

The Royal Pavilion & Museums Review

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Arts & Leisure
Services

THE MUSEUM OF BRIGHTON IN THE LANES

The new Museum of Brighton in the Lanes will be devoted to the history and development of the town of Brighton. The museum has now found a prominent town centre site in the former Holy Trinity Church in Ship Street, situated on the edge of the Lanes and only a minute's walk from the sea front and the Royal Pavilion.

HOLY TRINITY CHURCH

Holy Trinity Church has played a prominent part in Brighton's history since it was built in 1817. The original chapel was instigated by Thomas Read Kemp, the future developer of Kemp Town, who commissioned Amon Wilds to design the building. A succession of alterations and extensions indicate a chequered but fascinating history. The congregation held their final service on 30 December 1985. The first phase of building works, involving essential renovation and repairs, has already been completed.

The conversion from church to museum is being carried out with the greatest care. The consultant designers, Brennan & Whalley, have presented their initial designs which show how the Museum might look once open. Their work has taken into account the need to retain the atmosphere of the building, and their approach is in complete sympathy with maintaining the integrity of this important church.

THE MUSEUM AND TOURISM

The Museum of Brighton in the Lanes will be a major new visitor attraction for Brighton with enormous tourist potential. Never before has the town had a building dedicated to telling the story of the history of Brighton and its people. The museum will provide an important educational and recreational facility for local residents and visitors and will foster a growing appreciation of the town's historic heritage.

This vivid story will be told through a mixture of objects and theatrical sets using imaginative and innovative displays, providing the opportunity to see, to touch and to hear. The Museum will use to the full the extensive collections of photographs and paintings, artefacts and models collected within the town over the last 140 years. The result will be visually exciting and stimulating, providing a starting point for further discovery.

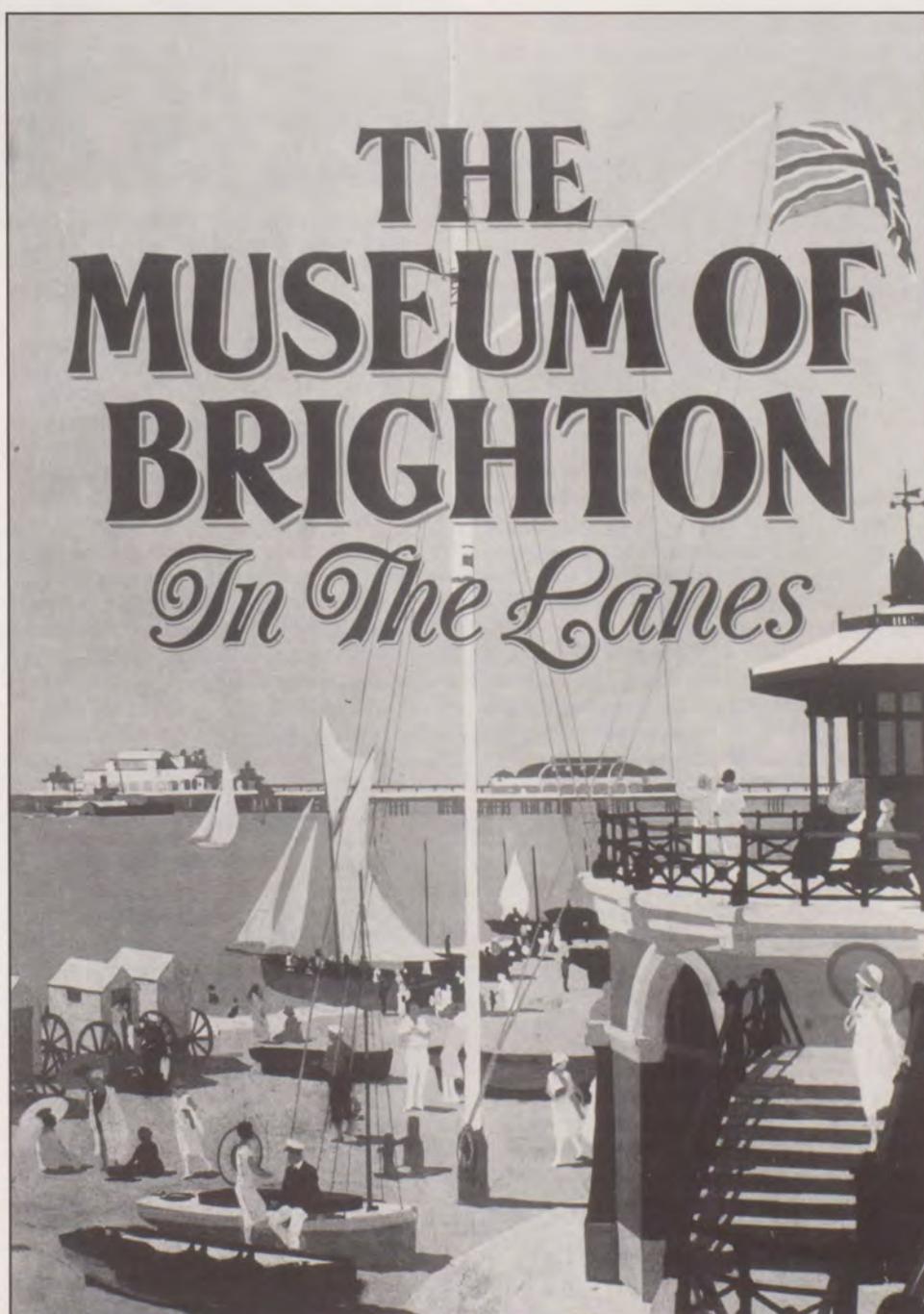


Fig.1 Cover of the new leaflet promoting the Museum of Brighton in the Lanes.

The production of a new information leaflet marks the start of the fundraising initiative for the new museum which will open to the public in 1994. To create the exciting experience that is envisaged we need to raise £1.2 million. This presents an exciting challenge which can only be met with the active support and assistance of local people.

So how can you help? The first phase of the fundraising campaign includes an "Adopt a Brick Scheme". Residents and visitors alike will be able to "adopt" a small part of the building; a brick or slate for £5, for example. Your name will be published in the *Royal Pavilion Review* and you will be invited to a special opening of the Museum in 1994, when you will be able to join celebrities in celebration of the event. You can help preserve Brighton's heritage, not only for today but for your children and their children and for the future.

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Fig.2 Interior of Holy Trinity Church, Brighton, looking east, January 1991.

NEW ACQUISITION

A Frederick Crace Book of Designs

Philip Vainker, Keeper of Fine Art

Following the critically acclaimed *The Craces* exhibition held last year at the Museum and Art Gallery, the Crace family have generously donated to the Department a book of assorted designs by Frederick Crace (1779-1859). The handsome leather bound volume contains seventy chinoiserie designs for pedestals, lanterns, gateways, borders and various ornamental details executed in watercolour. The exquisite finish and detailing of the drawings suggest that Crace's intention was to assemble a stock of motifs that could be used as a catalogue of ideas; they do not appear to be related directly to any executed designs. An inscription on the first page by Frederick Crace's son, John Gregory, supports the idea that this was a reference book:-

"Scraps from Chinese ornaments drawn by Frederick Crace, 1800-1820.

This book was often looked upon by King George the 4th. J.G.C."

The dates mentioned by John Gregory Crace cover Frederick's involvement with the Royal Pavilion and in the collection there are over 200 drawings and watercolours by Frederick while another rich group of designs are held by the Cooper-Hewitt Museum in New York. All these designs are associated with his work for the Prince of Wales in Brighton. Many schemes were never executed, however, or they relate to work which is unrecorded.

Frederick Crace first worked in the Pavilion around 1801, designing for his father, John Crace (1754-1819) although he rapidly assumed more individual responsibility as work on the building progressed. During

Nash's transformation of the Pavilion from 1815 to 1822, Frederick Crace was again the leading decorator and at one point employed forty-four assistants to assist him in the Music Room. Throughout this period the Prince of Wales was closely involved in decision making and the final result must be seen as a collaborative effort. Another important and rather mysterious figure emerges in the 1820s, that of Robert Jones who designed the Saloon and the Banqueting Room. Jones's designs display a greater imaginative fancy than Crace's and it has been suggested that the King planned to replace some of Frederick Crace's later work in favour of schemes by Jones. Jones's designs are purely Western interpretations of Chinese art while Crace's work shows an almost slavish adherence to Chinese sources with little or no departure from the original. Crace's achievement was to combine these new and strange forms into harmonious schemes with style and refinement.

The designs in the newly acquired Crace book are recognizably derived from export porcelains, Canton enamels and embroidered textiles from the reign of the emperor Qianlong (1736-85). Crace was happiest in transcribing linear or two-dimensional prototypes. Where he embarks on transcribing a three-dimensional figure he frequently misunderstands the shape and the result has a charming naive quality.

The book is a most valuable addition to the body of Crace material held in the collection and through the inscription provides an insight into the working relationship between Frederick Crace and the Prince of Wales, confirming the latter's interest and close involvement with the shaping of the Pavilion interior.



Fig.3 Frederick Crace (1779-1859). Page from a book of chinoiserie designs. Watercolour, 1800-20.

Fashion Plates as a Source for Costume History

Shelley Tobin, Acting Keeper of Decorative Art

Much information about fashionable materials, colours and styles may be gleaned from surviving copies of the women's magazines which rose in popularity during the last century. Developing from the eighteenth-century ladies' pocket-book illustrated with the latest fashions, these papers discussed all sorts of 'High Life and Fashionable chit-chat', (the title of a World of Fashion column) ranging from the gossip of the Court circular to the fashion news from Paris and London, and generally included advice columns, embroidery patters and serialised fiction

The magazines are frequently illustrated with one or two hand-coloured engravings showing the season's fashionable lines and appropriate accessories. Often these fashion plates were presented as a supplement and for this reason many have survived without the description published in the main magazine. Nowadays it is quite common to find fashion-plates clipped from their parent papers and mounted and framed - sadly much interesting information must be lost in this way as the remaining magazine is presumably discarded

The Museum's archives of such items is at present limited but useful, covering the period 1804 to present. It is supplemented by another small collection of early twentieth-century needlecraft magazines, as well as later knitting and dress patterns.

Some of the earliest and most beautiful fashion-plates we have may be seen in a bound collection taken from *Journal des Dames et des*

Modes. (Fig.4) Each plate shows a different outfit from the 'costume Parisien' series, covering the years 1804 to 1830. Bound copies of *La Belle Assemblée* and *The World of Fashion* include extensive reports on current fashions as well as patterns for whitework embroidery to trace for use on underwear or small articles such as collars.

We have little material dating from the 1840s and 1850s, but are lucky to have been given two volumes of Beeton's *Englishwoman's Domestic Magazine*. From the mid-nineteenth century onwards Haute Couture gained in importance to the French fashion industry and the luxury trades already in existence. Many of the illustrations reproduced in magazines such as Beeton's originated in Paris. The sewing machine, patented in the USA in 1851, had become widely available by 1860 when Samuel Beeton began to produce paper patterns along with the fashion plates. The plate of 1864 reproduced here (Fig.5) shows (left) a travelling dress in alpaca trimmed with black silk and (centre) the 'Patti dress' (presumably named after the much admired opera singer Adelina Patti), 'intended to be made of two shades of mauve silk and embellished with lace, small lace butterflies may ... be seen hovering around the bouquets'. The gown was set off with a scarf of white yak lace. The author recommended that the skirt be made in gored sections, to avoid fullness at the top and it was therefore '... necessary to have a prettily shaped crinoline to give the dress the proper sloping appearance that is required'. Here the commentator, probably Isabella Beeton, was able to make a publicity announce-



Fig.4 A plate from *Journal des Dames et Des Modes*, 1817.



Fig.5 Fashion plate showing a travelling dress, an evening dress and a girl's summer frock for July 1864 from *The Englishwoman's Domestic Magazine*, 1864.



Fig.6 The latest Paris fashions shown in a supplement given with *The Queen*, 3 April 1880.

The Gardens at Preston Manor, Brighton

David Beevers, Keeper of Preston Manor

The gardens surrounding Preston Manor comprise four acres of land bequeathed to Brighton Corporation by Sir Charles and Lady Thomas-Stanford in 1932. The garden layout is essentially late Victorian and Edwardian, but earlier features can be traced which reflect the long history of the Manor.

Parts of the house date from the thirteenth century but there was a substantial rebuilding in the late sixteenth century and again in about 1738-39; there were further alterations in 1905. Little is known about the appearance of the house and gardens prior to the late eighteenth century. The flint and rubble garden walls may date in part from the thirteenth century but they have been considerably added to and altered

and the earliest documentary reference occurs in 1547 when Richard Elrington, an early tenant of the Manor, was permitted to 'take out of the churchyard so much ground adjoining the farmhouse of Preston as doth contain sixteen poles in length and four poles in breadth, to be laid to the orchard of the said Richard, in consideration that the said Richard shall make up all the walls of the churchyard now being in decay.' (Thomas-Stanford, Charles, 'An abstract of the Court Rolls of the Manor of Preston', *Sussex Record Society*, vol. XXVII). This explains why the church tower appears to jut into the Manor grounds.

The earliest known plan of the gardens occurs in a survey made by the elder and younger John Norden in 1617 (British Library Add. Mss. 6027 ff 115-116) (Fig.7). This shows

ment on behalf of Messrs Thomson's new crinolines (hooped underskirts), exclaiming that 'their last new crinoline is so light that its weight is scarcely noticeable ...'

Paper models of both costumes and the young girl's white muslin summer frock were available from Mme Adolphe Goubaud of the Strand, who also supplied flat patterns to cut from. Patterns for working small articles such as bags and slippers in the staple Berlin woolwork were printed in colour and given away with the magazine with full instructions on how to make them up although those less inclined could send away for the item ready-made.

The archive includes a number of supplements from *The Queen* dating from 1875 to 1900 (Fig.6) and several volumes of *La Mode*, a French magazine which combined practical instructions with fashion information.

Although we have little material from the 1920s, the archive includes several examples of the Weldon's series of dressmaking magazines. These carry fascinating advertisements for early synthetics, such as WEMCO 'silks', and reflect the influence of Hollywood on mainstream fashion in their fashion features.

Another magazine, *Stitchcraft*, a Condé Nast publication, aimed at 'the modern woman and her home' carried an advertisement for Corot mail order fashions in their October 1932 issue. The customer could choose to visit Corot's Bond Street showrooms for herself or order one of their models by post and pay for it by instalments. For example, 'my secretary', a day dress, described as a 'cosy frock in novelty wool tricot' with contrasting collar and cuffs was available for two-and-a-half guineas cash or a monthly instalment of seven shillings and sixpence. Evening gowns range in price from three guineas to four-and-a-half guineas, such as 'goodnight sweetheart' at thirteen shillings and sixpence monthly. Coats were the most expensive item, at three-and-a-half guineas to six-and-a-half guineas.

It is only possible to pick out a few interesting details in such a short space, but I hope it goes a little way to show how important this kind of material can be to anyone researching an aspect of dress history.

We are still adding to the archive and would be keen to hear from anyone who has items of interest to donate.

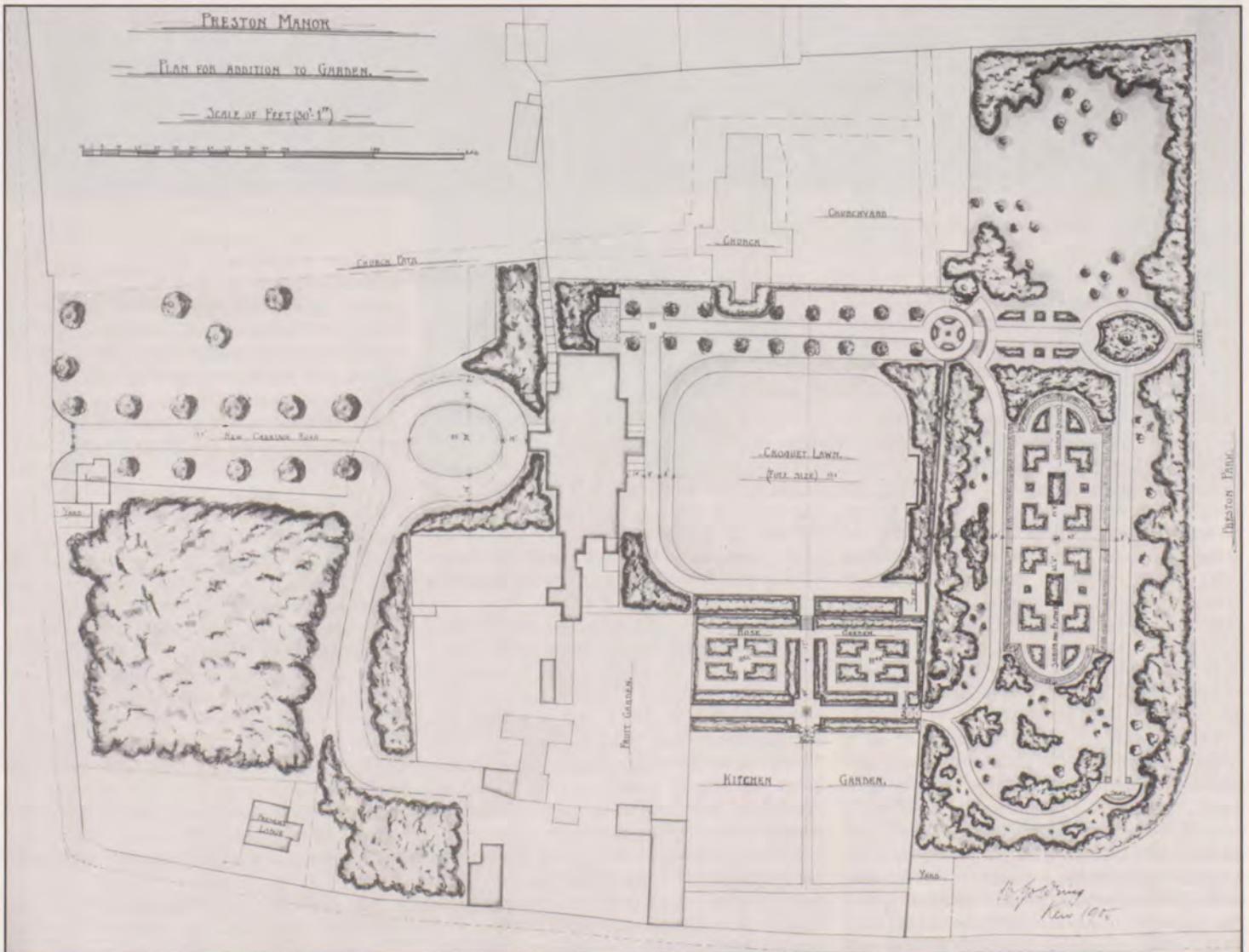
a large triple-gabled house surrounded by walled gardens, one of which is a knot garden in the shape of a Maltese cross.

Between 1617 and 1793 references to the Manor gardens are sparse. A letter survives dated 23 April 1711 (Preston Manor ES/ET/97) from Captain John Cheynell who, from 1705, managed the Preston estates on behalf of the Shirley family. He mentions the house and out-buildings with 'Gardens, Orchards, Bowling Green [and] a plantation of Young Elms ... valued at 1,000 pounds'. Unfortunately, he does not go into further detail and it is not until the estate was sold in 1793 that further information becomes available. The *Sussex Daily News*, 26 August 1793, describes an alluring prospect: 'a bowling green, three large enclosed gardens with lofty walls, richly clothed with the best



Fig.7 Survey of the Manor of Preston, 1617.
Courtesy of the British Library Board.

Fig.8 Preston Manor, Brighton: Plan for addition to garden (William Goldring, 1905).



fruit trees, pleasure grounds, and plantations ... The situation is truly unrivalled, commanding many picturesque and beautiful views, the grounds embellished with lofty trees, screened from the east, west, and southwest winds, and well calculated for a sportsman or a person of

distinction ...' Later descriptions, for instance in the *Gentleman's Magazine* (Vol. 74, 1804) comment on the 'extensive and well-planned gardens' and the 'variegated and extensive prospects' of this 'truly rural spot'. It is interesting to note that according to the *Epitome of Brighton* (1815) the tea room, which had been built in 1769 on the southern side of Preston village in part of the Manor grounds, was 'seldom resorted to by the higher classes of society'.

Topographical views of the Manor in the nineteenth century show extensive tree planting but there is no evidence as to the planning or layout of the grounds until 1895 when an extensive account of the gardens was published in the *Gardener's Chronicle* (vol 2, August 31, 1895). The south lawn was bordered to the left by 'a terrace with beds of scarlet Pelargoniums edged with blue Lobelias and of other bright flowers, the background being an Ivy-clad wall above which rears the quaint old tower of Preston Church, which is also covered with Ivy, and flanked by ornamental trees, a bank of Yew and Euonymus forming a base to the tower in harmony with it ... on the right the pretty walled-in gardens, in which are mingled fruits and hardy flowers, after the manner of gardens in the olden time ... Here are Apple, Pear, and other fruit trees, some of them perhaps a good deal behind the time in quality, but beautiful nevertheless. Beside the grassy or gravel walks which here and there intersect the gardens are numerous clumps of Roses, "ancient and modern" -

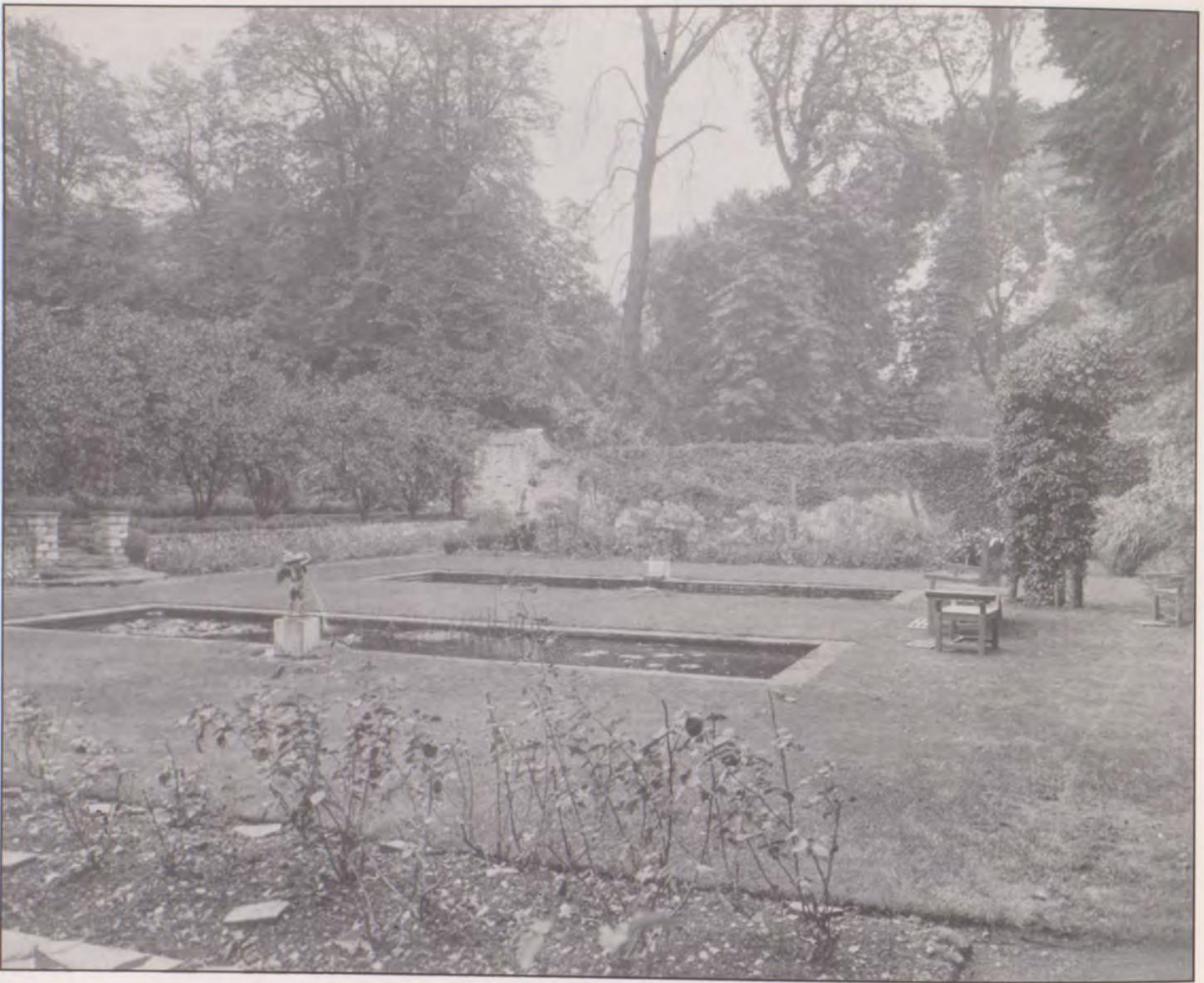


Fig.9 The lily ponds at Preston Manor. Photograph by Ellen Thomas-Stanford, 1909.

single and double; masses of perennial Sunflowers, single and double; Phloxes which must date from the very earliest crosses of the species; long stretches of Lily of the Valley, beautiful and fragrant in their season; and of violets and other fragrant flowers, and among them patches of annuals, which help to make a brilliant display. Among the shrubs, *Calycanthus praecox* is in bloom, and the Weiglas, &c, very pretty and effective ... In one of the sheltered gardens a large quantity of grand plants of *Richardia aethiopica* (Arum Lily), some of which have ten or twelve crowns, is planted out, and a fine lot of neat plants of *Azalea indica* are well set with buds ... Somehow, there is a charm about these old-fashioned gardens, and an interest in the plants in them, which is lacking in modern, and what are called well-kept gardens.'

This account is extremely interesting as it suggests that the walled garden at Preston represented a survival of the type of 'old fashioned' garden that was being consciously revived from the 1870s. Poets, painters, and artists, rather than professional gardeners, were inspired by the simple formality of seventeenth and eighteenth-century gardens and the type of flowers to be seen in them. William Morris and Philip Webb attempted to create a new 'old

fashioned' garden at the Red House, Kent, in the 1860s and by the 1870s the revival was well under way. The walled garden at Preston Manor, with its clipped hedges, old-fashioned flowers, gravel walks, and mixture of shrubs and fruit trees, was an excellent example of the type of modest garden that had escaped Victorian bedding-out or landscaping and which influenced writers such as J. D. Sedding who, in *Garden Craft Old and New* (1891) commented that 'the old fashioned garden ... represents one of the pleasures of England, one of the charms of that quiet beautiful life of bygone times that I, for one, would fain see revived'.

When Charles and Ellen Thomas-Stanford moved to Preston Manor from their London house in 1905, the gardens were evidently in need of considerable attention. At first they considered a new layout and a scheme was commissioned from William Goldring (1854-1919), one of the foremost landscape gardeners of the day (Fig.8). Goldring's plan (signed and dated Kew, 1905) would have turned the walled garden into a much more formal rose garden, and the area known as the 'Lye' (a Sussex word for meadow) into a sunk shrub and flower garden. Goldring's inspiration came from Italy and France as well as late seventeenth-century English gardens and his designs would have

resulted in a formal, almost *Beaux Arts* layout. In the event the plan was not executed and the available evidence suggests that the Stanfords laid-out and replanted the gardens themselves.

The basic plan of the gardens was left intact but to the west a new garden with lily ponds was created (Fig.9). The idea may have come from Gertrude Jekyll who advocated a 'lily tank in a formal garden' in *Wall and Water Gardens* (1901). Jekyll admired Italian water gardens and the 'beautifully coloured form of the newer Water Lilies' which accorded with 'the feeling of repose that is suggested by a surface of still water'. A lyrical description of the lily ponds was written by Margery Roberts in the *Sussex County Magazine* (August 1935): 'In the green depths of these ponds swim fish as large as carp and others so small that the water scarcely ripples as they pass. Some are coloured like a blood-red sun, some like molten gold and some gleam like silver, as if they were bathed in moonlight. Cool water lilies rest on the face of the water, while their thick, dark leaves are used as rafts by the birds'. The water garden was unfortunately destroyed for road widening in 1971-72.

The walled garden as replanted by the Stanfords represented the typically Edwardian harmony between informal planting and formal

planning (Fig.10). Gardeners such as William Robinson, with whom Ellen Thomas-Stanford corresponded, advocated wild gardens and natural effects, though Robinson himself admitted that 'formality is often essential in the plan of a lower garden near the house'. J. D. Sedding's advocacy of the old fashioned garden has already been quoted and, in general, Edwardian architects stressed that house and garden should be planned as a unity. Preston Manor had already been largely altered in 1905 by Charles Stanley Peach (1858-1934), an architect best known for his early power stations, and it was natural that the Stanfords should consider the layout of their gardens whilst the house was being re-modelled. It is significant that in 1903 Charles Thomas-Stanford bought a copy of Reginald Blomfield's *The Formal Garden in England* (1892). Blomfield maintained that since architects were trained as designers they should be responsible for the plan of a garden. It is unlikely, however, that Peach had anything to do with the gardens at Preston as the formal layout was already in existence and accorded well with his discreet classical additions to the house.

When the Stanfords started to re-plant their gardens they were heavily influenced by the ideas of Gertrude Jekyll and William Robinson. Jekyll attempted to resolve the perceived conflict between the formal and informal schools. In an article in the *Edinburgh Review* (July 1896), she maintained that 'both are right, and both are wrong'. Advocates of formality were 'right in upholding the simple dignity and sweetness and quiet beauty of the old formal garden' but they were wrong to ignore horticultural progress. The walled garden at Preston Manor reflected this happy synthesis.

Ellen Thomas-Stanford photographed the walled garden in 1909 (Fig. 10) and her pictures reveal that it was densely planted with shrubs and herbaceous flowers. The central path was bordered with poppies, lupins, Canterbury bells (*Campanula medium*), columbines, larkspur, delphiniums and hollyhocks (*Alcea rosea*); in the central part of the garden near the sundial there were clumps of pampas grass (*Cortaderia selloana*), globe thistle (*Echinops ritro*), sweet William (*Dianthus barbatus*), and China aster (*Callistephus chinensis*). Against the south wall there were pear trees, peaches, nectarines, cherries and plums. Ellen occasionally recorded additions to the garden in her gardening scrap-books. The *Magnolia grandiflora* was planted in 1907 and in 1915 a species of lilac (Toussaint L'ouverture) was bought from T. Jannoch. These cost 24/- a dozen. She recorded that 'the lilac was raised, named, and distributed by M. Victor Lemoine, Nancy, many years ago'. In 1917 she planted *Heuchera sanguinea* which she bought from Barr and Sons of Covent Garden at 1/- per plant, and Ellen was particularly proud of the fact that 'the rose growing on the wall by the stable and greenhouses is Jules Margalen (*sic*: Margottin) ... It was at Preston when I was a child (in the 1850s) and I have succeeded in bringing it back - from Norway - ! -'.

Beyond the walled garden to the south the Lye was consciously maintained as a wild garden and contrasted with the relative formality of the walled area. The Stanfords were again almost certainly influenced by William Robinson who published *The Wild Garden* in



Fig.10 The walled garden at Preston Manor. Photograph by Ellen Thomas-Stanford, 1909.

1870. Robinson advocated wild gardens in outlying areas and he took pains to explain that he did not favour gardens that had run wild; instead he favoured natural groupings of trees, flowers, and hedgerows. The Lye perfectly exemplified this aspect of late Victorian and Edwardian taste and it survived intact until 1952 when it was converted into a scented garden for the blind.

Today the walled garden at Preston Manor represents the only example of an old fashioned garden to be seen in Brighton. The garden is divided into four plots separated by box-edged flagstones laid in 1905, the whole forming a square with a sundial at its central point. Two of the plots have been grassed over but the other

two retain much of their Edwardian character: 'old fashioned' flowers are still grown including sunflowers, hollyhocks, tiger lillies, poppies, and marigolds. In the near future it is hoped to replant the walled garden using the 1909 photographs as evidence but allowing for later developments. The laburnum arch, for instance, was constructed by Brighton's Parks and Recreation department but it is entirely in keeping with the character of the garden and it will be maintained in any future restoration.

North of the walled garden was the kitchen garden which housed a conservatory, potting sheds, a vinery, fern house, and peach house. Today it is used as a propagating area for Brighton's parks and gardens.

The Place of Exhibitions

Caroline Collier, Exhibitions Officer, looks at the nature of temporary exhibitions and introduces an exciting programme of new shows.

An exhibitions organiser within a museum is the Keeper of Ephemera, your territory is an empty space to be filled and again left bare. It is the nature of the physical spaces which, as much as anything, defines an exhibitions programme. The relationship between objects and the spaces that they inhabit is especially intimate in a temporary exhibition which is still more self-consciously a display than a case within a permanent collection gallery, or the arrangement of furniture in a historic house, or even than the seductive organisation of goods in a shop window.

The various buildings which make up the Brighton Museums Service all have their special characters and possibilities in terms of temporary exhibitions and events. The largest and grandest space is in the Museum, where there are three tall, well-proportioned, interlinking Edwardian galleries which would look magnificent with changeable daylight flooding in from skylights, as originally intended. These galleries are the best temporary exhibition space in the region. They are, however, at present unsuitable for showing large-scale contemporary paintings, which are made to be hung very low, just a few inches from the floor, because the heating system is placed within the walls up to a height of a couple of feet; but they are otherwise quite flexible. They are useful as picture or sculpture galleries with no screening at all; they may be blacked out for projecting slides or film; or they can be used as shells to house the theatrical, staged exhibition which Brighton has done so well.

The other spaces are more modest. The Grange, Rottingdean, has a room, shared with the Museum's shop, which is set aside for temporary exhibitions. Traditionally, this small gallery has been used to show the work of local artists. The room at the Grange is suitable for work on a domestic scale; paintings, photographs, prints, small sculptures and crafts. It is impossible to screw pictures to the wall, as the surface is unworkable, so there is a hanging system using chains. Daylight cannot be excluded at present, making the gallery unsuitable for exhibitions which require low light levels. The Booth Museum can adapt the centre of its main gallery for temporary exhibitions and a room within the Pavilion may also be set aside for special shows. It is also possible to put on special exhibitions, from time to time, at Preston Manor.

But the physical space is not the only factor influencing or determining the character, meaning and life of exhibitions. The atmosphere of and activities within the building as a whole are bound to have an effect on the way exhibitions are perceived. Individual exhibitions occur within a programme or sequence, seen in relation to all the other activities of the museum and gallery. An exhibition on the use of fur and feathers in fashion, for instance, would have a

certain impact in a fashion gallery but it would be much more startling and provocative to place such a show in the context of natural history collections, where a stuffed owl on a hat would have a surreal forcefulness.

Being ephemeral, exhibitions are free of many of the constraints of the permanent collections. Any subject may be addressed and exhibitions can complement the collections or focus on other areas unrepresented elsewhere in the museum. They may question and challenge the values suggested in some of the permanent displays; but one of the delights of working on exhibitions within a museums service with such varied collections is that links and cross references may be made between various disciplines and types of object. Collecting and categorising are odd habits. Within our Museum and Art Gallery the Cabinet of Curiosities is a wonderful display, a reminder of the urge to collect and to bestow value on disparate things - a human trait as bizarre as any of the objects exhibited.

The richness of the permanent collections and the tendency for there to be a preoccupation with the past, may be offset by the introduction of the work of living artists. There have been in Brighton some 'residences', where artists work within the Museum and with the public, and the exhibitions programme may introduce a strong contemporary thread. At the beginning of this century the exhibition galleries in the Museum housed some of the most interesting and challenging exhibitions of avant-garde art seen in this country. New art introduces vitality and stirs up debate. Many people who exclaim with delight at post-Impressionist paintings would have been enraged in 1912 and doubtless, when innovative work by our contemporaries is shown, there will be some questioning of taste, value and judgement.

The aim, then, is to make an exhibitions programme which has variety, flexibility and balance. It is unrealistic to expect one exhibition to do everything. More valuable is to concentrate



Fig.13 Peto Michell, Omaha Congress, 1898. Photograph by Rinehart and Muhr. Courtesy of the John Judkyn Memorial, Freshford Manor, Bath.



Fig.14 Francis Bacon, Head VI, 1949. Oil on canvas. Arts Council Collection.

on the particularity of each event and to create different exhibitions which call out to people of varied outlooks and which may even surprise people into stepping outside their own territory and interest. With a small staff and a restricted budget it is impossible for us to make all our exhibitions ourselves so we are taking in touring exhibitions as well as collaborating with other galleries on shows we originate. We are also able to make temporary exhibitions using objects from the permanent collections.

In March and April a selection of watercolours from the Museum's collection was displayed. In order to give some insight into the use of the medium by a range of artists Philip Vainker wrote a label for each picture focusing on the particularities of each artist's technique. This exhibition, naturally and easily, gave pleasure to many people. More unsettling is another small-scale show we have called *Exotics: North American Indian Culture and the European*, which juxtaposes the arts of two distinct cultures in the context of the European encounter with America. (Fig.13) The Omaha Indian Congress of 1898 started as an attempt to educate the American public about the culture and society of native Americans but degenerated

into a 'Wild West' show, reinforcing the popular stereotypes of the time. The exhibition brings together photographs commemorating the event - studio shots of delegates and their families and views of the 'sham battles' and other activities, with carvings in argillite, a black slate, an art form of the Haida people of the north west coast of America. Photography is the invention of the West, and as the photographs in the exhibition sought to capture the life of native Americans, the Haida argillite carvings in the exhibition explore the Indian view of Europeans. The carvings combine traditional Indian motifs such as the animal crests of the great families, with representations of European seamen, soldiers and traders. The exhibition suggests that the way we see other people, and the way they see us, will always be tinged by historical conditions and prejudices.

This little show was put together more or less at the last minute as a response to the 1991 Brighton Festival theme, *America: Roots and Pioneers*. The 1992 theme of *Saints and Sinners* lends itself to intriguing interpretations. An ambitious Festival exhibition is being planned for the Museum about the artistic community in Dieppe in the nineteenth and early

twentieth centuries. Doubtless figures will emerge who fit into either category, black or white, depending on your standpoint. Oscar Wilde, who took up residence in Dieppe at a low point in his life, can be considered central to the bipartite Festival theme. The exhibition will include pictures by Gauguin, Pissarro, Monet, Boudin, Whistler, Sickert and artists of the Camden Town Group, looking at the interrelationships between the French and English artists and writers who frequented the area at the turn of the century. A variety of musical and literary events is also planned.

During the summer of 1991 there will be an exhibition of painting and sculpture from the Arts Council's collection which will commemorate the fortieth anniversary of the Festival of Britain. This show of mid-twentieth century art will include works by some of the best known British artists including Francis Bacon, Lucian Freud, Henry Moore, Eduardo Paolozzi, Victor Pasmore as well as some less familiar figures. (Fig.14) One of the fascinating aspects of the exhibition will be how revealing it is of its time - an age of austerity, optimism and anxiety, traditionalism and the urge to create anew. This show is followed by the first in a series of small-scale exhibitions of prints by painters, often made in response to poetry or other writing - Picasso's extraordinary late etchings, Chagall's lithographs for La Fontaine's animal fables, Miro's *Ubu Roi* prints, Leger's *Circus* and Braque's late lithographs which echo the poetry of his friend Apollinaire. The RIBA's exhibition of the work of the architect C. A. Busby, based on the recent discovery of a large collection of his drawings in a farmhouse in Essex, will be shown from August to October in one gallery. Busby is responsible for the character of the Regency terraces of Kemp Town and Brunswick Town and the exhibition demonstrates his range and ambition. At the same time we are organising an exhibition which looks at Brighton between the wars. This will concentrate not just on the seaside and the racecourse but on gangsters and the slums. We are inviting people with memories of life in the town in the 1920s and 30s to participate in the exhibition, which will include objects and memorabilia from the Museum's collections and from local lenders. After a Christmas exhibition which draws on aspects of the immense toy collection at Brighton we aim, before the Dieppe exhibition, to show some new art. Future plans include an exhibition on Angelica Kauffmann. This will explore the contrast between the reputation in her lifetime of this most successful of women artists, when she was considered to be a serious painter of historical and mythological subjects, and today, when she is best known for decorative, neo-classical pictures incorporated, perhaps, into schemes by Adam, or through versions of her paintings transferred to other media including furniture, textiles and ceramics. We aim to look carefully again at the paintings and, by showing them with drawings, prints and decorative objects, to give a more accurate assessment of her work.

Exhibitions, as fleeting events, act as catalysts, offering the opportunity for debate and discussion. They are frequently occasions for controversy, for the questioning of pre-existing values and predetermined attitudes. But a good exhibition has many layers and the first of these is visual.

The Romance of the 'Primitive', Part One, 1905-48

Anthony Shelton, *Keeper of Ethnography and Musical Instruments*

"It's all true about the South Seas. There it is, there it wonderfully is; the ideal life, little work, dancing and singing and eating; naked people of incredible loveliness, perfect manners, and immense kindness, a divine tropic climate and intoxicating beauty of scenery ... It's impossible to describe how far nearer the Kingdom of Heaven – or the Garden of Eden – these good, naked laughing people are than oneself and ones friends."

Rupert Brooke

The romance of the primitive dates back at least to the Age of Exploration and Discovery in the fifteenth and sixteenth centuries, but at the turn of the nineteenth century with massive industrialisation, social dislocation, the regimentation of life and increasing bellicosity, it was the turn of artists and critics to again reinvent the meaning of 'primitive art' for the Western World. According to what has now gained the status of a legend, African art was re-discovered in the streets of Paris when, around 1905, Vlaminck purchased two African figures from Dahomey or the Ivory Coast, which he found standing behind bottles of picon and vermouth in a bistro in Argenteuil. Although only adding another two Ivory Coast figures and a Zaire mask to his collection, their styles and direct power attracted a lively interest from Derain and other artists who visited his studio. Derain and Matisse became enthusiastic collectors. Writing about Matisse, Apollinaire remarked: 'He likes to surround himself with objects of old and modern art, precious materials, and those sculptures in which the Negroes of Guinea, Senegal or Gabon have demonstrated with unique purity their frightened emotions.' Conspicuous in photographs of Apollinaire's own study was a large standing Nkisi figure covered in nails, hammered into the body to petition favours or express gratitude for the magic it once wrought (Fig.15). These early collections probably introduced artists such as Braque and Picasso to the African and Pacific sculpture which had such an influence on their work. According to Jean Laude, what interested and impressed them was not the ideas and customs behind the creation of such figures and masks, but the 'strong and sensitive lines, the tension of contours and surfaces, the relation and equilibrium of masses, and the richness of volumes', as well as the naked and unsophisticated psychology which had created them. Lacking any information on the original cultural context and significance of non-Western art, on which to build an academic interpretation of its value, early critics fabricated a psychological ideology which emphasised its primordial nature as an expression of a direct and powerful gaze on nature which had been untainted by the conventions and mediocrity of a civilization that has sought to insulate itself from the primordial feelings of the past and isolate itself from nature. African and Pacific sculpture were thought to have a directness which could only be obtained through the innocence of a person in the state of nature where nightmares and anx-



Fig.15 Guillaume Apollinaire's study.

ieties demanded unique means of expression and dreams were charged with conviction. This nascent romanticism gave rise to the fashionable adoration and emulation of African objects and styles. Although interrupted by the Great War, the movement spurred the first commercial exhibition of African art in Paris in 1919 and in 1923 an exposition of the native art of the French colonies was held at the Pavillon de Marson.

During the first half of the 1930s, the Musée de l'Homme organised a succession of exhibitions which highlighted the aesthetic qualities of non-Western artefacts, providing official legitimisation for the popular ideology which clung to them. Paris succumbed to an infatuation with everything African, what at the time was called Negrophilism. Jazz and the Ballet Negres gained prominence in the musical world. Films like Léon Poirier's *A Negro Cruise*, King Vidor's *Hallelujah*, and in the theatre Darius Milhaud and Ferdinand Léger's *The Creation of the World* (based on African mythology, the sets followed Cubist styles by Léger), became huge box office successes and African designs were freely drawn on for fashion and jewellery, (the Rodier Company), and furniture (Legrain). The British response to non-Western art occurred later and was more subdued. While British administrators and travellers avidly collected curiosities from the lands they visited, society was slow to make any link between them and the new art or music coming out of France and the United States. Britain refused to celebrate its self-alienation, and many of the members of the artistic elite instead of feeding their energies into a fashionable catharsis either became isolated or lived and travelled abroad. (Leonora Carrington, D. H. Lawrence and Malcolm Lowry either lived in or visited Mexico).

The isolationism and estrangement from their own society and the nostalgia for foreign cultures, is harrowingly expressed in the opening quotation from Rupert Brooke. Roger Fry in his book *Negro Sculpture* published in 1920 was one of few who followed the French and German lead in praising the formal qualities of African art. Both Epstein and Henry Moore assembled large collections of non-Western art,

but its influence on their work was only recognised later. Nevertheless, it was between 1880 and the 1930s that many of the principal collections of non-Western artefacts were made, which later formed the basis of important holdings in regional British museums. The Royal Pavilion, Art Gallery and Museums is no exception to this and the all too often neglected or underestimated value of such collections not only lies in their quality pieces, but the early date of their acquisition.

It was not until 1936 that the first London Surrealist exhibition displayed non-Western artefacts as art and thereby made public and explicit connection between them and the Modern movement. This was followed in 1948 by the controversial exhibition *40,000 Years of Modern Art*, organised by the Institute of Contemporary Arts which drew heavily on the ethnographic collections from the Brighton Art Gallery and Museums and displayed them alongside such paintings as *Les Femmes d'Alger* (1907), *Femme au Chignon* (1909), *Head of a Girl* (1926) by Picasso, or Ernst's *Le déjeuner sur l'herbe* (1935-6), and *Celebes* (1921) and works by De Chirico, Klee, Miro, Arp and Moore. Herbert Read in his introduction to the catalogue of the exhibition reiterated the same psychological, this time behavioural, ideology to justify their inclusion and value that had formerly been partly expressed by Picasso and Apollinaire and which has since become part of the legitimating apparatus of Modernist practice. The suggested similarities between modern Western and supposedly timeless non-Western style was explained as resulting from identical reactions to similar conditions involving a 'vague sense of insecurity, a cosmic anguish ... feeling and intuitions that demand expression in abstract and unnaturalistic forms'. Such a formulation completely severed non-Western artefacts from the original meaning given them by their society of origin and incorporated their effective qualities within the terms of the Modernist project. In this way the artefacts of Africa, Asia, America and the Pacific extended the competence of Modernist aesthetics while, at the same time, undergoing a greater alienation from their original societies of origin.

A Brighton Pipemaker

Ed Jarzembowski, Principal Keeper of the Booth Museum, discusses a recent acquisition of clay pipes.

The study of the differing designs on the bowls of clay pipes forms an interesting branch of ceramic history. Pipes inevitably had a short working life and were readily discarded. Broken examples are often found on allotments, in gardens, and on old rubbish dumps. Their makers have left few records, but where the pipemaking trade was relatively small and local, as in Brighton, it is occasionally possible to identify manufacturers. However, serendipity has a role to play. One such chance find was the recent discovery of a nearly complete pipe by Mr Adrian Morphet of the Council's Technical Services Department whilst working at Grubbs restaurant in St James's Street. It lay protected in old sawdust insulation behind some early nineteenth-century panelling and the bowl was decorated with spread eagles and oak leaf motifs so he took it to the Booth Museum of Natural History. A subsequent visit yielded six complete pipes of which one is intact and the other five only needed gluing. Three of the pipes, including the intact one, are initialled MB identified as a Brighton maker called Mary Goldsmith (David R. Atkinson, *Sussex Clay Tobacco Pipes and the Pipemakers*, Eastbourne, 1977). Her decorated bowls have been found as far away as Steyning, but these are the only complete examples of her work known to have survived. Most pipemakers were men, but Mary Goldsmith ran the family business first in Sussex Terrace (1845) and subsequently in Sussex Street (1851) where she employed seven men. Not only is the discovery of complete clay tobacco pipes unusual, but rarer still are those produced by a woman. (Fig. 16).

I am indebted to Mr Adrian Morphet for reporting his find; to Mr Tim Davies for permission to investigate and presenting the finds to the Borough's collections; and to Ms Rebecca Mothersole (Brighton Polytechnic) for photographs.



Fig. 16 Detail of bowls of two clay pipes by Mary Goldsmith.

Mammals Past and Present

Donald Bruce's animal drawings were recently exhibited at the Booth Museum. In this article he discusses some problems in the depiction of natural history subjects



Fig. 17 Short-faced Hyaena *Hyaena brevirostris* Pliocene-Pleistocene, about one-five million years ago, Eurasia. A gigantic hyaena about the size of a lion, and a larger extinct relative of the modern brown hyaena.

As a child my abiding interest was in drawing animals. I received little encouragement at school but my artistic talent led me into an unsuccessful career as a painter and decorator. This unhappy choice cost me many years in a trade for which I was unsuited. But my interest in animals re-asserted itself, and I decided to study zoology full time. I achieved a pass degree in zoology and geology, but was not able to pursue a career in these subjects. So I returned to a career as an artist, chiefly drawing animals.

Research is usually required before drawing

Cat Among the Exhibits

A striking new donation box in the form of a giant cat was unveiled at Brighton Museum and Art Gallery on 20 March. The cat purrs and meows each time money is put into it. (Fig. 18).

St John Child, the creator of the giant cat, based his design on one of the Museum's most popular exhibits - a pair of cats by Emile Gallé, replicas of which are on sale in the Pavilion shop.

The original cats are only eighteen inches high. To increase the size to five feet five inches, precise scale drawings of different angles were made. Hundreds of strips of very thin ply were used and covered in chicken wire with glued canvas stretched over the top. Plaster of Paris was trowelled and sculpted on to the frame which was then sealed and painted in oil colour. The elaborate floral design on antique mustard yellow background closely follows the original with scraffito detail on the black head and gold leaf on the medallion chain.

Julian Rogers, Principal Keeper (Conservation and Design), made the 'voice box'. This involved assembling a speech and amplifier module with control electronics that respond to YOU. The mechanism detects the proximity of people by means of a passive infra-red sensor.

natural history subjects. Opportunities for studying from life were not easy to come by. I had to use books, watch films, and observe and draw museum specimens. I was essentially self-taught. My own style developed, using dry materials such as graphite pencils, coloured pencils, pastels and crayons, rather than conventional paints. These materials achieved good results quite rapidly. The poses I use for animals are imaginary but details are studied from photographs and other pictures.

Prehistoric species interested me quite early in life, but my work in this field is quite recent. The sources were initially from books illustrating restorations of extinct animals by other artists. Then the need to study the actual bone structure arose; this was achieved by visits to museums with a sketchbook. Drawings of archaic species are inevitably largely speculative. Only a few of the Ice Age mammals can be accurately reconstructed with the aid of preserved whole specimens and cave paintings. More interesting are remains that give an incomplete picture, but generate different ideas of what the animal may have looked like. The artist is then at liberty to express each idea. (Fig. 17).

Drawing mammals gives me satisfaction because they represent living creatures related to ourselves. The animals' facial expressions is something that comes naturally. Subjects can show a variety of aspects from the spectacular, gigantic and fierce, to the sweet, endearing and charming, with a range of beauty, colour, grace and passion. There will always be many species past and present waiting to be expressed on paper, giving my drawings from natural history fresh scope for expressing an almost infinite variety of new ideas.

Mammals Past & Present was a temporary exhibition at the Booth Museum of Natural History 6 March to 24 April 1991.

Another sensor detects money being inserted into the slot and an electronic control device selects one of eight suitable voices in response.

The cat is designed to age with the wear and tear of the welcoming caresses of children visiting the Museum.



Fig. 18 Councillors Ian Duncan and Steve Bassam unveiling the cat donation box.