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**Journal Number Seventeen**

**The Enduring Tradition:  
Craft and Design in the Inter-war Years**

**The Decorative Arts Society**

1850 to the present

# The Lost Art-Workers of Tyneside - Richard George Hatton and The (Newcastle) Handicrafts Company

by Tony Peart

Additional photographs and material by Neil Moat

One could have argued that, until recently, late nineteenth century Tyneside was hardly fertile ground for the burgeoning Arts and Crafts movement, so pervasive was the sense of technological progress, so grounded the local economy in heavy industry. Indeed, any native allegiance to the new ideals - from patrons, artists or manufacturers - appeared so patchy as to seem of little consequence. Yet the region boasts, in three great churches, splendid examples in turn, of the dawn, high noon, and creative afterglow of the Movement - St. George, Jesmond, Newcastle (1887-90 for Dr. Charles Mitchell), St. Andrew, Roker Park, Sunderland (1906-08 for Sir John Priestman) and St. James & St. Basil, Fenham, Newcastle (1927-31 for Sir James Knott). Significantly perhaps, their patrons were involved in shipping or ship building. However, on first sight, only Jesmond displays any commitment to local craftsmanship,<sup>1</sup> or its founder any demonstrable affinity with the Arts and Crafts<sup>2</sup>.

The authors' collaboration in this research began as an attempt to flesh out rumours concerning the hitherto obscure Newcastle Handicrafts Company. That Tyneside could indeed support a group of artist-craftworkers seemed worthy of investigation, but the manner of that support was altogether surprising and indeed remarkable. What follows is necessarily an interim report, but it is to be hoped that the likes of Roker church need no longer be viewed as an isolated southern export amidst hyperborean industrial wastes.

Neil Moat.

By the early 1890s Newcastle's once independent Art School had joined with The Durham College of Science, Newcastle upon Tyne, to become its Art Department. This institution would become Armstrong College in 1904 and, later still, The University of Newcastle upon Tyne. The Art Department at this time was small, the full-time staff being the headmaster William Cosens Way (1833-1905) and a second art master. Although accommodation was inadequate, in temporary sheds, tuition was given in drawing, painting and sculpture. It is not surprising therefore that the standard of work produced was, in Cosens Way's own words, "well below that of the best art schools in the country".<sup>3</sup> Fortunately for the Art Department it was supervised by a supportive and far-sighted Art Committee, determined to rectify this situation.

Although Newcastle showed little municipal support for the arts (it was one of the last major cities to provide a public Art Gallery - as late as 1905), many of its leading citizens had a passionate interest in, and had amassed sizeable collections of modern art. In the case of Tyneside this invariably meant Pre-Raphaelite and allied artists<sup>4</sup>. Many of these patrons were first generation industrialists who had seen dramatic rises in their fortunes over the preceding thirty, or forty years. Their love of progressive art can be read either as an aesthetic equivalent to the modernity of their technologically based

businesses, or the *nouveau riche* adoption of the cultural habits of established money.

The Art Committee comprised men such as Dr. Charles Mitchell (1820-95), shipbuilder, art collector and philanthropist (and latterly a partner of Sir William Armstrong), and Joseph A.D. Shipley (1822-1909) a solicitor who, although no match for Mitchell as a philanthropist, certainly out-ranked him as an art collector. The Chairman was James Leathart (1820-95), lead manufacturer and the most notable North-East patron of the Pre-Raphaelites.

In July 1890 the Art Committee appointed a new second art master, Richard George Hatton (1864-1926). Hatton, Birmingham born, had studied and then trained as an assistant teacher at The Municipal School of Art under E.R. Taylor, Birmingham, because of its adoption of Applied Art teaching (ie. design and practical craft work) and the apparent favouring of this work over the traditional 'Fine Arts' (ie. painting and sculpture), was seen by many as one of the most progressive art schools of the time.<sup>5</sup> Certainly Hatton's work and his numerous published writings show him to be very much a product of the Birmingham system.<sup>6</sup> A decorative artist/designer foremost, he seems to have had a wide ranging knowledge of, and interest in, many branches of the applied and decorative arts. His pupils and friends describe him as a likeable, persuasive man and a charismatic, knowledgeable teacher.

Hatton's appointment probably accounts for a fact-finding visit the Principal of the College, William Garnett, made to the Birmingham Municipal School of Art in late 1893. This was timed to coincide with a move by the Art Department to new, more permanent accommodation, an ideal opportunity to consider possible routes for further development. Much impressed by what he saw, Garnett submitted a lengthy report to the Art Committee.<sup>7</sup> It was recommended that teaching staff should be allowed to develop specialist classes as sub-departments, the headmaster adopting a role of supervision. Crucially, all new teaching appointments should be specialists in some branch of the applied arts. Finally either Walter Crane or E.R. Taylor, the headmaster of Birmingham School of Art, should be employed to advise the Art Committee. After Dr. Charles Mitchell also visited Birmingham in January 1894 it was unanimously agreed to appoint E.R. Taylor as external art advisor to the Department.

Taylor's recommendations were adopted for the academic year 1894-95. This scheme provided for a logical education, students moving through different levels of compulsory and optional classes. The classes on offer had a design bias, although at this stage the only practical experience a student could gain was in needlework.

Although provision for Design education was expanding rapidly at a National level, there was much debate surrounding the question as to 'whether or not designers needed practical experience of the materials for which they were

designing.' There was no doubt in the mind of the designer, writer, teacher and examiner Lewis F. Day (1845-1910). He visited the Art Department in 1894 on behalf of the Government's Science and Art Department and, although impressed by what he saw, he stressed to the Committee the desirability of extending the curriculum to include pottery, wood-carving, metalwork and stained-glass work

Hatton succeeded Cosens Way upon his retirement as headmaster in 1895. This appointment was almost guaranteed; Hatton understood the newly adopted Birmingham teaching system and the Design Department, which he supervised, was now considered the most important within the School. The following year Charles William Mitchell (1854-1903) succeeded his late father Dr. Charles Mitchell, as Chairman of the Art Committee. The younger Mitchell had, encouraged by his father, trained as a painter in Paris under P.C. Le Comte. He exhibited at the Royal Academy and Grosvenor Gallery regularly between 1876 - 1889 and was from 1884 an early member of the Art Workers Guild. During the 1880s Mitchell returned from London to help his father in business, the pressure of which slowly forced him to give up painting. He endeavoured, however, to be at the centre of artistic circles on Tyneside and was responsible for the purchase and refurbishment of Newcastle's old Academy of Arts, the city's only venue for temporary exhibitions open to the public. The Art Committee gained, therefore, a wealthy chairman, passionately interested in promoting and supporting the arts. Certainly a natural allegiance and probably a great friendship seemed to develop between Hatton and Mitchell.

Hatton was soon visiting businesses in the area who might benefit from sending their workers to the Art Department for design tuition. These firms could in the long term prove to be potential employers of Art Department graduates.<sup>8</sup> Newcastle was merely following a national trend - if businesses could be involved with their local art schools it was thought that the standard of 'commercial design' could be improved dramatically. Another important factor, though rarely mentioned, would be the reciprocal increase in the school's revenue.

George Frampton (1860-1928) visited the Art Department in April 1897 in the role of external examiner.<sup>9</sup> Although he expressed satisfaction with the high standard of work, he would have seen no more provision for practical work than had Lewis F. Day three years earlier. The severe lack of space that denied the department the provision of practical craft classes must have been extremely frustrating to both Hatton and Mitchell, who were aware of the trend in 'progressive' art schools to offer provision for both theoretical design and its practical application in a wide variety of materials. Their solution to the problem was simple and, in its departure from the norm, radical and probably unique.

Hatton and Mitchell both acknowledged the significant gulf that existed between the manufacture of 'art wares' in an art school environment and the reality, denied students, of having to make a living from the sale of their productions in the wider community. A lease therefore was taken on a workshop at 37 Orchard Street (now destroyed) and at the Art Committee meeting held on 17th July 1899 C.W. Mitchell announced the establishment, at his own expense, of the Handicrafts Company, under the superintendence of R.G. Hatton. At the same meeting Hatton was given special dispensation (in the form of a three year contract) to devote half of his college hours to the work of the Company.

In the words of The Principal's report for the 1899 session; "I am glad to be able to report the establishment of the Handicrafts Company, which is designed to facilitate the exercise of the 'Lesser Arts' and to assist students who wish to earn a livelihood by their practice.

In some towns the 'Lesser Arts' form part of the school work. Sometimes they are carried on without any special training for the workers at all. The school is the proper place for Art education, the workshop the proper place for production. In the handicrafts Company both these considerations are combined. The sale of productions being a necessary part of the scheme, the Company cannot be part of the College, but by its means the College training is carried to completion and rendered more practical."<sup>10</sup>

Although the Company was in effect the craft workshop of the Art Department, great pains were taken to play down its educational nature; for instance in this context students were invariably referred to as 'workers'. The projected image was that of a free-standing, independent company. A listing was taken in the local trades directory advertising the Company as being engaged in Embroidery, Enamelling, Bronze-work, Silver-work and Cabinet-making. A hallmark was registered with the Birmingham Assay Office on the 28th September 1900, probably in response to the commissioning of an elaborate silver, enamel and bronze processional cross (fig. 1), presented in November 1900.<sup>11</sup>



Fig. 1 Silver, enamel and bronze processional cross, 1900. Cross head approximately 30" high.

In November the Company made its only appearance in *The Studio* when its work was featured as part of a review of the first exhibition of The Northumberland Handicrafts Guild.<sup>12</sup>



Fig. 2 Repoussé bronze and enamel memorial tablet to David Oliphant, 1901. (The Cathedral Church of St. Nicholas, Newcastle upon Tyne).

The Guild, like many similar well intentioned ventures, was established to promote an interest in art-work amongst the people of urban and rural Northumberland and provide them with the possibility of gainful part-time employment. In all, the Company exhibited 42 pieces including examples of embroidery, cabinet-making, utilitarian objects in repoussé bronze, objects in silver (or a combination of silver and enamels). A memorial tablet in repoussé bronze and enamels was also shown in the course of execution. (fig. 2) - memorial tablets would form a regular part of the Company's output during the next few years (figs. 3-5). Company workers also gave practical demonstrations of enamel techniques to the public during the course of the exhibition. Many of the identified pieces produced by the Company during its first few years have yet to be traced (eg. a silver repoussé book cover (fig. 6)), or have been lost (eg. a complete scheme of electroliers for a church in Gateshead). However, a significant number of pieces have already come to light (eg. a silver and enamel cup and cover (fig. 7)), and it is to be hoped that more will turn up.<sup>13</sup>

In October 1902 Mitchell provided the means for the continuation of Hatton's stay as the Company manager. He also provided funds on behalf of The Handicrafts Company to employ a second teacher of Design to act as cover for Hatton, the new arrangement being guaranteed for a further three years.<sup>14</sup> This provision was fortunate as C.W. Mitchell died five months later on February 28 1903, at the relatively early age of 48. Undoubtedly his death came as a great shock to all those involved in the arts on Tyneside. At the time of his death Mitchell had been acting as patron to major refurbishments at Walker Parish Church, employing the Handicrafts Company to produce the sanctuary furnishings - all to designs by Hatton (fig. 8).

The first of two important hexagonal silver and enamel presentation caskets (fig. 9) was produced in 1903. This casket, with enamel panels illustrating passages from Chaucer's *The Man of Law's Tale* appears to have a confusing history. Hallmarked in 1903, but not presented until 1910 - as a Golden Wedding gift to Sir David and Lady Stewart (of



Fig. 3 Repoussé bronze memorial tablet to Henry Norman Hill, c. 1902.

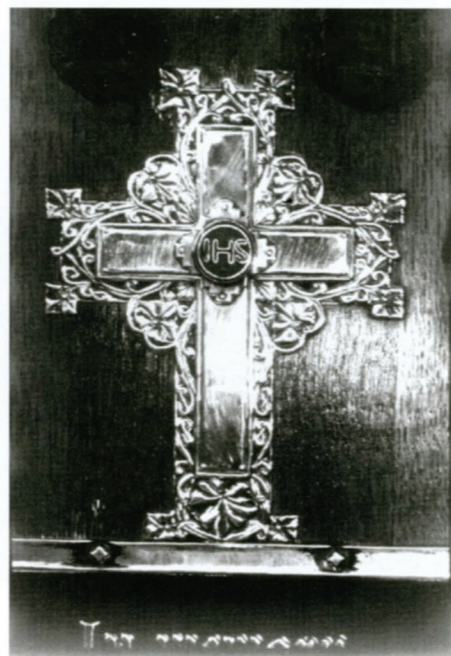


Fig. 4 Detail of silver-gilt, repoussé bronze and enamel memorial tablet to Charles William Mitchell, 1903. The cross illustrated is approximately 3" high.



Fig. 5 Repoussé cast bronze, enamel & oak memorial tablet to Clarence S. Lindsay, c. 1903-04. (University of Newcastle upon Tyne).

Aberdeen<sup>15</sup>) - it could well have been commissioned as early as 1900 for presentation to Mitchell himself, for in March 1901 he unexpectedly (and with short notice) turned down an honorary doctorate of law, offered by Aberdeen University.<sup>16</sup>



Fig. 6 St. Nicholas and St. Oswin, silver repoussé book cover, 1902. Illustrated in Hatton's book *Figure Composition*, Chapman & Hall, London 1905, p.64. (Untraced).

The Art Department made two new appointments for the academic year 1903-1904, Elizabeth Davies as teacher of illumination and Louisa Dickson as teacher of jewellery making. Both were recent graduates of the College and both were working members of the Handicrafts Company. By this time the College had the facilities to offer classes in jewellery making, enamelling and light metalwork. It seems that all parties were at pains to maintain a separate if parallel existence for the Company, even though its members were staff or students in the College. Although the Company was primarily a practical 'finishing school' for College trained art students, the Art Department saw no financial

Fig. 7 Silver and enamel cup and cover, 1902. The inscription around the foot reads: "presented by Dr. Ethel Williams & Dr. Ethel Bentham". The Drs. Williams and Bentham were two of the first female General Practitioners in the North East. (The Nicholas Harris Gallery, London).

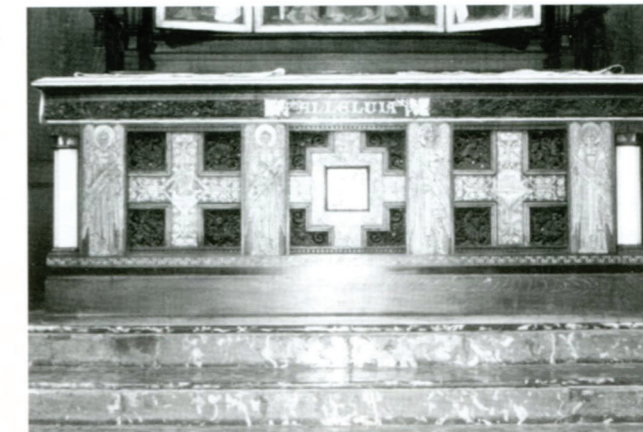


Fig. 8 Altar; carved oak, gesso and iveroy, 1903. The gesso figures have suffered some damage - little remains of their original colouring and gilding. (Christ Church, Walker, Newcastle).

gain from this arrangement. Also by 1905 it is clear that the Company was offering tuition to non College students. This is not surprising since although the Design tuition given by the Company would be almost identical to that given by the College, its ability to demonstrate a wide range of technical skills (especially in metal and wood) was vastly superior.

The expiry of the Company's lease on the Orchard Street workshop in mid 1905 coincided with the erection of temporary workshop space by the College on empty land adjacent to the Art Department. The Art Committee agreed to use some of this space as a modelling studio and the rest was to provide temporary accommodation for the Handicrafts Company. This geographical proximity of the Company to the College, coupled with the imminent expiry of C.W. Mitchell's financial guarantees, prompted the Art Department to form a sub-committee to "consider and report on the relationship between the School and the Company". Hatton, although still producing designs for the Company, had ceased to act as its manager on the expiry of his contract, returning to full-time teaching at the College.



On February 22 1906 the Sub-Committee reported that the Company was "a voluntary organisation composed of persons connected with the Art Department" and that relations between the School and the Company had been "merely personal and friendly and in no sense legal or financial". It was thought that the relationship should be formalised by having an account of the Company inserted into the College prospectus, and perhaps by employing the manager of the Company as a teacher of Design at the College, with a proviso that part of the teaching should be practical and given in the workshops of the Company.<sup>17</sup>

In the meantime the Company went about its business, fulfilling two commissions for the College, then newly renamed after the late Sir William Armstrong. The first was for the decoration of the newly built Great Hall in the recent completion of the College buildings (the company formed part of the team of craftsmen employed under the supervision of the College archi-



Fig. 9 Silver and enamel presentation casket, 1903. Two of the enamel panels are illustrated in Figure Composition pp. 171 & 187. op. cit (City of Aberdeen, Art Gallery and Museums Collections).

tect, William Henry Knowles). The elaborate electroliers are certainly, and other decorative fittings very likely, the work of the Company (including the bas relief plaster panels, formerly coloured, illustrating the 'Practical' and 'Theoretical' sciences, adorning the barrel vault of the hall (figs. 11-12). The second, was another elaborate silver, jewel and enamel presentation casket with illuminated vellum and silver repoussé box, given to Queen Alexandra at the official opening of Armstrong College on Wednesday II July 1906 (fig. 13).<sup>18</sup>

Later that year, on September 9, the 'Newcastle Handicrafts Company' was registered with the Board of Trade as an incorporated company. This move would have been necessary to establish the limited liability of those now responsible for the Company in the event of a financial failure. The business was registered as "promoting the designing and manufacture of useful and artistic objects".

The following year in 1907 the Company moved to new, more publicly conspicuous premises (an office, showroom and workshop) at Vine Lane (now destroyed). By this time the Company's involvement with the College seems to have been minimal. The more well to do art-workers of its early years, all graduates of the College, had moved on and were now either employed as art teachers or exhibiting independently of the Company.<sup>19</sup> The move towards commercially more viable premises seems to have been an attempt on the Company's

part to enable its present art-workers (from a variety of more humble backgrounds) to make a living from their work.

Although no work from this period has so far been identified with any certainty, the Company must have succeeded to some extent. There is no mention of them in Art Committee minutes until 19 July 1909, when a resolution was passed inviting the Council of the Company to confer with the Committee with regard to the maintenance and instruction in handicraft within the College.

By this date it must have been something of an embarrassment to the Art Department still not to be able to offer its students a wide range of practical crafts. The Handicrafts Company had been a temporary solution to a pressing problem, but with C.W. Mitchell's death and R.G. Hatton's return to full time College Duties, the Company and Department had become estranged.

Financial pressures must also have been beginning to take their toll, since when the Company reported back to the Committee on October 19 1909, it recommended a partial buy-out of the Company by the College. The scheme involved giving up the Vine Lane premises and the College purchasing the plant and second workshop off College Road. All design and making would be carried out at the College, the Art Department making arrangements with the Company's workers to allow them continued access to the workshops.



Fig. 10 Silver, two handled bowl with repoussé motto ("Love that well which thou mayst lose ere long") and cloisonné enamel decoration, 1904. This piece was kept by Hatton, eventually passing to his daughter who bequeathed it to Newcastle University. (The University of Newcastle upon Tyne).

The Company would continue to exist, but as a sales department, obtaining orders, arranging exhibitions and selling work.<sup>20</sup>

A decision was postponed until R.G. Hatton had researched and presented a paper on Craft-teaching in art schools to the Committee. He did so on November 22 1909. The paper, a lengthy document, details his findings after visits to Birmingham, Birmingham Vittoria Street, Bradford, Sheffield, Leeds, Leicester and the London Central School of Arts and Crafts.



Fig. 11 'Theoretical Science', bas-relief, plaster figure from The King's Hall, Armstrong College, c. 1906. (The University of Newcastle upon Tyne).

After listing the crafts provided for by these schools, Hatton stressed to the Committee the desirability of providing a separate room and specialist teacher for each craft. He explains that students entering these schools automatically assumed that they will have access to the standard of equipment they would expect as professionals. A clear distinction is made (and one gathers an assumption regarding intellectual ability and aesthetic awareness) between 'Fine Art' (including Design students) and 'Technical Art' students (mainly workers from the 'trades'). Although both types of student would bring in similar Government grants, Hatton points out that "a person of artistic perception will master a craft much more readily than the workman chosen haphazard from the people". In his view art schools of the future will have two distinct components. A 'Fine Art' area which would cater for painters, sculptors, architects and designers and a 'Technical Art' side which, while allowing members of the former group practical experience, would also provide a wide range of technical and artistic training to persons in, or going into the



Fig. 12 Copper, wrought-iron and zinc electrolier from The King's Hall, Armstrong College, c. 1906. Probably designed by William Henry Knowles, architect. (The Bowes Museum, Barnard Castle, County Durham).

trades. Hatton indicates that it would be advisable to confer with the local trades to avoid the mistrust and suspicion that had arisen through lack of communication in many of the towns he visited. Most of the establishments visited lamented the fact that owing to municipal regulations they were unable to undertake commercial work or sell the products of their students. Hatton states his belief that in the future art schools will be allowed to undertake what he calls 'demonstration-trading'. He concludes that "some students of Fine Art instead of being painters and sculptors, or designers, will be artist-craftsmen". Then, no doubt speaking from personal experience "I confess to some doubt whether the artist-craftsman can live, or live very well, by his art-craftwork and I find that those who do best in it use the aid of, I fear, youthful labour".



Fig. 13 Silver, jewel and enamel presentation casket, 1906. The enamels illustrate passages from Spenser's *The Faerie Queene*. The parchment covered box is decorated with penwork and a silver repoussé panel of a crowned lion. (Courtesy of the Board of Trustees of the Victoria & Albert Museum).

After hearing this report the Committee decided to defer any decision until Hatton had time to confer with the local trades. It made its decision at a special meeting on 6 December 1909, when a resolution was passed expressing the Department's appreciation of the work of the Newcastle upon Tyne Handicrafts Company (Incorporated), but concluding that the time had not yet arrived to adopt the scheme put forward by the Company.

The reason behind this refusal was simple. The College had recently received a gift of £10,000 from Dr. J.B. Simpson for the express purpose of establishing new accommodation for the Art Department - The King Edward VII School of Art and Handicraft. When constructed the Company's equipment could be used to furnish new workshops, while its status as a Limited Company might prove useful if the Department became engaged in 'demonstration-trading'.

During the year 1910 work progressed on planning the new building. At the same time Hatton continued to produce designs, although whether these were executed by the Company, or in the College itself, it is hard to say. For example, an embroidered altar frontal of c. 1910 for a Northumberland church (fig. 14)

The Art Committee took no action in respect of The Handicrafts Company until the following year, when on 17

March 1911 a Sub-Committee, including R.G. Hatton and Percy Corder (one of the Company's directors) convened. The recommendation of this group "that it is not desirable that the Art Department of the College should in any sense have a commercial side" would in a matter of months lead to the end of the Company. The Committee did recommend, however (one assumes in some way of recompense), that when new teaching appointments were made by the Department, workers engaged in connection with the Company should be considered.<sup>21</sup> At a later meeting, on 24 May 1911, it was decided that Hatton and the principal of the College should confer with the Company and purchase such apparatus as they thought necessary. The timing of the Department's move into the new building meant that this option was not taken up until over a year later. A note in the College's Finance and Buildings Committee minute book for 9 December 1912 records the purchasing of plant to the sum of £75 to equip the King Edward VII School of Art. The committee turned down an offer to buy the Company's workshop on College Road for £87.10.0.

No mention is given at this late date to the workers of the Handicrafts Company; in fact their future seemed to be of little concern to the College. Their names are perhaps recorded in a rather pathetic list contained in the 1912 catalogue

to the annual Artists of the Northern Counties exhibition. The number of contributors to the craft section of these exhibitions was usually small, invariably members of the College staff or the more well to do ex-members of The Handicrafts Company exhibiting from separate studio addresses. In this particular catalogue a lengthy list of names, with no addresses (in itself peculiar) appears. Each person shows one or two items, mostly in copper or brass, occasionally silver or enamel. They had not contributed to previous exhibitions, and sadly they would not do so again.<sup>22</sup>



Fig. 14 Embroidered altar frontal (detail - St. Michael), designed by R.G. Hatton, executed c. 1910. This work was restored c. 1988 by Margaret Pooley of Earsdon, Northumberland.

In 1912 The Newcastle Handicrafts Company as a physical reality ceased to be, its trading name passing to Armstrong College in conjunction with the purchase of its equipment. The College finally had the craft facilities it had lacked in 1899.

The 1912-1913 session at the new King Edward VII School of Art and Handicraft saw the Department offering its students classes in Typography, Bookbinding, Jewellery, Metalwork, Enamelling, Stained Glass, Embroidery, Illumination & Decorative Writing, Design for Woodwork, Metalwork, Design for Manufacture, House Decorating, Modelling, Carving, Architecture and Architectural Design. These courses were monitored by a Crafts Committee made up of representatives of the following trades: Pottery, Metal Trades, Interior Decoration, Jewellery, Printing, Cabinet-Making and Stained Glass.<sup>23</sup> The Principal in his report for this session reported that by establishing this body "it is hoped that the teaching work of the Department may be brought still more closely in touch with the practical needs of Newcastle and the district round it". With Hatton now Professor of Fine Art, craft provision was at its peak during the period leading up to the early 1920s<sup>24</sup> (fig. 15).

In the 1920s design and craft provision was maintained by the College, although this was of little use to the local trades. As the Art Department's courses evolved towards degree level the commitment required from students was full-time and for three years, whilst provision for part-time education was gradually decreased. Trade students increasingly went elsewhere in the city for their 'art training'.<sup>25</sup>

By the late 1920s the ideal of the self-supporting artist-craftsman was largely redundant. There had been no manifestation of Hatton's vision of art schools engaged in 'demonstration trading'. The prospect of a revival of The Handicrafts Company, held in suspension, awaiting the day art departments would be allowed limited commercial activity became increasingly unlikely. The end of a unique experiment took place on 13 December 1932, when The Newcastle Handicrafts Company was legally dissolved. Since 1912 the Company had only existed as an idea, at most a vain hope. In truth, the reality had perished twenty years previously, when the whole extraordinary experiment had passed into unsought obscurity.



Fig. 15 Figures of 'Science' and 'Practice', stained glass, designed by R.G. Hatton c. 1920. These windows are sited on the landing of the stairs of what is now the Architecture Department. (The University of Newcastle upon Tyne).

#### Acknowledgements

We would like to thank: Mr. E.M. Bettenson; The University of Newcastle upon Tyne; The Cathedral Church of St. Nicholas, Newcastle upon Tyne; The Bowes Museum, Barnard Castle, County Durham; The Nicholas Harris Gallery, London; The Victoria & Albert Museum; Aberdeen Art Gallery & Museums and, particularly, the many churches which have kindly opened their doors to us.

#### Notes

- Roker is very much an outing for the Birmingham and Cotswold schools, whilst Fenham is a late example of the Webb/Lethaby tradition. Jesmond, the 'magnum opus' of its architect, Thomas Ralph Spence (1841-1918), is splendidly clothed in a crafted Gothic derived from G.E. Street and J.D. Sedding. Of the local craftsmen, many, as in the carver Ralph Hedley, or The Gateshead Stained Glass Company, had already had long and fruitful collaboration with Spence during his years on Tyneside.
- The Mitchell family were consistently notable patrons of several early members of the Art Workers Guild - including George B. Simonds (First Master), George Frampton, Walter Crane and of course T.R.Spence.
- Art Committee Minute Book 1879-1929; meeting held on 26 March 1895 (Newcastle University).
- Pre Raphaelites - Painters and Patrons in the North East (cat.) Laing Art Gallery, Newcastle upon Tyne 1989.
- See The Studio Volume 2 pp. 90-99 and 171-174.
- R.G. Hatton's publications include A Text Book of Elementary Design, Chapman & Hall, London, 1893. Perspective for Art Students Chapman & Hall, London, 1902. Design - An Exposition of the Principles and Practice of the Making of Patterns, Chapman & Hall, London 1902. Figure Drawing, Chapman & Hall, London, 1904. Figure Composition, Chapman & Hall, London, 1905. The Craftsman's Plant Book, Chapman & Hall, London, 1909. Principles of Decoration, Chapman & Hall, London, 1925.
- Art Committee Minute Book, meeting held on 15 December 1893.
- The firms included the ceramic manufacturers C.T. Maling & Sons, Robsons 'The largest furnishing establishment in the North of England' and Reids the jewellers.
- George Frampton, at this time joint principal with W.R. Lethaby of the London County Council Central School of Arts and Crafts, was becoming increasingly well known in the provinces thanks to the support of The Studio magazine. The memorial tablet to Dr. Mitchell, of 1897-98 in St. George's church, Jesmond, Newcastle is amongst Frampton's most notable and innovative achievements.
- The Company could not be part of the College for two reasons. Firstly, municipal regulations prevented the College from engaging in trade. Secondly, as the Art Department was maintaining its drive to establish friendly links with local manufacturers, it could not afford to be seen to be in direct financial competition with these trades.
- At least in its earliest years, Hatton appears to have been the Company's principal, if indeed only, designer. The obvious Birmingham influences become increasingly overlaid by a stylised flat patterning derived from the designs of Heywood Sumner. However, Hatton clearly kept abreast of developments in the Birmingham school, and his later stained glass designs can be easily mistaken for those of his Birmingham colleague Richard J. Stubington, Hatton's junior by 20 years.
- The Studio Volume 24 p.135. Mitchell and Hatton were also instrumental in the foundation of this institution, together with Charles Williams (1863-1949), later to be director of education for Northumberland County Council.
- The Company used two hallmarks - the first, 'THCo.' (for The Handicrafts Company) was used until c.1906 - the second, 'NHC.' (for The Newcastle Handicrafts Company) was registered with the Birmingham assay office c. 1907.
- R.J.S. Bertram (1871-1953).
- Sir David Stewart was Lord Provost of Aberdeen from 1889-95. He was a prominent businessman and Justice of the Peace.
- The doctorate was turned down as a mark of respect to his father, a native of Aberdeen, who had received the same award from the University.
- If this plan had been implemented it would have meant that R.J.S. Bertram had taken over as manager of the Company, as his was the only appointment made the following academic year.
- It is now believed that the example in the Victoria & Albert Museum is a facsimile or trial piece for this casket. It is from an inscription on the base of the box of the V&A casket that we find the only certain record as to who was working as a member of the Company. The inscription reads as follows:  
"This casket was designed by Richard G. Hatton, Master of the Art School. The silver was executed by Ralph Butcher, the enamels by Elizabeth Davies & Eleanor Slater, the ornaments by Louisa Dickson, Hilda Halvorsen, Mary Barber, Amy Dickinson, Alice Armes, Louise Davies & Eva Barber, and the box decorated by Elizabeth Marchbank & René Bowman, all working members of The Handicrafts Company, Newcastle-upon-Tyne.
- See various catalogues of The Artists of Northern Counties. An annual exhibition initiated in 1905, always held at The Laing Art Gallery, Newcastle.
- By this time the Company was supervised by a council of three men, Percy Corder (a solicitor), Thomas E. Hodgkin (a banker) and Charles Irwin (a businessman).
- If this recommendation had been adopted it would have meant that the following appointments for the 1911-1912 session: Mr. Longstaff (metalwork), Miss Younger (bookbinding) and a Mr. Stirling had been Company members.
- The list is as follows: Donald Wilkie, Mrs. Donald Wilkie, Miss Crawford, Mr. Monaghan, Miss Martin, Miss Tait, Mr. M. Sutherland, Mr. Rossini, Miss Rigg, Miss Langlands and Mr. Riddell.
- The Committee was as follows: Mr. Alfred Emley (Metal Trades), Mr. C.T. Maling (Pottery), Mr. G.G. Laidler (Decorating), Mr. C. Leo Reid (Jewellery), Mr. John Malcolm (Printing), Mr. J.S. Robson (Cabinet Trades) and Mr. Albert Atkinson (Stained Glass).
- Even Hatton took up design once again, in this case for stained glass. Examples of his work can be found at Newcastle University (fig. 15). Another particularly splendid window to Hatton's designs, is that of 1919-21 at St. James Church, Shilbottle, Northumberland. This was executed in the studios of Reed, Millican & Co., Newcastle upon Tyne, although Hatton had his students executed the lettering of the memorial panelling in the same church.
- The School of Science and Art, Rutherford College, Bath Lane, Newcastle upon Tyne. a municipally funded institution from which would grow the present day Newcastle College of Art & Technology.

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