royal Bodyguard in Scotland; central cartouche portrait of Queen Victoria. The booklet was printed in red type, with blue line drawings and gold ornamental details by T & A Constable, Official Printer in Scotland to Her Majesty the Queen; from the Collections of the Edinburgh Room, Edinburgh Public Library



3.11 Title Page, programme of the Queen's Visit; note the illustration of the memorial statue to Prince Albert, sited in Edinburgh's Princes' Street (see also notes to 3.10)



3.13 Elizabeth Gulland, Bookplate with Scottish motif of thistles. Female figure reading a book inscribed with the words 'Votes for Women'. Illustration dated 17.8.87. In collections of Bushey Museum

PRICE THREEPENCE.

**OFFICIAL
GUIDE**
WITH PLAN

EDISON AND HIS PHONOGRAPH.

PRICE THREEPENCE.—At the Exhibition Bookstalls.

THE SCOTS OBSERVER.
An Imperial Review

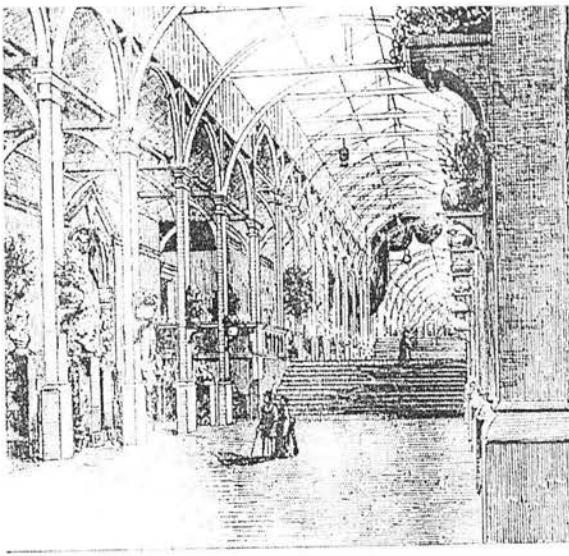
Published simultaneously in London and Edinburgh every Saturday. Price 6d.

INTERNATIONAL
EXHIBITION
EDINBURGH

EPPS'S
GRATEFUL—COMFORTING.
COCOA

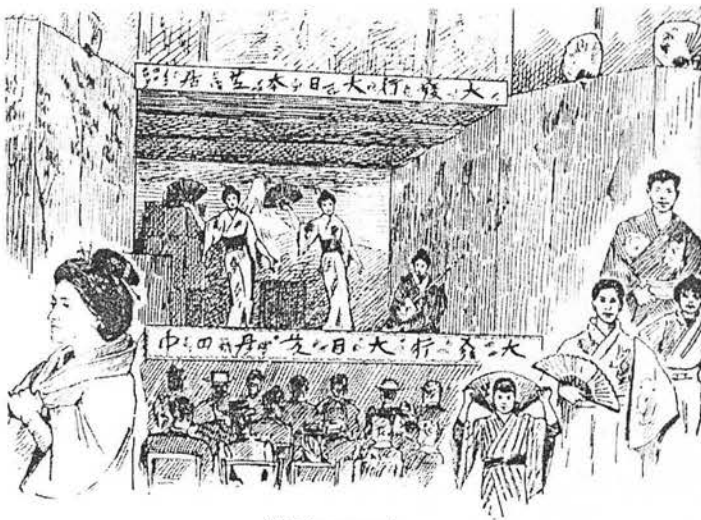
EDINBURGH: T. & A. CONSTABLE, PRINTERS TO HER MAJESTY.

3.14 Official Guide to the International Exhibition, Edinburgh, 1890 printed by T & A Constable, from collections of the Edinburgh Room, Edinburgh Public Library



THE ART GALLERIES.

3.15 (a)



THE JAPANESE VILLAGE

3.15 (b)

3.15 (a) Interior view of the Art Galleries, Meggetland, 1890 and (b) Impression of display from the Japanese Village, from the Official Guide to the exhibition, from the collections of the Edinburgh Room, Edinburgh Public Library



3.16 Organisers of the Edinburgh International Exhibition, 1890, RCHAMS,
 Female organisers, Miss Sinclair, Lady Cranston, Mrs Gibson and Mrs Knight
 Male organisers Sir Robert Cranston, The Rt Hon L Gibson, Councillor Dobie (top)
 Mr J Marchbank, Mr Knight, Mr Paterson (below)

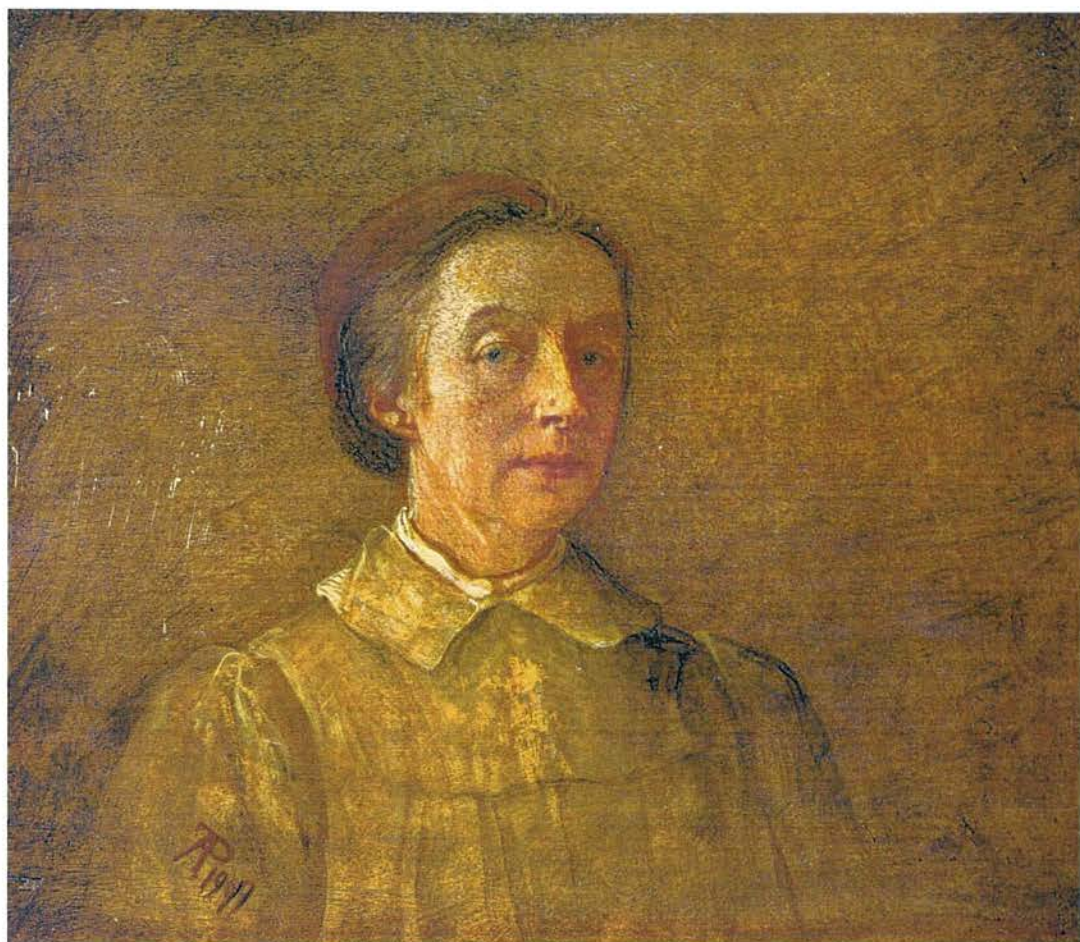
CHAPTER FOUR

*The only Illustrated Magazine
Published in Scotland.*



PUBLISHING OFFICE: 243 ST. VINCENT STREET, GLASGOW.
LONDON: ELLIOT STOCK, 62 PATERNOSTER ROW.

4.1 Advertisement for the publication *The Scottish Review*, design by Selwyn Image, 1888



4.2 Phoebe Anna Traquair (1852-1936), Self-Portrait (c.1910), oil on panel, 29.9 x 34.1 cm with acknowledgement to the Scottish National Portrait Gallery (SNPG PG 1594)



4.3 Phoebe Anna Traquair, illuminations, inks and gold leaf on vellum for the frontispiece of *The Psalms of David*, 18.8 x 14.1, with acknowledgement to the National Gallery of Scotland (D NG 1872, Artist's Bequest, 1936)

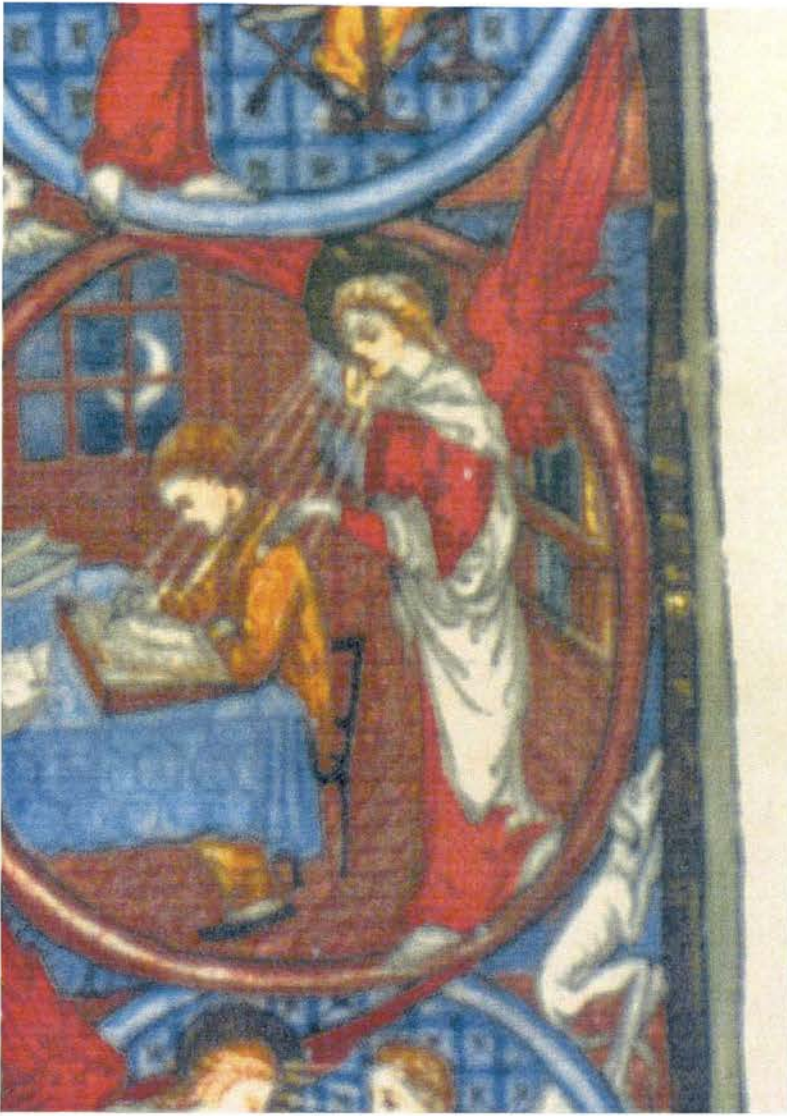
Each section illustrates a significant incident in the life of King David



4.4 Phoebe Traquair, *The Psalms of David*, folio 49. Cartouche images of a presiding angel holding the burning torch of Truth (top); the artist as crafts worker at her embroidery, ministered by a presiding angel; as the scribe overseen by the ministering angel; being fed and watched over by night and day



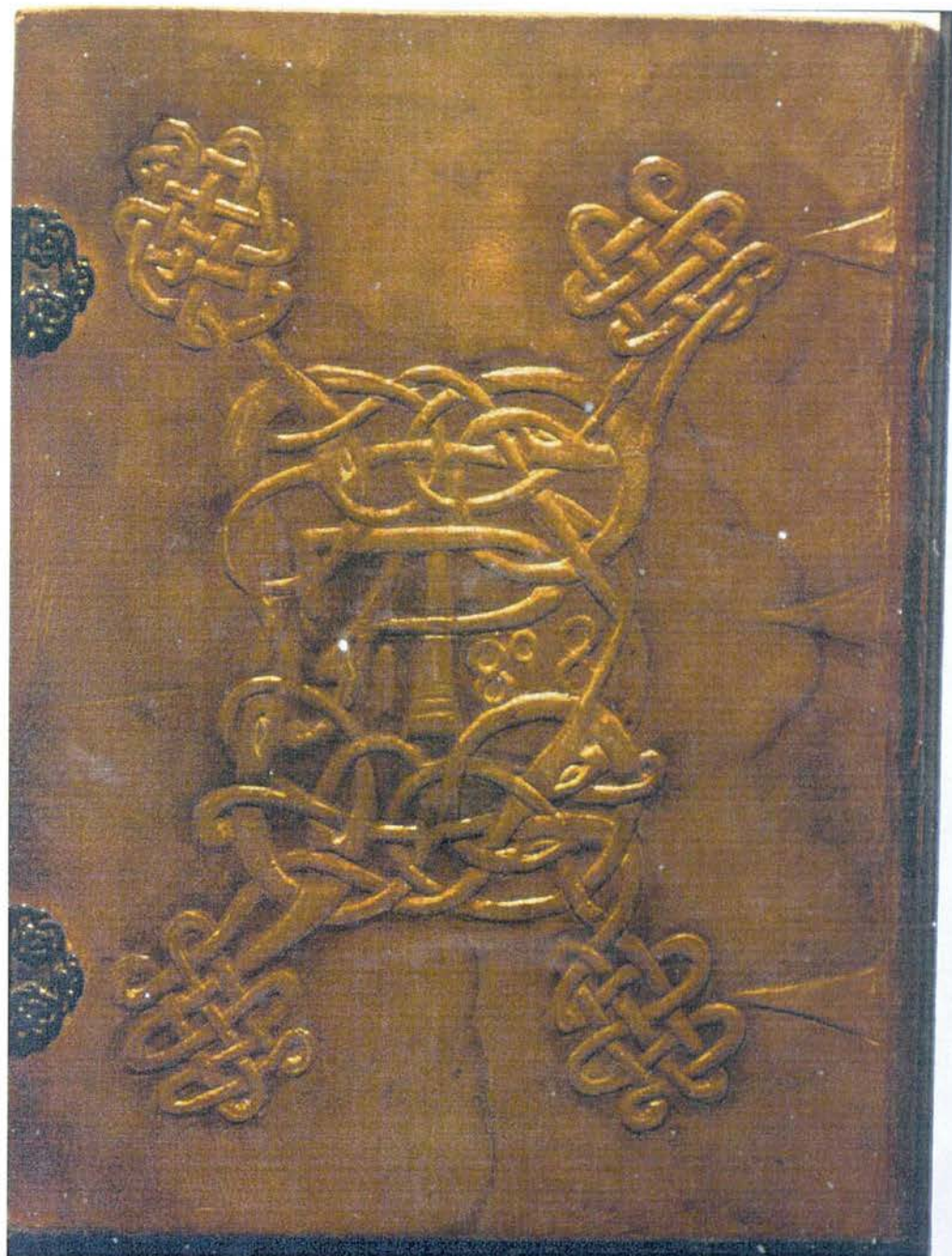
4.5 (a) Folio 49, detail of the artist as craft worker and embroiderer; books line the right wall behind the embroiderer, as the angel presides and supports her vision and inspiration, as seen in the rays of light projected onto the material worked by the artist



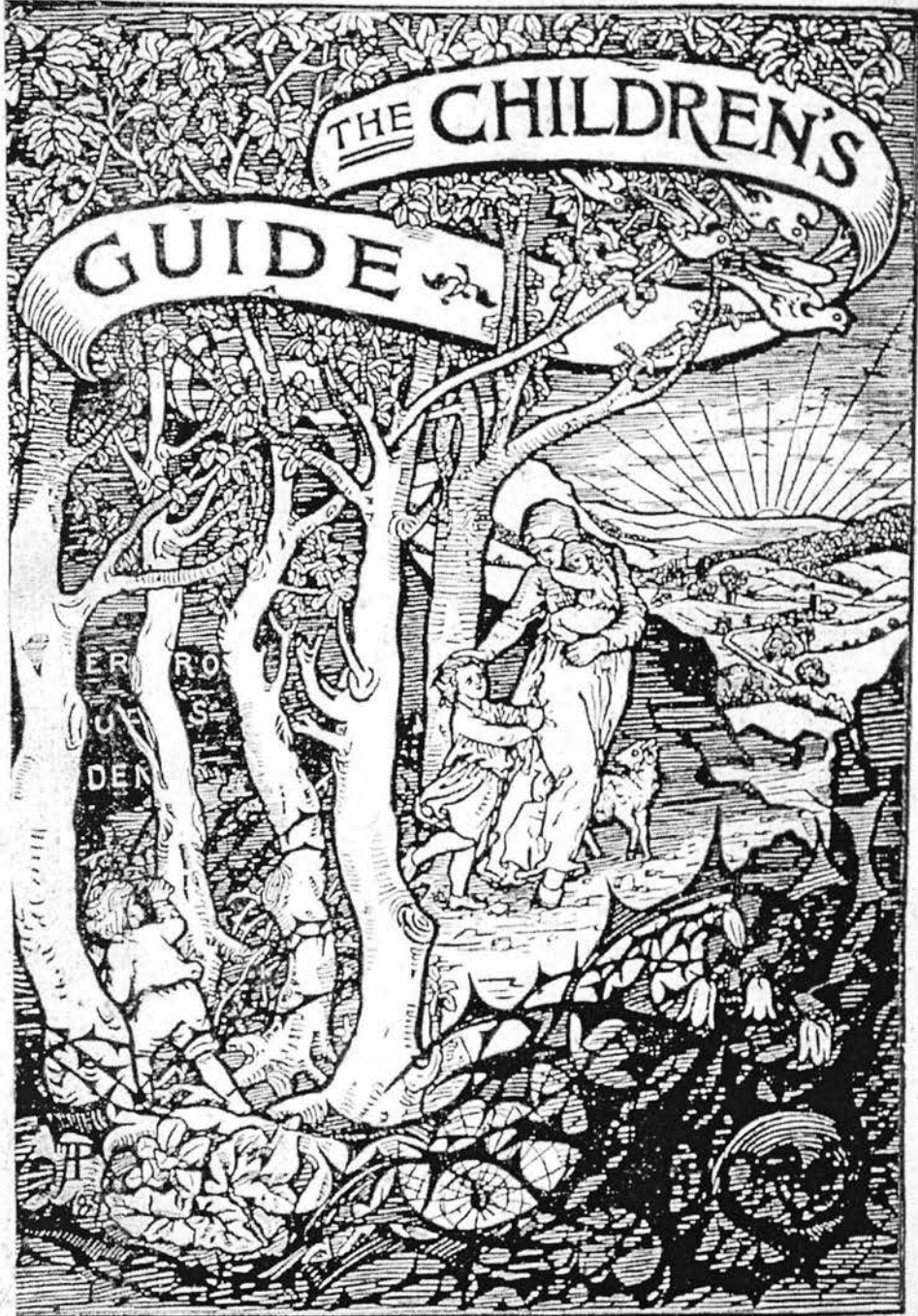
4.5 (b) Folio 49, detail of the female artist as scribe, illuminating her manuscript. Behind her the angel once again projects rays of light onto the written page, and behind the angel a range of books, again stressing the importance of references to the written and biblical word. Moonlight from the window indicating the night-time hours of the artist as she works in solitude but for the inspiration of ministering angel



4.6 (a) Phoebe Traquair, Edinburgh style case design for the front cover of *The Psalms of David*, forwarded by Jane Easton and silver clasps by JM Talbot. Untreated calf, embossed, and lettered 'Laudate Dominum Domini Est Terra et Plenitudo Eius' treated with gold leaf, size 19.6 x 14.9 cm



4.6 (b) Book case, back, *The Psalms of David*, with Celtic interlace motif entwined with initials of the artist 'PAT' Phoebe Anna Traquair and the date of completion, 1898



All Orders for Advertisements to be addressed to T. & A. CONSTABLE, at the University Press, Edinburgh.

Published by the Proprietor, DAVID BALSILLIE, at 8 North Bridge Street, Edinburgh.

4.7 (a) Front cover illustration by Phoebe Traquair in the manner of a woodblock print, Vol 1.1, *The Children's Guide*, published by Rev David Balsillie and printed by T & A Constable, Edinburgh, January 1890; from NLS Collections



giving the gold to our churlish host: it will do him good;—he will have less hard thoughts of humanity in future; he will not keep the next traveller waiting at his gate in the storm. As for our kind host of this morning, his little son, who to all human eyes but yours died in a convulsive fit, will prove a magnet to draw the father to heaven. His heart will be where his treasure is—in safe keeping. As for the wicked servant, cease to lament his fate. His death

was what is called "accidental" in the language of men. It saved him from the commission of a great crime: he had planned to rob his kind and generous master this very evening. And now you will understand whether God governs His world. Confide in Providence, and farewell!

The angel vanished, and the holy man returned to his hermitage to ponder the mysteries of life as illustrated by the revelation of the last two days.

J. LOGIE ROBERTSON.

4.7 (b) Illustration for a story of 'The Hermit and the Angel' by J Logie Robertson by Phoebe Anna Traquair, relating image to text in *The Children's Guide*, p 65; from NLS Collections

Gessler being dead, the Grütli oath yet remained to be fulfilled. On the 1st of January the castles of the governors were stormed. The castle of Rotzberg was taken by means of a rope let down from a window by a serving-maid, and along which thirty men climbed into the keep. At Sarnen, the peasants, laden with New Year gifts, were as usual let into the castle-court. While Landenberg was in church, they seized the keys and took him prisoner.

Bonfires were lit on the hills to announce to all the freeing of the country.

It is said that William Tell was drowned while rescuing a child. It may be so, but he is not dead; he lies asleep in a cave amidst his native hills in an unknown spot. Whenever his land shall be again in danger, he will come down to save it.

(From *Tschudi and Schiller, and partly original.*)

F. F. ROGET.



PORTRAITS FROM HISTORY.

III.—SOCRATES.

JUST eleven years after the great battle of Salamis, when the beautiful boy, who had led the choir of boys' voices that rose in thanksgiving for the great victory, was a young man of six-and-twenty, busily writing those dramas which the next year were to win for him a victory no less great; when the memory of the glorious Persian wars was still fresh in the

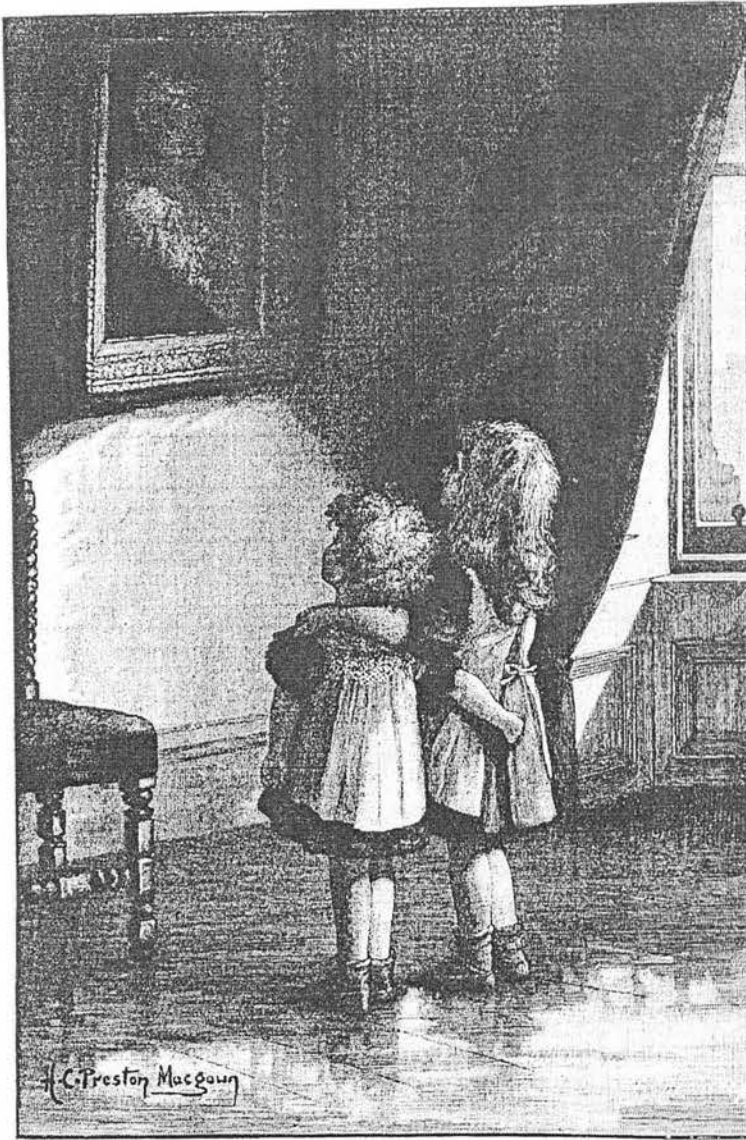
proud hearts of the Greeks; when the stately buildings that made Athens the noblest city in the world were rapidly rising, there was born in a village near Athens a child, who was afterwards to be called the wisest of men. That child was Socrates, the great philosopher. Do you know what a 'philosopher' is? I hope you won't answer as a little girl in a class I was once teaching did. She was the youngest in the class, and not the brightest; so that I was surprised to see her stretch out her hand and shake it eagerly when I put the question.



4.8 Hannah Clarke Preston MacGoun (1867-1913) Self-portrait, Watercolour on Paper, 1887, size 18.8 x 14.9 cm with acknowledgement to the Scottish National Portrait Gallery (SNPG PG 1481)



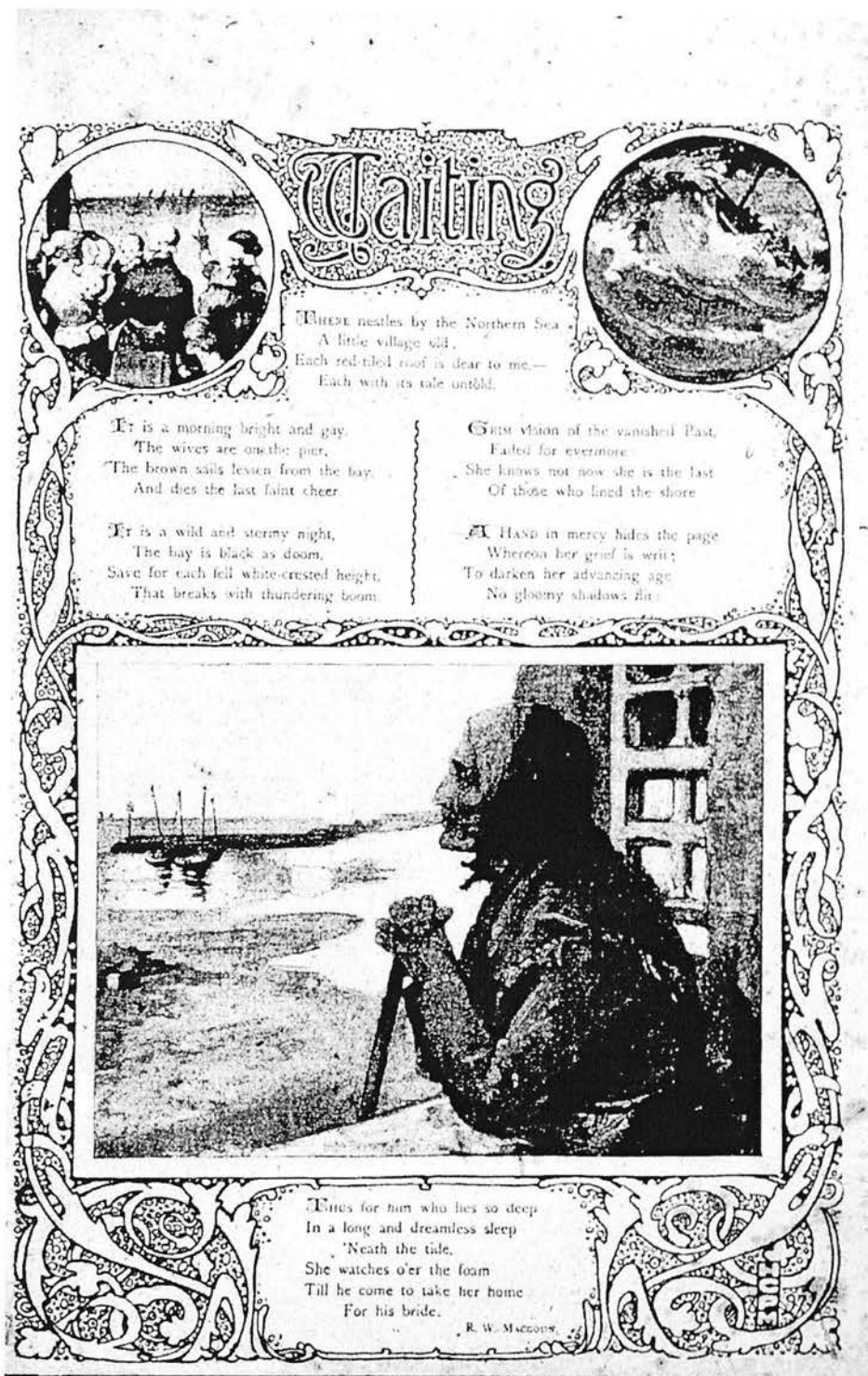
4.9 Hannah Clarke Preston MacGoun in her Studio at 130 George Street, Edinburgh, n.d. (post 1894), SNPG File 1481



"MOTHER"

Drawn for *Life and Work* by H. C. PRESTON MACGOUN. Engraved by WILLIAM CHESHIRE.

4.10 Hannah Clarke Preston MacGoun 'Mother' in *Life and Work*, published by David Douglas, engraved by William Cheshire, 1894, p 10



4.11 Hannah Clarke Preston MacGoun, page design incorporating lithographic illustrations into decorative line borders in *Life and Work*, 1898, p 190. The lithographic seascapes and figures evoke images of the Dutch school; the image of an old woman acknowledges the presence of female authority and wisdom in counterpoint to text of poem by her father. This syncretic composition of type, decorative initials and decorative borders indicates the way in which the artist and the printers experimented with the medium of print

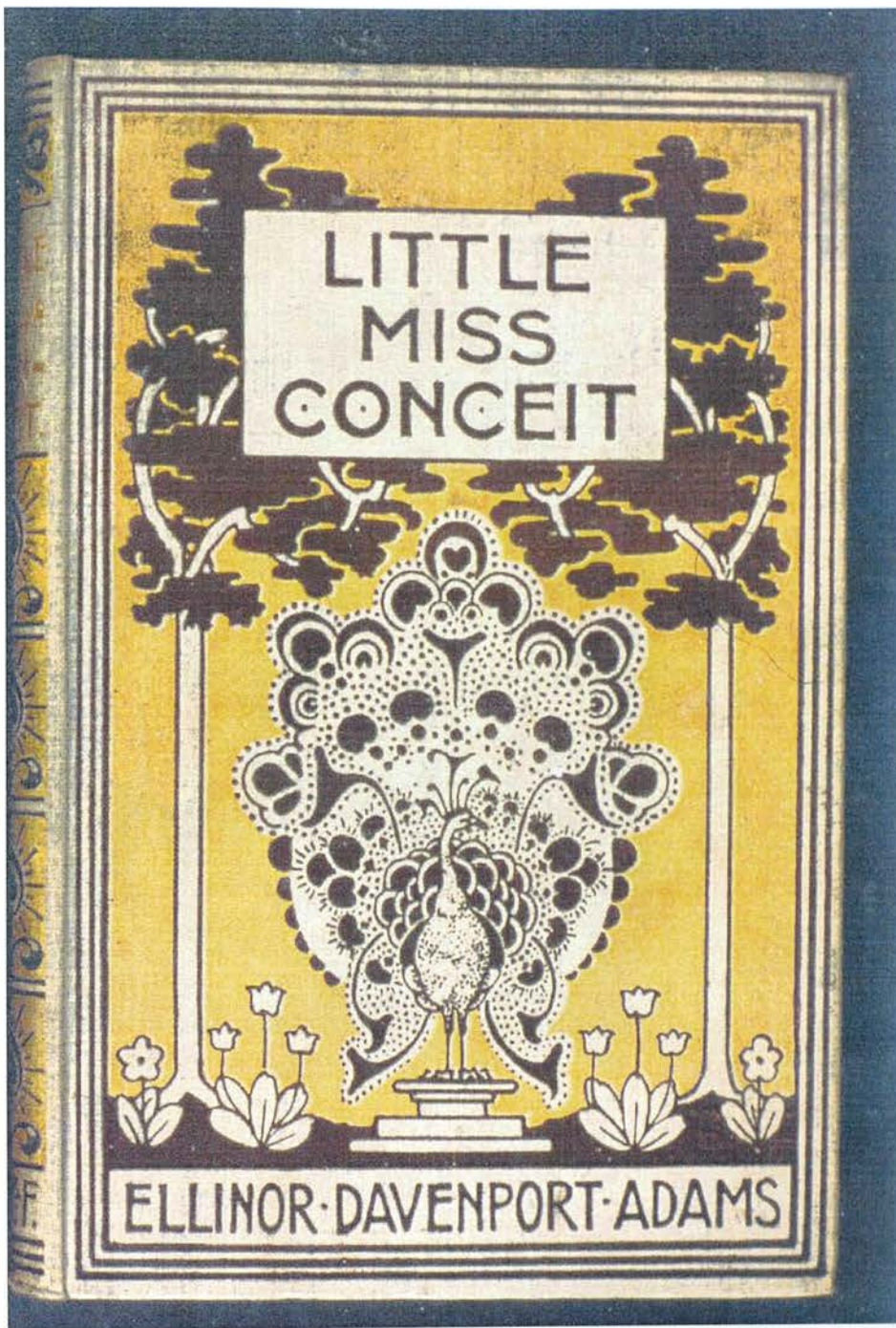


Copyright.

THE THRESHOLD.

From the Painting by Miss H. C. PRESTON MACGOUN, R.S.W.

4.12 Painting entitled 'The Threshold' by Hannah Clarke Preston MacGoun illustrated in *Life and Work*, 1914, p 12 to accompany her Obituary by John Hogben. The subject of a mother and child suggests MacGoun's social realist interpretation of a Christian theme of the Madonna and child as such subtexts pervaded other apparently secular illustrations (as, for example, in *Rob Lindsay and His School*)



4.13 (a) Case design for Ellinor Davenport Adams, *Little Miss Conceit*, published by Oliphant, Anderson and Ferrier and printed by T & A Constable, Edinburgh, 1896



"Evidently they could all do very well without me, so I walked by without saying anything."—Page 52.

4.13 (b) Frontispiece illustration 'Evidently they could all do very well without me, so I walked by without saying anything' by Hannah Clarke Preston MacGoun for Ellinor Davenport Adams' Little Miss Conceit, 1895



[1896]



4.13 (c) Title page design for *Little Miss Conceit* by Hannah Clarke Preston MacGoun, indicating composite use of florid patterns – ribbons, butterflies and peacock feathers - figures and text, indicative of the desire to combine symbols of display (peacock feathers) with narrative elements (the conceited girl reprimanded by the older female) of the story

ROB LINDSAY
AND HIS SCHOOL,
by
ONE OF HIS OLD PUPILS.

A REMINISCENCE OF
SEVENTY FIVE YEARS AGO.



ILLUSTRATED BY

H.C. PRESTON-MACGOUN, R.S.W.

LONDON. Published by T.N. FOULIS
at 23 Bedford St. Covent Garden, W.C.
and at 15 Frederick St. EDINBURGH



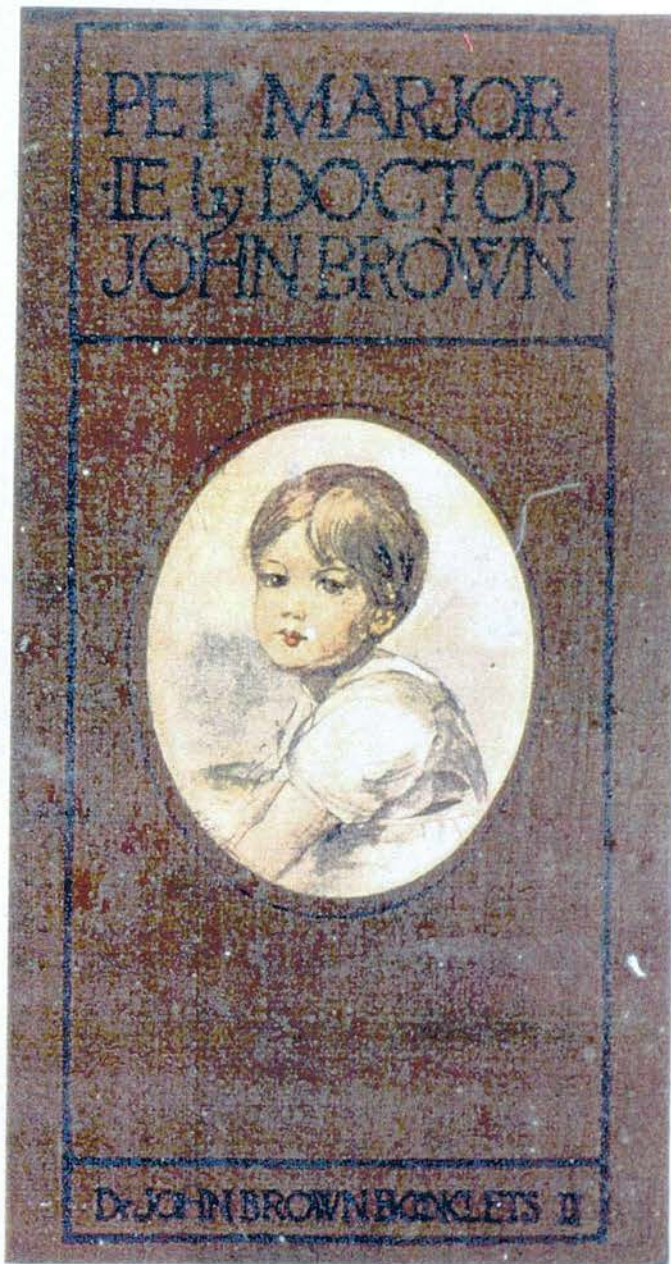
4.14 (b) Illustration by Hannah Clarke Preston MacGoun for *Rob Lindsay and His School*, indicating the narrative and literal figuration of the school to the formation of the Scottish childhood. Incorporating the handwriting of the artist in the image indicates the narrative presence of the illustrator in the images she portrays



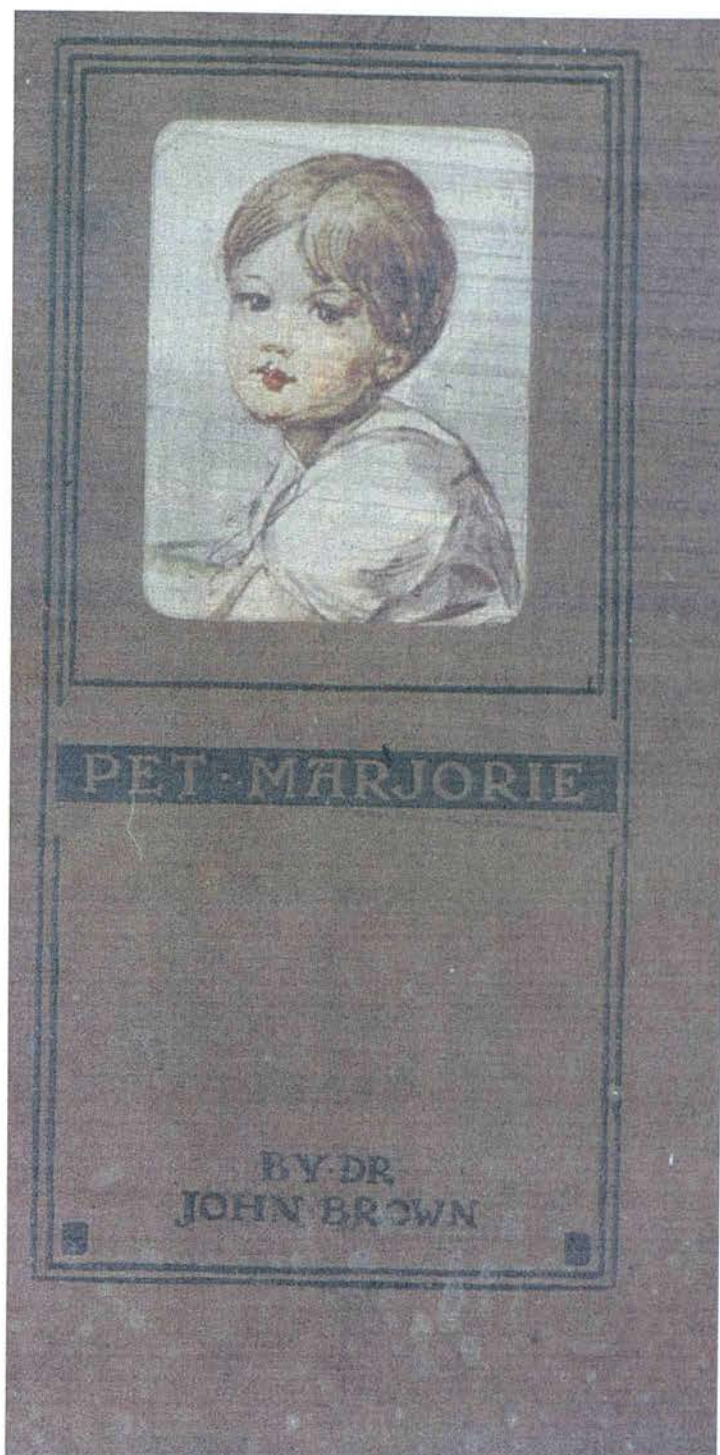
4.15 Illustration by Hannah Clarke Preston MacGoun for *Cotbank and its Folk* written by William MacGillivray. Once again, the centrality of 'Aunt Tibbie's School' to the education of children in a Scottish village is represented in the narrative and in the accompanying narrative image



4.16 Illustration by Hannah Clarke Preston MacGoun for a story by Dr John Brown, *Pet Marjorie*. The artist identifies a girl in the process of writing at her desk to show the importance of education and of female education



4.17 (a) Cover designed by Jessie M King, inset illustration by Hannah Clarke Preston MacGoun for the Dr John Brown Booklet series also adapted for other series



4.17 (b) Envelope Book format, designed by Jessie M King, inset illustration by Hannah Clarke Preston Mac Goun, used by publishers TN Foulis as one of several alternative versions for the sale of *Pet Marjorie*



4.18 Hannah Clarke Preston MacGoun, unattributed photograph from a Memorial Exhibition Catalogue, New Gallery, Shandwick Place, Edinburgh 1914

CHAPTER FIVE

**CHORUS OF THE PURPLE, WHITE
AND GREEN MARCH.**

Hark to the fife! Hark to the drum!

W.S.P.U.

Who will obey the call and come?

W.S.P.U.

Purple a-flutter with White and Green,

W.S.P.U.

What do the tricolour standards mean?

W.S.P.U.

Purple stands for the loyal heart,

Loyal to cause and King;

White for Purity, **Green** for hope,

Bright hopes of Spring.

March and fight through the long, long night

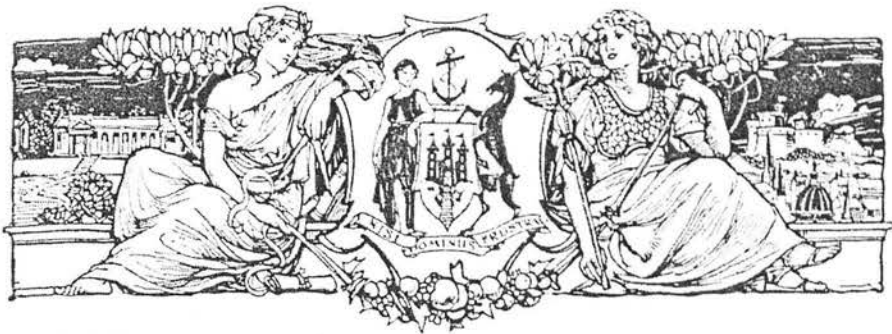
That our children be brave and free!

March and fight for our one common right,

Citizens to be!

Reynolds P.S.

Full pianoforte score, with title page in the colours, 8d. (by post, 7d.), from THE WOMAN'S PRESS, 156, Charing Cross Road, W.C.
These Cards 3d. per dozen; by post 4d.



THE
EDINBURGH
TYPOGRAPHIA



INSTITUTED
1888



SYLLABUS

1897-98



ASSOCIATION ROOMS
MINTO HOUSE,
CHAMBERS STREET.



5.2 Cover for *Edinburgh Typographia* 1897-98, designed by Elizabeth Gulland, from Edinburgh Public Library, Edinburgh Room Collections



Session 1905-6.

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" R. M. FRASER.	" S. MILLER.
" J. B. BAIN.	" E. D. YOUNG.
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	" A. B. THOMSON.

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Hon. Treasurer.
 Miss MARGARET WATERSTON.

RULES.

1. The Club shall be called "THE EDINBURGH SCHOOL OF ART SKETCH CLUB."
2. Subscriptions for the year to be 1s. 6d., payable before first Sending-in-day.
3. Subjects to be set each month, and all work sent in to be original.
4. The drawings to be marked and criticised each month, and twelve marks to be the maximum.
5. No drawing to be signed; each student to use a *Nom de plume*.
6. A fine of 6d. will be imposed upon members who fail to send in work for two consecutive months.

7. No member to send in more than one work each month in any of the following subjects, viz.:—Black and White, Colour, Design, Modelling, Study in Point.

8. The Committee reserve power to reject any unsuitable drawing sent in.

9. Notice of withdrawal from the Club must be given to either of the Secretaries, a member being liable to be fined for omitting to send in work until such notice be given.

10. The Annual Meeting for the appointment of Office-bearers will be held in October.

11. The money raised by Subscriptions, less working expenses, to be awarded in prizes—one for each subject—in October. The value of the prizes to be determined by the Committee.

Subjects for Summer Vacation, 1906.

1. Figure Subject in Colour. (Prize given by the President, J. R. Findlay, Esq.)
 2. Landscape in Water-colour. (Prize given by D. Scott Moncrieff.)
 3. Marine Subject (Oil or Water-colour). (Club Prize.)
 4. Set of Sketches in Colour. (Club Prize.)
 5. Set of Sketches in Black and White—Figures, etc., engaged in agricultural pursuits, etc. (Club Prize.)
- Note.*—Nos. 4 and 5 should be essentially studies made with a view to gaining knowledge—not pictures.
6. Set of Sketches of Child Life. (Club Prize.)
 7. Landscape in Oil. (President's Prize.)
 8. Modelling—Figure Composition in relief or round. (Prize given by Percy Portsmouth, Esq.)
 9. Design for Members' Card. (Club Prize.)
 10. Special Prize given by W. K. Blacklock, Esq., for a Study of a Figure or Figures in Sunlight.

Sketches in Oil or Water-colour must be mounted on black or brown mounts.

Sketches to be delivered at the School on a date to be fixed after Summer vacation.

5.3 Edinburgh School of Art Sketch Club 1905-6, 16 x 10 cm

(above) Cover Design by Margaret Dobson (female bagpiper and thistle indicating Celtic symbolism; also note use of the Edinburgh City Coat of Arms and symbol of lighted lamp)

(below) Office Bearers and Constitution – as shown

Edinburgh



Session 1906-7.

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CHARLES H. MACKIE, Esq., A.R.S.A.
W. S. BLACK, Esq.

Director.

W. K. BLACKLOCK, Esq.

Committee.

Miss J. B. BAIN.	Mr S. H. MILLER.
" W. S. BURNETT.	" D. M. SUTHERLAND.
" R. M. FRASER.	" E. D. YOUNG.
" W. WEIR.	" A. R. STURROCK.
	" S. CURSITER.

Hon. Secretaries.

MISS MARGARET S. DOBSON and Mr A. B. THOMSON.

Hon. Treasurer.

MISS MARGARET WATERSTON.

RULES.

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3. Subjects to be set each month, and all work sent in to be original.
4. The drawings to be marked and criticised each month, and twelve marks to be the maximum.
5. No drawing to be signed; each student to use a *Nom de plume*.
6. A fine of 6d. will be imposed upon members who fail to send in work for two consecutive months.

7. No member to send in more than one work each month in any of the following subjects, viz. :- Black and White, Colour, Design, Modelling, Study in Point.

8. The Committee reserve power to reject any unsuitable drawing sent in.

9. Notice of withdrawal from the Club must be given to either of the Secretaries, a member being liable to be fined for omitting to send in work until such notice be given.

10. The Annual Meeting for the appointment of Office-bearers will be held in October.

11. The money raised by Subscriptions, less working expenses, to be awarded in prizes—one for each subject—in October. The value of the prizes to be determined by the Committee.

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2. Landscape in Water-colour.
3. Marine Subject (Oil or Water-colour).
4. Set of Sketches in Colour.
5. Set of Sketches in Black and White—Figures, etc., engaged in agricultural pursuits, etc.

Note.—Nos. 4 and 5 should be essentially studies made with a view to gaining knowledge—not pictures.

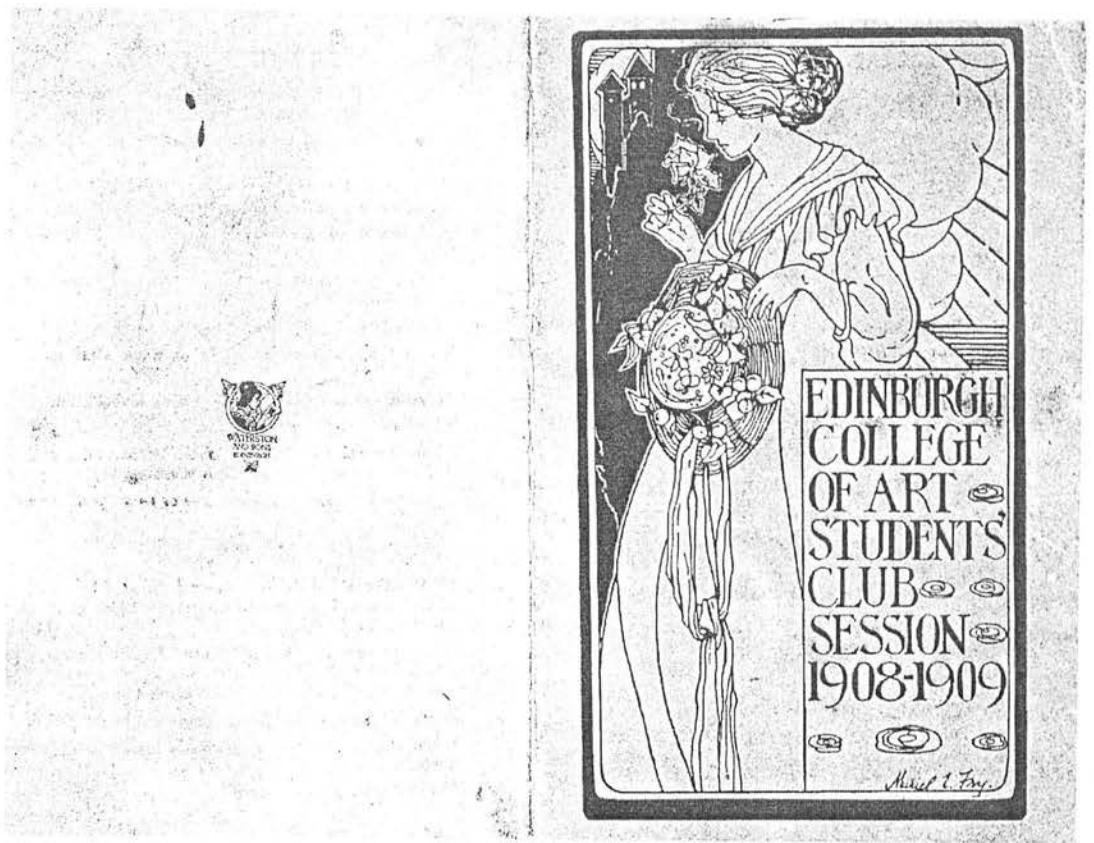
6. Set of Sketches of Child Life.
7. Landscape in Oil.
8. Modelling—Figure Composition in relief or round.
9. Design for Members' Card.
10. Study of Figure or Figures in Sunlight.

Sketches in Oil must be mounted on black or brown mounts.

Sketches in Water-colour must be mounted on black, brown, or white mounts.

Sketches to be delivered at the School on a date to be fixed after Summer vacation.

5.4 Edinburgh School of Art Sketch Club, Member's Card 1906-7, 16 x 10 cm
(above) Cover Design unattributed
(below) Office Bearers and Constitution



Session 1908-9.

OFFICE-BEARERS.

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„ W. WEIR. ✓	„ A. R. STURROCK. ✓
„ E. DOYLE.	„ J. B. LAWSON.
„ D. WATERSTON. ✓	„ E. H. M. ROBERTSON.

Hon. Secretaries.

Miss JESSIE G. PORTEOUS, and
 Mr WALTER B. HISLOP.

Hon. Treasurer.

Mr WALTER B. HISLOP.

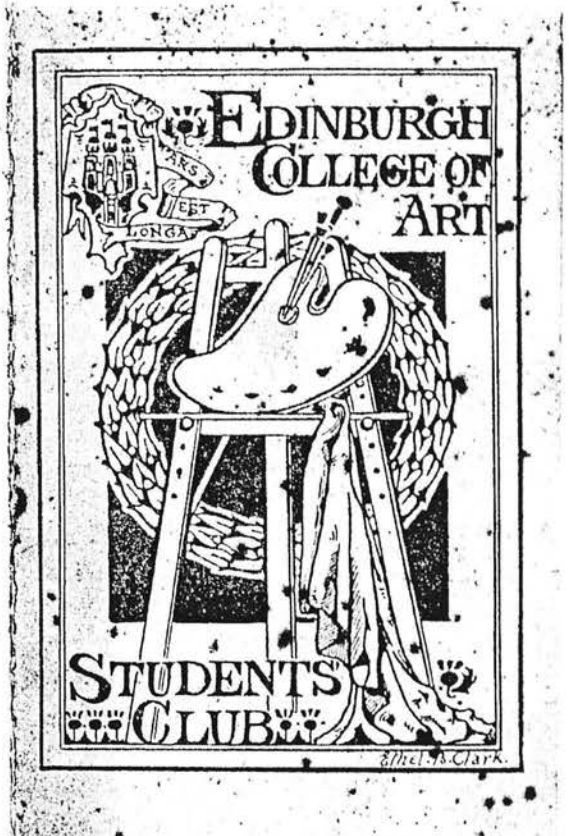
CONSTITUTION.

1. The Club shall be called "THE EDINBURGH COLLEGE OF ART STUDENTS' CLUB."
2. Membership shall be open to all Students attending the College.
3. A General Meeting of Students shall be held in October of each year to elect a Committee.
4. A quorum of Committee shall consist of six members.
5. A General Meeting must consist of more than half the Club members.
6. The Club shall meet once a month.
7. There shall be an Exhibition of work after each vacation.
8. Members *must* submit work for each Exhibition.
9. There shall be no competitions.
10. The Annual Subscription shall be 2s. 6d., and must be paid before the first Club meeting.
11. The Committee shall have power to suspend any member.

RULES.

1. Of the three Exhibitions those held at Christmas and Easter shall be private, and that held in the Autumn shall be public.
2. All work sent in for the Autumn Exhibition shall be submitted to the Selection Committee, who reserve the right to withhold work at their discretion.
3. Work for the Autumn Exhibition must be framed.
4. Architectural Students may submit measured drawings (sheets not to exceed 30" x 22").
5. No College work shall be considered.

5.5 Edinburgh College of Art Student's Club Session Membership Booklet, 1908-9, 12.5 x 8 cm
 (above) Cover design by Muriel Fry
 (below) Office Bearers and Constitution



Session 1910-11.

OFFICE-BEARERS.

Honorary President.

JOHN R. FINDLAY, Esq.

Honorary Vice-Presidents.

Sir JAMES GUTHRIE, P.R.S.A.
 F. MORLEY FLETCHER, Esq.
 Sir R. ROWAND ANDERSON, LL.D.
 D. V. CAMERON, Esq., A.R.S.A.

President.

Mr A. C. DODDS.

Committee.

Miss E. B. SOUDEN.	Mr J. A. HOWIE.
„ M. E. FRASER.	„ A. STORIE.
Mr J. A. TURNBULL.	„ J. W. SOMERVILLE.
	Mr J. C. BONE.

Hon. Secretaries.

Miss WINIFRED R. BLACK.
 Mr KENNETH F. BALMAIN.

Hon. Treasurer.

Mr KENNETH F. BALMAIN.

CONSTITUTION.

1. The Club shall be called "THE EDINBURGH COLLEGE OF ART STUDENTS' CLUB."
2. (A.) Membership shall be open to all Students attending the College.
 (B.) Extraordinary Membership shall be open to Members of the Teaching Staff and Former Members of the Club.
3. The Annual Subscription shall be 2s. 6d., and that of Extraordinary Membership 5s., and must be paid before the first Club meeting.
4. A General Meeting of Students shall be held in October of each year to elect a Committee.
5. A quorum of Committee shall consist of six members.
6. The Club shall meet once a month.
7. There shall be three Exhibitions during the College year.
8. Members not submitting work at two of the Exhibitions shall be fined.
(This Rule does not apply to Architectural Students.)
9. The Committee shall have the power to suspend any member.

RULES.

1. Of the three Exhibitions those held at Christmas and Easter will be private, and that held in the Autumn shall be public.
2. Subjects will be set for Christmas and Easter Exhibitions, and will be criticised at the monthly meeting by an artist chosen by the Club. Entry for these subjects will be optional.
3. Work submitted for the Autumn Exhibition must be framed, and will be selected.
4. Architectural Students may submit measured drawings (sheets not to exceed 30" x 22").
5. No College work will be considered.

5.6 Edinburgh College of Art Student's Club, Membership Booklet, 1910-11, 12.5 x 8 cm
 (above) Cover Design by Ethel B. Clark
 (below) Office Bearers and Constitution



5.7 *The Cairn*, Edinburgh College of Art Magazine

(a) Issue for 1911, etching by Margaret Dobson, 1910 (above)



STUDY OF A HEAD

Lena Alexander

5.7 (b) Issue for 1912, portrait drawing by Lena Alexander (later Mrs Lees Duncan)



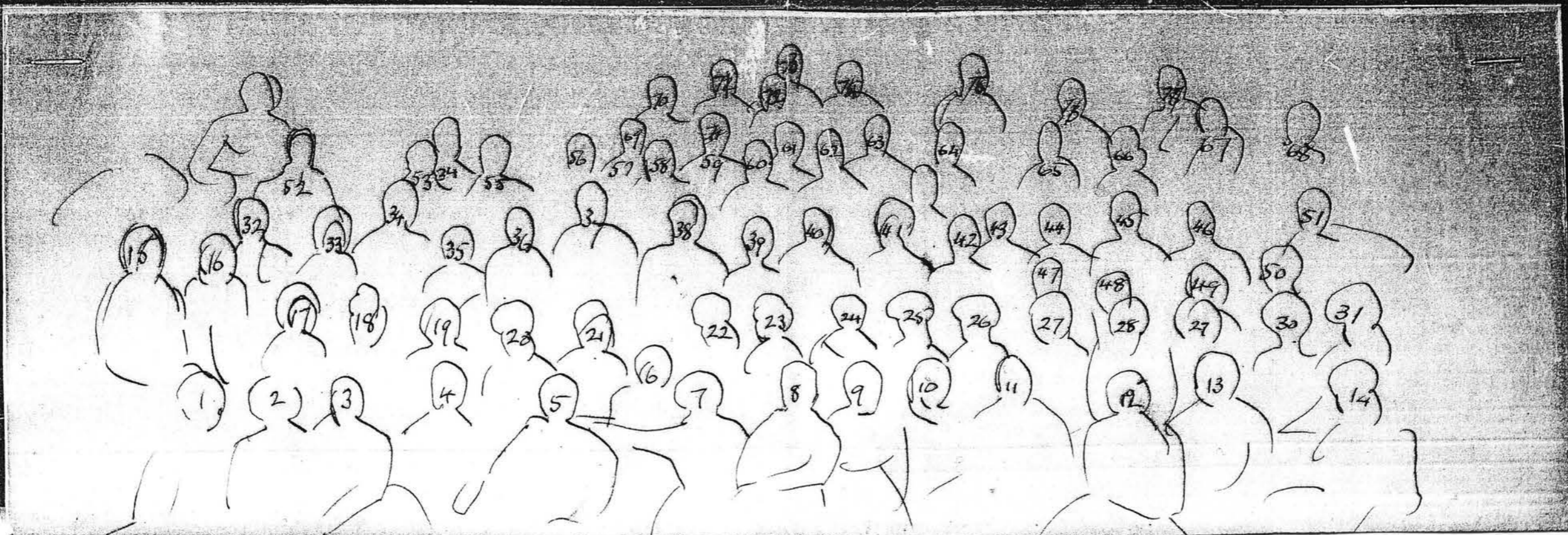
5.7 (c) Issue for 1912, tailpiece woodcut with initials of Ethel Clark

1. Lulu Leighton
2. Muriel Fry
3. Walter B. Hislop
4. Eric M. Robertson
5. Rose Fraser
6. Jenny Campbell
8. Mr Blacklock
9. May Gibson
- 10.
11. Mary Ashe Robertson
- 12.
13. Margaret J. Baker
14. Jennie Dickson
15. Nell Johnstone
16. Elizabeth Souden
- 17.
18. Bessie G. Molyneaux
19. Dorothea Waterston
20. Wilma L. Weir
21. Jean Bain
22. Margaret S. Dobson
23. Winifred Harvey
24. Marie E. Fraser
25. Jessie Porteous
26. May B. Robertson

27. Helen Wingate
- 28.
- 29.
- 30.
31. Ethel B. Clark
32. John W.A. Allan
33. Mima C. Keith
34. Albert C. Dodds
- 35.
36. Agnes Sim
37. J. Howard Lyon
38. Alex. J. Lothian
39. Miss Allan
40. David D. Burnett
- 41.
42. Peggy Crockett
- 43.
- 44.
45. Christina Simpson
- 46.
47. Elspeth Galloway
- 48.
49. Eliza Miller
50. Miss Shanks
51. A. Stuart Hill
52. Andrew Storie

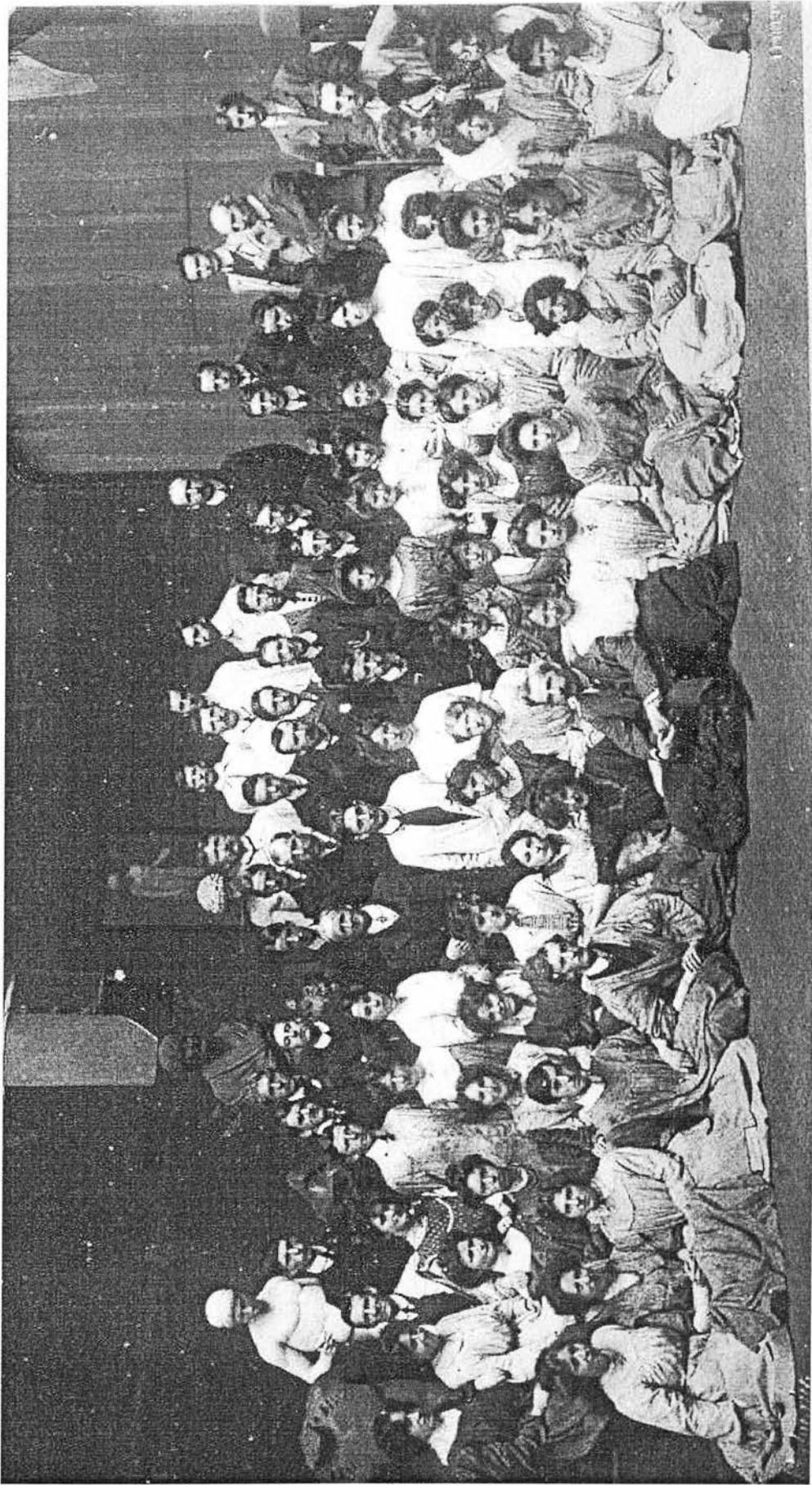
53. Alex. R. Sturrock
54. Mr Carnie
55. Adam Scott
56. W. Wilson Cowan
- 57.
- 58.
- 59.
60. Allan Sutherland (Secretary)
- 61.
- 62.
- 63.
- 64.
- 65.
66. Dorothy Holmes
67. W.S. Black (Head of Design School)
68. Kenneth Balmain
- 69.
70. Mr Adam(s)
71. C. d'O Pilkington Jackson
- 72.
73. George H. Paulin
- 74.
75. Alfred Greig (Head of Architecture School)
76. James Smyth (Teacher in Design School)
- 77.
78. Adam Bruce Thomson

2/1/3/1.



5.8 Edinburgh College of Art, Students and Staff c. 1912, ECA Archive 2/1/3/1 (facing)
Key to figures, according to available information

ADD PHOTOCOPY

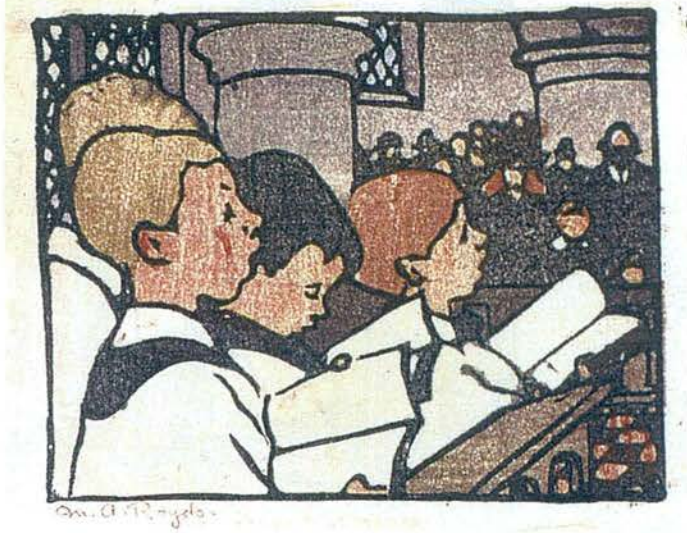




5.9 Mabel Royds (1874-1941) Self-portrait, sketchbook, n.d.; acknowledgement to Harry Barton



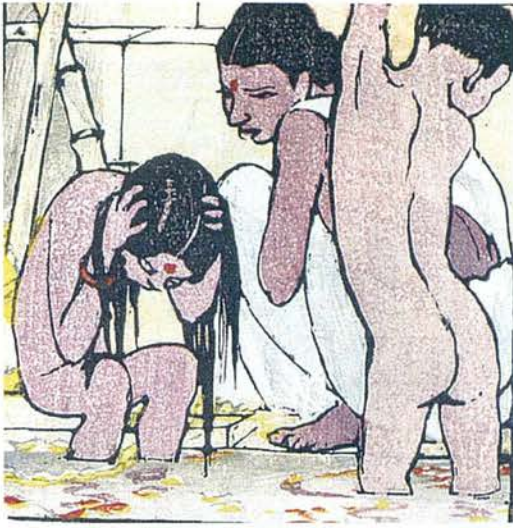
5.10 Mabel Royds with daughter Marjorie (c. 1917), black and white photograph 12.5 cm x 8 cm, with acknowledgement to Harry Barton



5.11 Choir Boys by Mabel Royds, colour woodblock, 7.2 x 8.9 cm, 1898, SNGMA GMA 517A



5.12 The Stocking, or Christmas Morning by Mabel Royds, colour woodblock, 14 x 6 cm, 1908, SNGMA GMA 519



5.13 From a series of colour woodcut prints by Mabel Royds from her travels in India, 1913-17; Bathers in Benares, SNGMA GMA 541



5.14 Series of colour woodblock prints of still life subjects from nature produced by Mabel Royds in the 1930s in the possession of the Scottish National Gallery of Modern Art

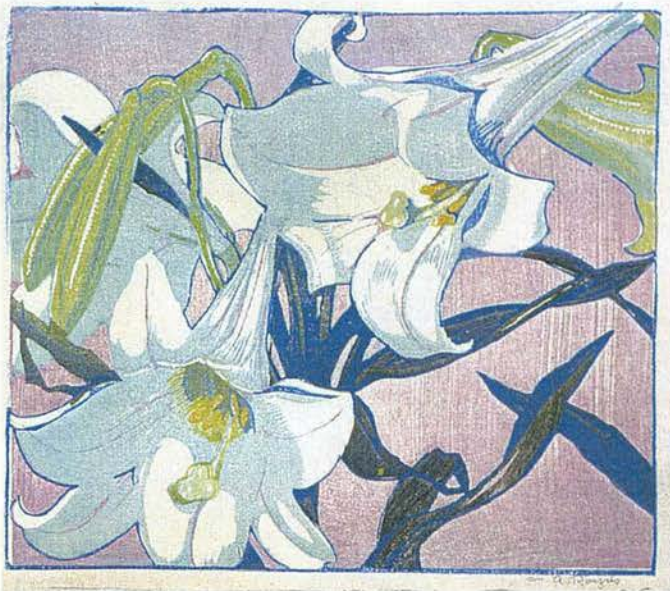
(a) Foxgloves, 16.9 x 20.8 cm., c.1934, GMA 532B (above)



5.14 (b) Dead Tulips, 22.5 x 18.7 cm, c. 1934, GMA 529



5.14 (c) Magnolia, 19.8 x 23.4 cm, c. 1936, GMA 521



5.14 (d) White Lilies, 21.2 x 24 cm, 1937, GMA 514



5.14 (e) Artichoke, GMA 525



5.15 Mabel Royds, colour woodblock print, 'The Flight into Egypt', 23.6 x 30.7 cm, 1938, SNGMA GMA 531



5.16 Cecile Walton (1891-1956), photographed by Dorothy Johnstone, 16 x 11.5 cm, c. 1923, reproduced with kind permission of Mrs Muriel Robertson



5.17 Images of Cecile Walton painted by Eric Robertson (1887-1941)

(a) 'Cecile', oil on canvas, 187.2 x 93.6 cm, 1912, from a Private Collection, USA (above)



5.17 (b) 'Sheba, the Night and the Moon', oil on canvas, 59.5 x 64.4 cm, Smith Art Gallery and Museum, Stirling, 1913



5.18 Cecile Walton, Design and Illustrations for a leaflet publicising the Scottish Children's League of Pity, SNGMA GMA A30

(a) (Above) Terracotta ink on vertical folding paper, 22.5 x 15 cm, 1907

Scottish Children's League of Pity



Fete at Larkfield, Wardie Road

5.18 (b) Front Cover design by Cecile Walton, black and white line drawing and inscription 'Never Judge by Appearances' A Play, for the Scottish Children's League of Pity, 18.2 x 12.8 cm, 1907



5.19 Edinburgh College of Art, Photograph of Students for the Spring Term, 1909, ECA Archive 2/1/3/8; Cecile Walton, first figure on the far right of the front row



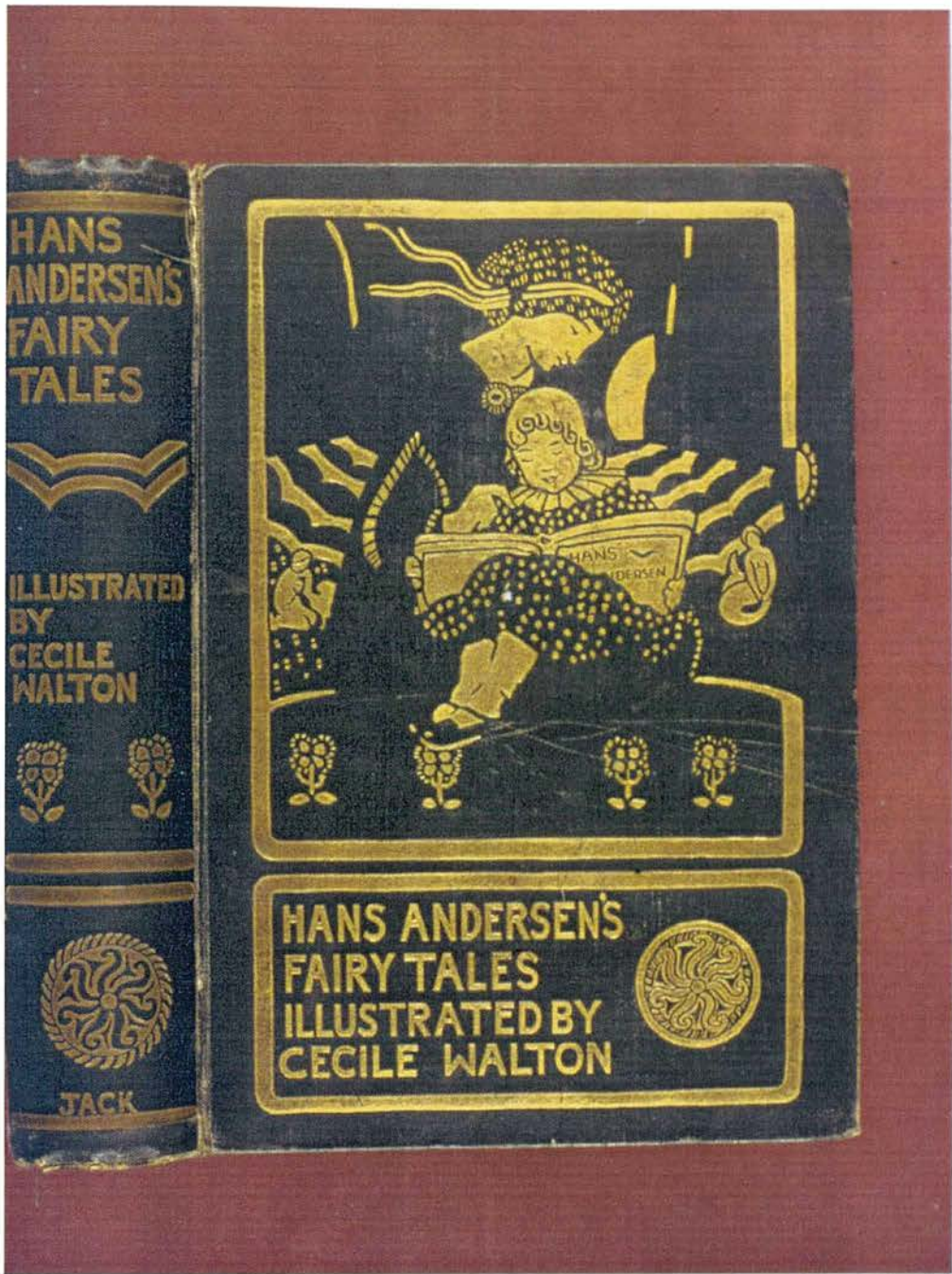
5.20 Edinburgh College of Art, Photograph of Students, 1910, ECA Archive 2/1/3/9
 (a) (Above) Dorothy Johnstone, front row fourth from left;
 Dorothea Waterstone, first from left on back row;
 Margaret Dobson, third from right, second row from back;
 Ethel B Clark, second from right, second row from front



5.20(b) Detail, Ethel Clark

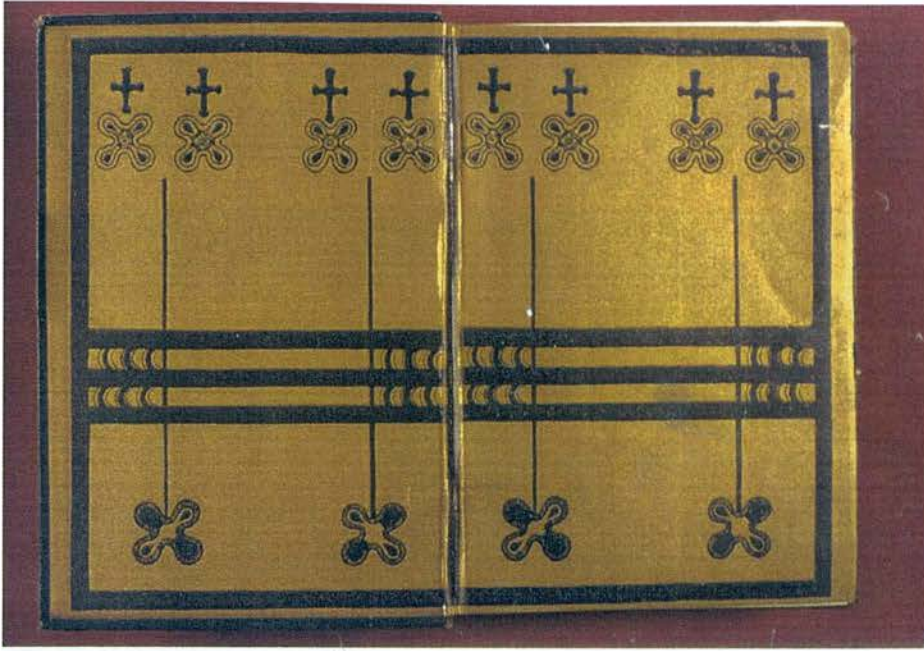


5.20 (c) Detail, Margaret S Dobson

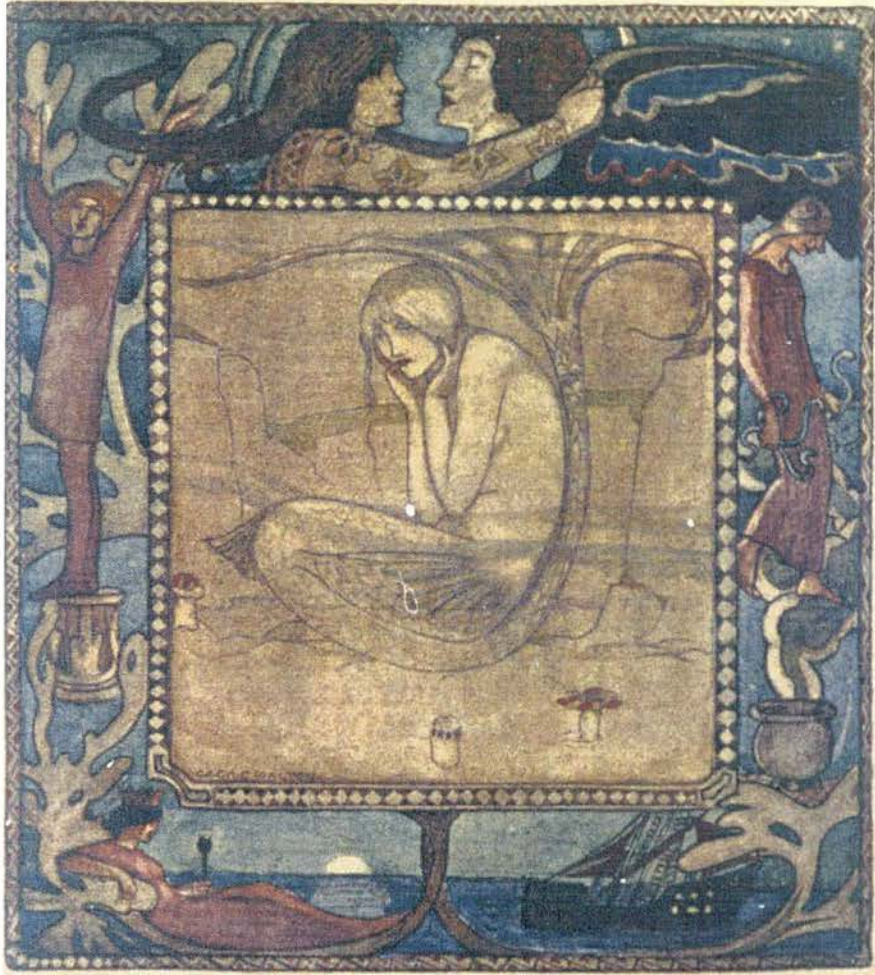


5.21 Cecile Walton, Designs for *Hans Andersen's Fairy Tales*, TC & EC Jack, Edinburgh, 1911

(a) (Above) Front Cover



5.21 (b) *Hans Andersen's Fairy Tales*, Endpapers



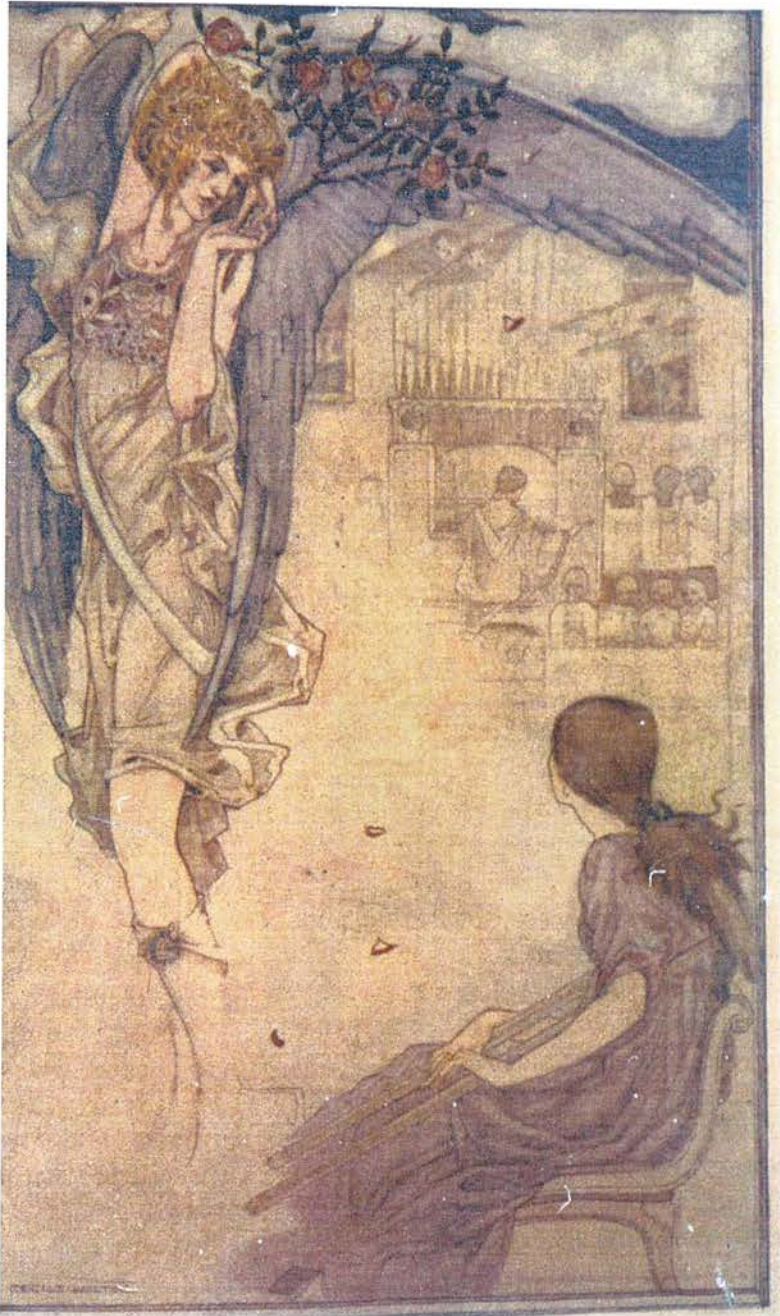
The Little Mermaid

Frontispiece

5.21 (c) Frontispiece, 'The Little Mermaid'



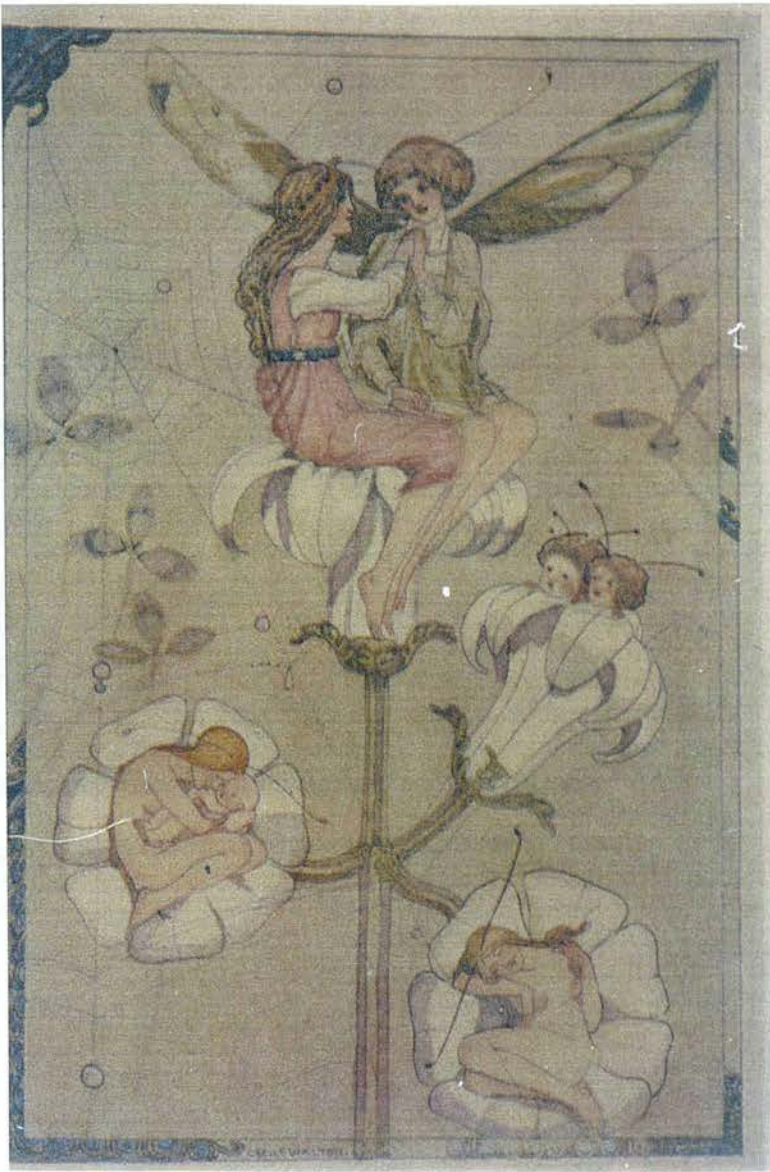
5.21 (d) The Snow Queen' facing page 72



5.21 (e) 'The Red Shoes' facing page 112



5.21 (f) 'The Story of a Mother', facing page 302



5.21 (g) 'Thumbelina', facing page 340



5.22 (a) and (b) above, Dorothea and Margaret Waterstone, photographs, c. 1918, with acknowledgements to G. Waterstone (Snr)



5.23 Cecile Walton, design for Waterstone's Stationery, 25 x 15.5 cm, undated (c. 1916?) from company records of G. Waterstone & Co., Edinburgh



5.24 Etchings by Cecile Walton produced in John Duncan's Studio, from a collection in the Scottish National Gallery of Modern Art, Edinburgh

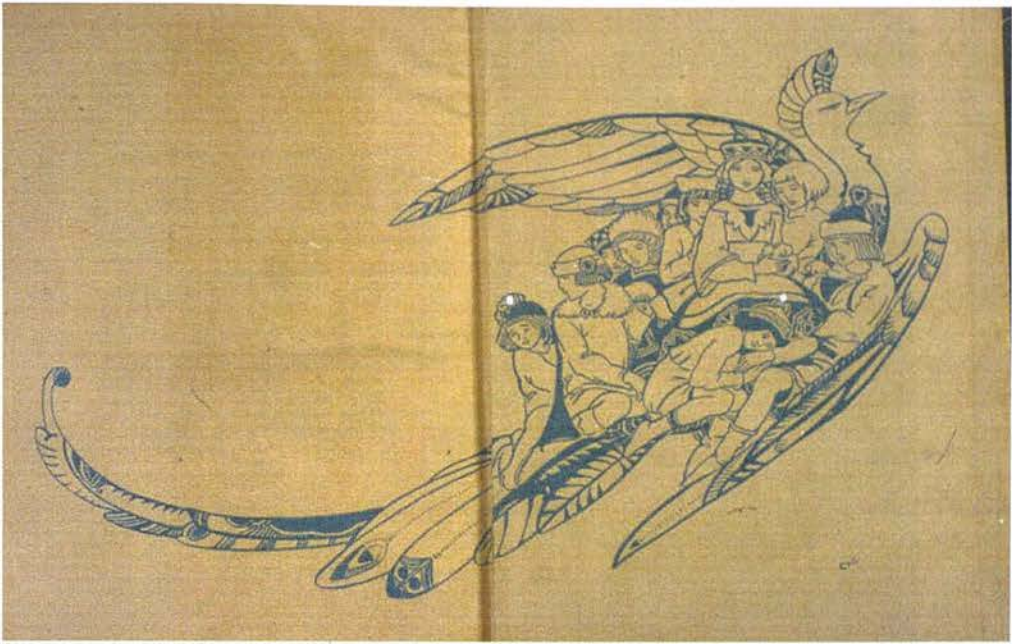
(a) (Above) Knight with girl and Flowering Shrub (Isabella and the Pot of Basil?), c. 1908 GMA 3725



5.24(b) Profile of a Seated Woman, c. 1908, GMA 3724

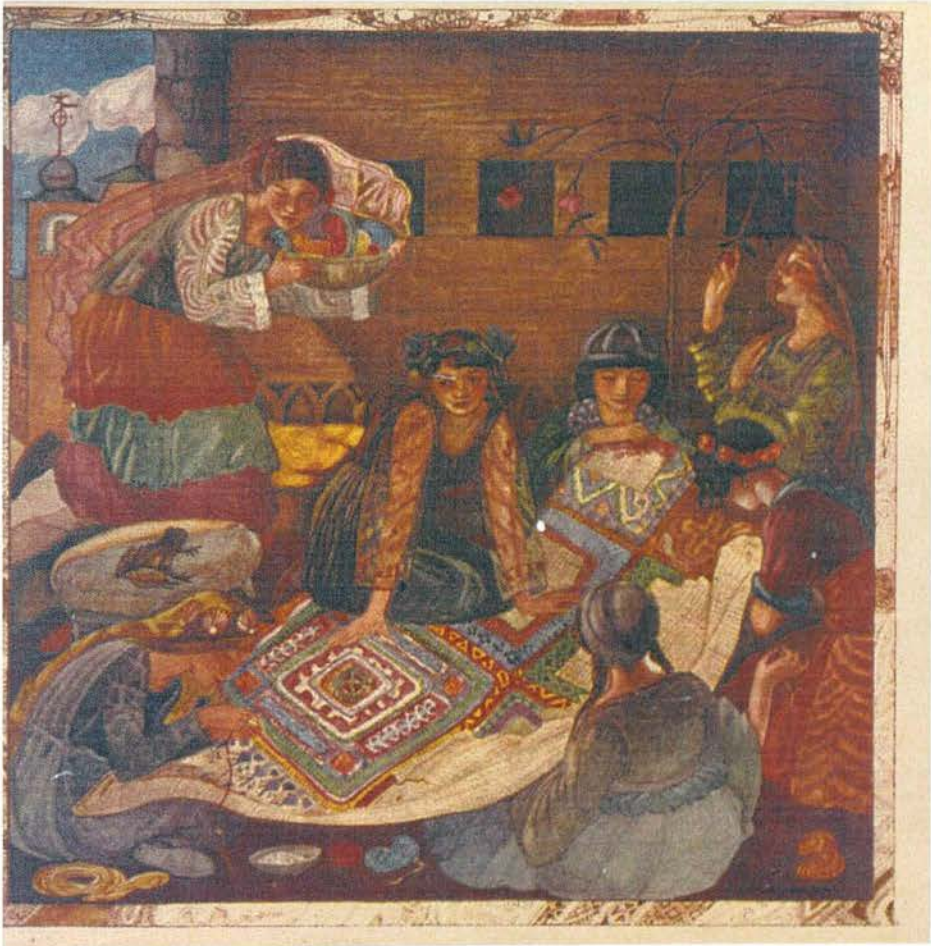


5.24(c) Etching for 'The Elegy of the Rose' c. 1908, GMA 3722

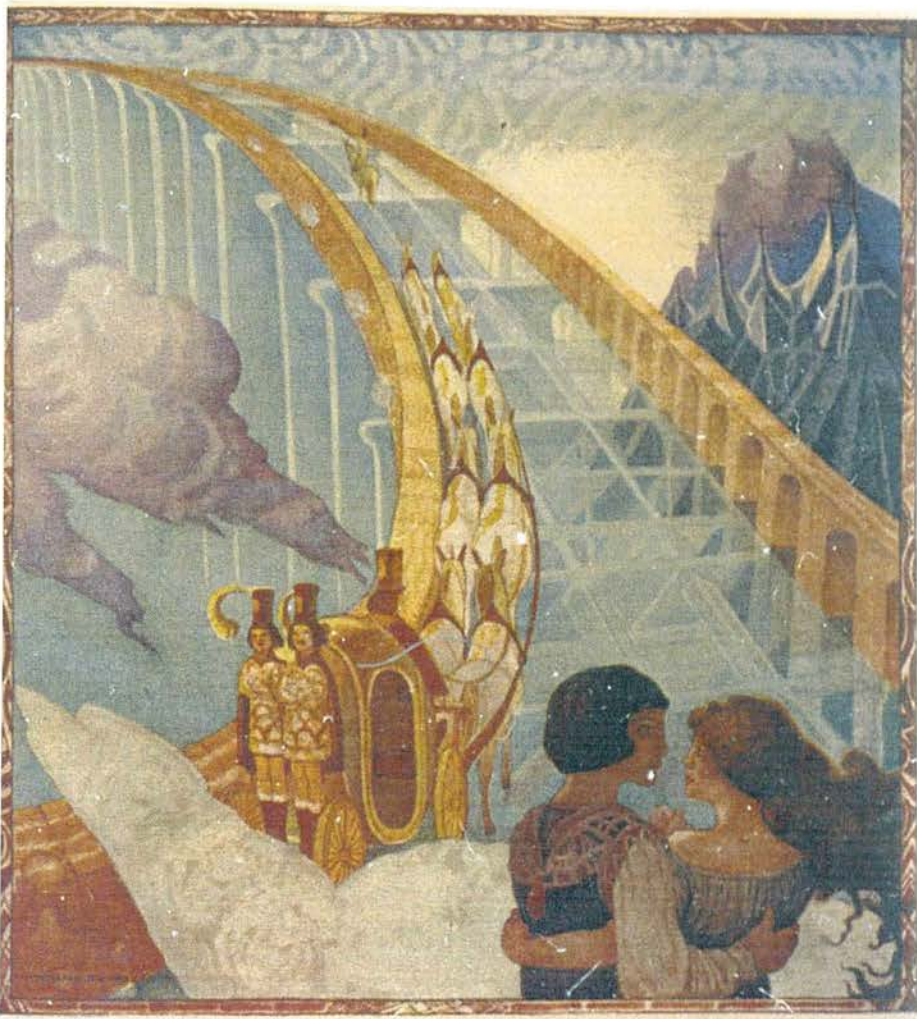


5.25 Cecile Walton, Designs and illustrations for *The Polish Fairy Tales*, published by John Lane/Bodley Head, London, 1920

(a) (Above) Endpapers (Original recently sold at Auction at Bonhams, Edinburgh, June 2002)



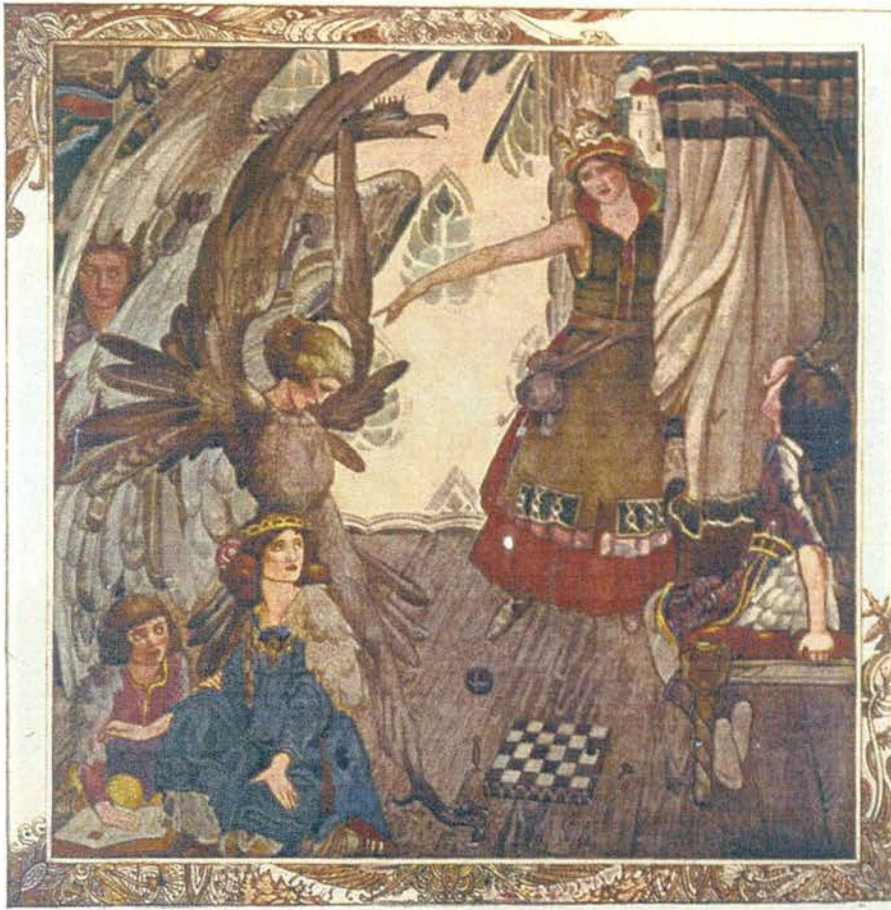
(b) Frontispiece, 'The Fairy Girls make the Carpet' from *The Frog Prince*



5.25(c) The Way Home' facing page 13



5.25(d) The Dragon with the Twelve Heads' facing page 25

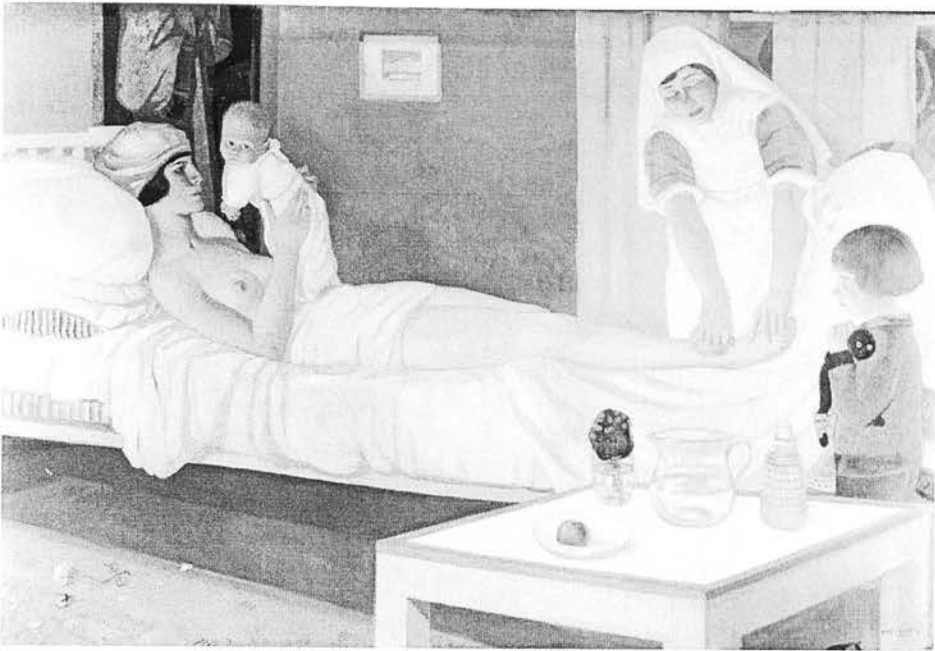


THE CHILDREN TRANSFORMED

5.25(e) 'The Children Transformed' (a variant of the story of The Children of Llyr), facing page 29



5.25(f) 'The Princess of the Brazen Mountain', facing page 70



5.26 Cecile Walton, 'Romance', self-portrait, oil on canvas, 100.6 x 150.9 cm, 1921, in the Scottish National Portrait Gallery, SNPG PG 2995



5.27 Cecile Walton, Grass of Parnassus, oil on canvas, untraced, painted in 1919 and exhibited with the Edinburgh Group in 1920, acknowledgement to John Kemplay



5.28 *And These Also*, oil on canvas, untraced, dated 1919, exhibited with the Edinburgh Group in 1920 and at the Royal Academy in the same year. This may be read as Cecile Walton's explicit commentary on the destruction caused by the First World War and the division between the dead at the Front and the grief of women and their hopes for their children. Acknowledgement to John Kemplay



5.29 To Nobody Knows Where, oil on canvas, untraced, painted 1921, exhibited at the RSA in 1921. Acknowledgement to John Kemplay



5.30 'Suffer the Little Children to come unto me and forbid them not', mural painted for the Children's Village in Humbie, near Edinburgh, as oil on canvas, c. 1922, now in a Private Collection in the USA



5.31 Design for the logogram of the Porpoise Press Broadsheet Series 1, by Cecile Walton in 1922

Child Verses & Poems



By
AUSTIN PRIESTMAN

Illustrated by
CECILE WALTON

LONDON
ARTHUR H. STOCKWELL, LTD.
29 LUDGATE HILL, E.C. 4



5.32 Designs and illustrations by Cecile Walton were included in Austin Priestman's, *Children's Verses and Poems*, published by Arthur H. Stockwell, London, 1926 as noted on the title page above

NIGHTLIGHTS

by

DOROTHY UNA RATCLIFFE

ILLUSTRATED BY
CECILE WALTON



HERBERT RUSSELL
35 & 36 Temple Chambers, E.C.4
LONDON

5.33 Cecile Walton also designed and illustrated publications for Dorothy Una Ratcliffe, such as *Nightlights*, published by Herbert Russell in London, 1931

CHAPTER SIX



BOOK CRAFT

6.1(b) Book Crafts display for the School Crafts Exhibition, 1936



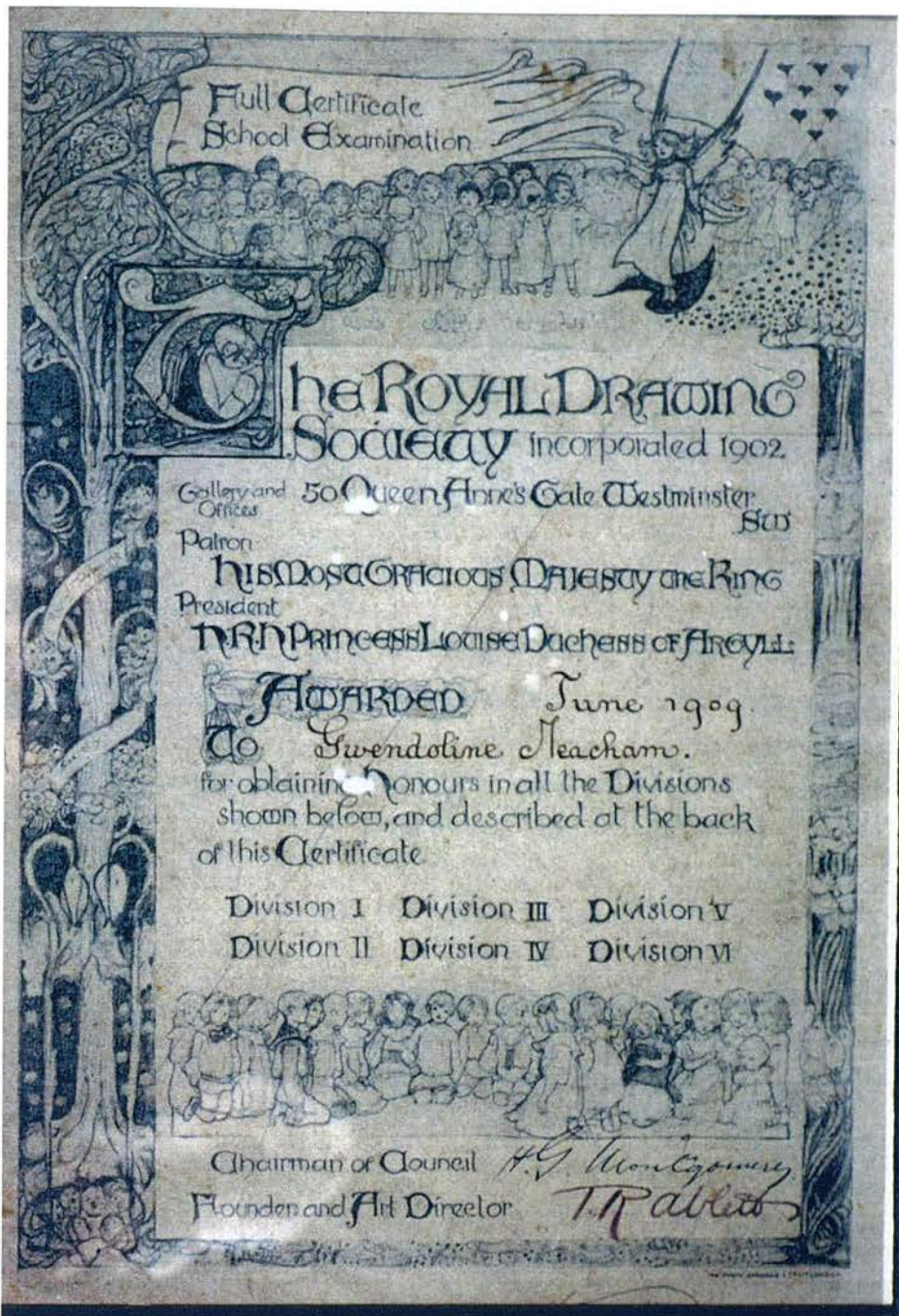
6.2 Wendy Wood, self-portrait, charcoal on paper, n.d., SNPG PG 3146



6.3 Gwen Meacham, untitled, watercolour on paper, n.d., with acknowledgement to the Museum of Childhood, Edinburgh



6.4 Gwen Meacham, 'Splashing About; watercolour on paper, n.d., with acknowledgement to the Museum of Childhood, Edinburgh



6.5 Gwen Meacham, Royal Drawing Society Certificate, awarded in June 1909, with acknowledgement to the Museum of Childhood, Edinburgh



6.6 Life Study signed Gwen Meacham, pencil drawing on paper, completed in the studio of Walter Sickert, 1909 (Private Collection)



6.7 (a) Marriage of Gwen Meacham to Walter Cuthbert, Cape Town, South Africa, 1913
(b) Mrs Gwen Cuthbert, portrait in evening dress, 1915
(c) Portrait for screen test and admission to film studies course in London, 1917
Photographs with acknowledgement to Cora Cuthbert from her private collection

THE BABY IN THE GLASS

AND OTHER VERSES



By Gwen Cuthbert

6.8(a) Book case of *The Baby in the Glass*, written by Gwen Cuthbert and published by Alexander Moring at the De La More Press, London, 1923

THE BABY IN THE GLASS
AND OTHER VERSES

BY
GWEN CUTHBERT

*With Illustrations by the Author and a
Preface by Jessie M. King*

LONDON
ALEXANDER MORING LIMITED
THE DE LA MORE PRESS
19 CLIFFORD STREET, BOND STREET, W.1

THE PREFACE

TO have the heart and soul of a child, flared with the intelligence of a woman! Surely no finer combination could be imagined for the making of poems for a child—not to come down to the child but to have always lived with it—stretching out hands of joy to the beauty of sea and sky, and still loving the tiny shells which mean so little to the grown-up, but, so much to the boy or girl who plays on the edge of the ocean.

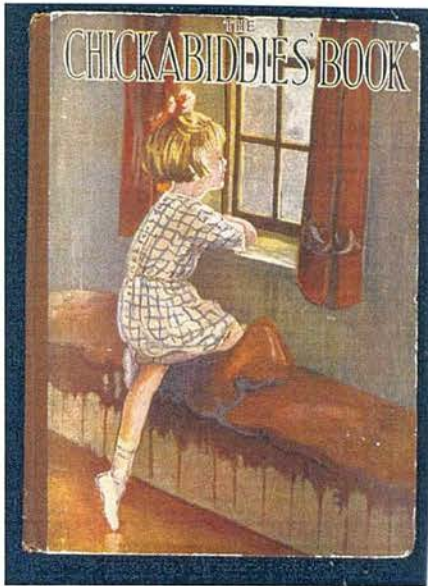
"Wendy," as all her friends call her, has all these attributes, and her way through life and her acceptance of it will always be personified to me in a scene which I recall of our entrance into a village where her childhood years had been spent. Sitting upright in a car which flashed through a country road flanked with wild roses, with hands aloft she held a handkerchief of many colours like a banner over her head and shouted for joy.

Go on waving your banner—Wendy—and writing little songs to gladden others, and make them seek for their banners of many hues.

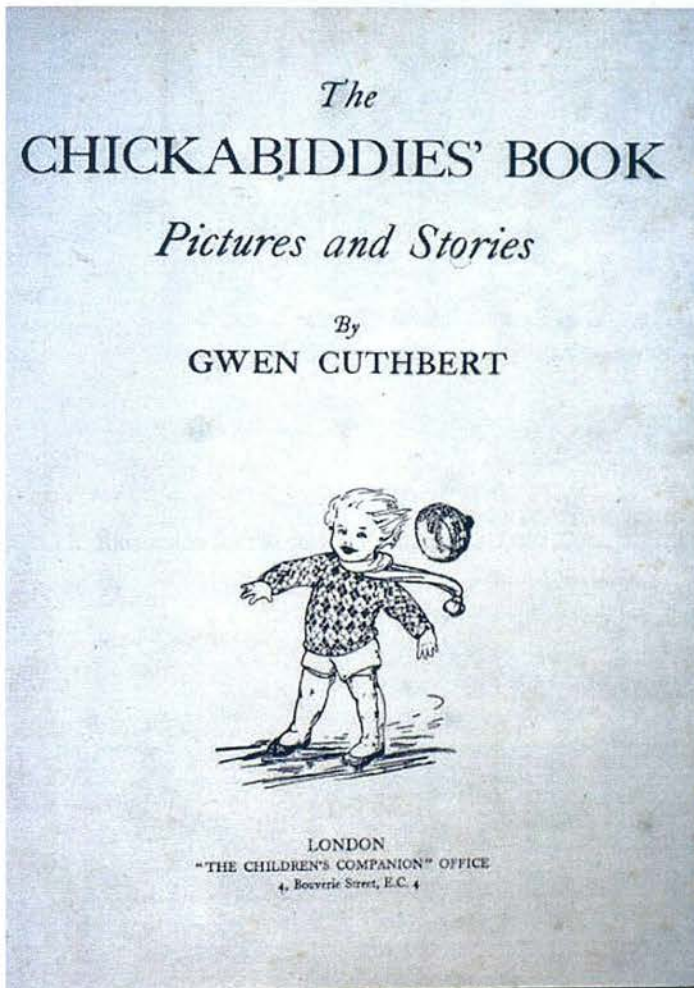
Jessie M. King.



6.9 David Foggie, portrait of Wendy Wood, pencil on paper, signed by the sitter according to the habit of the artist, 1926, SNPG PG



6.10(a) Cover of The Chickabiddies Book



(b) Title Page of The Chickabiddies Book

LITTLE DOTS



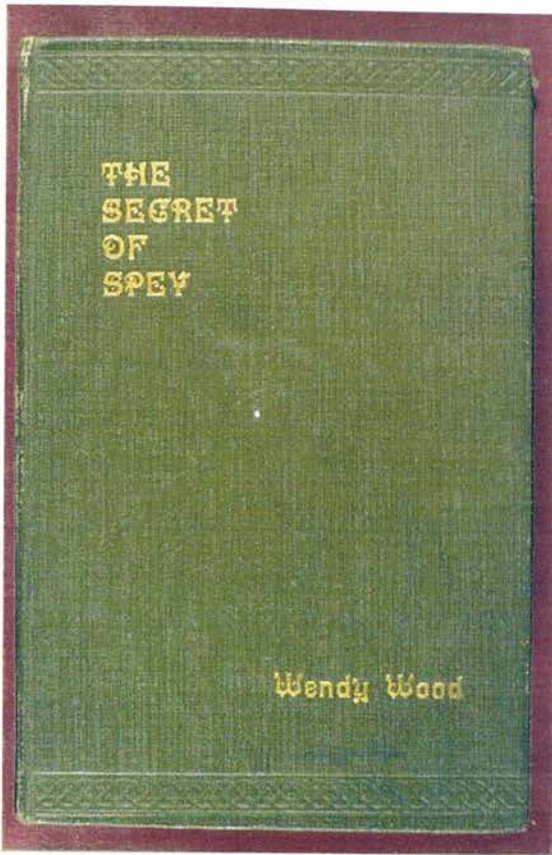
UP ON THE HILL IN THE BRIGHT SUNNY WEATHER.

6.11 Illustration for the children's magazine, *Little Dots*, published by DC Thomson, 1925

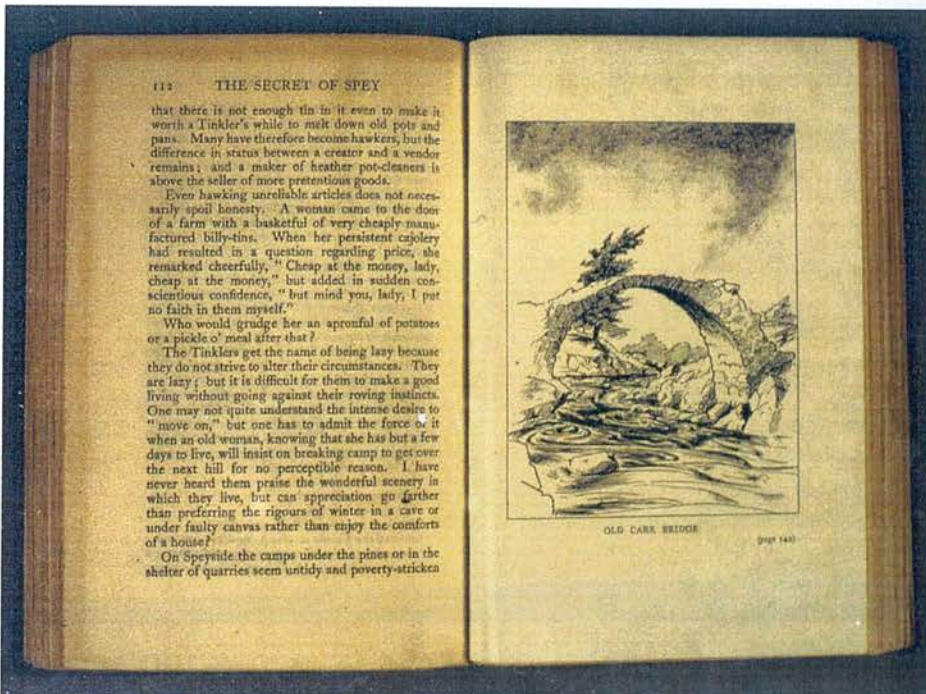
1927.

Date sent.	M.S.	AccR.	Published.	Paid.
		(All 7/6 on previous)		
June.	Kagbag.	A.	Fairy Tales.	1-1-0.
	Kitty.	R.	Blackies.	
	Pink.	R.	F. Tales.	
	Kitty.	R.	W. Ford.	
Aug.	Jock the Piper.	(A)	Scots Mag.	1-1-0.
	(P) Tinker Wife.	(A)	" "	1-1-0.
	(P) John's Fiddlers	A.	" "	1-1-0.
	Pink.	A.	F. Tales.	1-1-0.
	Plum PUDD.	(A)	L. Dots.	5.
	Zig Zag MacG.	(A)	W. Scotsman.	17-6.
	P.			
Sept.	Pink	R.	W. Scotsman	
		R.	Dispatch	
	Rugmaker.	R.	F. Tales.	
	Fair Fiddlers.	R.	E. E. N.	
	Pink.	R.	W. Scotsman	
Nov.	Cateran	(A)	Scots Mag.	1-1-0.
X	At Home.	R.	D. Exp.	
[Two more.	R.	W. Scotsman.	
	Latter taken by P. H. Hunt			

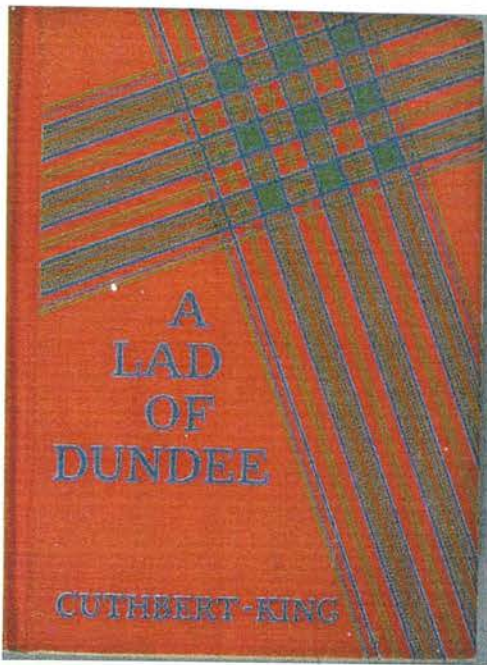
6.12 First page of a new Account Book commencing June 1927, the year in which Wendy Wood adopted the pseudonym, Wendy (diminutive of Gwendolen) and Wood (mother's maiden name). She became a regular contributor to the Edinburgh Evening News (noted as E.E.N)



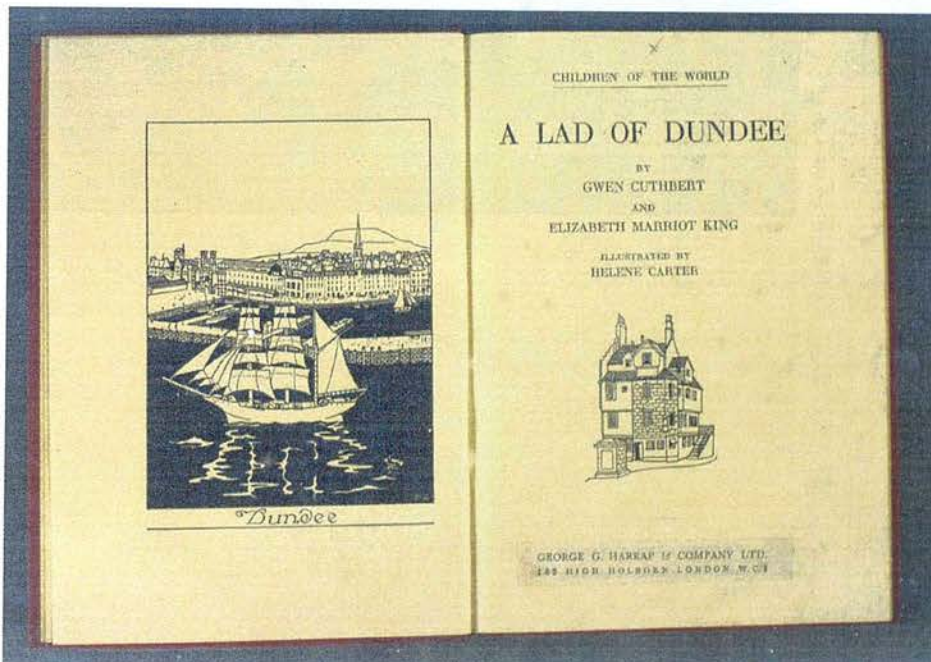
6.13 (a) Wendy Wood, *The Secret of Spey*, Preface by J. Lewis Spence, The Moray Press, Edinburgh, 1930, NLS



6.13 (b) The Old Carr Bridge, Line Illustration prepared in pen and ink from *The Secret of Spey*



6.14(a) Gwen Cuthbert and Elizabeth Mariott King, *A Lad of Dundee*, 1935



(b) Illustrated by H el ene Carter, text, by Gwen Cuthbert and Elizabeth Mariott King, part of an export drive for Scottish goods to the Transatlantic market



6.15 Wendy Wood, 'The Children of Lir', Pencil and Blue Ink, 1939, Museum of Childhood, Edinburgh



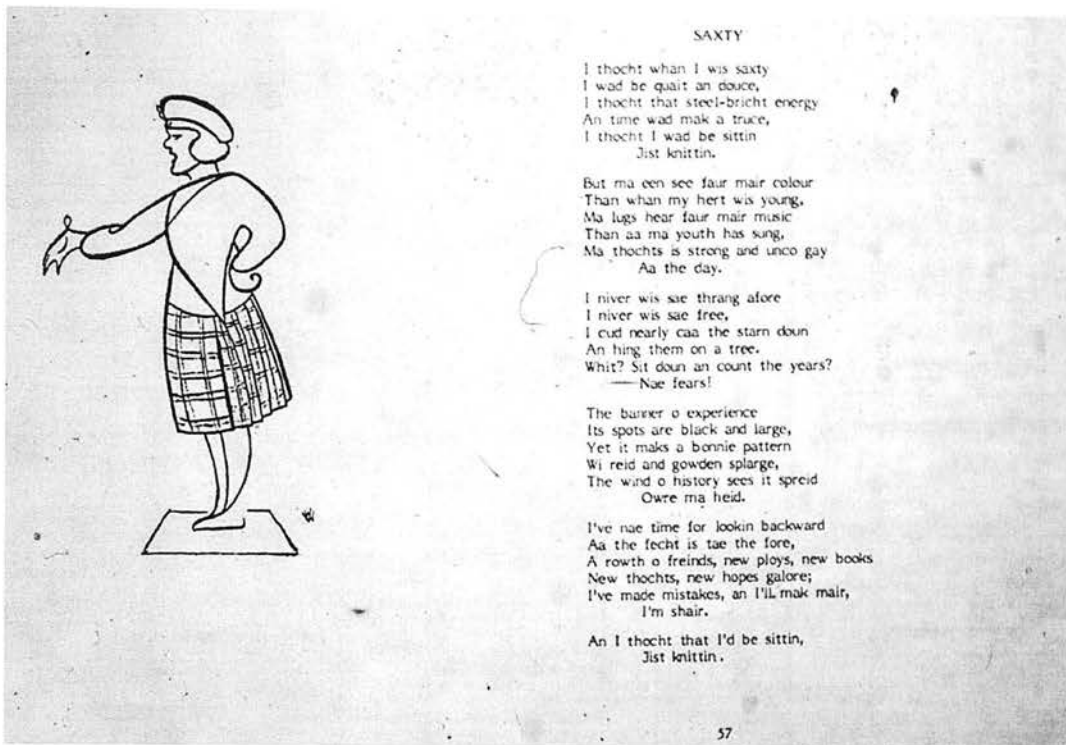
6.16 Wendy Wood, Cartoon 1939, 'Scottish Nationalist (to Unionist) "Cut that hawser (Treaty of Union) and we'll make harbour on our own course"



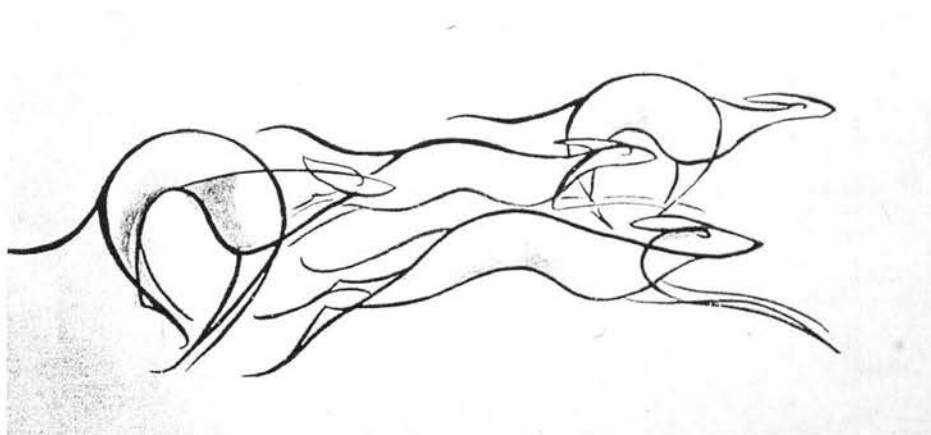
6.17 Cartoon 'Butter is bad enough but' suggesting butter wouldn't melt in Hugh MacDiarmid's mouth (seated), but possibly a commentary on farming prices or on the 'Guns or Butter' arguments of the nineteen 'fifties



6.18 Florence St John Cadell (1877-1966), Portrait of Wendy Wood, 1959



6.19 Wendy Wood, Self-parody, in *Astronauts and Tinklers*, published 1981



6.20 Wendy Wood, Sketch of Running Deer, representative of the change of style developed in the 1960s and 1970s

The Patriot

FOR SCOTLAND

AUGUST — SEPTEMBER 1981



31 HOWARD PLACE, EDINBURGH EH3 5JY PRICE 15p. (By Post £1.50 per annum)



Wendy Wood, 29.10.1892 - 30.6.81

6.21 Commemorative issue of The Patriot, 1981 from the collections of Huntly House Museum, Edinburgh

CONSTITUTION.

1. The Society shall be called "THE SALTIRE SOCIETY."
2. Its object shall be the encouragement of Scottish culture. Particular objects shall be :
 - (a) To perpetuate the memory of great and undeservedly neglected Scotsmen and to celebrate the anniversaries of important Scottish events :
 - (b) To ascertain the activities of groups and individuals interested in Scottish culture and to encourage them by direct appeal, by correspondence in the Press, and by public meetings :
 - (c) To aim at the preservation and development of the Scottish tradition in the arts :
 - (d) To promote the study and teaching of Scottish history.
3. Membership of the Society shall be open to any person interested in its objects on payment of an annual subscription of five shillings for ordinary members, or one shilling for junior members under twenty-one years of age. Life Membership fee is £5.
4. The Officers of the Society shall be :
 - (a) One or more Honorary Presidents :
 - (b) A President :
 - (c) One or more Vice-Presidents :
 - (d) A Secretary :
 - (e) A Treasurer :
 - (f) An Executive Committee, which shall include the President, the Vice-President, the Secretary and the Treasurer *ex officio*, and five other members. Four shall form a quorum of the Committee.
5. The Office-Bearers and the Committee shall be elected annually at a General Meeting of the Society.
6. The President, when present, shall take the chair at all meetings and shall have a deliberative and a casting vote.
7. The constitution may be altered at any General Meeting on written notice being given by five or more members to the Secretary fourteen days before the date of the meeting.

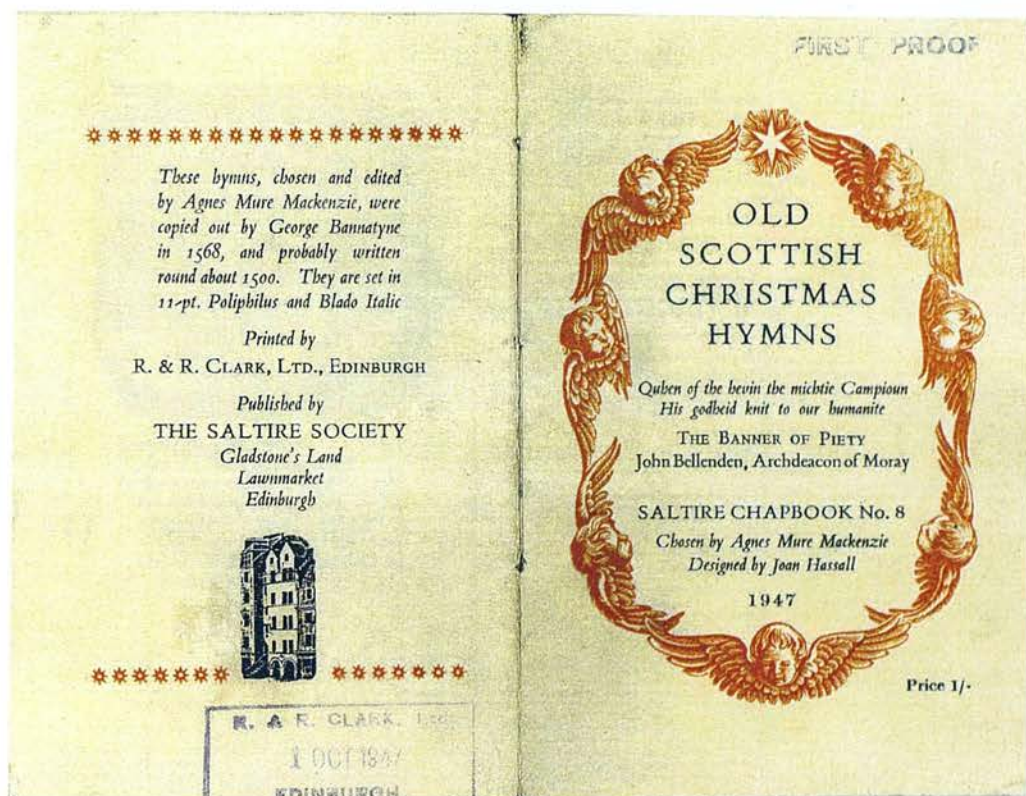
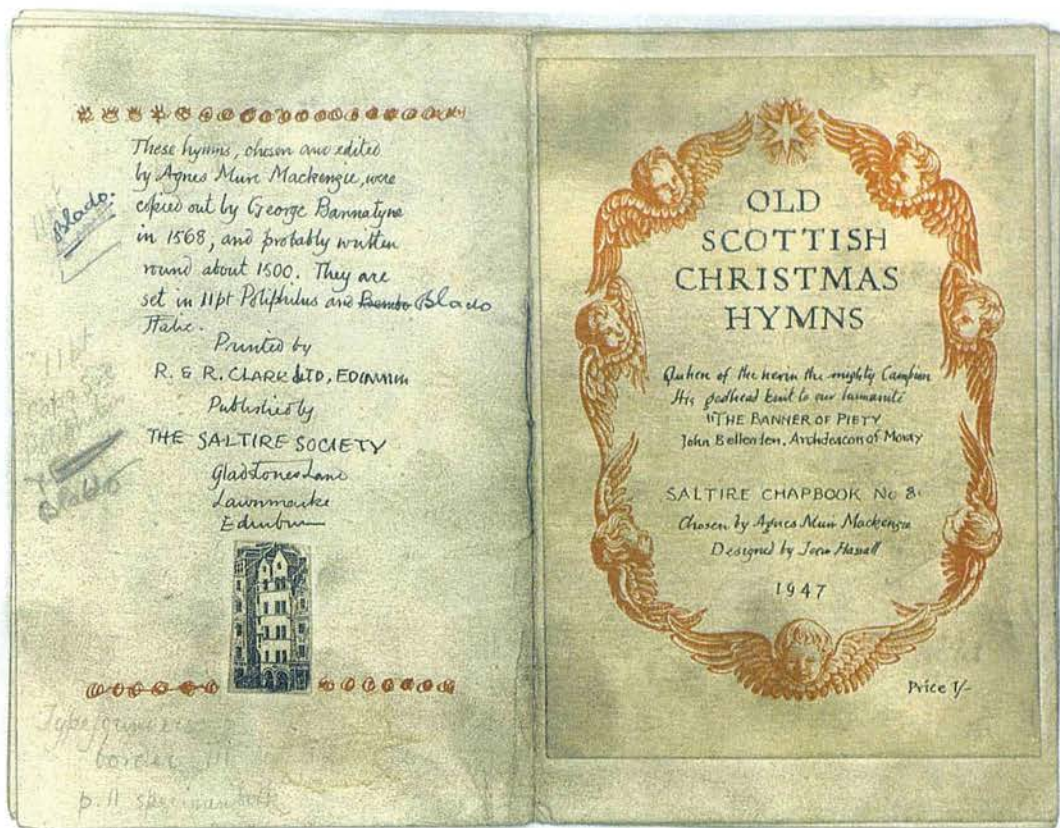


29 George Square Edinburgh Dec: 4th 1943

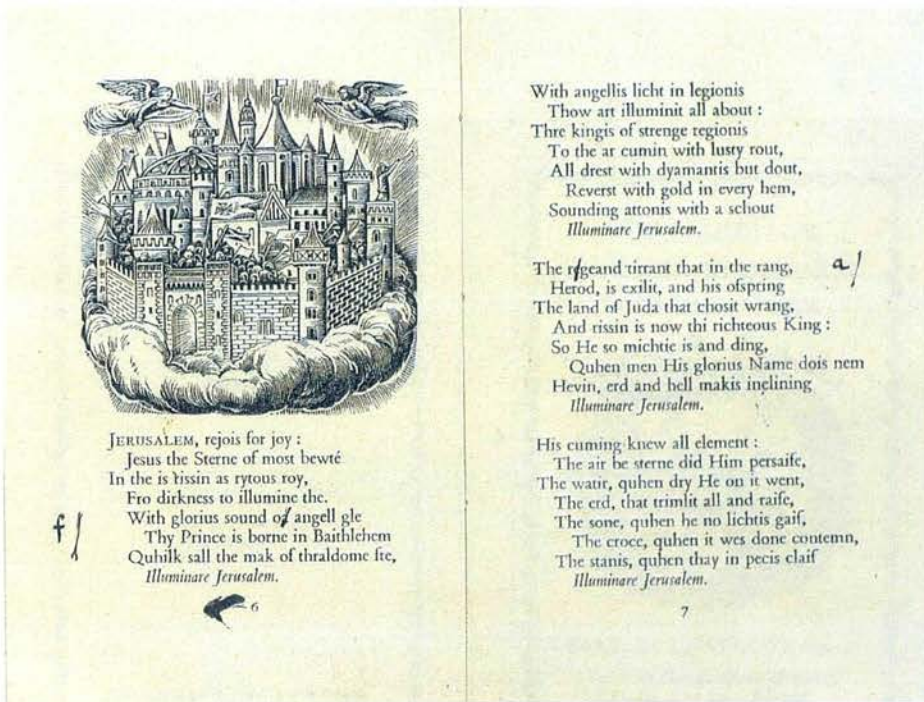
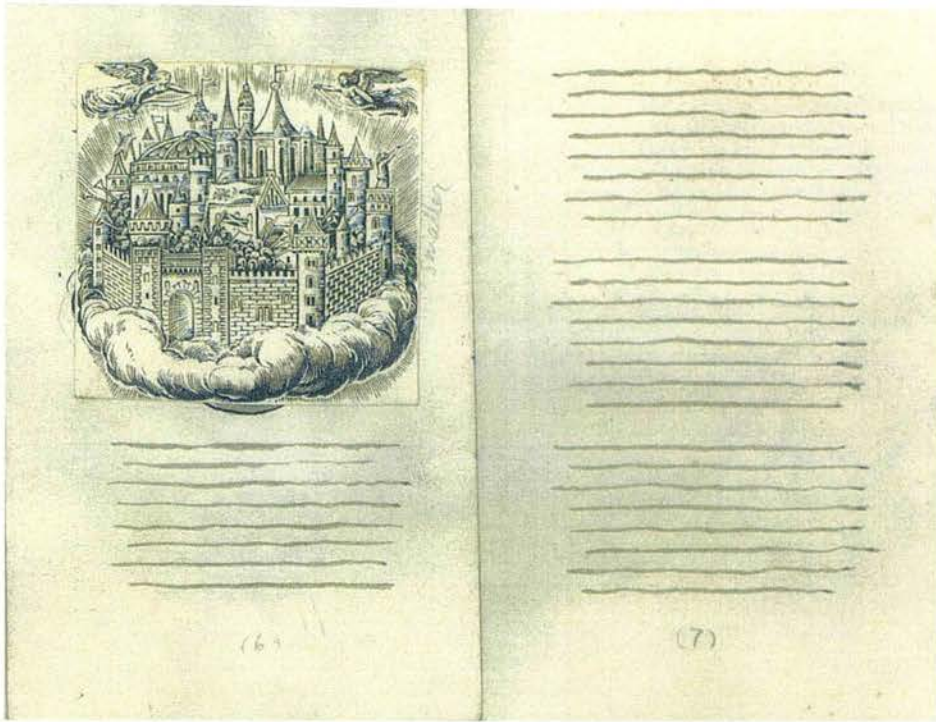
Dear Alison

A thousand thanks for the *Solaequia*. I am so grateful for such a handsome number. I have been very ill with a bad attack of flu, and am still in the stage of moping about in dressing gown with a lungful of immovable fluff. I wish they had printed the wee block on the cover rather blacker. I designed it to hold its own rather better with the border and Scottish Poems, which it fails to do owing to all its blacks being grey through light printing. Perhaps if there's a reprint this can be rectified, and the reverse may be said of the 'heart' tail piece. Apart from that, I am delighted. I did say I would like 40, but perhaps you can't spare as many so can I have 30 if not. I was going to send in my bill when I knew they were out. I am glad Ailie Thin likes them. Oh dear, you can't think how your packet has cheered me up, I am so struggling with flu-blues cum fluff

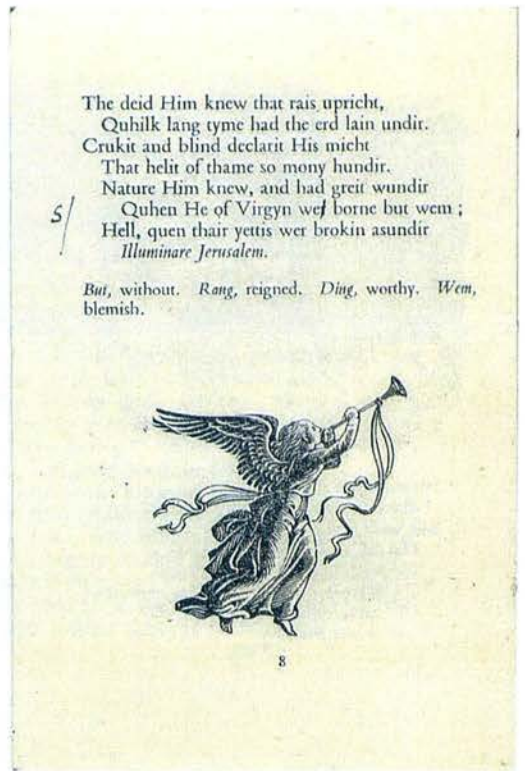
Yours,
Joan Hassall.



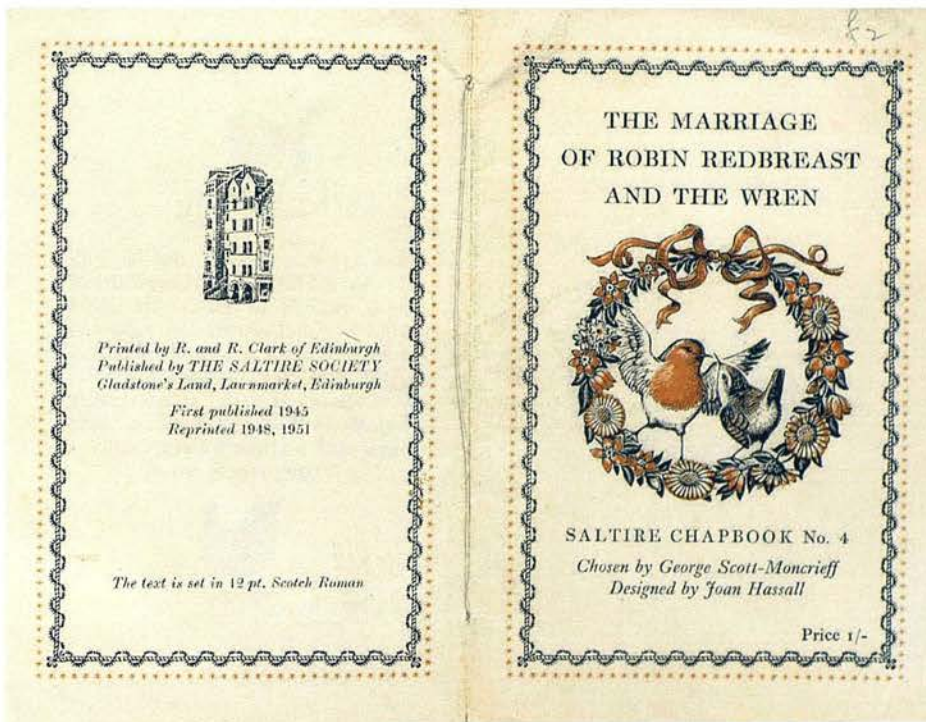
6.24 Draft design of front and back cover (above) and first proof copy (below) of Saltire Chapbook No. 8 designed by Joan Hassall of *Old Scottish Christmas Hymns*, chosen by Agnes Mure Mackenzie



6.25 Draft Design by Joan Hassall (above) for double-page spread, pp 6-7 of Old Scottish Christmas Hymns and first proof copies (below)



6.26 Draft design and final proof copy of page 8 of Old Scottish Christmas Hymns



6.26 (a) Printed copy of Saltire Chapbook No. 4, *The Marriage of Robin Redbreast and the Wren*, designed by Joan Hassall and chosen by George Scott-Moncrieff



THERE was an auld gray Poussie Baudrons, and she gaed awa' down by a water-side, and there she saw wee Robin Redbreast happin' on a brier; and Poussie Baudrons says: 'Where's tu gaun, wee Robin?' And wee Robin says: 'I'm gaun awa' to the king to sing him a sang this guid Yule morning.' And Poussie Baudrons says: 'Come here, wee Robin, and I'll let you see a bonny white ring round my neck.' But wee Robin says: 'Na, na! gray Poussie Baudrons; na, na! Ye worry't the wee mousie; but ye'se no worry me.'

2



So wee Robin flew awa' till he came to a fail fauld-dike, and there he saw a gray greedy gled sitting. And gray greedy gled says: 'Where's tu gaun, wee Robin?' And wee Robin says: 'I'm gaun awa' to the king to sing him a sang this guid Yule morning.' And gray greedy gled says: 'Come here, wee Robin, and I'll let ye see a bonny feather in my wing.' But wee Robin says: 'Na, na! gray greedy gled; na, na! Ye pookit a' the wee lintie; but ye'se no pook me.'

3

6.26 (b) Double page spread



THE above little story is taken down from the recitation of Mrs. Begg, the sister of Robert Burns. The poet was in the habit of telling it to the younger members of his father's household, and Mrs. Begg's impression is, that he *made* it for their amusement. — *From Robert Chambers's POPULAR RHYMES OF SCOTLAND.*



8

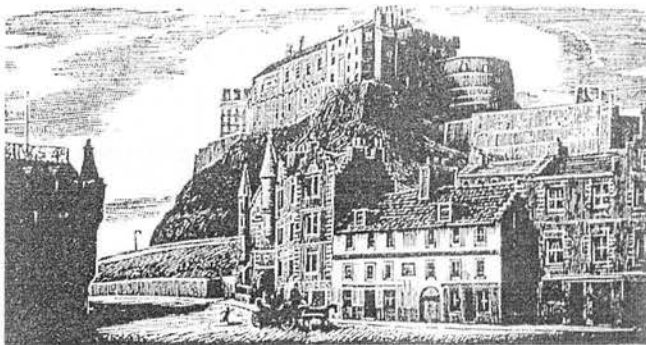
(c) Decorative head and tail pieces of the Robin and the Wren designed by Joan Hassall for the final page



96. From Edinburgh Castle ramparts

Sealskin Trousers, 1947

(a) From Edinburgh Castle Ramparts



98. Edinburgh Castle

Sealskin Trousers, 1947

(b) Edinburgh Castle



102. *Sealskin Trousers*, 1947

(c) Sealskin Trousers



ROBERT BURNS AND SCOTTISH LITERATURE

ROBERT BURNS was the eldest child of William Burnes* (1721–1784), a gardener and tenant farmer, and his wife, Agnes Broun Burnes (1732–1820). Both were of sturdy peasant stock; neither family had any previous record of genius. But parents and son together experienced the impact of most of the forces – political, economic, religious, and esthetic – from the Act of Union at the beginning of the eighteenth century to the French Revolution at the end, which changed Scotland from a proud, half-feudal, half-theocratic kingdom to a mere English colony frequently called ‘North Britain.’ To understand Burns one must remember the history of his country, and especially its literature.

Lowland Scots was not a provincial speech; it was a separate language deriving from the Northumbrian dialect of Old English, and bearing much the same relation to Southern English that Catalan bears to Spanish. In the later Middle Ages and the earlier Renaissance, Scots poetry was a formidable rival of English. In fact, in the century and a half between the death of Chaucer and the accession of Queen Elizabeth, England produced no poet as good as Robert Henryson (fl. 1480), William Dunbar (d. 1520), Gavin Douglas (d. 1522), or David Lindsay (d. 1555). At the beginning of the sixteenth century Scotland had reason to expect a flowering of poetry comparable to the age of Shakespeare

*William Burnes and most of his kinfolk on the East Coast—he was born in Kincardineshire—usually spelt the name as ‘Burnes’ or ‘Burness’ and presumably pronounced it as two syllables. The poet signed himself ‘Burness’ in a few of his early letters, but soon settled on ‘Burns,’ perhaps because it was easier to rhyme.

[vii]

6.29 Head-piece for Introduction to Robert Burns

