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# Talwin Morris

An Annotated Bibliography





Glasgow School of Art Library holds an extensive collection of art nouveau bindings by designer Talwin Morris (1865-1911). You can find out more about the collection, and browse our holdings at <https://lib.gsa.ac.uk/special-collections/special-collections-talwin-morris/> This bibliography lists printed sources on Morris's life, career and designs.

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### **Writings by Morris**

Morris, T. [1897] *Concerning the work of Margaret Macdonald, Frances Macdonald, Charles Mackintosh and Herbert McNair – an appreciation*, unpublished manuscript, Glasgow Museums E.1946.5.x

Morris, T. (1912) *The illustration of children's books*, 9<sup>th</sup> special supplement of the Press Art School, London, Press Art School

### **Contemporary Writings**

Arts and Crafts Exhibition Society (1896) *Catalogue of the fifth exhibition*, London, Arts and Crafts Exhibition Society, Available <https://archive.org/details/ACESExhib05AAD1980182>

*Morris exhibits bindings for The Universe, English Essays and Daddy Samuel's Darling*

Berlepsch-Valendas, H. E. (1905) 'Munchener-Schmerzen I', *Dekorative Kunst*, vol. 13, no. 9, p.373-376, Available <http://daten.digital-sammlungen.de/~db/0008/bsb00087522/images/>

*Reproduces six Morris bindings in black and white*

Books and Book-Plates (1903), *Books and book-plates*, vol. 4, no. 1, pp.37-38

*Morris's designs for a publisher's device and doorplate for Blackie are reproduced*

British Architect (1912) 'Tombstone memorials', *British Architect*, vol. 78, 11 October, pp.241 & after 246

*Discussion and reproduction of Mackintosh's design for Morris's grave*

Dekorative Kunst (1898) 'Das neue Ornament – die jungen Hollander', *Dekorative Kunst*, vol. 2, no. 7, p.1-19, Available <http://daten.digital-sammlungen.de/~db/0008/bsb00087577/images/>

*Brief mention of Morris in connection with other Glasgow Style artists*

Dekorative Kunst (1898) 'Die schottischen Kunstler: Margaret Macdonald, Frances Macdonald, Chas R Mackintosh, T Morris und J Herbert McNair', *Dekorative Kunst*, vol. 3, no. 2, pp.48, 76, Available <http://daten.digital-sammlungen.de/~db/0008/bsb00087575/images/>

*Reproduces three bindings by Morris*

Dekorative Kunst (1903) 'Moderner Schmuck', *Dekorative Kunst*, vol. 11, no. 5, p.174-181, Available <http://daten.digital-sammlungen.de/~db/0008/bsb00087520/images/>

*Morris is mentioned very briefly in conjunction with other British designers working in metalwork and jewellery*

E. B. S. (1899) 'Mr Talwin Morris's designs for cloth bindings', *Studio*, vol. XV, no. 67, pp.38-44, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1899>

*This contemporary account focuses on the bindings Morris designed for Blackie & Son. Eight of his designs are illustrated in black and white.*

Fred, W. (1901) 'Die Wiener Sezession: VIII Ausstellung', *Innen-Dekoration*, February, pp.26-40, Available <http://digi.ub.uni-heidelberg.de/diglit/innendekoration1901>

*Morris is mentioned in connection to the VIII Vienna Secession exhibition, and is described as one of the foremost artists working in metal in Britain*

Fred, W. (1902) 'Die Turiner Ausstellung (Fortsetzung)', *Dekorative Kunst*, vol. 10, no. 12, pp.433-472, Available <http://daten.digital-sammlungen.de/~db/0008/bsb00087519/images/>

*Brief mention of Morris and his contemporaries in connection with the Turin Exhibition of 1902*

Gazette des Beaux-Arts (1897) *La chronique des arts et de la curiosite*, no. 31, 2 October, p.299, Available <http://gallica.bnf.fr/ark:/12148/bpt6k6203069m>

*Mentions leather repousse panels and door handles by Morris*

Gazette des Beaux-Arts (1899) *La chronique des arts et de la curiosite*, no. 3, 21 January, p.26, Available <http://gallica.bnf.fr/ark:/12148/bpt6k6205414n>

*Morris's 'charming' cloth bindings are given a special mention*

Gleeson White, J. W. (1897) 'Some Glasgow designers and their work – part 1', *Studio*, vol. XI, no. 52, pp.86-100, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1897>

*Mentions Morris in connection to the other Glasgow Style designers of the period. Also discusses the interior of Morris's home in Dunglass Castle and reproduces one of the candle sconces designed for him by Margaret and Frances Macdonald. Also reproduces a fireplace by Morris.*

Gleeson White, J. W. (1897) 'Some Glasgow designers and their work – part 2', *Studio*, vol. XI, no. 54, pp.227-236, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1897>

*Discusses Morris's designs for Cassell and Blackie. Also notes that for much of the public his work is anonymous, with many enquiring as to the designers of bindings shown at the 1896 Arts and Crafts Exhibition. Reproduces copper door fittings by Morris and discusses his interiors at Dunglass in depth. Also muses of the Englishness of Morris and Newbery within a peculiarly Scottish idiom.*

Gleeson White, J. W. (1898) 'The National Competition, South Kensington', *Studio*, vol. XIV, no. 66, pp.263-281, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1898>

*Brief mention of a fireplace designed by Morris.*

Gleeson White, J. W. (1899) 'British book-plates', in, Holme, C. (ed.) *Modern book-plates and their designers*, London, The Studio, Available <https://archive.org/details/modernbookplates00whit>

*This detailed study of book plate design has one short description of a "joint-plate" book plate that Morris designed for "a husband and wife." "The original is in two colours, green and black. It is a delightful example of a true label-device; as one would have expected from a designer of such originality and refinement". Regrettably, the plate is not illustrated.*

Kuhl, G. (1900) 'Neue Bucheinbände', *Dekorative Kunst*, vol. 7, no. 3, p.123-126, Available <http://daten.digital-sammlungen.de/~db/0008/bsb00087502/images/>

*Morris's binding design for German publisher J. G. Cotta is reproduced in colour*

Laurens, H. (ed.) (1903) *L'art applique: revue internationale*, Paris, H. Laurens, Available <http://gallica.bnf.fr/ark:/12148/bpt6k6558615s>

*A bookcase by Morris is reproduced in plate 22*

Mel, A. (1902) 'L'esposizione d'arte decorative odierna in Torino: Inghilterra e Scozia', *Arte Italiana Decorativa e Industriale*, vol. XI, no. 8, p.61, Available [http://periodici.librari.beniculturali.it/PeriodicoScheda.aspx?id\\_testata=60](http://periodici.librari.beniculturali.it/PeriodicoScheda.aspx?id_testata=60)

*Morris's designs for Admiralty House and Queen Victoria are reproduced*

Pica, V. (1903) *L'arte decorativa all'esposizione di Torino del 1902*, Bergamo, Istituto Italiano d'Arti Grafiche, Available [https://archive.org/details/gri\\_33125012571903](https://archive.org/details/gri_33125012571903)

*Morris exhibits bindings for Queen Victoria, The Eagle's Nest and Admiralty House. Later reviewed by Fred (1902) and Studio Magazine*

The Poster (1900) 'Palette scrapings', *The poster*, vol. 5, no. 29, pp.152-158

*Notes that Morris is currently exhibiting with other artists at the VIII Vienna Secession*

Roller, E. A. (1900) 'Unsere VIII Ausstellung', *Ver sacrum*, vol. 22, p.343-345, Available <http://digi.ub.uni-heidelberg.de/diglit/vs1900>

*Passing mention of Morris in connection with other mainly Continental designers and illustrators*

Sketchley, R. E. D. (1907) 'Book-bindings', *Art-journal*, May, pp.137-147

*Reproduces four bindings by Morris in black and white*

Societe Industrielle de Rouen (1899) *Bulletin de la Societe Industrielle de Rouen*, vol. 26, p.93, Available <http://gallica.bnf.fr/ark:/12148/bpt6k1223352>

*Morris's work is briefly compared to that of Van Velde in Belgium*

Stephen, G. A. (1910) 'Decorative book-covers', *Penrose's pictorial album*, vol. 16, pp.113-123, Available <https://babel.hathitrust.org/cgi/pt?id=mdp.39015073183751>

*Morris's William Ewart Gladstone is reproduced*

Studio Magazine (1901) 'Studio-talk', *Studio*, vol. XXI, no. 91, pp.55-59, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1901>

*Describes a visit to Morris's home in Dunglass Castle. Includes reproductions of a bookcase, a panel in hammered brass, door plates, stained glass, and picture frames.*

Studio Magazine (1901) 'Studio-talk', *Studio*, vol. XXII, no. 96, p.120, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1901>

*Discusses Morris's work for Mudie publishers*

Studio Magazine (1902) 'The first international Studio exhibition – part II', *Studio*, vol. XXIV, no. 106, p.245-263, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1902>

*Mentions Morris's designs for a shoe-buckle set with small green emeralds*

Studio Magazine (1902) 'The International Exhibition of Modern Decorative Art at Turin – the Scottish section', *Studio*, vol. XXVI, no. 112, pp.91-103, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1902>

*Brief mention of Morris's designs for Blackie on display in Turin*

Studio Magazine (1905) 'Studio-talk', *Studio*, vol. XXXV, no. 150, p.339-344, Available <http://digi.ub.uni-heidelberg.de/diglit/studio1905>

*Discusses Morris's recent designs for Natural History of Plants, and Queen Victoria*

Vallance, A. (1902) 'Modern British jewellery and fans', in, Holme, C. (ed.) *Modern design in jewellery and fans*, London, The Studio, Available <https://archive.org/details/moderndesigninje00holmuoft>

*Reproduces jewelled brooches in cooper, jewelled buckles in copper aluminium, and cloak and waist clasps in beaten silver by Morris. A buckle and plaque are now in the collection of the Victoria & Albert Museum, London*

Vereinigung Bildender Künstler Österreichs (1900) *Katalog der VIII Kunstausstellung*, Vienna, Vereinigung Bildender Künstler Österreichs Secession, Available  
<http://digital.wolfsonian.org/WOLF054319/00001/1j>

*The 8<sup>th</sup> exhibition of the Vienna Secession, and the first to feature furniture and applied arts. Morris exhibits a beaten copper mirror (no. 31), but within Room I rather than with his Glasgow contemporaries in Room X. Later reviewed by Fred (1901), The Poster, and Roller*

Wood, E. (1900) 'British trade bookbindings and their designers', in, Holme, C. (ed.) *Modern book-bindings and their designers*, London, The Studio, Available  
<https://archive.org/details/modernbookbindin00prid>

*This volume contains six illustrations of Morris' designs for the books: The Eagle's Nest; The Admiralty House; A Dreadful Mistake; The Handsome Brandons; William Ewart Gladstone and his Contemporaries; and Literary Pastimes of Early Life. Very nearly an entire page is given over to a discussion of his designs.*

Year's Art (1899) *Year's art*, p.428

*Notes Morris's residence at Dunglass Castle.*

## **Later Writings**

Amaya, M. (1966) *Art nouveau*, London, Studio Vista

*This book contains a single reference to Talwin Morris: "The tall, thin support was employed later almost as much as the curvilinear plant forms, and might be called a sub-motif of the movement, particularly in the hands of C. A. Voysey, C. R. Mackintosh, Herbert McNair, George Walton and Talwin Morris - the last four working in Glasgow"*

Andrews, J. (2015) *Arts and crafts furniture*, 2<sup>nd</sup> ed., Woodbridge, Antique Collectors' Club

*Brief mention of Morris's influence on the furniture of Mackintosh*

Arnold, H. G. & Gold, S. M. (1989) *Morris of Reading: a family of architects 1836-1958*, London, Ancient Monuments Society

*Comprehensive history of the Morris family of architects in Reading, with whom Talwin was articulated.*

Arts Council (1965) *Art nouveau in Britain*, London, Arts Council

*Short biography with unillustrated book design*

Arwas, V. (2000) *Art nouveau: from Mackintosh to Liberty – the birth of a style*, London, Andreas Papadakis

*Short biography*

Aynsley, J. (2001) *Pioneers of modern graphic design: a complete history*, London, Mitchell Beazley

*Brief mention of Morris is connection with other designers of the Glasgow school*

Beare, G. (1998) 'Designers of Blackie's Glasgow-style book covers', *Imaginative book illustration society newsletter*, no. 8, pp.5-8

*A profile of Talwin Morris and a discussion of the Glasgow-style bindings designed by him for Blackie & Son during the years 1893-1909. This article reproduces two Morris cover designs: The Admiralty House; and The Book of the Home. Other artists who designed covers for Blackie are discussed and include A. A. Campbell, Ethel Larcombe and Charles Rennie Mackintosh*

Benchetrit, H., Bermudez, N. & Carrizosa, L. (2012) *El fonografo del 19 de abril de 1910: edición especial de un diario zuliano*, Maracaibo, Universidad del Zulia, Available: <http://www.saber.ula.ve/bitstream/123456789/18372/1/articulo2.pdf>

*Morris' design for A Girl's Loyalty is reproduced*

Blackie, A. (1959) *Blackie and Son 1809-1959: a short history of the firm*, Glasgow, Blackie & Son

*Contains a single reference to Talwin Morris. "Robert Blackie, though a septuagenarian, kept abreast of contemporary movements in art; and the appointment in 1892 of a disciple of art nouveau, Talwin Morris, as head of the art department, had tangible effect, not only on the design of book covers, but on the appearance of the office at 17 Stanhope Street. Alterations carried out by Talwin Morris included two handsome swing doors at the entrance, strongly in the idiom of art nouveau, but blending well with the Victorian neo-classicism of the building, which was once described by a journalist, in 1883, as 'showing a chaste Grecian elevation to Stanhope Street.'"*

Blackie, W. W. (1968) 'Memories of Charles Rennie Mackintosh: II', *Scottish Art Review*, vol. 11, no. 4, pp. 6–11

*Includes a quote from Walter Blackie outlining how Morris came to recommend Mackintosh as the architect of his home Hill House, Helensburgh*

Bland, B. F. & Vookles, L. L. (2014) *Strut: the peacock and beauty and art*, Yonkers, Hudson River Museum

*Published to accompany an exhibition held at Hudson River Museum from 11 October 2014-18 January 2015*

Bossaglia, R. et al. (1994) *Torino 1902: le arti decorative internazionali del nuovo secolo*, Fabbri, pp.557-558

*Morris's design of The Admiralty House is reproduced and discussed*

Brenni, V. J. (1982) *Bookbinding: a guide to the literature*, Westport, Greenwood

*Three bibliographical references*

Brown, A. (2018) *Charles Rennie Mackintosh: making the Glasgow Style*, Glasgow, Glasgow Museums

*Discussion of Morris's designs across several domains. As well as his book designs, his picture frames, Dunglass textiles, watercolour of Hill House, memoriam to Senex, bookplate, Christmas card, sketchbook, furniture designs and metal fingerplates are also reproduced*

Brown, J. & Jones, G. (2013) 'The English Struwwelpeter and the birth of international copyright', *The library: the transactions of the Bibliographical Society*, vol. 14, no. 4, pp.383-427

*Brief mention of Morris and his work at Blackie*

Buchanan, W. (2004) 'Talwin Morris, Blackie and the Glasgow Style', *Charles Rennie Mackintosh Society newsletter*, no. 87, p.10

*Reports that William Buchanan and Joseph James are currently in the process of writing a book on the life of British designer Talwin Morris and his wife Alice [later abandoned]. The article includes information on the life and career of the designer as well as his wife, Alice*

Cinamon, G. (1981) 'Blackie books: Talwin Morris and the Glasgow style' – Part I', *Charles Rennie Mackintosh Society newsletter*, no. 28, pp.3-6

*The first part of a three-part article on Morris's work as art director for the Glasgow publishers Blackie & Son during the years 1893-1909. The three articles taken together provide a comprehensive examination of Morris' designs. The first article examines the rationale for Blackie & Son hiring Morris as Art Director. Cinamon also notes Morris' type designs, and lists the titles of his first eight designs. Three of Morris' designs are illustrated in black and white.*

Cinamon, G. (1981) 'Blackie books: Talwin Morris and the Glasgow style' – Part II', *Charles Rennie Mackintosh Society newsletter*, no. 29, pp.8-10

*The second part of a three-part article on Talwin Morris's work as art director for the Glasgow publishers Blackie & Son during the years 1893-1909. The second article details the creation of Gresham Publishing, a subsidiary of Blackie & Son, and the*



*designs that did for both publishing houses. Three of Morris' designs are illustrated in black and white.*

Cinamon, G. (1981) 'Blackie books: Talwin Morris and the Glasgow style – Part III', *Charles Rennie Mackintosh Society newsletter*, no. 30, pp.4-6

*The third part of a three-part article on Talwin Morris' work as Art Director for the Glasgow publishers Blackie & Son during the years 1893-1909. This article pays particular attention to the Red Letter Library. Four of Morris' designs are illustrated in black and white.*

Cinamon, G. (1983) *Talwin Morris: an exhibition*, London, William Morris Gallery

*Published to accompany an exhibition held at William Morris Gallery, London from 23 August-2 October 1983*

Cinamon, G. (1987) 'Talwin Morris, Blackie and the Glasgow Style', *Private library*, vol. 10, no. 1, pp.3-47

*This article provides a comprehensive, detailed examination of Talwin Morris's designs and career. Cinamon examines specific books designed by Morris, considering the stylistic elements, typography, and binding materials along with discursive references to events in Morris's life. Cinamon includes 40 illustrations of Morris' book designs, along with a headpiece he did for the magazine Black and White, another headpiece for book called A History of the Scottish People, three headpieces from the book Battles of the Nineteenth Century, and a photograph of a frame Morris designed for a watercolour by Charles Rennie Mackintosh*

Cinamon, G. (1990) 'Talwin Morris 1865-1911: a checklist of works related to publishing', *Private library*, vol. 3, no. 1, pp.33-42

*Cinamon's article provides an excellent overview of Morris' career, broken down into 7 categories: appearances in the journal The Studio; appearances in the journal Decorative Kunst; designs for the magazine Black and White; designs for Blackie & Son; designs for juvenile titles for Blackie & Son; designs for school books for Blackie & Son; and miscellaneous material. Also provides a chronological (though incomplete) list of titles designed by Morris*

Cinamon, G. (1999) 'The Glasgow Style book covers of Talwin Morris', *New bookbinder*, vol. 19, pp.3-11

*A copiously illustrated, short introduction to Morris's designs. The illustrations include 4 headpieces and 18 different book covers*

Cinamon, G. (2011) 'Talwin Morris and me', *Charles Rennie Mackintosh Society newsletter*, Spring

Cohen, E. H. (1992) 'Victorian bibliography for 1991', *Victorian studies*, vol. 35, no. 4, pp.453-583

*List's Cinamon's 1991 article on Morris*

Crawford, A. (1995) *Charles Rennie Mackintosh*, London, Thames & Hudson

*Discusses Morris's appearances in The Studio and Dekorative Kunst*

Cross, M. (2006) 'Dunglass Castle 'the grey fort'', *Charles Rennie Mackintosh Society journal*, no. 91, pp.20-25

*Reports the discovery of traces of ornamentation by Morris*

Cumming, E. (1992) *Glasgow 1900: the Fine Art Society and design*, Zwolle, Waanders

*This text explores the relationship between painters of the Glasgow School and designers of the Glasgow Style. Includes work by painters, sculptors and designers such as Crawhall, Dewar, Lavery, Macdonald (Frances and Margaret), Mackintosh, MacNair, Morris, Taylor, and Walton. Later reviewed by Zeiger*

Cumming, E. (2006) *Hand, heart and soul: the arts and crafts movement in Scotland*, Edinburgh, Birlinn

*A repousse mirror is reproduced, along with interior designs for Mrs Bruno Schroeder*

Curruthers, A. (2013) *The arts and crafts movement in Scotland: a history*, New Haven, Yale University Press

*Two brief references to Morris*

Eadie, W. (1990) *Movements of modernity: the case of Glasgow and art nouveau*, London, Routledge

*Makes several quotations from Morris's unpublished Studio article on The Four*

Euler, L. (2008) *The Glasgow style*, Atglen, Schiffer

*Includes several reproductions of Morris's work, across all his output*

Fine Art Society (1979) *Glasgow 1900*, Edinburgh, Fine Art Society

*Catalogue of an exhibition held in Glasgow and Edinburgh, featuring five of Morris's non-book designs*

Finkelstein, D. & McCleery, A. (2007) *The Edinburgh history of the book in Scotland: professionalism and diversity 1880-2000*, Edinburgh, Edinburgh University Press

*Short paragraph on Morris, his career and influence*

Ford, L. (2004) 'The art nouveau book designs of Talwin Morris', *Amphora*, no. 135, pp.4-8, Available <http://mspace.lib.umanitoba.ca/xmlui/handle/1993/4449>

*This article provides an overview of Morris's career, placing his work within the context of technological changes in bookbinding. The article concludes that Morris' designs signify the popularity of Art Nouveau and its relationship to commercial activity*

Gere, C. & Munn, G. (1989) *Artists' jewellery: Pre-Raphaelites to Arts and Crafts*, Woodbridge, Antique Collectors' Club

*Short discussion of Morris's use of aluminium in jewellery design*

Gibbs, R. J. (1976) 'Mackintosh's book designs', *Charles Rennie Mackintosh Society newsletter*, no. 12, pp.5-8

*Discusses Morris's commissioning of book designs from his friend Charles Rennie Mackintosh for Blackie*

Gibbs, R. J. (1984) 'Talwin Morris again: evaluation and collaboration – Part I', *Charles Rennie Mackintosh Society newsletter*, no. 36, pp.9-11

*The first part of a two-part article on the book covers designed by Talwin Morris as art director for Blackie & Son during the years 1893-1909. Gibbs, an art historian, aims to supplement Cinamon's earlier work by adding to the body of examples of Morris' work*

Gibbs, R. J. (1984) 'Talwin Morris again: evaluation and collaboration – Part II', *Charles Rennie Mackintosh Society newsletter*, no. 37, pp.3-6

*The second part of a two-part article on the book covers designed by Talwin Morris as art director for Blackie & Son, 1893-1909. This article includes two photographic reproductions of books designed by Morris. The greater part of this article is given over to discussion of two designers who worked under Morris and continued designing for Gresham and Blackie & Son after his death: A. A. Campbell and Ethel Larcombe*

Gibbs, R. J. (1988) 'Scottish commercial bookbindings at the turn of the 20th century', in, *Aspects of Scottish decorative art in the twentieth century*, Edinburgh, Scottish Society for Art History, pp.69-82

*Provides a comprehensive study of Morris's book designs, both for Blackie and other publishers*

Gibbs, R. J. (2007) 'Designs for the serial titles of Blackie's and Mudie's by Talwin Morris, Ethel Larcombe and C. R. Mackintosh', *Journal of the Scottish Society for Art History*, vol. 12, pp.22-26

*An informed discussion on Morris's designs and those he commissioned from others such as Mackintosh and Ethel Larcombe*

Glasgow Museums (1984) *The Glasgow style 1890-1920*, Glasgow, Glasgow Museums

*Short biography on Morris*

Glasgow Museums (2003) *Art treasures of Kelvingrove*, Milan, Scala

*Reproduces a mirror by Morris gifted by his widow Alice*

Glasgow School of Art (1973) *A small selection of binding stamps designed by Talwin Morris, printed from the original brasses*, Glasgow, Foulis Archive Press

*Private press publication based upon Morris's original binding stamps. Later reviewed by Thorsen*

Greenhalgh, P. (ed.) (2000) *Art nouveau 1890-1914*, London, V&A

*The Book of the Home is reproduced*

Grieve, A. (1973) 'Rossetti's applied art designs 2: book bindings', *Burlington Magazine*, vol. 115, no. 839, pp.79-84

*Mentions the regards with which Morris held Rossetti's book designs*

Hargrove, S. (2014) *Catalog of Florence Harrison's color illustrations*, Sandy Hargrove

*Brief mention of Morris commissioning illustrations from Harrison for Blackie*

Harvie, D. (1987) 'Dunglass Castle', *Charles Rennie Mackintosh Society newsletter*, no. 46, p.4

*Discusses and describes a wall panel designed and painted by Talwin Morris, installed at Dunglass Castle in Bowling, Scotland*

Haslam, M. (2004) 'The pursuit of imperfection: the appreciation of Japanese tea-ceremony ceramics and the beginning of the studio-pottery movement in Britain', *Journal of the Decorative Arts Society 1850-the present*, vol. 28, pp.148-171

*Contains one reference to Morris's collecting of Martinware ceramics*

Haslam, M. (2012) *Arts and crafts book covers*, Shepton Beauchamp, Richard Dennis

*Morris biography with reproduction of The Universe*

Helland, J. (1996) *The studios of Frances and Margaret Macdonald*, Manchester, Manchester University Press

*Reference to a mirror commission by Morris from Frances Macdonald for Dunglass*

Hepburn, L., Cinamon, J. & Brown, A. (2011) 'Perspectives on Talwin Morris', *Charles Rennie Mackintosh Society newsletter*, no. 1, pp.6-9

*Observations on the work of Talwin Morris from curators and others to mark the centenary of his death.*

Hertel, R. (ed.) (2015) *On John Berger: telling stories*, Brill

*Reference to Mackintosh's inscription on the grave of his "Rosicrucian friend Talwyn Morris"*

Hevesi, L. (1984) *Acht Jahre Sezession: Kritik, Polemik, Chronik*, Klagenfurt, Ritter



*Brief discussion of Morris's work, along with that of The Four, at the Vienna Sezession*

Hew, C. (2003) 'James Cromar Watt and his Scottish contemporaries', *Glass on metal*, vol. 22, no. 4, pp.80-85, 90

*Discusses the Scottish enamelist James Cromar Watt. The author describes his early enamels for the Chapel of St Mary of Pity in Aberdeen, details his use of flower and serpent imagery in his designs, and situates his work in the context of Scottish enamelists such as Talwin Morris and Marion Wilson*

Howarth, T. (1952) *Charles Rennie Mackintosh and the modern movement*, London, Routledge and Kegan Paul

*Contains four references to Talwin Morris, and two pages of biographical notes, along with several references to Blackie & Son, and to Charles Rennie Mackintosh's design of some titles*

Howarth, T. (1978) *Charles Rennie Mackintosh, 1868-1928: a memorial exhibition sponsored by the Art Gallery of Ontario*, Toronto, Art Gallery of Ontario

*This catalogue includes a section on Illustrated Books and Magazines that mentions Talwin Morris*

Jackson, N. (2013) 'Found in translation: Mackintosh, Muthesius and Japan', *Journal of Architecture*, vol. 18, no. 2, pp.196-224

*Conjectures that Morris may have met with Hermann Muthesius during the latter's visit to Glasgow*

James, J. (2005) 'Saving Talwin Morris', *Charles Rennie Mackintosh Society newsletter*, no. 89, p.19

*Retired Glasgow architect Alex Potter, tells the author how he came to rescue some Talwin Morris artefacts from Blackie Printing Works, Stanhope Street, Glasgow, when it was being demolished, and describes the Art Nouveau interior of the building. As an architecture student at Glasgow School of Art in the 1960s, he was one of the students given the task of documenting city buildings due for demolition. Talwin Morris was responsible for the interior decor of the building designed by Alexander 'Greek' Thomson and on its demolition Potter managed to salvage items including door grilles and leaded glass panels*

Jordan, C. (2016) 'Interconnections: Talwin Morris, Alice Morris and Ernest Marsh', *The bookplate journal*, 14(2), pp.110-115

*Short article discussing Morris's bookplate designs*

Kaplan, W. (2004) *The arts and crafts movement in Europe and America: design for a modern world*, London, Thames & Hudson

*Reproduces Morris's stained glass panel for the offices of Blackie*

Karlin, E. Z. (1993) *Jewelry and metalwork in the arts and crafts tradition*, West Chester PA, Schiffer

*Short biography of Morris with a buckle reproduced*

Kinchin, J. & O'Connor, A. (2012) *Century of the child: growing by design 1900-2000*, New York, Museum of Modern Art

*Morris's design for Blackie's Little French Classics is reproduced*

King, J. (1990) *The flowering of art nouveau graphics*, London, Trefoil

*Brief biography on Morris*

Kooistra, L. J. (2002) *Christina Rossetti and illustration: a publishing history*, Athens OH, Ohio University Press

*Discussion of Red Letter Library and Morris's commissioning of Florence Harrison*

Lancing College (2006) 'Talwin Morris (1865-1911): artist and designer', *Lancing College magazine*, pp.19-21

*A comprehensive discussion of Morris' early life and years at Lancing, and a reproduction of a supposed photographic portrait.*

Larner, G. & Larner, C. (1979) *The Glasgow style*, Edinburgh, P. Harris

*A good short summary of Morris's work. An A. A. Campbell design is misattributed to Morris*

Lerer, S. (2009) *Children's literature: a reader's history, from Aesop to Harry Potter*, Chicago, University of Chicago Press

*Brief footnote on 'Talwyn' Morris*

Lewis, J. N. C. (1967) *The twentieth century book: its illustration and design*, New York, Reinhold

*This text reproduces the cover of Talwin Morris' design for the Red Letter Shakespeare edition of Romeo and Juliet for Blackie & Son, along with the following text: "Blackie and Sons of Glasgow were the publishers of 'The Red Letter Shakespeare'. These little books were designed by Talwin Morris (1865-1911), who came from the south to work for Blackie, as art director. His simple geometric designs were ideal for blocking in gold or colour and were architecturally strong enough to be very effective. His output was enormous. As John Russell Taylor has recently said, Talwin Morris was one of the great purveyors of art nouveau to the fast expanding book buying public."*

Lewis, J. N. C. (1970) *Anatomy of printing: the influences of art and history on its design*, London, Faber

*Lewis' text contains a brief discussion of Talwin Morris, summing up his career and describing his designs as "immaculate in their linear simplicity." This book also reproduces two book cover designs by Morris for Blackie & Son: an example of the Red Letter Shakespeare series and an example of the Red Letter Poetry series*

Lewis, J. N. C. (1978) *Typography: design and practice*, Tapingier

*Short mention of Morris's book designs with a reproduction*

Livingstone, A. & Livingstone, I. (2003) *The Thames & Hudson dictionary of graphic design and designers*, new ed., London, Thames & Hudson

*Short biography*

Livingstone, K. & Parry, L. (eds.) (2005) *International arts and crafts*, London, V&A

*Reproduces Morris's design for Mudie's*

Macaulay, J. (2010) *Charles Rennie Mackintosh*, New York, W. W. Norton

*Includes quotations from Morris's unpublished Studio article on The Four, and speculates that Morris may have received the commission to design The Book of Glasgow Cathedral through one of the contributors, Honeyman*

MacDonald, G. (2000) 'Dunglass Castle, Bowling', *Charles Rennie Mackintosh Society newsletter*, no. 79, p.4

*This article reports on the renovation of Dunglass Castle in Bowling. Morris lived in Dunglass from 1893 to 1899*

MacLeod, R. (1983) *Charles Rennie Mackintosh: architect and artist*, London, Collins

*This text offers a single reference to Talwin Morris: "In 1902 Walter Blackie, a publisher, was put in touch with Mackintosh by Talwin Morris, a close friend of the architect, who had been associated with him in his graphic enterprises and was now art manager for Blackie's firm"*

MacSporran, F. (1997) 'Talwin Morris', *Baseline*, no. 23, pp.21-28

*This article provides an excellent overview of Talwin Morris' work as a book designer for Blackie & Son, Gresham, and Cassell. Some of the most interesting material involves MacSporran's examination of Morris' stylistic motifs. The article provides 23 illustrations of Morris' book cover designs*

Mahurter, S. (2001) 'BOOKHAD: an emerging RSLP project', *Art Libraries Journal*, vol. 26, no. 3, pp.18-22

*Reports on the inclusion of the Morris collection at the London College of Printing*

McKean, J. (2000) *Charles Rennie Mackintosh: architect, artist, icon*, Stillwater MN, Voyageur

*This text includes three references to Talwin Morris, all concerning his relationship with Mackintosh. McKean writes that Morris arrived in Glasgow in 1893, at the age of 28 where he works with his friend Mackintosh. He also notes that though Morris was associated with the Glasgow Style, unlike the other members of the group, he did not attend the School of Art in Glasgow. The third reference is a reproduction of the tombstone Mackintosh designed for Morris in 1911*

McKean, J. & Baxter, C. (2000) *Charles Rennie Mackintosh*, Edinburgh, Lomond

*Reproduces Mackintosh's design for Morris's grave*

Meggs, P. B. & Purvis, A. W. (2012) *A history of graphic design*, 5<sup>th</sup> ed., Hoboken, John Wiley

*Reproduces the Book of the Home and Red Letter Shakespeare*

Monie, I. (1977) 'The survival of the works of Charles Rennie Mackintosh', *Art Libraries Journal*, vol. 2, no. 3, pp.33-43

*Brief mention of Morris in connection with Mackintosh*

Morris, B. (1962) 'Art nouveau', in Hadfield, J. (ed.) *The Saturday book*, no. 22, pp.40-61

*Short biography on Morris*

Morris, B. (2001) 'The 1952 exhibition of Victorian and Edwardian decorative arts at the Victoria and Albert Museum: a personal recollection', *Journal of the Decorative Arts Society 1850-the present*, no. 25, pp.11-24

*Recollects that a cupboard, mirror and blind by Morris was lent to the exhibition by Glasgow Museums*

Mourey, G. (1973) *Art nouveau jewellery and fans*, New York, Dover

*Facsimile reproduction of 1902's Modern Design in Jewellery and Fans, with buckles, clasps and brooches by Morris*

Nahum, P. (1976) *Monograms of Victorian and Edwardian artists*, London, Victoria Square Press

*Provides illustrations of the variations of Morris's signature*

Neat, T. (1994) *Part seen, part imagined: meaning and symbolism in the Work of Charles Rennie Mackintosh and Margaret Macdonald*, Edinburgh, Canongate

*This book provides multiple references to Talwin Morris and discusses his relationship to Mackintosh and the other members of the Glasgow Four. The cover of The Natural History of Animals is reproduced in colour. Neat also cites extensively from an*



*unpublished manuscript written by Morris in 1896, now held in the Glasgow University collection*

Newbolt, P. (1995) *G. A. Henty 1832-1902: a bibliographical study of his British editions*, Brookfield VT, Scolar

*Comprehensive bibliography of Morris's designs for Henty titles, with the Colonial Library, English Authors for School Reading, and Library of Famous Books illustrated. Also includes an appendix essay on Blackie & Son, with discussions of Morris*

Nichols, S. et al. (2000) *Aluminum by design*, Pittsburgh, Carnegie Museum of Art

*Features a belt buckle by Morris. Later reviewed by Elwes*

Robertson, P. (ed.) (2006) *Doves and dreams: the art of Frances Macdonald and J Herbert McNair*, Aldershot, Lund Humphries

*Several references to Morris in connection with other artists of the Glasgow school*

Sato, T. (2015) *Alphonse Mucha: in quest of beauty*, Prague, Mucha Foundation

*Short biography and illustration of Book of Glasgow Cathedral, placing Morris's work in the context of European Art Nouveau and its Scottish offshoot*

Seaton, C. S. (1986) 'The book designs of Talwin Morris (1865-1911)', *Review of Scottish culture*, vol. 2, pp.13-17

*This article provides a succinct introduction to Morris' book designs, placing his work within the social, economic, and artistic currents operating at the time. Seaton outlines the factors impelling Blackie & Son to use Morris' designs, and argues that other Scottish and English publishers imitated those designs. The article includes eight reproductions of covers designed by Morris*

Steele, J. (2009) *The Greenwood encyclopedia of homes through world history: the Industrial Revolution to today, 1751 to the present*, Greenwood

*Short discussion of Morris who is described as a 'leading practitioner' of the Glasgow Style*

Stewartry Museum (2011) *The Glasgow style: Glasgow artists and designers, 1890-1930*, Kirkcudbright, Stewartry Museum

*Short biography with a buckle and brass plaque reproduced*

Taylor, J. R. (1966) *The art nouveau book in Britain*, London, Methuen

*This is a key text, and makes several references to Talwin Morris. Eight of his designs are illustrated in black and white. Taylor notes that a number of important figures in Art Nouveau were trained as architects: "Mackmurdo, Beardsley, Talwin Morris,*

*Anning Bell" and their work tends to use frame motifs. Taylor places Morris as a key member of the Glasgow Style, writing that his style was, in broad terms, in accord with that of the Glasgow Four. According to Taylor, Morris was a highly prolific designer and his designs "circulated the country in millions during the years before the First World War". Taylor also writes that Morris "seems to have found little obstacle to general acceptance of his work" and that he "probably had a more far-reaching effect in habituating the public at large to the conventions of Art Nouveau". Later reviewed by Walsh*

Tschudi Madsen, S. (1975) *Sources of art nouveau*, New York, Da Capo

*This book makes two references to Talwin Morris along with an illustration of a cupboard, mirror and blind designed by him. Tschudi-Madsen incorrectly shows Morris's lifespan as 1865-1911. This text is dismissive of Morris, rating him as "more apart and less important" in relation to the Glasgow Four. This text also aligns Morris' closer to the Arts and Crafts movement*

Victoria & Albert Museum (1952) *Catalogue of an exhibition of Victorian and Edwardian decorative arts*, London, HMSO

*A cupboard, mirror and blind are exhibited*

Walker, F. N. & Sinclair, F. (1992) *North Clyde estuary: an illustrated architectural guide*, Edinburgh, Royal Incorporation of Architects in Scotland

*Brief mention of Morris's work at Dunglass Castle in Bowling*

Watson, R. (2000) 'Bing, art nouveau and the book in the late nineteenth century', *Apollo*, vol. 151, no. 459, pp.32-40

*This article contains a photographic reproduction of Morris' design for The Book of the Home. The article focuses on continental designers but notes that in Britain, Talwin Morris was an important and successful designer*

White, B. A. (1988) 'Victorian periodicals 1987: an annotated bibliography', *Victorian Periodicals Review*, vol. 21, no. 4, pp.167-178

*Lists Cinamon's 1987 article on Morris*

Wilhide, E. (1995) *The Mackintosh style: décor and design*, Pavilion

*Brief mention of Morris in connection to his friendship with Mackintosh*

Wilkinson, H. (2005) *Talwin Morris and the Glasgow style*, Bowness, Lakeland Arts Trust

*Catalogue of an exhibition held 26 April to 11 June 2005. The exhibition featured book covers designed by Talwin Morris for Blackie & Son. Later reviewed by Haslam*

Worsdall, F. (1965) 'Talwin Morris 1865-1911', *Scottish Field*, December, p.58

Worsdall, F. (1967) 'Art nouveau and Talwin Morris', *Apollo*, vol. 85, no. 59, pp.64-65

*This article contains illustrations of three of Morris' designs. Page 64 shows a sketch of the cover of A Girl's Loyalty and page 65 includes a photographic reproduction of the cover of Queen Victoria. Page 65 also shows a reproduction of the cover design of the religious series in the Red Letter Library*

## **Newspaper and Review Articles**

Allardyce, J. (2010) 'Mackintosh the artful and crafty: architect based designs on other people's work', *Sunday Times*, 11 July, p.3

*Reports claims by scholar James Macauley that many motifs recognised as Mackintosh were in fact drawn from other designers, including letterforms from Morris*

Burke, G. (1998) 'Stolen splendour: plundering of Mackintosh decor shames City of Design', *Daily Mail*, 22 July, p.3

*Report of the parlous state of Morris's home, Dunglass. Two Morris panels were found abandoned but are now rescued*

Charles Rennie Mackintosh Society (1995) 'Mackintosh Market', *Charles Rennie Mackintosh Society newsletter*, no. 68, p.6

*Brief report on the sale of a collection of books with bindings by both Mackintosh and Talwin Morris at Christie's, London, in 1995*

Cinamon, G. (1989) 'Blackie archives sold', *Charles Rennie Mackintosh Society newsletter*, Winter, p.5

*Notice of a sale at Sothebys on 1-2 June 1989*

Elliott, B. J. (1992) 'Art nouveau', *English literature in translation*, vol. 35, no. 2, pp.249-252

*Review of Julia King's Flowering of Art Nouveau Graphics in which Morris is incorrectly described as the art director of the American periodical Collier's*

Elwes, R. L. (2001) 'Illuminating 'aluminium'', *British art journal*, vol. 3, no. 1, pp.82-83

*Brief mention of Morris in connection with the exhibition Aluminium by Design*

Groer, A. (2000) 'Everything nouveau is new again', *Washington post*, 12 October, pp.1 & 6

*Review of an exhibition at National Gallery of Art, featuring a stained and leaded glass panel by Morris*

Haslam, M. (2005) 'Talwin Morris and the Glasgow Style', *Crafts*, no. 195, pp.62-63

*Exhibition review of 'Talwin Morris and the Glasgow Style', held at Blackwell, Bowness-on-Windermere, Cumbria from 26 April to 11 June, 2005. The exhibition featured book covers designed by Talwin Morris for Blackie & Son*

Helensburgh Advertiser (2013) 'Kathryn's living the book lover's dream in Helensburgh', 18 April

*Report on a project to catalogue the books in the collection of Hill House, Helensburgh, Blackie's family home, including many Morris bindings*

Henry, C. (1996) 'In the gallery of The Immortals', *The Herald*, 18 May, p.6

*Reproduces the quote from Walter Blackie (from the Scottish Art Review 1968) outlining how Morris came to recommend Mackintosh as the architect of his home Hill House, Helensburgh*

McBeth, J. (2010) 'Did Rennie Mackintosh 'steal' ideas to inspire his designs?', *Daily Mail*, 12 July, p.19

*Reports on the influence of Morris on Mackintosh's lettering designs*

Temple, L. (1999) 'How to judge a book by its cover', *The Herald*, 17 April, pp.10-11

*Temple sketches Morris's biography and career in the first half of the article, and also writes about the book collectors who seek out his bindings. Thirteen of Morris's designs are reproduced*

Thorsen, W. B. (1973), *American book collector*, vol. 24/25, p.20

*Thorsen reviews a private press publication from the Foulis Archive Press at Glasgow School of Art, based upon Morris's original binding stamps*

Walsh, R. R. (1967) 'The art nouveau book in Britain', *Library Quarterly*, vol. 37, no. 3, pp.313-314

*Review of Taylor's text *The Art Nouveau Book in Britain**

Woudhuysen, H. R. (1996) 'Another Morris', *Times literary supplement*, no. 4885, p.36

*Short report on the selling of Gerald Cinamon's collection of 630 works by and about Talwin Morris at Sothebys on 21 November 1996. Woudhuysen writes that Morris' designs are a "mixture of Art Nouveau and Arts and Crafts, but most of all it is reminiscent of the Glasgow Style"*

Zeiger, L. (1993) 'Glasgow 1900, Amsterdam', *Burlington Magazine*, vol. 135, no. 1079, pp.167-169

*Review of the exhibition curated by Cumming*



## Selected Sales and Auctions

Lyon & Turnbull (15 June 2011) *Scottish design from 1860*, Edinburgh, Lyon & Turnbull, Available <https://issuu.com/bascombephotohraphy/docs/scottishdesign>

*A belt buckle (lot 61) and books (lots 92-93) by Morris*

Millinery Works (1999) *In the Glasgow style: a major selling exhibition*, London, Millinery Works

*Reproductions of several Morris designs*

Millinery Works (2002) *The Glasgow style: a selling exhibition*, London, Millinery Works

*Reproductions of The Book of the Home, The Book of Glasgow Cathedral, and The Modern Carpenter and Joiner*

Sotheby, Wilkinson & Hodge (23-27 October 1911) *Books of Thomas Drew...*

*Books from the collection of Alice Talwin Morris*

Sothebys, Wilkinson & Hodge (21-22 July 1924) *Catalogue of printed books comprising a selection from the library at Westport House, Ireland, the property of the Marquess of Sligo...*

*Further books from the collection of Alice Talwin Morris*

Sothebys (1-2 June 1989) *Illustrated and private press books, children's books and juvenilia, the performing arts and related drawings*

*Illustrations from the Blackie archives, including design by Morris. Later reviewed by Cinamon*

Sothebys (21 November 1996) *Illustrated books and drawings*

*Gerald Cinamon's collection of Morris bindings. Later reviewed by Woodhuysen*

## Theses and Dissertations

Acompanado, G. P. (2010) *The Auldsleys, the Blackies, and the Practical Decorator and Ornamentist*, Unpublished PhD thesis, Virginia Commonwealth University, Available <http://scholarscompass.vcu.edu/etd/2092/>

*Discusses the firm of Blackie & Son and their patronage of Morris*

Eadie, W. P. (1989) *The sociology of an artistic movement: art nouveau in Glasgow 1890-1914*, Unpublished PhD thesis, Glasgow, University of Glasgow, Available <http://theses.gla.ac.uk/2086/1/1989eadiephd.pdf>

*Quotes extensively from Morris's unpublished review for The Studio on the work of Mackintosh and his contemporaries*

Howie, S. (1990) *Glasgow style book illustration*, Unpublished M.Phil dissertation, Glasgow, University of Strathclyde

*The sources and development of the Glasgow Style are described, with reference to the graphic arts and, in particular, to book illustration. The period covers the last few years of the nineteenth century, and the first few of the twentieth, when Art Nouveau forms were evolving on the Continent. The style of the Glasgow artists, including Morris, was stricter, more taut, and of ovoid linearity*

Jordan, C. (2007) *Steering taste: Ernest Marsh – a study of private collecting in England in the early 20<sup>th</sup> century*, Unpublished PhD thesis, London, University of the Arts, Available <http://ualresearchonline.arts.ac.uk/5253/>

*Mentions Morris in connection to his cousin, the miller and collector Ernest Marsh (1843-1945) with whom he shared lodgings prior to his marriage. Reproduces a bookplate designed for Marsh by Morris*

## **Archival Sources**

Glasgow Museums

*Manuscript of Morris's appreciation of The Four*

Glasgow School of Art Archives

*Correspondence with Alice Talwin Morris, and mentions in minutes of Library and Materials Sub-Committee*

Royal Institute of British Architects Library

*Short biographical file*

University of Glasgow, Archives

*Archives of Blackie & Son*

University of Glasgow, Hunterian Art Gallery

*Correspondence with Alice Talwin Morris, and Mackintosh's designs for Morris's grave*

Victoria & Albert Museum, National Art Library

*Papers of Gerald Cinamon*