

Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 1

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## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 2

Published by Local World, Nottingham

2 Bygones Monday October 28, 2013

• Nottingham School of Art •

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## Contents

ISSUE 96

IT is 150 years since the Duke of Newcastle laid the foundation stone for an impressive new building in Waverley Street.

This special edition traces the rise of Nottingham School of Art and Design from its Victorian roots to the present day.

One of the oldest and finest schools in the country, it has a proud record for nurturing creative talent with Dame Laura Knight the most famous of many celebrated past students.

In compiling this edition Bygones greatly appreciates the help and assistance of Carol Jones, Head of Masters Courses at the school.

Her book: A History of Nottingham School of Design, published by Nottingham Trent University in 1993, was the main source for articles and photographs in this supplement.

It was produced to mark the 150th anniversary of the school being founded in 1843.

Written and compiled by Andy Smart and David Lowe

Published on Monday, October 28, 2013

Bygones is grateful to the Local Studies Library, Angel Row, and [picturethepast.org.uk](http://picturethepast.org.uk) for its help and assistance with the production of this supplement.

If you have any memories or photographs you want to share, send them to Bygones, Features Department, Nottingham Post, City Gate, Tollhouse Hill, Nottingham NG1 5FS or e-mail [andy.smart@nottinghampostgroup.co.uk](mailto:andy.smart@nottinghampostgroup.co.uk)

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## Laying the foundations to make most of local talent

WHEN the Duke of Newcastle laid the foundation stone to Nottingham's new school of design on October 22, 1863, it was the starting point for one of the first purpose-built art schools in the country.

Cramped conditions at the People's Hall in Heathcote Street – the school's original premises opened in 1843 – prompted the move to create an impressive new building at Waverley Street.

The Nottingham Government School of Design, as it was first known, primarily served the needs of industry.

As Carol Jones explains in her authoritative history of the school, it aimed to "provide elementary instruction in design for manufactures, and in the history, principles and practice of Ornamental Art."

From the outset, the Nottingham school's connection with the local lace and textile industry was of paramount importance.

The school's first president was the prominent lace pioneer Richard Birkin, who was the British juror for lace manufacturers at the 1851 Great Exhibition, where 20 Nottingham lace firms displayed their goods.

Early supporters, sponsors and subscribers to the school included many well known local businessmen and civic leaders – Birkin, Jacoby, Morley, Wakefield, Adams, Mundella, Steegman and Heymann.

They gave generously to the school in its early years, digging deep into their purses and donating works of art as gifts and giving much needed volumes for the almost non-existent library.

Their benevolence was not entirely altruistic. By the 1840s Nottingham manufacturers realised that talent was being wasted because of an absence of elementary schools giving a basic technical training.

And they recognised the pressing need for



Richard Birkin, mayor of Nottingham in 1850, who was the first president of the Nottingham School of Art and Design

a specialist art school aimed at producing more home-grown designers.

English manufactured goods were faring badly on the European market and textiles, Britain's largest mechanised industry, was in fierce competition with France. At that time French designed products were generally superior in quality to the British.

A Government Select Committee on Arts and Manufactures which reported on the problem to the House of Commons in 1835 concluded that the quality of French design was directly related to their system of state-subsidised art education which had been in existence since the mid 17th century.

No lace designers were listed in Nottingham until 1820, and even then, only eight appeared on the registers.



It reflected a national pattern. Britain was way behind a number of European countries which boasted well established art schools, usually government supported, and in some cases open, free and so popular that it was difficult to provide places for all those who wished to take instruction.

The government responded by proposing the first school of design – Somerset House in London, founded in 1837.

Six years later the Nottingham Government School of Art and Design opened in turbulent times when unemployment was widespread and there was labour unrest in the town.

The school's first home was in Beck Street, now more familiarly known as Heathcote Street. Based in a large mansion house, formerly owned by Alderman Carey,

## Curious case of the missing time capsule

MYSTERY surrounds the foundation stone laid 150 years ago by the Duke of Newcastle for the new Nottingham Government School of Design in Waverley Street, Nottingham.

Thousands watched the ceremony on October 22, 1863, and many were intrigued to learn that a glass jar had been placed within a cavity in the stone.

Inside the 'time capsule' were symbolic items, including replicas of silk and lace stockings made for Queen

Victoria, copies of the Nottingham Daily Express and the Nottingham Journal, a plan of the town and examples of Nottingham lace.

But Bygones can now reveal that the fascinating piece of history has disappeared. No one can find the foundation stone on any part of the building's impressive exterior.

Carol Jones, head of masters courses at the School of Art and Design, says: "We have had a very good look

round and simply cannot locate it. We would like the capsule and the foundation stone to be an architectural focal point of our 150th anniversary celebrations and had even thought of putting the 'capsule' and its fascinating contents on view behind a glass screen.

"If any Bygones readers or historians can throw any light on the mystery of the missing foundation stone we would be most grateful to hear from them."

The obvious site for the

stone would be somewhere near the steps leading to the entrance. But the only foundation stone in this area is one commemorating the re-opening of the Waverley Building by the Culture Secretary Chris Smith on October 10, 2000.

If you know where the missing foundation stone is located write to Andy Smart at Bygones, Nottingham Post, City Gate, Tollhouse Hill, Nottingham, NG1 5FS or e-mail [andy.smart@nottinghampostgroup.co.uk](mailto:andy.smart@nottinghampostgroup.co.uk)



## Nottingham Bygones 28 October 2013 (Monday)

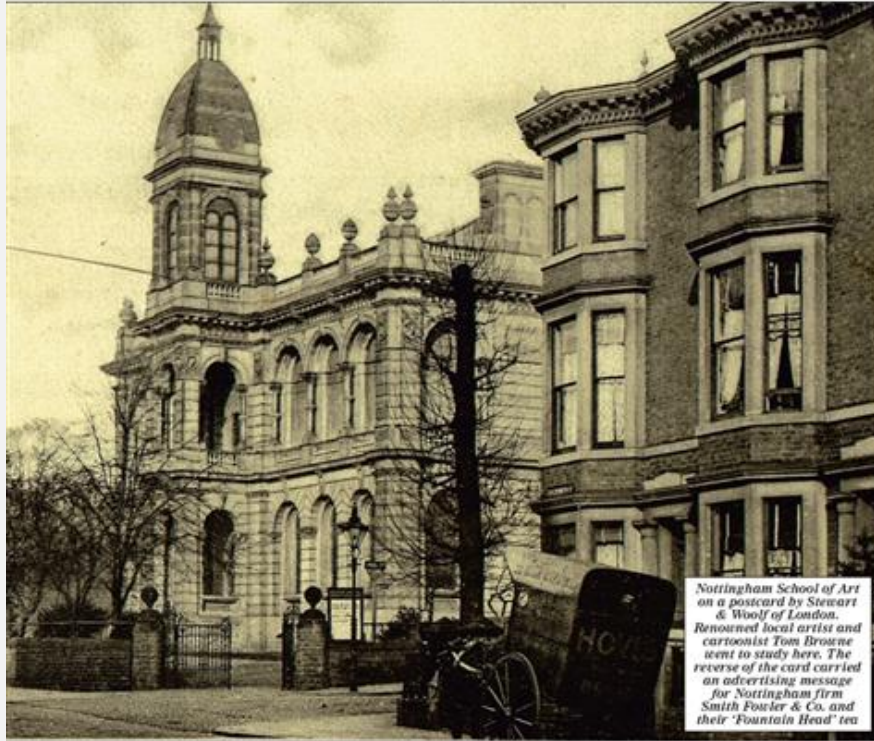
Section: S2, Edition: E01, Page: 3

Published by Local World, Nottingham

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## Nottingham School of Art

Monday October 28, 2013 Bygones 3



Nottingham School of Art on a postcard by Stewart & Woolf of London. Renowned local artist and cartoonist Tom Browne sent to study here. The reverse of the card carried an advertising message for Nottingham firm Smith Fowler & Co. and their 'Fountain Head' tea

the school struggled financially for years. Some manufacturers quickly became sceptical, criticising the school as "a mere

academy for drawing", viewing this as a fine art practice rather than meeting the specific needs of industry.

Little is known about George Thompson's tenure as the school's first headmaster but certainly he faced turbulent times at the new institution.

Increasing dissension among Central School students led to what became the 1845 rebellion - the first known instance of an art student revolt in this country.

He left that year to be succeeded by James Astbury Hammersley, who had originally trained and worked as a designer in the Staffordshire Potteries, rising to become chief designer at Wedgwood.

Despite such success he became known as a landscape painter of considerable talent, exhibiting frequently in Manchester and London and being granted a Royal Commission for two pictures from Prince Albert.

Carol Jones writes: "It is clear that Hammersley was popular with both students in Nottingham and the staff at Somerset House. He was a highly motivated teacher, well organised and exceptionally hardworking."

Most students were expected to pay fees of two shillings (10p) a month. The sum sounds paltry today but in effect it restricted attendance to either the wealthy with time on their hands or those who were sponsored.

Carol Jones writes: "For some years this would actively work against the school's more egalitarian purposes, until such time as free studentships were introduced."

Another practicality thwarted government intentions that the school would be swelled by ranks of artisans eager to learn.

Most subscribers were manufacturers. Although the school stayed open until 9pm, many local factories were still in operation until 8.30pm.

Few employers gave consent for their workers to attend the school. In many cases students comprised the children and friends of supporters and sponsors.

Far more boys than girls attended the school in the early years. But the youngest pupils on record in 1845 were two girls, aged

nine, who were both without previous schooling.

The oldest registered student that year was 36-year-old Beeton Turton, described by his sponsor as "sober, steady, industrious and desirous of improving himself in the arts."

Carol Jones' book pictures an elementary class at work in Nottinghamshire in about 1860. The amount of artwork on the walls indicates the importance schools placed on drawing during this period.

In the early days of the design school, male and female students were taught in separate rooms. One room was kept as a "museum" full of casts and other artefacts from which the students could draw.

Carol Jones writes: "In the first instances, students, seated in rows, would learn to draw 'from the flat' using diagrams from the government Drawing Book which had been compiled by William Dyce."

They then progressed to drawing from casts and were introduced to three dimensional effects with the use of shading.

"Advanced pupils were allowed to study from representations of 'the living model' which they could not view in the flesh, but had to study from life drawings which would have been made by the master responsible."

The school was open for male and female



The People's Hall on Heathcote Street, which housed the first Nottingham Government School of Design in 1843

pupil teachers at 7am so they could advance their own skills before going on to teach in the town's schools.

From 9am to 11am, more expensive classes were held for the children of wealthier parents, who aspired to be artists and designers.

The bulk of the working class students who attended the male evening classes from 7.30pm to 9pm were intended to come from the local textile industry but an analysis of the student body in 1868 shows a much wider cross section of trades and professions.

By 1854 the school had become so successful that it urgently needed larger premises. With the assistance of the Corporation a plot was purchased on newly enclosed land near the Arboretum.

As a temporary measure, the School of Design moved into Plumtree House, Stoney Street, through the generosity of lace manufacturers, Fisher and Co, who loaned the building and lent it free of charge.

The school moved to Commerce Square in 1858. But it soon became clear that a new building was required to meet growing needs. Overcrowded conditions were impeding the school's progress.

Land was acquired for purpose built premises at the corner of Waverley Street and Peel Street. The impressive structure, designed in the Venetian style, opened in January, 1865 and cost £7,400 - the equivalent of about £770,000 today.




Crowds attending the foundation stone laying ceremony at Nottingham's new School of Art in Waverley Street in 1863. Image by Bernard Bellby

## Nottingham Bygones 28 October 2013 (Monday)


Section: S2, Edition: E01, Page: 4

Published by Local World, Nottingham

4 Bygones Monday October 28, 2013 Visit our website [nottinghampost.com](http://nottinghampost.com) 895-08 02 891



**SINCE 1843**



### Celebrating Nottingham's Art and Design Heritage with Nottingham Trent University

#### CREATIVE BEGINNINGS

Nottingham's creative journey of education in Art and Design first began 170 years ago in 1843, with the opening of the Nottingham Government School of Design in the city centre. As part of an initiative to promote design education in the larger manufacturing towns of England it proved very popular, and 20 years of rapid development followed.

Classes were offered in a number of Nottingham city locations through this period, each outgrowing the last due to increasing demand. It soon became clear that there was a need for the School to have its own specialist building and plans to build Waverley were put into place.

#### TRANSFORMING FUTURES

On 22 October 1863, the foundation stone of the Waverley building was laid. This was Nottingham's first bespoke home for Art and Design, and the occasion was celebrated with a grand public ceremony attended by locals and dignitaries alike. The building remains an intrinsic part of Art and Design education at NTU in the city to this day.

#### THE YEAR AHEAD: CELEBRATING PAST, PRESENT AND FUTURE

Nottingham Trent University is putting together a calendar of both retrospective and future-facing events to celebrate this incredible heritage, and set an agenda for the future. They begin in early 2014 through to January 2015, with a finale event 150 years to the day that the Waverley building was first officially opened.

#### GET INVOLVED

Have you, your family or friends studied Art and Design with us in the past? Do you have a story to tell, a memory to share, a photo or piece of work to show?

If you have anything you would like to contribute please get in touch with us. We will be creating a gallery of memories and photos over the course of the next few months and will be uploading these to our website.



#### SINCE 1843: IN THE MAKING

We begin with *Since 1843: In the Making*, an extensive on-site exhibition, featuring the work of 100 of our alumni from all areas of Art and Design practice.

This fantastic showcase will present the work of established names and award winners, internationally-acclaimed artists and designers, and a wealth of recent talent and ones-to-watch. A new commission by NTU Fine Art alumnus, international artist Jon Burgerman, will also be unveiled.

Exhibition opening dates: 8 Jan 2014 - 7 Feb 2014  
NTU City site

For full details of our developing programme of events, and ways to get in touch, please visit:  
[www.since1843.co.uk](http://www.since1843.co.uk)

[www.since1843.co.uk](http://www.since1843.co.uk)

**NOTTINGHAM TRENT UNIVERSITY**

celebrating 170 years



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 5

Published by Local World, Nottingham

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## • Nottingham School of Art

Monday October 28, 2013 Bygones 5

**BYGONES** looks back at how the local and national press covered the opening of Nottingham's new art school in 1865

# Built to impress in every respect

**A**FTER protracted negotiations at local and national level, Frederick Bakewell, of Thurland Street, was the architect chosen for the prestigious project of creating the new Nottingham School of Design.

The go-ahead for the Waverley Street site was finally authorised in 1861 and the foundation stone for the new building was laid by the Duke of Newcastle on October 22, 1863. As a Knight of the Garter and Provincial Grand Master, the Duke was accompanied by the Freemasons of Nottinghamshire.

According to the Nottingham Journal it was the first time that local masons "attired in their rich and costly paraphernalia" had taken part in a public procession.

Large crowds gathered to witness the ceremony as the grand Masonic procession made its way from the market place, up Mansfield Road and through the Arboretum to Waverley Street.

In every respect the building was meant to impress in terms of architectural splendour, civic pride and national significance. When the building was finally finished in 1865, most marvelled at every facet of the two-storey structure, especially the fine facade, the gracefully designed 120ft square tower and the series of sculptured heads around the building.

The figures depict a galaxy of great men of the arts, literature and architecture... Durer, Michelangelo, Raphael, Wren, Hogarth, Rembrandt, Cellini, Veronese, Reynolds and Turner.

The project was sufficiently important that the Illustrated London News sent a reporter to cover the event and his article was accompanied by a beautiful engraving, showing the civic heads and VIPs in the centre, soldiers in the foreground and a massive crowd of well-dressed visitors standing to watch the ceremony or watching from the specially erected stands in front of the partially built edifice.

The Illustrated London News said the Duke of Newcastle laid the cornerstone in Waverley Street in the presence of a "great concourse of people".

After his introductory remarks, the Duke described how schools of art and science had been founded by the Government during the past 20 or 30 years.

"At the time of the Great Exhibition in 1851 there were only 18. At present there are 40 and the number of pupils receiving instruction amounts to 70,000."

He felt schools such as the one in Nottingham had proved so



Two of the celebrated artists depicted in relief on the facade of the Nottingham College of Art - Paul Veronese on the left, Sir Christopher Wren to the right

influence and made such enormous progress that the French now "trembled" at retaining their future pre-eminence in design.

The Duke had studied the Directory of Science and Art and found that Nottingham took a foremost rank among the schools. Alluding to the new Nottingham building in the process of construction, he trusted the school would prove beneficial to the town's enterprising manufacturers and also to the future wealth and happiness of the working men of Nottingham.

The Illustrated London News article describes the building in great detail.

"It stands back from the line of the street about 50ft. It consists, looking at its broad features, of a principal building, two storeys high in the front with buildings in the rear of one storey high.

"The principle facade is pierced by six semi-circular headed windows, three at each side of the tower. The upper part is divided by eight polished granite columns, having carved bases and capitals."

"The front building contains on the ground floor an entrance hall 8ft wide. On the left is the entrance to the library, 31ft by 30ft, and on the right there are committee rooms, secretary's room, a room for stores, rooms for the Curator and a stone staircase descending to the basement.

At the end of the entrance hall is the main staircase, which leads to the exhibition room."

The article outlines the lay out of the rear building, incorporating the modelling room, the master's room and rooms for female students, elementary students and a large painting room for advanced students.

It describes the exhibition room as a "noble apartment" measuring 77ft long and 50ft wide



The statue of the Arnold-born painter Richard Parkes Bonington in the grounds of the School of Art. In 1943 it was dismantled, before later being re-erected in Arnold

and 17ft in height, affording a large area for picture-hanging.

"The whole is crowned with a lantern running the entire length of the room and having movable louvres in the sides for the purpose of ventilation.

"The building is in all its features a specimen of the Venetian school of Italian architecture. The front elevation is 88 ft in width and 51 ft in height to the top of the parapet."

The addresses given at the opening ceremony indicate how the original purposes of the school had progressed over the 22 years of its existence.

By now the school identified the equal importance that should be placed on the development of artistic taste as well as skill.

The institution would now not only train, but educate its students, so their social standing might be elevated.

In the Nottingham Review in January 1865, the mayor supported this claim and the headmaster Frederick Fussell, reaffirmed the school's role as educator of all classes to improve taste.

To mark the opening ceremony, which included fine collections of paintings, sculpture, architectural drawings, textile fabrics, lace, ancient and modern pottery, works in metal and also a selection of art treasures from the Royal Museum at South Kensington.

This exhibition reinforced the Victorian view that the whole population would benefit considerably by exposure to all that was excellent in art and design.

Making such artefacts available to the whole community became one of the major arguments for Nottingham Castle Museum - the first municipal art gallery outside London, which was opened by the Prince of Wales in 1878.



The medal awarded to the Nottingham School of Art by the French commissioners of the Paris Exhibition of 1867

## School needed every penny it could collect

FOUR national medallions from the Department of Science and Art were presented to Nottingham students when the school of design's new building opened on January 16, 1865.

The achievement was more than a matter of pride because the presentation also brought with it a grant of £40 and the school needed every penny it could collect.

The building and the site cost £7,400, of which more than £4,000 came from private local sponsors. The government had contributed £750, leaving a debt of £2,650 still to be paid.

The land - valued at £3,000 - was granted to the Board of Trustees for as long as it continued to be run as an art school.

In 1866, John Samuel Rawle, a descendant of Sir Walter Raleigh,

Bygones outlines the development of the Nottingham School of Design during the Victorian and Edwardian eras up to the outbreak of the First World War

"excellent" by the examiners.

During the year the school obtained 20 free studentships and 33 government prizes for oil painting from life, figure studies from the antique, anatomical studies, architectural studies, designs for metal work, lace, general decoration and for studies from casts.

Rawle advocated working closely with the elementary schools. In the many reports he wrote throughout the 1870s he showed that increasing numbers of boys and girls had received tuition by masters from the School of Art, working toward the general improvement of artistic standards among the population.

The opening of Castle Museum in 1872 was closely connected with the aims of the School of Art, particularly in relation to the exhibition of art works.

The school had been behind most of the major exhibitions in the town since it opened, and this, coupled with its artistic achievements, was to influence the decision to open a permanent exhibition in Nottingham.

In March, 1872, the Nottingham Journal recorded a meeting between the mayor, councillors, alderman and Sir Henry Cole, secretary to the Department of Science and Art.

The article added: "It will be gratifying for our townspeople to know that Mr Cole stated that Nottingham has been chosen as the locality for the first provincial exhibition of this kind in the kingdom, on account of the high position attained by our School of Art."

In 1880 Theodore Irving Dalgleish became the school's fourth headmaster and only four years after his arrival, the institution was highly praised yet again. John Sparkes mentioned Nottingham as one of the most prominent schools in the country.

Continued on Page 9



Rt Hon Anthony John Mundella MP who came to the aid of the School of Art when it ran into financial trouble

and the son of a successful etcher and engraver, was appointed to take over the new institution.

A former head of the Glasgow School, his period at Nottingham was marked by a new system of grants gained by results in Department of Science and Art examinations.

The "bonus awards", as they were known, were introduced by Henry Cole in 1872, and varied in value from £10 to £50.

Rawle was the third head of the school and under his leadership Nottingham was usually highly placed in the annual national table of results.

The number of students at the school continued to climb - by 1871 it had topped 500. And in the government examinations that year, 131 students were successful in 170 papers and out of these 68 pieces of work were marked



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 6

Published by Local World, Nottingham

6 Bygones Monday October 28, 2013

• Nottingham School of Art

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Laura Knight – the first female artist to be created a Dame in 1929



A photograph taken about 1898 showing Laura Johnson (later Dame Laura Knight), centre, with husband-to-be Harold Knight, standing left. Also pictured are Oliver Sheppard, a lecturer at Nottingham School of Art, Rosie Good, one of Laura's pupils, and Mrs Good

# Artist's story classic tale of rags to riches

Painter Dame Laura Knight is the most celebrated of the many famous students who developed their talent at the Nottingham School of Art and Design. An English impressionist, she is best known for her paintings of the theatre, ballet and circus, as well as her work as a war artist during the Second World War

**T**HE story of Dame Laura Knight is a classic tale of rags to riches.

She was born on August 4, 1877, at Acton Road in Long Eaton and soon after, her parents' marriage broke up. He died not long after she was born and Laura would never know her father.

Laura's mother took up a teaching post at Brinscliffe school for girls in Nottingham and, to supplement the family income, she also privately tutored art pupils.

But times were hard. Laura's elder sisters Nellie and Eva were forced to leave school to learn how to become teachers... even though Eva was only 11.

In later life she recalled that she and her sister Eva wore sandshoes at 2s 6d a pair.

"They were awful in wet weather when they got holey. One day at art school, I felt so ashamed of my bare toe poking through that I went behind a screen and applied a dab of black to hide it," Laura said.

The tale of woe worsened. Nellie died of pneumonia at the age of 15 and her mother's financial situation worsened.

In 1890, aged 13, Laura enrolled at the Nottingham School of Art, but three years later her mother died of cancer, forcing Laura to take on her mother's students as her own pupils.

Laura joined the life class under the tuition of Wilson Foster. At that time female students were not allowed to paint nude figures, which she came to hate.

She later recalled that painting them instead of living figures brought a woodenness into her work which took years to eradicate.

Despite the problems she faced, Laura's first year at the school was one of the happiest of her life.

It was at the school that she met her future husband, Nottingham architect's son Harold Knight. Years later when they lived on the Yorkshire and Cornish coasts, her chance came to paint nude models swimming in the sunlight among remote rocks.

In her book Carol Jones writes: "By all accounts, they were both diligent and extremely hardworking students."

Dame Laura's book provides an insight into the conditions under which students worked under.

"We worked hard... all the serious students started at half past nine in the morning and left at half past nine at night. We had an hour for dinner and three hours between the afternoon and evening classes."

"I never missed a class during that first year, and made tremendous progress. We were taught by a new life master, Wilson Foster, who had an enormous hooked nose, a master hard to please."

"He had just come back from years spent in the Paris and Antwerp ateliers; his knowledge of anatomy was meticulous; an exact



Dame Laura Knight meets a clown at an exhibition of her work. Circus characters featured in many of her paintings

understanding and appreciation of the model was his ideal... he taught us how to construct a figure and a head."

Sadly, it seems that Laura's happy first year at the school was not to be repeated. She was unable to continue studying full time in order to earn as much money as she could teaching in both schools and private houses.

Carol Jones writes: "The Nottingham School, like many of the others, was not always equipped to service those who showed a special aptitude to the fine arts."

"It is reasonable to suppose that up to and during the period in which Laura and Harold attended the school, the aspirant after the fine arts was given a certain amount of short change."

"By the time they were to leave, Harold's views on being offered a mastership there were strong. Whilst it would offer an assured living, Harold was unequivocal; to teach at the Nottingham School would mean death as a painter."

One of Dame Laura's abiding memories of Nottingham was shouldering her way through the raucous Goose Fair crowds as the steam organ blared in the Old Market Square.

The gaudy excitement seeped into her heart and eyes, creating images for later pictures that made her famous – paintings of acrobats, ballet dancers, backstage scenes



## Nottingham Bygones 28 October 2013 (Monday)

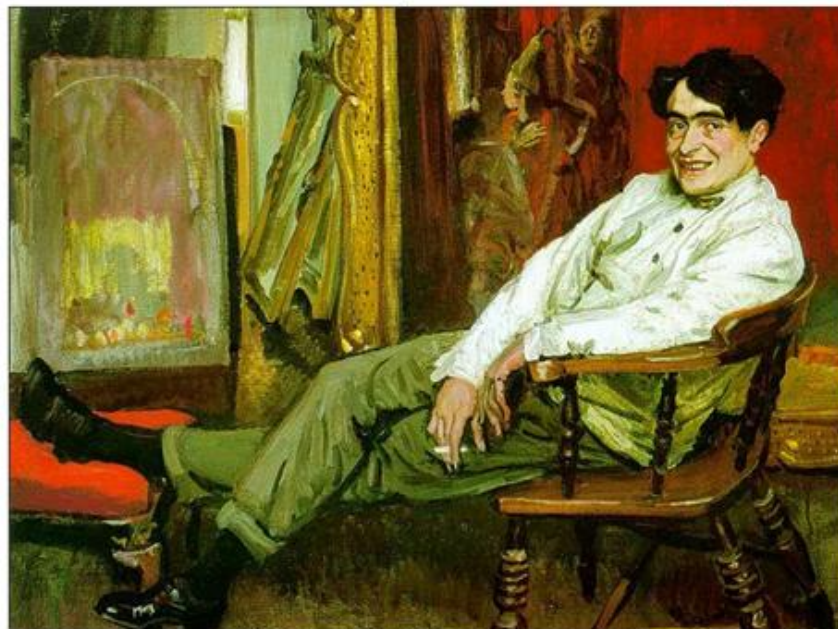
Section: S2, Edition: E01, Page: 7

Published by Local World, Nottingham

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## • Nottingham School of Art

Monday October 28, 2013 Bygones 7



Portrait of an Entertainer by Dame Laura Knight



The house in St John's Wood in London where the Nottingham artists Dame Laura Knight and her husband Harold lived. A blue plaque commemorates the celebrated painters



A ballet dancer - one of the Laura Knight's favourite subjects, painted in 1932. Reproduced with permission of The Estate of Dame Laura Knight

in theatres and vigorous studies of circus people and gypsies.

But her first Nottingham pictures were of children - youngsters willing to model for her for a penny a morning and a cup of coffee with a biscuit, all the young artist could afford.

This resulted in her first large composition, Children Dressing Dolls, painted in about 1895. She hired four local children as models and her alternative title for the work

was Little Mothers.

In 1895, when she was 18, she received a corporation scholarship and the Princess of Wales scholarship for the best works executed by a female student in that year.

She also obtained a gold medal in a national competition and in the same year Harold Knight was granted a British Institute scholarship.

She first exhibited at the Royal Academy in 1903 - the same year she married Harold.



A painting believed to be of Dame Laura Knight painted by her husband Harold

She was elected a Royal Academician in 1906 and in the first half of the 20th century was considered one of the most talented British painters.

Her work was exhibited all over the world and she published two biographies. The only painter to have been created a Dame, she was an official war artist and was sent to make portraits at the War Criminals Trial in Nuremberg.

One of her last visits to Nottingham was to receive an honorary degree. When Dame Laura died in 1970, aged 92, she was still painting and exhibiting.

The achievements of her life were remarkable.

She was the first woman to be elected as a Royal Academician, and she and Harold were the first man and wife to be so honoured.

She was the only woman to be given war

commissions in the two world wars and, in 1946, at the age of 69, she was commissioned as the only British artist to cover the Nuremberg Trials.

She was the first female artist to be made a Dame of the British Empire at a time when such awards were rarely given and not so prolifically as today.

Dame Laura exhibited every year from 1903 to her death in 1970 (67 years) at the Royal Academy except for 1918 when she was ill and 1922 when she was in USA. Such exhibits at the RA totaled some 264 works plus a further 136 at her retrospective exhibition. This number of works has not been exceeded by any other artist.

She exhibited and has works permanently held in practically every major public gallery in the UK, and in public galleries overseas that include USA, Canada, South Africa, Australia, New Zealand, Israel and Europe.

Unlike many artists, Laura Knight was famous for perhaps the greatest variety of subjects that included landscapes, portraiture, war commissions, ballet, theatre, circus, gypsies, animals, race horses, and seascapes, working in every medium from oils to woodcuts and lithographs.

She also worked on theatre and costume design, designed glassware and ceramics for Clarice Cliff, decorated jewellery, designed chocolate boxes for Cadbury, wrote three books, a play and was an unpublished poet.

Dame Laura Knight died on July 7, 1970, at Langford Place, London.

Five days later, a Laura Knight exhibition opened at Nottingham Castle Museum as part of the Nottingham Festival.

And on July 28 a memorial and thanksgiving service was held at St James Church in Peckadilly.

Examples of Dame Laura Knight's work regularly come up for auction. In May Sotheby's sold an oil painting titled The Green Sea, Lamorna, for nearly half a million dollars.

During the First World War Harold Knight's principles led him to be a conscientious objector, which earned him the rebuke of many of his colleagues and former friends, and put a strain on his physical and mental health, as he was required to work as a farm labourer. When the war ended, he and Laura moved to London, although they frequently returned to Cornwall to paint.

He was elected a Royal Academician in 1937, and died in 1961 in Colwall, Herefordshire.



Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 8

Published by Local World, Nottingham

8 Bygones Monday October 28, 2013

Nottingham School of Art

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# 'Schoolboy genius' went on to create comic greats

Dame Laura Knight is rightly regarded as the most celebrated student from the Nottingham School of Art. But the work of another former pupil, Dudley D Watkins, has been enjoyed by generations of young people

**D**UDLEY Dexter Watkins was the first artist to draw schoolboy favourite Desperate Dan and the man behind many other creations which appeared in the Dandy comic.

Born in Manchester in 1907, he grew up in Nottingham after his grandfather moved here to work in the lace industry.

Dudley studied at Nottingham School of Art before moving to Scotland, where he created his famous characters.

Watkins' artistic talents came to the fore when he was very young: at the age of six, he received a commendation from the Mayor of Nottingham for his drawing of a local pageant, and at ten some of his drawings went on display at Nottingham Castle. The Nottingham Guardian called him a 'schoolboy genius'.

On leaving school, he began his working life at Boots, where the staff magazine The Beacon was the first publication to feature his artwork; a drawing called Our Gymnasium Class. But he left on receiving a scholarship to Nottingham School of Art.

The Watkins family moved to Scotland in 1924, where the budding artist continued his education at Glasgow Art School.

From there, Watkins found a job as an illustrator for publisher DC Thomson, which specialised in boys' papers.

Watkins produced many cover illustrations for these papers but was discovered to have a gift for the simple narrative comic strip.

His success was huge, and aside from Desperate Dan, Dudley drew Lord Snooty for the Beano and Ginger for the Beezer.

He was the original artist for The Broons and Oor Wullie, which still appear in the Scottish Sunday Post.

Early issues of the Oor Wullie books are

now extremely scarce with the first issue of each title now commanding prices of more than £1,000.

Watkins went on to produce such classics as Jimmie and His Magic Patch for The Beano. The story was that Jimmie had torn the seat of his trousers while rescuing a gipsy's cat from a tree.

The grateful woman then mended the trousers by sewing on a patch. Wearing these trousers, Jimmy merely had to wish himself in another time or place to be immediately transported there. It was the perfect schoolboy fantasy.

But it is probably for Desperate Dan that Dudley Watkins is best remembered. This stubble-chinned, cowpate-eating cowboy from Cactusville was full of inconsistencies.

Desperate Dan made his first appearance in the inaugural issue of Dandy Comic.

His first adventure was a short, nine-frame, half-page effort that gave little indication of the wonderful mix of dynamism and warmth and far-fetched plot lines that was to gain the character such enormous popularity over the years.

Dan certainly was a real desperate character then: a tough, tough cowboy who lacked those touches of innocence and naivety that were to make him so endearing in later years.

Watkins fused the American Wild West — with its sleazy, small-town atmosphere and obligatory sheriff — with English policemen and red pillar boxes. And he got away with it: the kids loved it.

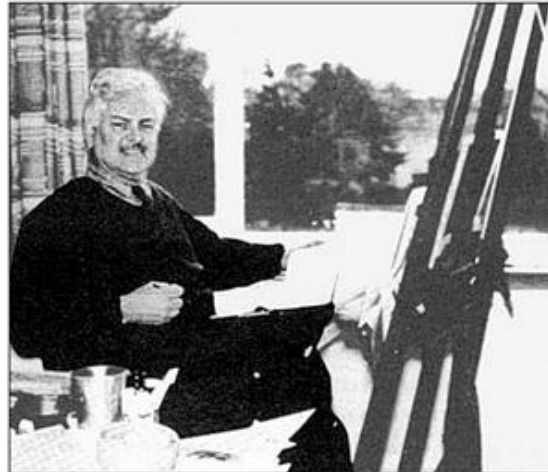
The success of The Dandy prompted DC Thomson to launch a companion comic the following year, called The Beano.

Lord Snooty And His Pals, Watkins' only contribution to the first issue, was clearly conceived to repeat the success of Our Gang in the Dandy.

At first the two strips had many similarities but, within a few years, Watkins' artwork had transformed Lord Snooty into a much zanier strip.

The original gang, consisting of Snooty and his six pals, were soon joined by Snitchy and Snatchy, a pair of mischievous toddlers whose devious schemes helped to develop many a plot.

It is perhaps an indication of the pulling



Dudley D Watkins, the creator of Desperate Dan and Oor Wullie, who was raised in Nottingham



Oor Wullie, one of Dudley D Watkins most enduring characters

power that Dudley Watkins had with readers that he was the only artist whom DC Thomson, publisher of many of the most successful post-war British comics, allowed to sign his work in full. Rumour has it that a rival publisher approached the artist with a tempting offer and that one of his conditions for staying with DC Thomson was that he be allowed to sign his work.

Writing in the Sunday Times Magazine for July 29, 1973, George Rosie, something of an expert on the Thomson organisation, said: "Old art department hands remember him as a serious, rather intense man, a bit short on humour, but with a line in dapper suits and a penchant for bowler hats."

A devout Christian, he lived in a substantial house in a village near Dundee.



Desperate Dan, the most famous of all Dudley D Watkins' creations

It was his ambition to adapt the whole Bible into illustrated format, but that dream was never realised.

On the morning of August 20, 1968, his wife found him at his desk, a half-finished Desperate Dan strip on his desk. He had died of a heart attack. His strips Oor Wullie, The Broons, Desperate Dan and Lord Snooty continue to be popular to this day.

Both Desperate Dan and Lord Snooty and His Pals did their bit for the war effort, featuring in the episodes where they outwitted and humiliated Hitler.

In a 2006 BBC documentary marking 70 years of Oor Wullie, it was claimed that, due to his frequent mocking of Axis leaders, Watkins' name was on a list of enemies of the Third Reich.

Dudley Watkins' final great comic creation was Ginger, the cover character created for the first issue of Beezer in January, 1956.

Last year The Dandy, which first appeared in December 1957, printed its final edition in December after sales fell to just 8,000 a fortnight.

In its heyday, between the 1950s and 1980s, it sold two million a week.

It continues online and the Dandy annual will still be printed each year.



Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 9

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BPS-EN-52 BPS Visit our website [nottinghampost.com](http://nottinghampost.com)

• Nottingham School of Art

Monday October 28, 2013 Bygones 9

# Man on a mission to record city's history

**ARTIST** Thomas Hammond was from a Nottingham family, his parents having emigrated from their Mount Street home in the 1800s.

From the outbreak of Australia to the great California Gold Rush, his father William Hammond sought and made his fortune before coming to Nottingham to marry his wife, Maria Gee.

Back they went to America, settling in Philadelphia in 1852, where the couple had three children: Joseph, Maria and the young Thomas.

But these were hard times for young pioneers in an overcrowded city where sanitation was, at best, primitive and cholera and other diseases were prevalent.

In 1856, William's wife was struck down by yellow fever and died.

The family then headed for the more rural surroundings of South Carolina but could not escape the cursed fever.

In 1858, it swept through their new home. Within weeks, William and eldest son Joseph were dead.

Thomas and Maria, now young orphans, also contracted the fever but survived. Word of their plight was sent back to their family in Nottingham and in 1859 they returned to England.

The two orphans spent their remaining childhoods separately with relatives and foster parents, Maria settling in Paris. It was as a young lace designer in Not-



A Thomas Hammond drawing of Waverley Street in 1902 with the tower to the School of Art building in the background and the Arboretum on the left.

tingham that Thomas Hammond's artistic talents began to be noticed. In 1863, when he was 14, he enrolled in the Government School of Art.

On the 1871 census he is described as a lace curtain designer, and in 1872 he was awarded the Queen's Prize for a Design of a Lace Curtain.

In his spare time, Thomas was also sketching the rapidly changing landscape of Nottingham with an almost obsessive zeal.

It seemed he saw it as his mission in life. His output was prolific and his eye for detail almost photographic, enabling modern viewers to appreciate the changes the city has undergone.

"Anyone can splash colour about but the discipline and hard work to acquire skill in draughtsmanship and composition is the important element in art, and few seem to have the patience these days," he once told a reporter.

Often, he would venture on to the city streets with easel and paper just as dawn was breaking, before going off to work as a lace designer.

He first exhibited at the Royal Academy in 1880 and for the next 30 years his work was regularly on show.

And there was no shortage of material. At one stage of his career, Thomas gave 116 charcoal sketches to the Nottingham Borough Club in Market Street.

In 1928, he tried to get some of them back, but officials decided they wanted to keep their legacy, sure to grow in value.

Hammond's response was typical. He went out and drew another 140, which eventually came into the possession of the city council.

By the time of his death in 1935, Hammond had drawn about 350 pictures, mainly in charcoal but also in pastel, a medium in which he also excelled.

He did not concentrate solely on Nottingham. From Yorkshire to Sussex, he produced studies of landmarks such as Flamborough Head and Rye Harbour.

The greatest collection of his work probably rests with the city council but examples can be found around the world.

His contribution towards the recording of Nottingham's history is without parallel.

## Raft of changes included name, term times and courses

From Page 5

try, reflected in its excellent contribution to the International Health Exhibition in London in 1884.

Nottingham took six of the nine awards for lace design. One of these was won by former student Thomas Meldrum, who had become a successful designer in a leading firm in Paris in 1879.

In 1881, a year after Dalgleish's appointment, a splendid new conservatory was erected. It is still in use today.

However, by 1884, the school's survival was threatened by another financial crisis, caused mostly by a shortage of private funding. The Nottingham Daily Express acknowledged its plight and called for the town council to "throw its friendly wing over the School of Art".

Influential local MP A J Mundella, pledged his wholehearted support at the school's prizegiving in 1884, urging more philanthropists to come forward and increase their sponsorship.

An important advocate of art education and firmly believing that industrial leaders had the power to improve the wealth of the country, he called for the donation of beautiful objects to the elementary schools to enhance the lives of schoolchildren and make them more aware of the value of art.

By December, 1887 it was agreed that the school would not survive without council support and the takeover became official



The Mayor's medal presented to student Francis B Heald in 1870

In April, 1888, The corporation took over the existing liabilities and the land and building was transferred into their hands.

Joseph Harrison, who had attended the Nottingham School of Design as a student in the Plumtree House days, was appointed the school first principal in July, 1888, overseeing a radical series of changes.

Sub committees were formed to look into the reorganisation of classes, courses and instruction; courses for teachers were

reviewed and branch classes were to start at Scottholme, Queens Walk and St Ann's Well Road. Fees and scholarships were revised and free admissions were established with aid from the council's education committee.

School terms switched from two to four a year and the distinction between men's and women's evening classes were removed and the elementary school classes were abolished.

Morning classes for ladies and gentlemen were kept and their fees, from £2 10s to 4s, helped subsidise the male and female classes, which cost between 7s 6d and £1.

The school changed its name to the Nottingham Municipal School of Art and Design.

The expansion of the school's courses continued under Harrison.

In 1888 a class for house painters was set up, covering wood graining, marbling, gilding, colours and colouring, stencil making and stencilling, geometry, free-hand drawing, model making, monochrome painting and designing.

Mr George Maddock was appointed as special teacher for these skills at a fee of £20 per session. As the demand for specific artistic skills increased in line with the growing needs of commerce and retailing, Joseph Harrison continued to hire specialist teachers.

During his 35 years as principal, Harrison established the school library, one of the finest in the country, and the emphasis placed on craft production as an essential element in the training of designers was instrumental in the school being extended in 1914-15.

By this time the portfolio of subjects offered by the school had increased substantially.

Joseph Harrison continued to work until he was 77, retiring in 1923. He died in Nottingham, aged 93.



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 10

Published by Local World, Nottingham

10 Bygones Monday October 28, 2013

• Nottingham School of Art

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# Embracing the notion

In 1934 the school changed its name to the College of Art. Bygones looks at developments at the Waverley Building from the 1930s to the 1950s

**W**HEN students at the Nottingham school staged a poster art exhibition in 1931, one reviewer said the notion of "commercial art" was becoming firmly established.

Advertising and marketing were developing fields, offering new job opportunities for young artists.

A photography course was launched in 1934 and in the same year, it was agreed to change the name of the school to the College of Art. The official view was that the title "college" had more academic kudos than "school".

In 1934 the school liaised with the nearby University College in Shakespeare Street to extend the hosiery and confectionery



Students at work in the life class in 1944



The new silversmithing workshop

courses. The inclusion of confectionery within the curriculum illustrated how broad the definition of crafts had become.

New courses in typography and ornamental lead work and new facilities for dressmaking and cutting were also included.

The reworded aims of the college were 'to effect co-ordination between the artist, craftsmen and the manufacturer', implying a much different relationship with industry than when had school had begun in Victorian times.

In her history of the college, Carol Jones writes: "The influence of the crafts movements, the singularity of approach typified by William Morris and the strong sense of the medieval/rural image that pervaded English culture meant that the notion of craft production would hold sway within art education until the first report of the National Council for Diplomas in Art and Design in 1964."



Pottery student at work in the Waverley Building in 1950

While Joseph Else was a dynamic and productive principal, he felt threatened by the rise of the "moderns" on the English art educational scene.

Abstract artists like Picasso, Braque and Matisse had been practising their brand of contemporary expression for more than 20

years.

During a lecture at the Castle Museum, Else declared that 'ultra modern sculpture' was nothing more than a series of "inartistic abnormalities".

He showed a series of magic lantern slides, depicting the work of Epstein, Dob-



Photography students, about 1936

son, Matisse and Henry Moore and told the audience: "It is an affront to your intelligence to suggest that you should admire works so destitute of beauty and so fearful in character."

By 1936 various bodies had concluded that the Nottingham College of Art should



Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 11

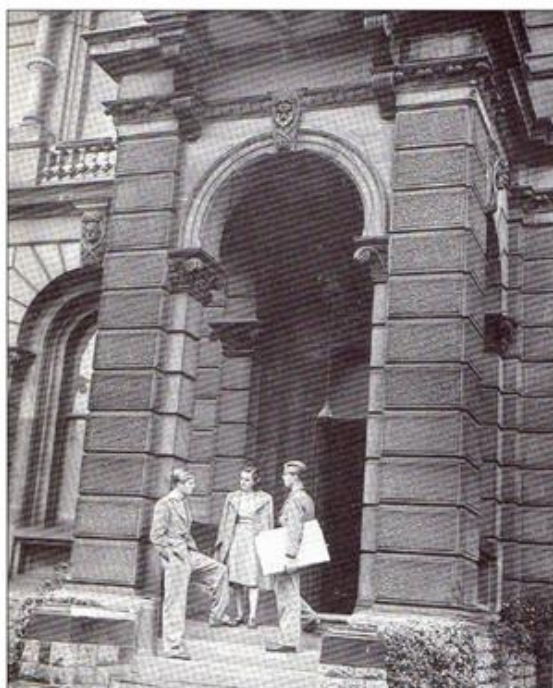
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• Nottingham School of Art

Monday October 28, 2013 Bygones 11

# of 'commercial art'...



*Students at the entrance to the Waverley Building, 1942*



*The sign-writing class, 1941*



*Students in the drapery class, 1931*



*A National Diploma painting group at work, 1952*

become the central college for the region. This would mean an expansion of courses and premises.

Students wrote to the local press to complain about the inadequacy of the facilities at the Waverley Building.

Principal Joseph Elze continually called

for new additions to the premises but he always seemed to be defeated at the 11th hour.

When Elze retired in 1939, his successor was Alfred H Rodway, whose industrial experience spanned pottery, gold and silver smithing, bronze founding, letter cutting,

interior architecture and design.

This background suited the college profile which was to be firmly craft orientated throughout the war years and into the 1950s.

In 1941 the Royal Institute of British Architects gave full recognition to a five year full time diploma course in architec-

ture, an achievement which brought added prestige to the college.

During the 1940s college staff forged close links with the Midland Design Group - a

Continued on Page 12



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 12

Published by Local World, Nottingham

12 Bygones Monday October 28, 2013

• Nottingham School of Art

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# Moving with the times

From Page 11

collaboration which was to last many years. The first joint exhibition in 1943 was held at Henry Barker's department store in Angel Row as part of the city council inspired "Holidays at Home" wartime scheme.

In Carole Jones' book, lecturer Mabel Warris recalls how college staff were called to take part in fire watching during the war.

"We each spent one night every week guarding the college, sleeping in very narrow camp beds in the staff room under horribly rough grey blankets. "I believe that one incendiary bomb did hit the college but not on my fire watching night."

The statue of the Arnold-born painter Richard Parkes Bonington, which had stood in the grounds of the college since 1911, was damaged during the early years of the war. But it was nothing to do with enemy bombers.

Newspaper were convinced it was vandalised by a college student, who, in a spirit of protest before leaving to join the forces, decided to present the city with a sensational parting gift - adding cheeks, garters and shoes to the statue with red paint!

A Junior Art Department was opened in 1941, offering selected 15-year-olds a two-year course.

Sixty boys and girls were chosen annually from the city's elementary schools to take advantage of a type of higher education to equip them for entry into skilled jobs in Nottingham.

It was not all work. Walking trips to Derbyshire and rambling activities were organised and there was a tennis club, a hockey team and a bridge club.

By the 1950s, activities had extended to old time dancing, swimming and football.

In 1966 ex-pupils Ron Fountaine and Keith Armstrong set up an annual reunion for old students from the Junior Art Department.

In April, 1943, post-war reconstruction plans were put forward.

The college would divide into two departments and four schools, each with its own head. These were to be supervised by a board of studies, comprising the heads of each department and school, which would meet monthly under the chairmanship of the principal.

In February 1944, responsibility for governing the college transferred to the Education Committee and in 1947 the Minister of Education announced that Nottingham College of Arts and Crafts was to be recognised as a Central Art College.

The Nottingham Guardian said awarding the college 'higher status' was well merited.

"The standard of work at Waverley Street, under the leadership of brilliant principals, has always been exceptionally high."

The newspaper reported that the number of students at the college had risen from 704 in 1938/9 to 1,400 in 1947 and there was a lengthy waiting list.

When the Second World War came to an end, the college had 549 students from Notts, 73 from Derbyshire, 21 from Lincolnshire, one from Staffs and four from Leicestershire.

The rest were from Nottingham. There were 407 full-time day students, including 80 ex-Service personnel.

The college then had six schools - architecture, town and country planning, painting and illustration, modelling and sculpture, lower school and secondary art school.

Much needed extensions to the Waverley Building were completed in 1951. The development provided a refectory, a kitchen, students' common room, sick bay and medical inspection room, staff room, lecture theatre, town planning and textile studios, plus fully equipped workshops for book production, interior design, painting decorating and silversmithing.



Modelling and carving for the National Diploma, about 1956



Principal Albert Rodway with staff and students of the Junior Art Department, 1943

By 1953, college attendance figures had doubled since the outbreak of war in 1939. The college had 1,600 students drawn from Notts, Derbyshire and Lincolnshire.

A Nottingham Guardian feature article by Mollie Widdowson said: "The college has not only grown in capacity and interests; its policy has broadened as the numbers increased. It has an added interest in business, recognising that art and crafts are

business now."

The writer said many people had visited the Nottingham Chapel Bar art gallery to see the first college exhibition for 16 years. Touring the exhibition, principal Alfred Rodway paused as he came to a well-executed model of an exhibition stand.

He said: "The interior designer who made that must know something about architectural construction, painting and decorating,

soft furnishing and pottery as well his own particular subject."

"That is why we feel the departments must mix, yet stay separate units. That is why students have the extensive ground-work fire."

Alfred Rodway, whose administration and foresight had helped develop the college as a regional centre for art education, sadly died in office at the age of 62.



## Nottingham Bygones 28 October 2013 (Monday)

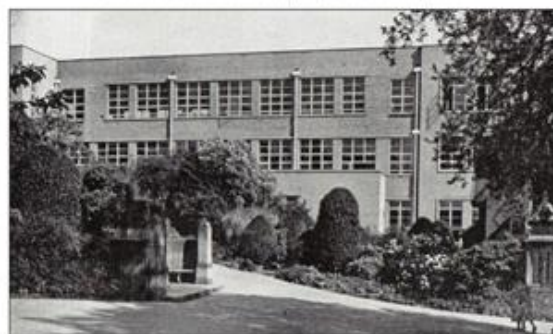
Section: S2, Edition: E01, Page: 13

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## • Nottingham School of Art

Monday October 28, 2013 Bygones 13

*The enlarged library completed in 1951**Students in the modelling class, 1931**The fabric printing workshop**The lecture theatre created as part of the 1951 development**The 1951 extension to the college viewed from the Arboretum*



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 14

Published by Local World, Nottingham

14 Bygones Monday October 28, 2013

• Nottingham School of Art

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# Uni's proud tradition of

Nottingham Trent University's School of Art and Design is internationally-famous for fashion. This selection of images recalls the department's journey from war-torn austerity to the digital age

**M**ABEL Watts, who was appointed as a lecturer in the Department of Fashion and Textiles in 1940, recalls the resourcefulness required by college staff to overcome the wartime shortage of materials available to students.

In Carol Jones' book, she says: "The whole period, for me, brings back memories of constant tests of ingenuity making things out of practically nothing and feeling very sorry for the students, knowing how exciting a fashion course can be when there is a



Miss Mabel Watts demonstrates design for children's clothes, 1944

reasonable provision of the necessary materials and the money for visits to fashion houses.

"Wartime restrictions meant that very few exciting fabrics could be provided and a certain ingenuity was called for to discover ways of inspiring students.

"The college did, however, manage to make progress by scaling down models and using and re-using materials."

In July, 1944, the college staged an exhibition of dress making and designing, using materials that conformed strictly with wartime restrictions.

New designs were recycled from old clothes, skirts created from discarded trousers and women's suits made from used children's clothing.

Economy was pursued to the utmost and young students presented quilts made from fabric cuttings to local nursery schools.

Mabel Watts' work was a testimony to the saying 'necessity is the mother of invention' and her efforts were duly recorded with a double page feature in the Daily Sketch in December, 1944.

The paper described Nottingham as 'one of the best and most enterprising of British art colleges'.



Nottingham Trent University students who studied in Japan as part of a scheme run by Sir Paul Smith. From left: Hengame Assadi, Tessa Acti, Paul Smith, Rosie Legg and Laura Green

And over the past five or six decades, the School of Art and Design has confirmed and enhanced its position as a leading institution known locally, nationally and internationally.

For a good number of years Nottingham Trent University has enjoyed strong links

with the locally-born iconic designer Sir Paul Smith.

In 2006 he returned to his home town to reopen the totally rebuilt and refurbished Bonington Building, which holds the Art and Design School of Nottingham Trent University.

Mr Smith was mobbed by adoring fans of his work, and got to chat with several of the fashion students.

At the opening he told his audience: "I grew up in Beeston and when I was 18 I used to go to a public house near to the university."

## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 15

Published by Local World, Nottingham

BPS-EN-52 BPS Visit our website [nottinghampost.com](http://nottinghampost.com)

Nottingham School of Art

Monday October 28, 2013 Bygones 15

## educating top designers



Sir Paul Smith at the 2006 reopening of the Bonington Building

"All of the students used to go there and I started to make friends with loads of people who went to the college."

"From then on, all I wanted to do was be a designer and I just thought it was inevitable for me to be creative."

"When I moved away, I kept in contact with the college for many years and I even met my wife from there, while she was teaching three days a week."

"We met and fell in love and we are still together now, since 1967."

"I also kept in touch with a lot of students from the college at the time, who have all done amazingly well all over the world."

"So I have this great connection with the university and I travel a lot and know the university has an amazing reputation throughout the world."

"I hope this building will keep the university and Nottingham's fine tradition of being at the cutting edge of design and innovation going well into the future."

The new building brought the School of Art's departments together under one roof, finding a home for fashion, textiles, graphics, theatre, TV, music production, printing and many more areas.

Each department has rooms with industry standard equipment to give students a hands-on experience.

Professor Simon Lewis, vice-chancellor, said: "The university has a proud tradition of educating top quality designers. There was a school of design here in 1880."

"During the industrial revolution, Nottingham set the standard and led the world in manufacturing textiles."

"We hope this centre will inspire the young people who come here, who are an asset, and be the ones who bring British talent to the rest of the world."

In 2006 Sir Paul launched an initiative to give talented post-graduate students from



Fashion students at work using small scale models in 1949 because of the post war shortage of materials



Sir Paul Smith with competition winners Elizabeth Insch and Rachel Turner, both BA (hons) graphic design students

the UK and Japan a unique opportunity to develop and broaden their design skills as part of an international scholarship exchange scheme.

Two Japanese students have been funded to study at Nottingham Trent University as part of the initiative, while four students from the university's school of art and design have flown to Tokyo.

The innovative link-up came about because Sir Paul has strong links with Nottingham, where he opened his first shop in 1970, and Japan, where he has more than 200 shops.

Sir Paul said: "Travel continues to be the most inspiring thing for me and entering into the second successful year of this project gives me great delight."

"I met students in Japan recently and they are full of energy and enthusiasm."

"It is very clear this will have a positive effect on them."

And more recently second year students had the opportunity to work to a design brief set by Sir Paul.

Current students are involved in all areas of art and design, taking part in a wide range of projects, exhibitions, work exper-



A student modelling her own fabric prints and clothes, 1941

ience and activities in and around Nottingham. Many develop highly successful careers based on creative journeys that start in the city.



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 16

Published by Local World, Nottingham

16 Bygones Monday October 28, 2013

• Nottingham School of Art

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# Pioneering 'art for all'

A key figure in advancing the school's reputation was Joseph Else. A contemporary of Laura and Harold Knight and a renowned sculptor, he advocated the concept of 'art for all' during his influential time as principal of the school of art during the 1920s and 1930s

**J**OSEPH Else was born in Nottingham in 1874. He spent eight or nine years as an assistant in a lace designer's office while attending classes at the School of Art in architecture painting and sculpture.

He was a contemporary of Laura and Harold Knight, although it is not clear how well he knew them as colleagues. In 1906 he gained a national scholarship which took him to the Royal College of Art, where he specialised in sculpture.

Later he taught at the Belfast School, then after a year or so in Ulster he was appointed second master at Nottingham and soon became well respected.

It was Joseph Else who made a real visual impact in the city in more ways than one. During the late 1920s and throughout the 1930s, Joseph Else, both as a sculptor and principal of the school, was a subject of frequent press coverage.

His ambitions for the institution were high and he tried to make as many links between the school, industry and education that he could.

He marketed the concept of 'art for all' tirelessly and with a shrewd political sense cultivated the friendships of trade leaders and councillors, making much use of the local media.

In her book, *A History of Nottingham School Design*, published by Nottingham Trent University in 1993, Carol Jones comments: "There has been no member of the school before or since whose image has been so frequently present in public life."

"He believed that the principles of art practice could be developed to teach anyone engaged in any profession how to improve their taste and their communication skills."

He planned a series of classes under the auspices of the WEA which would help "render the greater appreciation of the true beauty of art."

He formed links with the Federation of Lace and Embroidery Employers' associations to establish training programmes which would provide prospective lace salesmen and travellers with increased communication skills so that they would be able to deal better and more specifically with their industrial customers, especially when discussing details of design.

Else's meetings with trades people led to a proposal that each art school should develop a committee containing representatives of local industry to advise on courses of instruction and equipment and ensure teachers and students kept abreast of industrial developments.

Throughout Else's period of influence in Nottingham, the school achieved national renown due to the principal's work and the successes of ex-students and teachers who were making themselves well known in the art world.

Laura Knight, Harold Knight, Rayner Hoff, J A Woodford, Charles J Doman, Ernest Gillick, Archibald Ingram, Ernest Webb, W Leighton Woolliatt and Muriel Smith are



Sculptures on the facade of the Council House attributed to Joseph Else



One of the lions in the Old Market Square. Picture sent in by reader H Ciesielski, in 2005



Joseph Else putting the finishing touches to the carvings on the Nottingham Council House. Picture by courtesy of the Howitt Partnership



Famous sculptor Joseph Else

the names of some who reached the attention of the local, national and international press during the period.

As a sculptor Else was prodigious, and throughout the period of his headship he gained national recognition for his work and collaborated with local architects and builders on the decoration of the town's major buildings.

This reflected one of his main interests - reuniting the "ancient bond" between sculpture and architecture. To him is given the credit of developing a style of architecture which was known as the "Nottingham mode."

All architecture students, he advocated,

should have sculpture as part of their curriculum. Else's enthusiasm in this field provided the incentive to develop the architecture course into a school, recognised by the Royal Institute of British Architects in the 1940s and transferred to Nottingham University in the 1960s.

Else practised what he preached. His own sculpture made a significant impact on the town when, in collaboration with local architect Cecil Howitt, he became responsible for producing the sculpture which would adorn Nottingham's new Council House.

He invited some of the school's most successful students to take part; Charles

Doman, Ernest Webb and A J Woodford created three of the figure groups at the base of the dome.

The sculptures were worked from models by the sculptors, and the expert cutting and skilled carving was done with the assistance of the London firm A W Pond.

The group on the pediment above the columns are attributable to Else as is the frieze behind the column.

He was directly responsible for the famous lions at the main entrance, a carved panel in the council chamber and the group of figure representing 'commerce' at the base of the dome.



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 17

Published by Local World, Nottingham

B19-EN-52 B11 Visit our website [nottinghampost.com](http://nottinghampost.com)

• Nottingham School of Art

Monday October 28, 2013 Bygones 17

# Recognition of a global style

Carol Jones, of Nottingham Trent University, describes the School of Design's far reaching influence and looks ahead to celebrations in 2014 to mark 170 years of art and design education in the city.

**W**ILLIAM George Richardson Hind was born on June 1, 1833 in Nottingham at a point when its lace and hosiery industry was thriving.

He was the second son of Thomas Hind and Sarah Youle Hind's seven children. His well-to-do family lived on St Mary's Gate, near St Mary's Church.

By the time William was seven, his family had moved to the nearby village of Sneinton.

Thomas Hind had been a successful lace manufacturer, but his business failed in the Great Depression of 1837 which reduced the family's means.

However, ten years later the Hind family's belief in design education was made evident in the school's archival records.

In December, 1847 William Hind was listed as having won second prize for a charcoal drawing in the student exhibition, and again in 1848 his drawings again won a prize for 'excellence'.

Pic of William Hind... (Gignac's book in my possession)

Whilst there he was influenced by the figure of James Aspley Hammersley who was then the headmaster of the school. Hammersley had been the chief designer at Wedgwood, but was also an accomplished landscape painter, draughtsman, and book illustrator.

Hammersley advocated the importance of



William Hind. A self-portrait painting, dated about 1862. Image from Gilbert L. Gignac's book *Defiant Beauty* (The Rooms Provincial Art Gallery)

drawing, particularly from nature, and the emphasis on drawing from life models as opposed to previous notions of drawing from plaster casts and statuary.

The discipline of observation and representation from life were enforced to create a rigorous curriculum encouraging serious 'looking' and recording skills using eye and hand to express the visual world as seen by the designer.

Also, we know from research undertaken by Gilbert Gignac in Canada, that Hind was influenced by Hammersley's insistence on the artist's understanding of context.

Hammersley introduced lectures at two weekly intervals for students, based on the history and theory of artistic works... 'so that every lesson of instruction may be understood at the time it is given, and that you may not only make drawings of the objects presented before you, but know the style to which they belonged, and the period in which they were given to the world.'

This statement is evidence of the innovative thought within the Nottingham Government School of Design that has had very far reaching effect.

Today, the student's understanding of the



Portage on the Moisie, William Hind's tocative picture painted in 1861 Image from Gilbert L. Gignac's book *Defiant Beauty* (The Rooms Provincial Art Gallery)

'context' in which their work is placed historically, socially and culturally is a central part of the curriculum in all schools of art and design in the UK.

The school at a very early stage in the history of art and design education, was clearly creating a rich and provocative atmosphere for the development of creative thought that went beyond the notion of learning by faithful copying alone.

This is a great credit to the history of our local School of Art & Design. It is proof of its far reaching influence, not only within our UK education system, but on creative practice on an international scale.

William Hind emigrated to Canada sometime during 1851, the year of the Great Exhibition in London.

He became one of Canada's most celebrated watercolourists and observer of native Canadian life. This was acknowledged in a major exhibition and publication in that country in 2007.

Hind's influence and the meaning of his work to the arts of Canada, were celebrated in this major event, and have been directly linked to the life and times of his experience as both a Nottingham native, and the learn-

ing he experienced at the Nottingham Government School of Design.

This year, 2013, marks the 150th year of the opening of the Waverley building, which has been the inspiration of this issue of Bygones.

However, 2014 marks 170 years of art and design education in Nottingham City.

The city holds a significant part in history in this respect. It has had very far-reaching influence at both home and abroad.

During 2014 there will be a series of important events to celebrate this, and to bring to the city for the first time, a major exhibition of artists and designers who have been part of the school's fantastic history.

Ann Priest, the current head of what is now a large and vibrant art and design college, has been determined to remind the people of Nottingham how the school and the city has contributed to the successes of the cultural industries across the world, and also to the subject of art and design, which has had an equally important part to play and has been profoundly influenced by the Nottingham school.

## Growth of art, talent and rebels

ART and Design saw big changes in the period from the late 1950s to 1990s. Developments in Nottingham involved the creation of major new buildings, a rising number of students during the Polytechnic days and a move to higher status in the 1989-90 session when the school became one of eight faculties in the new Nottingham Trent University

**A**FTER Alfred Rodway retired, Robert Lyons was appointed principal in 1958. Five years later the school changed its name to Nottingham College of Art and Design.

Nottingham Education Committee minutes for that year reflect a positive approach to changes in art education and an eagerness to expand the school's influence as a regional college. Indeed there were aspirations to become one of the established national colleges offering new diplomas in art and design courses comparable in quality and standard of achievement to a university degree course.

The committee recommended that the principal be given more financial scope to appoint special artists and designers as visiting lecturers.

The college celebrated its 125th anniversary in 1968 with a visit from Sir Paul Rilly, Director of the Council of Industrial Design, who opened a special exhibition of students' work at the Castle Museum.

It was an era of student rebellion at local and national level. Several students occupied the Waverley Building in 1968 in an effort to press for greater participation in the governance of the college and more choice in the subjects available for study.

When it was revealed that students were planning in June, 1968 to boycott a history of art exam, the city's director of education George Jackson warned that anyone refusing to sit the test would be suspended.

By the end of 1968 the atmosphere of unrest had largely dissipated.

The expansion and popularity of courses

Continued on Page 18



Robert Lyons at work on a bust of Jeremy Thorpe



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 18

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18 Bygones Monday October 28, 2013

• Wild West woman

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# From a Lenton lady to

ELLEN Elliott was born a wealthy Quaker's daughter in Victorian Nottingham where little remains of her memory. But she died 78 years later in America's wild west where she is remembered as a gun-toting gold digger, Indian fighter and tourist celebrity. In this special Bygones feature Andy Smart tells the extraordinary story of the woman known as Captain Jack

**T**HE tombstone stands in a tree-shrouded cemetery below majestic Pike's Peak in the Rockies of Colorado.

The Evergreen Cemetery in Colorado Springs is the last resting place of Ellen Elliott Jack, known in those parts as Captain Jack, a true pioneer of the old west.

But how did this Quaker's daughter from a prosperous family living in New Lenton, Nottingham, come to end her days among the cowboys, gunslingers, war veterans and settlers of America's wild west?

It is a story that could have leapt from the pen of Zane Grey or J T Edson, coloured by devil may-care adventures, blighted by grief and tragedy.

It began on November 4 1842 when Ellen Elliott was born in New Lenton into a large family of devout Quakers. Her father William was a manufacturer of lace curtains.

According to her colourful autobiography *The Fate Of A Fairy or Twenty Seven Years In The Far West*, written more than a century ago, one of her earliest memories left an indelible mark on her life.

It was October 1848 and Goose Fair was coming to town.

Fair-haired Ellen watched as a wagon train of gypsy caravans rumbled by, searching for somewhere to pitch camp.

Little Ellen could not understand their strange tongue but then the Queen of the Gypsies approached her, asking: "Who lives in that house among the trees?"

"My mamma," replied the pretty young Ellen.



The sailing ship Harvest Queen

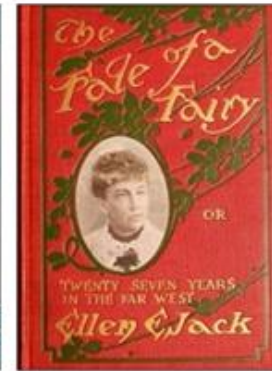
"Well, you are the fairest little one I have ever seen, come take me to your mamma."

Hand in hand, they found Ellen's mother Elizabeth and the gypsy offered her money to camp on her land.

"They say gypsies steal children," said Ellen's mother warily. "Would thee steal mine?"

Handing over £5, the gypsy queen promised that nothing, and no one, would be stolen, and then she turned to Ellen and said: "This child was born to be a great traveller ... born to find great treasures. She will meet great sorrows and be a widow early in life."

Ellen's first journey was hardly a great



Ellen Elliott Jack's incredible autobiography

adventure. Her father moved his family to Manchester where he bought the Albion Brewery - but it was an ill-fated enterprise. The business failed and with it went much of the Elliotts' wealth.

And then William Elliott was struck down by cholera. After his death widow Elizabeth

## Rising from cellars to 1st class

From Page 17

meant the school was outgrowing the Waverley Building. Space was so short that some students had to work in the cellars.

So it was the realisation of a long-held dream when the Duchess of Kent opened the purpose-built Bonington Building on October 14, 1969 - the year which saw the merger with the Nottingham Regional College of Technology to form the new Trent Polytechnic.

By that time the college had more than 450 full time and 700 part-time students and an establishment of 65 full time academic staff. The college had five departments - fine art, fashion/textiles, graphic design (including photography), three-dimensional design and town planning.

The showpiece Bonington Building cost more than £300,000 to construct and equip. It was designed with a central area containing spaces by the entire college including an exhibition hall, lecture theatre, library and staff/student common rooms. Specialist departments were designed as wings off the central area.

It was the first of three new buildings on the Dryden Street/Shakespeare Street site. Other phases included a student union building and a hostel for 200 students.

By 1970 the merger process was complete and the new polytechnic was formally established with Ronald Hedley appointed as director. Robert Lyon was appointed deputy director for student affairs and Roy Archer became Dean of the new School of Art and Design.

In the period 1969-70, the school offered 17 full time courses at both degree and diploma level. By 1979-80, the provision of higher education level courses had risen to 33 full time and eight part time.

In 1980, Edward Newton became Professor of Fashion and Textiles and in 1982 he was appointed Dean of the School of Art and Design at Trent Polytechnic. Prof Newton was the first in a long line of fashion design specialists to become principal. This reflected the growing importance fashion design in the textile industry on a national and global scale.

During the 1985-86 session, the school became one of eight faculties and 26 departments in the new Nottingham Trent University.

By 1992, the university had 15,000 students - a 3,200 increase in three years - and during the decade the numbers of art and design students taking full time, sandwich and part-time courses almost doubled from 897 in 1983 to 1,664 in 1992.

A century and a half of art and design education in Nottingham was celebrated in 1993 with two exhibitions showing off the best of local student talent.

The displays also highlighted some of the developments which had shaped education in the city since the Nottingham Government School of Design opened in 1843 in what is now Heathcote Street.

Throughout the 90s the school developed into one of the most successful in the country. And as the 20th century came to a close, £2.1m refurbishment went ahead on the Waverley Building in 1999 to take it into the 21st century.



The Duchess of Kent arriving to open the new Bonington Building in 1969



Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 19

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• Wild West woman

Monday October 28, 2013 Bygones 19

# pioneer of Wild West



Ellen Elliott Jack, pictured in the wilds of the American west

took most of her children back to New Lenton.

But Ellen preferred to stay with her married sister Lydia, who lived in a big old house, reputedly haunted by the sound of ringing bells.

The eerie atmosphere fascinated fearless Ellen and what happened next provided a clue to her character.

One night, she determined to confront the spirits. In the darkness she sat alone and waited for a ghostly apparition ... only to discover it was rats running along the servants' bell wires, causing them to chime.

Life with her sister Lydia, who became quiet a lady in Manchester society, suited Ellen, especially when a German couple



Evergreen Cemetery, Colorado Springs, last resting place of Nottingham-born Ellen Elliott 'Captain' Jack

came to dinner. They brought with them a young, handsome Russian soldier named Carl who fell instantly in love with the pretty girl from Nottingham.

Ellen soon began to share his affections. "We took long rambles together, afoot, on horse back and in carriages, and he called me his fairy," she wrote.

Finally after many months of courtship, he plucked up courage to ask Ellen to marry him.

She said yes.

"But alas! How soon my castle doomed to



Dame Laura Knight's portrait of a gypsy, inspired by her memories of gypsies who visited Goose Fair -- just like the one encountered by Ellen Elliott

fall and I doomed to disappointment."

Carl had to return to Russia on military duty, leaving his fiancée heartbroken. For weeks, she pined for Carl until, in an effort to lift her melancholy, Lydia persuaded Ellen to join her at the opera along with a cousin named Jack Dickson.

The outing failed to raise sad Ellen's spirits. As they left the Opera House, she felt faint and stumbled into her cousin's arms.

Watching from the shadows was her true love. Enraged by jealousy Carl ran out and

plunged a dagger into Ellen's chest, two deadly blows which narrowly missed her heart.

"Lay a hand on her and I will kill you," Carl threatened cousin Jack, saying that if he could not have Ellen, he would rather see her dead than in the arms of another.

As blood from Ellen's wounds spilled onto the pavement, police officers rushed to arrest Carl. The lovers would never meet again.

Carl was released after paying a consid-

erable fine and when his repeated pleas to see her were rejected, he vanished from her life.

As Ellen slowly recovered, her sister made plans to travel to New York where her husband was to work. Ellen begged to join them.

On November 2 1838, two days before her 17th birthday Ellen boarded the Harvest Queen at Liverpool Docks and set sail for America. The most dramatic chapters in the story of Ellen Elliott were yet to be written.



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 20

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20 Bygones Monday October 28, 2013

• Wild West woman

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# How tragedy stalked a

**AFTER** her brush with death at the hands of a jealous lover, Lenton-born Ellen Elliott heads for new adventures in America, but tragedy follows in her wake.

**I**N the 1850s, crossing the Atlantic to America was not the swift, non-stop journey so familiar to 21st Century travellers.

It was a long and perilous trip under sail, at the mercy of an ocean that could be wild and violent, cruel and unforgiving.

From Liverpool, via Ireland, where more excited passengers had been taken aboard, Ellen Elliott's ship, the four-masted Harvest Queen, ploughed its course and soon ran into conditions so fierce 'the waves met under the ship and it felt as though a cannon had struck it'.

In her fascinating autobiography *Fate Of A Fairy or Twenty-Seven Years In The Far West* written more than a century ago, Ellen wrote: "The ship looked as if it was in a deep hole between the large waves of pale green water, capped by white foam."

The passengers were thrown about by the thunderous sea, drenched by huge waves that crashed over decks. A young girl, travelling alone after being cast out of the family home by a cruel father, was trapped when debris fell on her legs. She was so badly injured the ship's doctor knew that for her to have any chance of life he would have to amputate.

"He took a mallet and chisel and unjointed her limbs at the knees," wrote Ellen, "and of all the horrible sounds I have heard, that was the worst."

"The poor creature looked at me so pitifully with her large dark eyes while I held her hand ... the girl was as pale as death and at times would cry 'oh mother, save me, save me'."

Ellen does reveal the poor girl's fate but in such harsh conditions, it is hard to imagine she had survived when the Harvest Queen arrived at the docks in New York five weeks later.

Ellen was immediately struck down by jaundice and was not fit enough to return to England when her brother-in-law's business was concluded.

It was not until the following year that she boarded the James Foster bound for Liverpool.

Weak, with a skin turned yellow by her illness, Ellen became the centre of attention during the long crossing and particularly caught the eye of the first officer named Charles Jack who boldly told his captain ... 'before this year is out that yellow girl will be my wife'.

Through five long weeks on the ocean, Officer Jack pursued Ellen, begging for her hand. In her heart she knew she would never love anyone like Carl, the Russian soldier who had vanished from her life after he almost stabbed her to death in a jealous rage.

But Jack was a good man. She took him home to Lenton to meet her family and, with their approval, the couple were married.

They returned to New York to make their life together, in a land excited by the election of Abraham Lincoln as president, but fate would once again intervene.

One night, as they walked under the stars, Charles told his young bride that war with the south was looming.

She begged him not to go, but he answered: "If any traitor dares to tear down those stars and stripes, while I have a hand and arm left on my body I will strike back at him."

On April 12 1861, the Confederates fired



*The teeming streets of New York in the 1850s*



*The American Civil War begins with the Confederate attack on Fort Sumter*

on Fort Sumter, South Carolina, to launch the American Civil War.

Jack was given command of a Union war ship, the USS Maria J Carlton, leaving Ellen behind as he sailed into battle.

In an attack on a Confederate fort at New Orleans, a mortar shell hit the Carlton, passing through the gunpowder magazine without exploding.

Captain Jack was blown off his feet, suffering serious internal injuries.

Back home in New York Ellen, with the couple's young daughter Nettie, was facing her own dangers - and for the first time revealed she was not a woman to be messed with.

Lawlessness was everywhere, gangs of robbers from the tough New York shams of Five Points preyed on the vulnerable.

Sitting alone, Ellen heard the latch. Picking up a gun, she hid in a closet as two masked men entered the parlour.

Ellen opened fire. The robbers ran. Ellen chased them into the street, firing and

shouting for help. The men were soon arrested, one of them identified as a well respected husband and father, but when police searched his home they found a treasure trove of stolen property.

He was given seven years in notorious Sing Sing prison.

The civil war ended in 1865 and Captain Jack, debilitated by his injuries, returned to Ellen and they set up home in the teeming industrial city of Brooklyn where a son was born - 'a fine bright boy'.

But tragedy was sitting on Ellen's shoulder. First her baby son died of scarlet fever and then Nettie also fell ill with the same affliction.

Ellen returned from the funeral and as she sat on Nettie's bed the tears began to flow.

"Don't cry mamma, for I am going to join my brother."

"When I have got on my new white dress and in the nice coffin like brother, see that the curls on my forehead are fixed nice, as I

want to look nice when I join the angels."

Captain Jack came in to kiss his little daughter as Ellen cradled her in her arms ... "when I saw she had gone to sleep forever".

Misfortune continued to haunt Ellen. She and Captain Jack, now with two new daughters Jenny and Daisy, moved to Kansas but a business venture failed, their home burned down and they were forced to return to Brooklyn. But Captain Jack's health was fading fast and nothing could save him.

"When all was over, I felt as though I had lost one of my arms. I was crippled."

But it wasn't all over. Scarlet fever returned to claim the life of little Daisy.

"No pen could describe my misery," wrote Ellen. "If I was crucified I could not have suffered more."

Fate having played such a cruel hand, Ellen decided to go west in search of fortune along the new frontier.

Leaving her surviving daughter with relatives, Ellen Elliott Jack headed for the badlands of Colorado.



Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 21

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• Wild West woman

Monday October 28, 2013 Bygones 21

# fresh start in America



*The battle of New Orleans where Captain Charles Jack was badly injured*



*The wild west town of Gunnison, Colorado, in 1880*



## Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 22

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22 Bygones Monday October 28, 2013

• Wild West woman

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# Frontier survival and

**QUAKER'S daughter Ellen Elliott Jack has left her only surviving daughter behind to forge a new life in the wild west of Colorado's frontier towns where life seemed anything but precious.**

**O**N the dusty main street of Gunnison, Colorado, two fearsome men stand face to face. Six-guns in their belts and menace in their eyes, their hands are poised, ready to draw.

The year is 1880 and Nottingham born widow Ellen Elliott Jack had been in the lawless frontier town located in the shadow of the Rockies for barely a week, but had already she had discovered her lodgings were in a bordello. Now she was about to experience the sudden violence of the wild west.

The confrontation drew a crowd. Ellen turned to see what was happening. "The men pulled their guns and both seemed to fire at the same time. Both fell dead and the ghastly look on their faces was terrible."



Ute tribal chief Collarow

"A small woman with red stockings flung herself on the body of Curley Frank and sobbed bitterly." The bodies of the two men were flung into the back of a nearby wagon. "It was not more than 15 minutes from the shooting till the music and the yelps of the gamblers were going on as if nothing had happened," wrote Ellen in her autobiography *Fate Of A Fairy or Twenty-Seven Years*

In The Far West.

The Quaker's daughter from Lenton had left her home in 1859 to marry an American naval captain but her hopes of a peaceful life in the civilised eastern states, had been scarred by grief and tragedy.

Ellen, having buried her husband from the aftermath of wounds received in the Civil War, along with three of her four children struck down by disease, had travelled west in search of her fortune but was quickly being educated in the rules of frontier life and instant justice, where men and women lived and died by the gun.

As she walked through Gunnison, a make-shift town of miners' tents, clapboard stores and bawdy saloons, a burly man with a gun in his belt accosted her.

"I can draw a crowd with a beauty like you in my dance hall," he told Ellen before grabbing her arm to drag into a nearby saloon.

"Keep your hands off me or I will blow them off with this," yelled Ellen as she drew a .44 revolver. The ruffian backed away.

Despite the obvious dangers of life in Gunnison, Ellen decided to stay.

She brushed off the warnings, saying: "I do not fear man or devil, it is not in my blood, and if they can shoot any straighter or quicker than I, let them try it, for a .44 equalises frail women and brute men, and all women ought to protect themselves against such ruffians."

She opened up a boarding house and then became a partner in the Black Queen Mine in the mountains near the modern ski resort of Aspen. It was around this time that she adopted the name of Captain Jack after her late, lamented husband.

At times her autobiography reads like a penny dreadful, full of hair-raising escapades.

And her tales, told in later life to embellish her reputation as a tourist celebrity are sometimes to be taken with a pinch of salt.

On one occasion she gets caught up in a



Pretty Colorado Springs, nestling in the shadow of the Rockies where Lenton-born Ellen Elliott Jack chose to spend her final days

bloody gunfight between Pinkerton detectives and outlaws.

She also writes about a raid by a band of renegades led by Ute tribal chief named Collarow. The Utes, who had been kicked off their ancestral land, attacked Gunnison, setting fire to her saloon, known as Jack's Cabin.

In her book Ellen wrote: "I tore my apron off and dipped it in water and began to beat the fire out when I was struck on the forehead with a tomahawk. I jumped back and grabbed my two guns and went to the door and began to fire."

"I fell on my knees from loss of blood but I emptied my guns while I was kneeling."

"The shooting brought nearly all the town to the cabin. The Indians, seeing such a crowd, sneaked off into the dark, but a lot of them lay dead all around the place."

A doctor was called and discovered Ellen's skull was fractured, but worse than that — the tomahawk blade had been smeared with poison.

An Indian interpreter said that only Collarow could save her. When word reached the chief, he rode into town, carrying a white tablecloth he had picked up in a town restaurant.

Collarow, watched by townsfolk, their guns at the ready, trotted up to Jack's Cabin. Ellen described what happened next.

"Paleface, me wants to save her," cried Collarow.

"Bloody poison killy the white squaw and we lovey the pale face."

"Me will killy the brave that struck the

pale face."

Collarow laid a poultice of leaves on Ellen's wound and gave her 'a pill as big as a bullet'. For several days she lay, delirious, seeing visions of her daughter and dead husband.

Then Collarow returned to remove the poultice. Black blood flowed from the wound.

"Paleface will get better, bad blood come", he announced.

With time, Ellen recovered and, using her sharp brain and quick draw, forged a successful business although, she claims in her book, she was once hauled before the local court after shooting the gun from a ruffian's hand as he threatened one of her guests.

Little wonder an edition of the *Tombstone* Epitaph described her as a 'rootin', tootin', shootin' kinda gal'.

She would wander off into the mountains, always travelling alone, armed with pistols and axes, hunting for game and searching for gold.

But she was also an astute business woman establishing hotels in Colorado towns with evocative names of Cripple Creek and Colorado Springs.

In 1903 she opened up tourist cabins in Colorado Springs, with a curio shop selling exotic animals. She would regale customers with stories of life on the mining frontier and sell photographs of herself, in riding boots and ten gallon hat with a six shooter tucked into her belt. They carried captions which read 'Mrs Captain Jack lost in the mountains' and 'Missing Captain Jack look-

ing for a mountain lion'.

She was known as quite the eccentric, living alone her pet mule, cats and parrots, but was earning a good living until a rival, named Ma Gaines opened up her own tourist business and began to squeeze Captain Jack's trade.

Captain Jack was forced to take out loans she could not repay and, in 1920, heavy rains washed out the road to her tourist cabins.

She was ruined. Her western adventures had come to an end after 27 incredible years of hardship and excitement. She journeyed back east but discovered the world had changed and Ellen didn't like what she saw.

"After 27 years of wandering through the Rocky Mountains in the far west, I drop among people as though I came from the clouds."

In New York she stared at new skyscrapers 20 to 30 storeys high and said: "I would rather be in the mountains than near those high buildings."

She makes no mention of the daughter she gave up and, with little money, she returned to Colorado Springs to spend her last days a lonely woman in a local nursing home where she died in 1921 aged 78, comforted only by memories of an extraordinary lifetime that began in a quiet area of Nottingham.

Ellen Jack was buried by the Ladies of The Grand Army of the Republic in Evergreen Cemetery, Colorado Springs.

She never returned to Nottingham.

Nottingham Bygones 28 October 2013 (Monday)

Section: S2, Edition: E01, Page: 23

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• Wild West woman

Monday October 28, 2013 Bygones 23

# poisoned tomahawks!



New York in the 1920s – Ellen Elliott Jack did not like what she saw after 27 years spent in the far west



Ellen Elliott Jack, pictured in the wilds of the American west and below right



Ellen Elliott Jack pictured in the last days of her life with nurses at her Colorado Springs nursing home



A group of Ute Indians

But what happened to her surviving daughter Jenny? Are there any descendants of Ellen Elliott Jack, Quaker's daughter from Lenton, still living in Nottingham?

If you can add to the incredible story of Captain Jack, write to Andy Smart at Bygones Bygones at Nottingham Media Group, City Gate, Tollhouse Hill, Nottingham NG1 5PS, or email [andysmart@nottinghampostgroup.co.uk](mailto:andysmart@nottinghampostgroup.co.uk)

Copies of Fate Of A Fairy or Twenty Seven Years In The Far West, which tell the hair-raising adventures of this extraordinary Nottingham-born woman can be purchased from various websites.



## A Rootin', Tootin', Shootin' Kinda Gal



A Tombstone Epitaph headline telling the story of Nottingham-born Ellen Elliott Jack