

Joseph Herbert Morcom Sculptor (1871–1942)

Alan McWhirr

J. H. Morcom came to the Leicester School of Art in 1910 and soon became a much respected teacher and sculptor. He ventured into the commercial world in 1914 and established the Turret Studio in grounds behind Trinity Hospital adjacent to the Turrett Gateway. The firm was also known for a time as the Plasmatic Company. Morcom was responsible for many war memorials in the city and county and an unknown number of tombstones. He was involved with the Biggs statue and the Liberty statue and a number of other public works.

In 1910 J. H. Morcom came to Leicester and remained here until his death in 1942. His work as a sculptor and letter cutter can be found in over 45 villages in Leicestershire and also in the neighbouring counties of Rutland, Derbyshire, Nottinghamshire, Lincolnshire, Northamptonshire and Warwickshire. Most of his work in the villages of Leicestershire and beyond was First World War memorials and tombstones. A collection of his smaller, portable works is housed in Wrexham Museum and includes items specifically made for clients in Leicester and further afield. There are also at least three objects in New Walk Museum, Leicester. Morcom was responsible for a number of significant public works in the city; these continue to figure in the townscape and one, the Liberty statue, has been the centre of recent public debate.

Only a few documents survive from Morcom's workshop and the full extent of his work is unknown. The list in Appendix 1 gives some idea of the quantity of work which emanated from the Turret Studio, a list which is far from complete and grows as one explores further into the life and career of the man. Much of what follows has been written with the invaluable help of his son David who has provided press cuttings, photographs and personal memories. Some of Morcom's work has been referred to in published works (e.g. Cavanagh and Yarrington, 2000) but little has been written about his career and the part played by his firm during the first half of the twentieth century. This paper attempts to address this omission.

Morcom was born on 31st May 1871 at, according to his birth certificate, Wern Cottage, Minera, Wrexham, although the family later moved to Rhosdir (Roster) near Minera, a small farm owned by the mining company in which his grandfather worked. His mother (Ann Caroline Morcom, formerly Evans) was the daughter of the bailiff who worked for the Burtons of Minera Hall. His father (Joseph Bickford Morcom) is described on his birth certificate as a 'mine agent' but later described, in Wrexham Museum literature, as a 'captain in the lead mine'. The Morcom family come from Cornwall and Joseph's father, who was born at Gwennap in

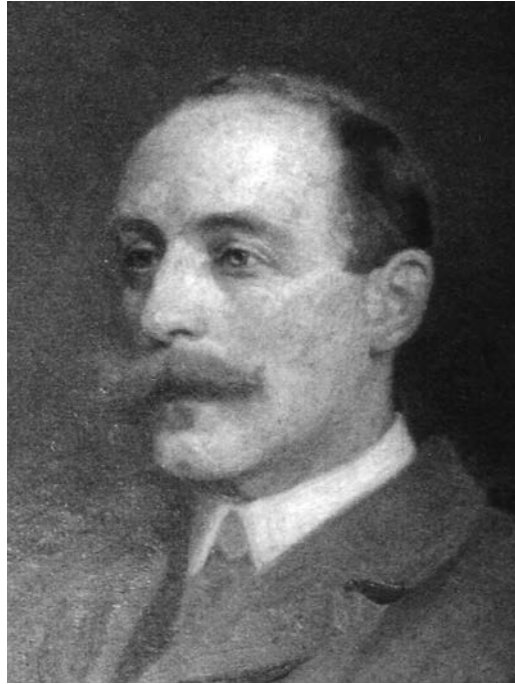


Fig. 1. Part of an unsigned portrait of J. H. Morcom. On the frame it states by G. H. Brown.

1844, left Cornwall to become mine agent at the Parys Mountain copper mine at Amlwch on Anglesey. He died at the young age of 35 in 1880 when Joseph was nine years old. This tragedy which struck the family resulted in Joseph having to leave the local grammar school to go to the village school at Minera. In an account of Joseph's life, written by David Morcom for the exhibition held at Wrexham Museum in 1981, he records that as soon as Joseph was old enough, at about the age of 14, 'he was sent to earn his living at a firm of stone masons which he is said to have endured for seven years'. By the early 1890s, when he was 19, he began working for a firm of architectural sculptors and carvers, Norbury, Paterson and Co. It was at this time that he went to the Liverpool School of Art where his drawing master was Augustus John. By September 1904 at the age of 33 he became assistant modelling master at the school, this was almost certainly a part-time job as he seems to have worked at the same time on a number of projects with C. J. Allen, who was head of the sculpture department at that time – although it would not have been unusual for full-time members of such institutions to undertake work in a private capacity.

Some of his early work, dated to 1904, which he produced in Liverpool, is in the Wrexham collection. This includes a statuette of a female figure, 14 inches high, in plaster, bronzed, on a wooden base and signed by Morcom. The other

items of this period are two bronze medallions in low relief 4in. in diameter, which were part of a set of four entitled 'The Seasons'. The other two of the four-part set are on display at Winton house, Pentcaitland, the home of Sir David Ogilvy Bt.

By 1905 Morcom had been made a member of the Liverpool Academy of the Arts and in the same year was awarded 'National Medal for Success in Art' by the Board of Education, South Kensington. In the magazine *Studio Talk* of the same year we read 'Mr J. Herbert Morcom's sculptured work is distinguished always by poetic feeling, graceful composition, intelligent and conscientious modelling'. In October 1906 he was reported in the *Liverpool Courier* to be a 'rising young Liverpool sculptor'. He was also successful in the 1909 Eisteddfod where he won first prize in the sculpture section.

Morcom's first contact with Leicester appears to have been when he was working for C. J. Allen carving panels or stone friezes for what was then Parrs bank (previously Pares bank) at 2 St Martin's, later to become the NatWest. At the time of writing this building is undergoing changes to a recreational use when the work by Allen and Morcom will probably disappear! This visit to Leicester obviously made an impression on him for in 1910 he made a successful application for the post of modelling master at Leicester School of Art. A minute from a sub-committee at Leicester Technical and Art School dated 23rd June 1910 states, 'agreed that the chairman and Mr Fletcher be authorised to go to Liverpool to examine the work of Mr Morcom and if satisfied that Mr J. H. Morcom be appointed the modelling master at a commencing salary of £150 per annum with effect from 4th September 1910' (H. Butt, pers. comm.). So Morcom moved to Leicester in the latter part of 1910, aged 40, to begin a new phase in his life and career; he was to stay there for the rest of his life. It was not long before Morcom was asked to take on additional duties at the college, a minute dated 30th April 1914 notes, 'that Mr Morcom be asked to take over the wood-carving classes hitherto taught by Mr Armitage for an addition to his salary of £20 per annum' (H. Butt, pers. comm.).

On the 10th August, 1915, when he was 44 years old, Morcom married Marjorie Rosa Tindall in the parish church at Little Bowden. Witnesses at the wedding were William Henry Pick and Janet Caroline Tindall.

Morcom ventured into the commercial world in Leicester when, in 1914, he acquired the business of Pearson and Shipley, stonemasons and monumental sculptors. In 1904 Pearson and Shipley had a yard next to St Mary's Vicarage in The Newarke. Whether they had moved to behind Trinity Hospital by 1914 when Morcom took over the firm is not clear. Whatever the case may be, Morcom eventually established his works which consisted of a large yard and an eighteenth-century brick building behind Trinity Hospital (Fig. 2). Over the years additional buildings and sheds were erected as the business expanded and he also rented the old porter's lodge of the Turret Gateway. At some stage he adopted the name Plasmatic Company, which first appeared in commercial directories of 1920. It was at this time that Morcom invited George Quayle, who had been a fellow student at Liverpool, to manage the masonry side of the business. The business closed on Joseph's death in 1942 and by 1947 directories list a Walter Smith and Son as occupants of the builders' yard.

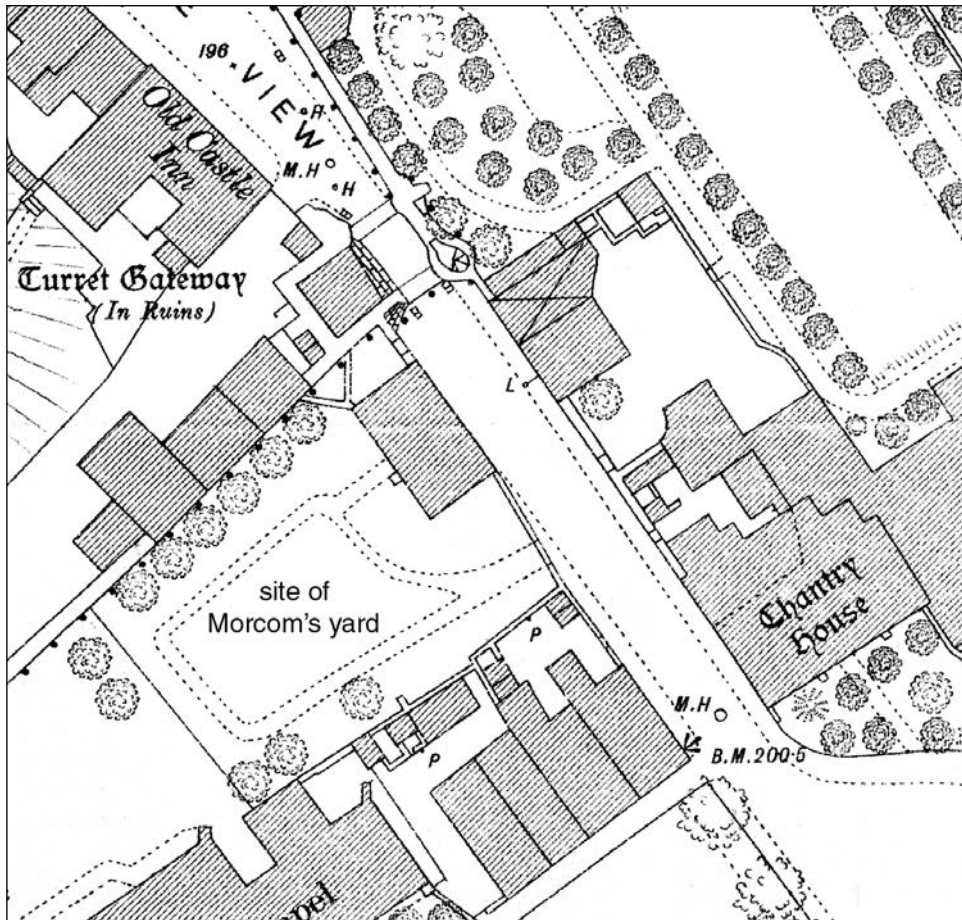


Fig. 2. Extract from the 1887 1/500 OS map of Leicester showing the site where Morcom's yard was established adjacent to the Turret Gateway (not to scale).

The establishment of his private business did not initially interfere with his teaching duties and in January 1919 he was promoted to a Grade II Assistant with an increase in salary from £250 to £270 per annum. However, only six months later he resigned. A minute of 10th July 1919 records, 'The chairman announced the resignation of Mr Morcom, Instructor of Carving, Modelling etc.' Moved by Mr Hind, seconded by Miss Robinson it notes that 'the resignation of Mr Morcom be accepted with regret and that a letter be sent to Mr Morcom expressing the committee's high appreciation of the work he has done and their regret that he has felt it necessary to sever his connection with the School'. Circumstances must have changed during the early 1920s for there is another minute dated 12th January 1928 in the section of new appointments which states, 'Mr J. H. Morcom full-time teacher of modelling and carving, at a salary of £384 a year, the maximum of the

non-graduate scale, the appointment to date from 1st November 1927'. Mr K. Tindall, who was related to Morcom, worked through the minute books and noted that Morcom appeared to be still on the staff at the School in 1930–5, but not in 1935–6 (details sent to David Morcom by K. Tindall). It is clear that Morcom was fully stretched in the early 1920s as we can see from the dated examples listed below and from the account given by Cavanagh of the memorial at Quorn where, because of the prolonged debate at local council level, they missed the allocated slot in 1920 and the project was delayed until July 1921 (Cavanagh and Yarrington, 2000, 261). So it may be that after a frantic period of activity between 1920–6 producing war memorials trade slackened off during the second half of the 1920s and Morcom could consider returning to teaching at the college. Tindall believes that this re-employment from 1927 might have been an attempt to gain enough years of service to qualify for a pension. He would have been 65 in 1936 and probably formally retired from the College of Art and Technology during that year. At some stage it is thought that Morcom introduced some new courses at the college such as shop-window dressing and also pottery making. Although Morcom may have formally retired from teaching in the mid 1930s, he continued to take on work at the Turret Studio. The dated tombstones listed elsewhere show that he was still accepting commissions in 1935 and 1937 (page 144).

In the early 1920s, following the cessation of war, most towns and villages were looking for somebody to design and execute a memorial to those who fell in the war. An annotated map survives (to be deposited at ROLLR) showing the places where Morcom's work had been commissioned from which his son David has produced a list (Appendix A). Unfortunately no details survive of what the commissioned work was but clearly many of those marked on the map will have been war memorials. Morcom designed all monuments and tablets and no doubt the work of carving and lettering was shared out amongst the men in the yard with Morcom doing his share. In some cases monuments were designed by others and this is illustrated by the case cited by Cavanagh (below) where at Evington he states that the cross was by Stockdale Harrison and Son and the carving and lettering by the Plasmatic Company. Terry Cavanagh, when collecting material for *Public Sculpture of Leicestershire and Rutland* (Cavanagh and Yarrington, 2000) unearthed several works by Morcom. These include,

Aylestone	Parish churchyard cross 1920
Ellistown	War memorial 1919
Evington	Main Street cross 1920 (cross by Stockdale Harrison & Son Ltd carving and lettering by the Plasmatic Co.)
Fleckney	Parish church carved marble and alabaster and Ketton stone tablet 1920
Gumley	Common land war memorial 1920 (Fig. 4) Kirby Muxloe Garden of Remembrance with inscribed gates and gateposts. Stone of Remembrance designer is unknown but lettering is by J. H. Morcom. c. 1924 (Fig. 5)

Leicester	Statue of John Biggs, cast from original, 1930 (Fig. 7) Liberty statue 1926–7 (Figs. 8–10) Temporary war memorial, 1917 Wyvern, Fire station, 1927 (Fig. 11)
Loughborough	All Saints parish church, carved stone wall tablet, c. 1922
Queniborough	Carved stone wall tablet, built into parish churchyard wall, c. 1922
Quorn	Memorial in the gardens at the corner of Meeting Street and Leicester Road, 1921
Ravenstone	Parish churchyard cross by Thomas Henry Fosbrook (stonework by J. H. Morcom) 1920
Seaton (Rut.)	Parish church, Swithland slate and alabaster wall tablet, 1920
Weston-by-Welland	Parish church, wall tablet, 1920

Two memorial portrait medallions of Sir Edward Wood were made for Desford Hall (1920) and Swithland Convalescent Home (1919). The whereabouts of these is unknown.

Morcom produced many headstones over the years and his reputation was such that his work featured in two editions of the national *Monumental and Architectural Stone Journal*. In those articles nine examples of his work are illustrated, these being just the tip of the iceberg (see page 144).

Towards the end of the 1920s Joseph's eldest and only surviving brother, Tom, returned from Canada and Joseph employed him to take on a new enterprise of making advertising models in papier mache (Fig. 6). Morcom and, occasionally, Billy Tipping made the original models from which moulds were taken for the production of sometimes hundreds of advertising models which found their way into various commercial outlets to advertise their wares. One such example quoted in the review of Morcom produced by Wrexham Museum was a model of the 'Major' who was used to advertise Army Club cigarettes. By the mid 1930s plywood and cardboard was used to make cutouts and these replaced the advertising models of the type Morcom made. When Tom Morcom returned to Canada, as he was responsible for promoting this side of the business, new orders were not forthcoming although repeat orders continued to provide work for the yard. At this time, Morcom, who was always looking ahead, decided that the Plasmatic Company should move into the field of making fibrous plaster decorations and mouldings; most of the cinemas built in Leicester from the 1930s were supplied with architectural adornments made by Morcom. The architects of Mr Scarborough the cinema builder, the Riley brothers, liaised with Morcom about what materials and type of decoration should be used on their cinema buildings, the Roxy being one of these. Although the masonry side of the business was wound down, the firm continued to produce architectural carvings. As war approached the demand for ornamental work declined until, by 1939, only three staff were employed at the Turret Studio. Probably the last two of the larger architectural sculptures produced at the studio were inn signs in wood, one for

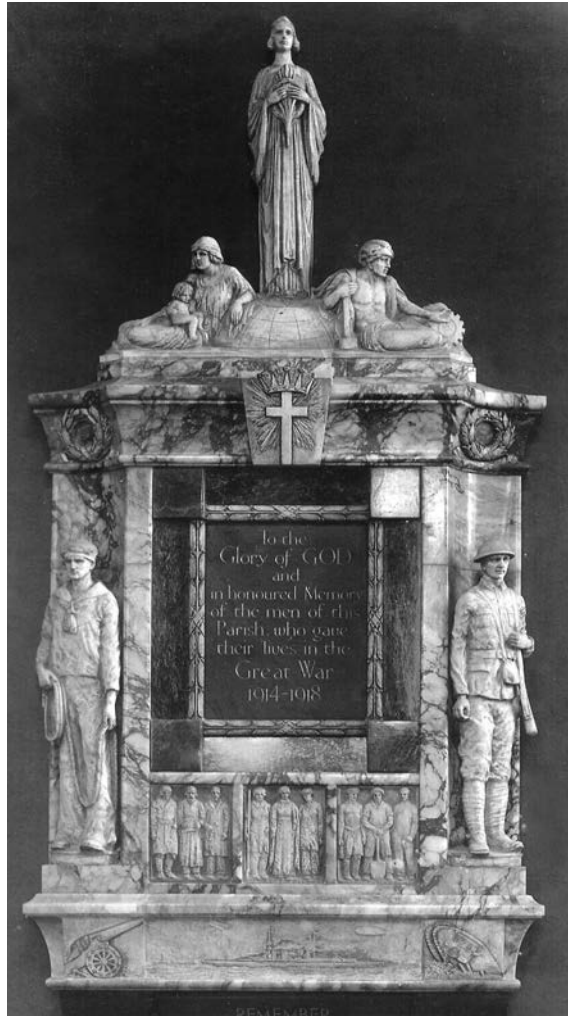


Fig. 3. Photograph of a memorial on the back of which is written 'Designed and made by J. H. Morcom, for possibily the Masonic Hall, Leicester'. Not found at the Hall and as the inscription refers to 'the men of this parish' it is more likely to be in a church.

The King Arthur on the Narborough Road and the other for The Fox and Hounds. Morcom made The Bull's Head for the inn of that name at Leicester Forest East in the late 1930s, 'he first modelled it in clay, then a cast was made with plaster of Paris and finally a concrete mixture was poured into the plaster mould. Then it was cured, tidied up and painted'. (J. E. O. Wilshire pers. comm. 6 Oct 1994).

Morcom's name and reputation was such that he was sought after for a number of public works. In the centre of the traffic island in Welford Place is a statue of John Biggs by Edinburgh-born George Anderson Lawson, originally erected in



Fig. 4. Memorial cross at Gumley.

1873 (Fig. 7). Over the years the climate and pollution had damaged the Sicilian marble of the statue and pieces were beginning to fall off. In addition, it was recalled by *The Mercury's* art critic, Ronald Moore (14 Nov 1969), that in 1928 a passing electric tram-car damaged Lawson's statue. In 1928 the City Surveyor asked Morcom for advice and in particular whether the statue could be repaired. Morcom informed the council that the marble was in a 'state of decay' and eventually the Corporation asked him to produce a bronze cast of the statue, which he did, and this replaced the marble one in December 1930. Although moved slightly from its original position, the replica statue stills stands at this busy road junction, passed daily by thousands of Leicester people and overlooked by employees of Leicester City Council.



Fig. 5. Kirby Muxloe war memorial.

Another major public work undertaken by Morcom, which at the time of writing is not on display, is the statue of Liberty which for many years stood on top of a factory at the corner of Eastern Boulevard and Walnut Street and was a familiar sight for those travelling along the Upperton Road. (Fig. 8) The statue was made in Morcom's yard in the Newarke and because of its size (about 15 ft in height) had to be made in three parts for ease of transportation and lifting into position on the building (Fig. 10). The building was constructed for Lennard Bros. Ltd. in 1919 and, following a trip to America by some of the directors in 1920, Morcom was commissioned to reproduce a scaled-down version of the New York Statue of Liberty. Subsequently the firm changed its name to Liberty Shoes. During the recent refurbishment of this factory for residential use in 2004, the statue was removed and restoration and conservation specialists, Qadriga of Northwich in Cheshire, were commissioned by Cassidy Developments to restore the statue to its former glory. (Fig. 9) The scheme, which included 'removing all previously applied coatings, remodelling some of the missing features and redecorating the statue with anti-carbonation coating', was completed at a cost of around £9,000. From the photographs and description of the renovation work it is clear that the statue was not solid stone as had often been described (Cavanagh and Yarrington, 2000, 97). Although the restoration was completed several years ago, a new home for the statue has still to be agreed.

When the City of Leicester Fire Brigade Headquarters in Lancaster Road, Leicester, was designed and built in 1927 a wyvern was placed centrally on the front of the building (Fig. 11). The wyvern, which features in the crest of the City of Leicester, is painted white with a red mouth and tongue was created by Morcom.



Fig. 6. J. H. Morcom in white with his brother, Tom Morcom.



Fig. 7. Biggs statue in Welford Place.



Fig. 8. The Liberty statue *in situ*.



Fig. 9. The Liberty statue undergoing restoration work by Qadriga of Northwich, Cheshire, in 2004.



Fig. 10. The Liberty statue in Morcom's yard in 1930 showing it divided into three sections.



Fig. 11. The wyvern on the fire station in Lancaster Road, Leicester.

Other public examples of his work include the coat of arms on what was the City Transport depot in Abbey Park Road, a park fountain, at present unidentified, to commemorate the Royal Silver Jubilee in 1935, the first interpretation in stone of the Leicestershire County Council's coat of arms over the entrance to their building. A newspaper cutting from an unknown newspaper of June 20th 1935 records, 'With Mr F. Pettinger he was responsible for the reredos at St Michael and All Angels, a beautiful piece of work in wood and coloured gesso'. This press cutting also notes that he produced figures of colliers for a memorial at Cortonwood Collieries, Yorkshire. Morcom also undertook various tasks for the church of St James the Greater when its west end was completed in 1914. The statue of St James on the west front (Fig. 12) is his as is the font and cover. He was also responsible for putting the finishing touches to the reredos erected at the church in 1937. The order of service for its dedication in 1937 says 'the reredos is of oak, partly gilded, with Corinthian pillars on either side, the gilded niche depicting a scene of the Transfiguration. The whole is surmounted by a pediment having carved angels on each side . . . designed by Mr H. L. Goddard and made by Messrs Henry Herbert and Sons, builders. The carving is the work of Mr J. H. Morcom and the carved angels, gilding and painting of the central panel are the work of Miss Diana Goddard'. (Archive of St James the Greater).



Fig. 12. Carving of St James on the west front of St James the Greater, Leicester, 1914.



Fig. 13. Morcom at work in his studio in The Newarke (*Leicester Mercury* 24th August 1932).

Other ecclesiastical commissions include working with the architect William Keay, who was a relation of Joseph Morcom's wife, on the south porch of St Andrew, Aylestone, in which there is a statue of St Andrew presumably by Morcom. Another project in which Morcom worked was a plaque originally on the outside of the Memorial Hall, Harvey Lane, built on the site of the old chapel which was destroyed by fire in 1921. The plaque had been commissioned by the architect Walter Brand and for some reason it was later taken down from the Memorial Hall and eventually placed on the outside of Carey's cottage, which once stood in Harvey Lane, Leicester.

In 1937 Morcom was commissioned to produce various panels for the police station complex in Hinckley at the corner of Hollycroft and Upper Bond Street. Over the main entrance is the coat of arms of the county and at the entrance to the magistrates court is a figure of justice and over the police station entrance is a

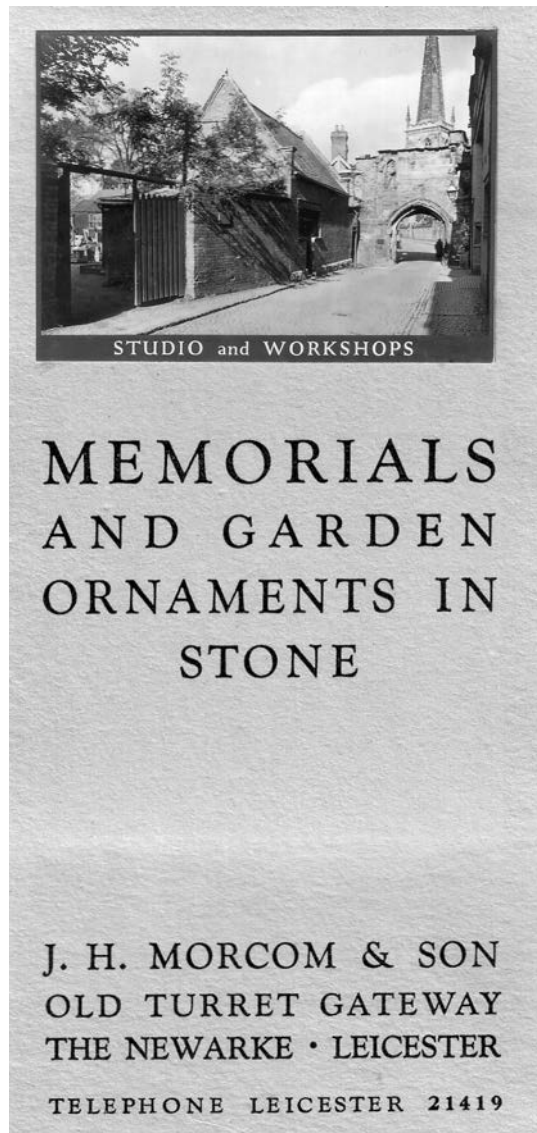


Fig. 14. Leaflet produced in 1938 with a view to Morcom's son David joining the business. Entrance to the yard can be seen on the left in the picture at the top.

figure depicting protection. This was executed in concrete, and plaster casts of the figures were exhibited at the Leicester and Leicestershire Society of Artists in 1937 [*Hinckley Times* 23 April 1937].

Morcom undertook so many commissions that it has not been possible to identify and list them. However, it is perhaps worth recalling that he was involved in the war memorial in his own village of Kirby Muxloe. The recreation ground

was created as a memorial after the 1918 war and in 1933 the block and steps holding a Swithland slate panel were erected.

Morcom was well respected in the local community who was for many years a member of Leicester Rotary Club. In a talk given to the Rotary Club of Leicester in January 1939 by Past President Robert Holt, he gave examples of some of the outstanding talks given by the Club's own members during the period 1918 to 1920. He wrote, 'Thinking of the period 1918–1920 I should like to hear again addresses given by members still in the Club. Rotarian Morcom gave a talk and a demonstration of modelling. As he spoke he produced in clay a life-like bust of the Rev. Dr Freeman who posed for him' (Professor P. Boylan pers. comm.). This indicates that Morcom was still a Rotarian in 1939. Morcom must have worked with many of the town's architects over the years and his work featured in a booklet produced by Pick, Everard and Keay, the Leicester architects, in 1923 with a page of illustrations devoted to his work (Fig. 15). Another book in the series illustrates the work of J. Stockdale Harrison and Shirley Harrison, again Morcom is listed, although specific works of his are not given. In an advert in the book, Morcom uses a marble memorial tablet, which is said to be designed for St Martin's Church, to advertise his business although in the advert it carries no inscription and is clearly unfinished.

In 1938, with a view to expanding the work of the firm and establishing a base for his son David to take over, Morcom produced a promotional leaflet entitled 'Memorials and Garden Ornaments in Stone' on the front of which was a picture of the outside view of the Turret Studio. The name of the firm is given as J. H. Morcom and Son, Old Turret Gateway, The Newarke, a clear indication of his intention that David should follow on (Fig. 14). Inside details are given of the items which could be provided and also a lament about current practices, 'the tendency to erect monumental stones in English churchyards and cemeteries which are alien to the quiet dignity of their surroundings'. After giving his views on the design of memorials he concludes, 'For over 20 years we at the Turret Studio have had these ideals in view and have never surrendered to the lower standard of design'. David Morcom actually joined his father after leaving Wyggeston School in the summer of 1935. He joined the Leicestershire Yeomanry in 1936 and saw active service from 1939–1946.

Morcom lived for many years at Kirby Muxloe in a house he had had designed by Ralph Bedingfield. In that house were stone features which had been made in the Turret Studios. There was a front porch and in the hall a fireplace made of Swithland slate. Morcom died at his home in 1942 and his funeral took place at St Bartholomew's, Kirby Muxloe. David Morcom managed a few days leave in 1942 in order to close down the business and to move some 'chosen things' to Kirby Muxloe, the rest were sold.

MORCOM'S YARD

Morcom bought the lease of the premises of Pearson and Shipley in The Newarke when he ventured into the commercial world. The main building on that site was

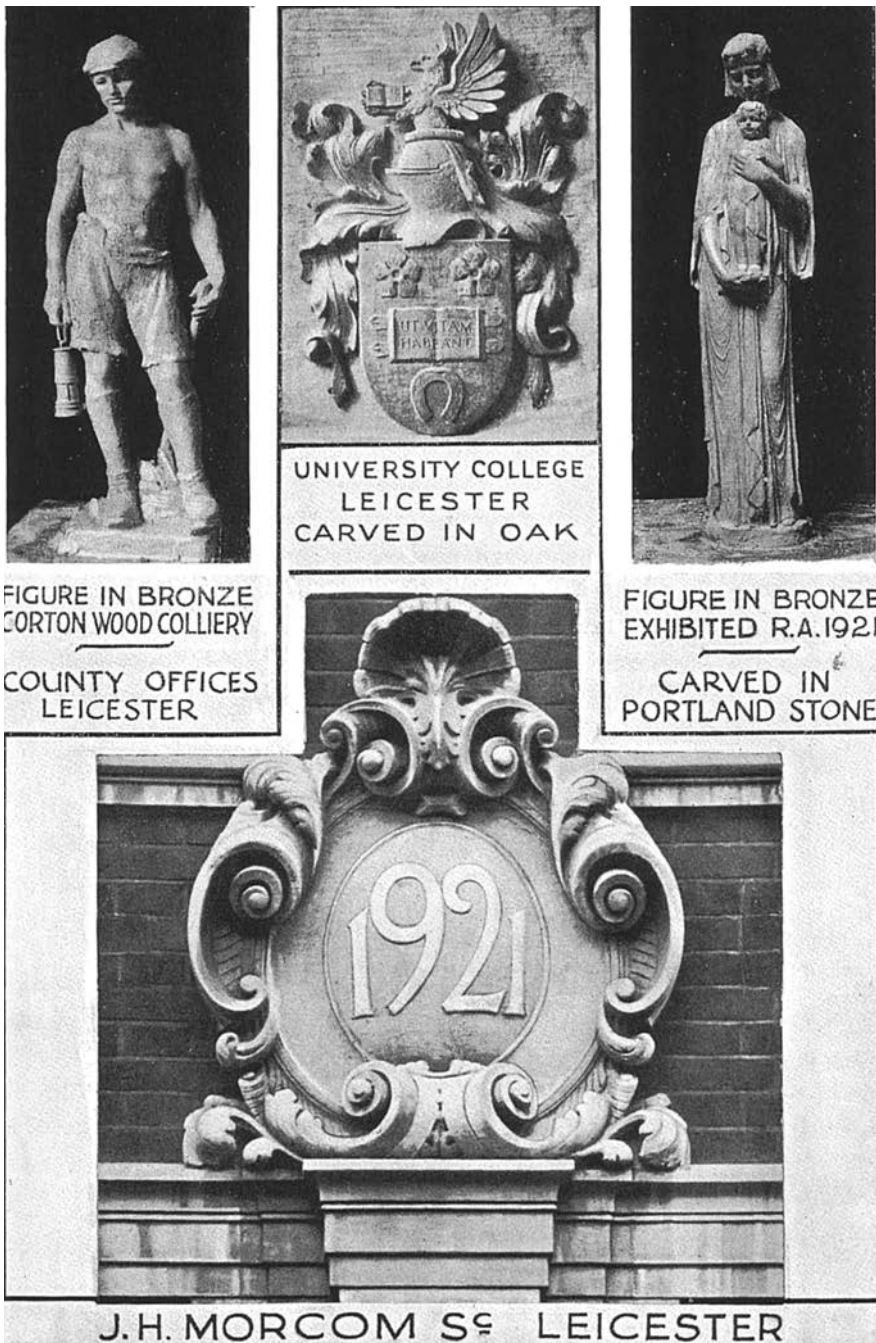


Fig. 15. Page from *Examples of Modern Architecture* by Pick, Everard and Keay, Architects, Leicester, 1923.

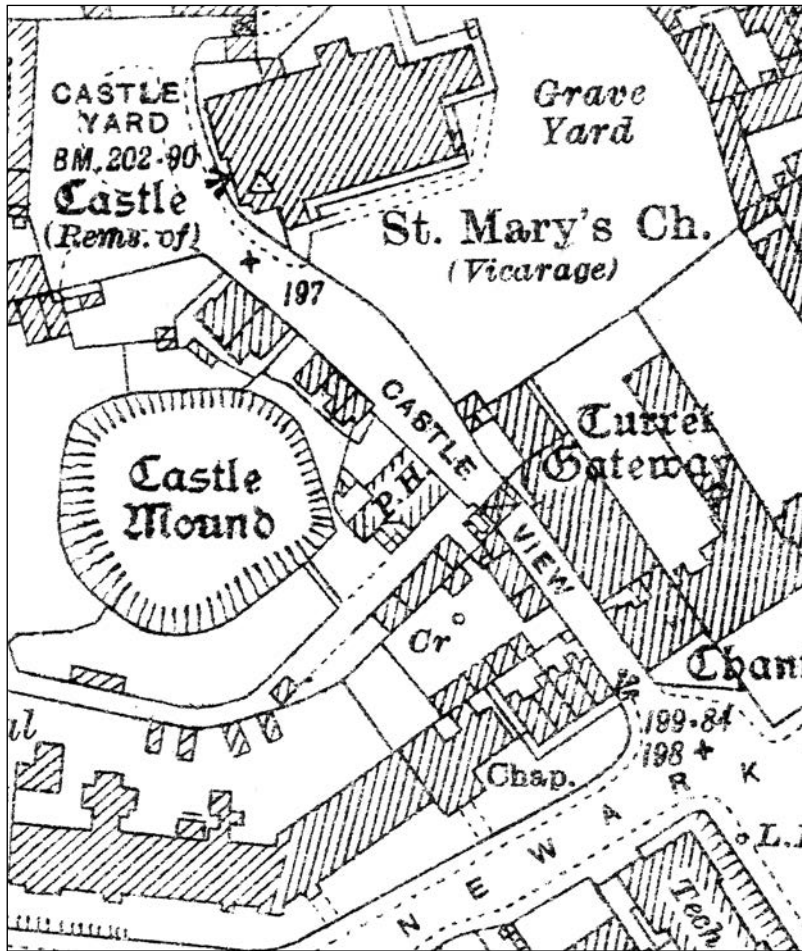


Fig. 16. 1930s OS map showing Morcom's yard with the position of the crane marked CR and other buildings scattered around the yard (not to scale).

a brick building of eighteenth-century date, known as Deacons' workshop, which for many years was used by the Museums Service for displaying the contents of a local clockmaker's workshop. In addition to this building, which was the main workshop, Morcom used a small building, known as the porter's lodge, as his office. An examination of the large scale OS maps for this area shows how the plot changed over time. On the 1887 1/500 OS map (Fig. 2) only the brick building can be identified, but by 1904 there appear to be slight additions. However, on the 1934 edition of the map (Fig. 16) there appears to be more activity in this area and a feature marked 'Cr' must refer to a derrick (crane) which was erected in the yard to lift heavy stone, part of which can be seen on a group photograph taken in the yard.



Fig. 17. J. H. Morcom with his workforce, June 1919. Seated on ground with legs crossed, Billy Tipping. Front row seated: J. H. Morcom, Miss Diamond (secretary) and George Quayle. Others not known with certainty except the man with a bowler hat and pipe, is thought to be Billy Briggs. One of the model miners carved for the memorial at Cortonwood Colliery can be seen centre left and one support of the crane to the right.

The photograph of the outer view of the yard and workshop used on the 1938 advertising leaflet shows how large goods were brought in and out of the yard. It was through this gateway that the statue of John Biggs was brought for the cast to be made. David Morcom writes, ‘the main gates did allow in, for instance, the trolley on which the damaged John Biggs statue was brought into the yard. This trolley looked like a Freddie Flintstone vehicle and was provided by one of the railway companies. It had four low, solid wooden wheels and was horse-drawn. The same trolley was used for bringing in large blocks of stone from the railway goods yard’. Mr David Morcom believed that the brick-built workshop once housed ecclesiastical documents and may also have been a stable. He also drew my attention to initials depicted in blue brick in the north wall and the dove carved by his father on the ridge.

THE ACHIEVEMENTS OF JOSEPH HERBERT MORCOM

Joseph was a competent sculptor who achieved some national acclaim. He frequently had work exhibited at the Royal Academy including,



Fig. 18. A group of workmen in Morcom's yard. Bill Briggs sitting with foot on the ground.

- 1908 Bust of Herr Backhaus.
- 1913 Bust of Mrs Osborn Fellas.
- 1921 War memorial for Masonic Hall, Leicester, 'humanity' in bronze, ebony and ivory. (Fig. 3).
- 1931 G. Stibbe medal, obverse and reverse, silver bronze.
- 1935 Bust W. H. Riley, F.R.I.B.A., medallion, bronze.

In the *Monumental and Architectural Stone Journal*, Arnold Whittick contributed two articles on the work of contemporary sculptors; in the editions September and October 1939 he featured J. Herbert Morcom and included nine illustrations of his work. He writes about Morcom,

'It is not very original work like, say, that of Eric Gill, nor is it a copy of past work, but it is work produced with a consciousness of tradition and of modern originalities, yet these are subordinate to the quest for dignified restraint and the harmonious relation of the various parts of each design. The result is work that is quiet in character and which is always distinguished by beauty of proportion. It is inevitable that concentration of proportion should mean that all Morcom's designs are characterised by simplicity, when all the motives are disciplined, as it were, by the general design.'

The examples Whittick cites (with illustrations) are,

- 1915 Memorial in Hopton-Wood, stone in Welford Road cemetery
- 1915 Memorial in Hopton-Wood, stone in Knighton churchyard
- 1916 Memorial in Hopton-Wood, stone in Wrexham cemetery – the inscription lists his father and mother as well as Reginald E. Morcom and John E. Morcom
- 1916 Memorial cross in Portland stone in Leicester cemetery (not specific as to which cemetery)
- 1917 Headstone in Portland stone in Birmingham cemetery, to William Stockley, a musician of some note in the area.
- 1917 Memorial cross in Portland stone, Foston churchyard, Leicestershire.
- 1924 Headstone in Portland stone to George Fellows, location not mentioned
- 1935 Memorial in Ketton stone, East Carlton churchyard, Northants
- 1937 Memorial cross in Hopton-Wood stone, Brixworth churchyard, Northants

POSTSCRIPT

There is an interesting link between J. H. Morcom and the Record Office for Leicestershire, Leicester and Rutland. The present record office is housed in the former All Saint's Primary School and for 33 years its headmaster was a Samuel Alfred Ross. When he died in 1926 a memorial fund was established and the managers of the school commissioned Joseph Morcom to design and make a memorial panel which cost £60 and was completed in October 1928. Although it has been conserved by the County Museums Service its large size and weight means that it has not been possible to re-erect this plaque in the record office and it is now kept in the museum store at Barrow on Soar (Jenkins, 2003, v-vi).

APPENDIX 1

Locations of works by J. H. Morcom in Leicestershire and surrounding counties compiled by David Morcom from a map on which they were marked.

Leicestershire	Desford	Hungarton
Aylestone	Diseworth	Husbands Bosworth
Bardon Hill	Ellistown	Kegworth
Barlestone	Fleckney	Kilby
Barrow-on-Soar	Foston	Kirby Muxloe
Belgrave	Great Glen	Kirkby Mallory
Birstall	Gumley	Knighton
Burton Overy	Hinckley	Leicester
Carlton Curliou	Hoby	Loddington
Coalville	Houghton-on-the-Hill	Loughborough
Cossington	Hugglescote	Medbourne

Misterton	Manton	Cranford St John
Newton Harcourt	Seaton	East Carlton
Ratby	Uppingham	East Farndon
Ratcliffe-on-the-Wreake	Wardley	Farndon
Rearsby	Derbyshire	Gretton
Rotherby	Riseley	Kettering
Rothley	Nottinghamshire	Kislingbury
Swithland	West Bridgford	Marston Trussell
Tilton	Lincolnshire	Thrapston
Wanlip	Billingborough	Twywell
Whitwick	Denton	Wellingborough
Wistow	Helpston	Weston
Woodhouse	Northamptonshire	Warwickshire
Rutland	Brampton Ash	Nuneaton
Glaston	Brixworth	Rugby
Lyddington	Clipston	Edgbaston

APPENDIX 2

Memorials attributed to J. H. Morcom in the United Kingdom National Inventory of War Memorials (UKNIWM) database which can be reached from the home page of the Imperial War Museum's web site at: <http://www.iwm.org.uk/> The actual address of UKNIWM is: <http://www.ukniwm.org.uk/>

The number in brackets is the reference number in the inventory. Most of these sites appear on the list in Appendix 1, but not all.

LEICESTERSHIRE AND RUTLAND

Aylestone (37778)	Aylestone cross St Andrew's church
Aylestone (37779)	St Andrew's church tablet WW1
Ellistown (37858)	St Christopher's church memorial tablet – WW1
Fleckney (37811)	St Nicholas church
Kirby Muxloe (37477)	Kirby Muxloe garden and stone of remembrance WW1
Loughborough (14739)	All Saints Church tablets
Queniborough (14768)	St Mary's church
Quorn (37805)	
Ravenstone (37867)	St Michael's church
Seaton (37786)	All Hallows church Seaton parish WW1 memorial tablet

YORKSHIRE

Brampton (47428)	South Yorkshire Cortonwood Colliery WW1
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APPENDIX 3

The David Morcom Collection housed by Wrexham Library Arts Centre. List produced by Wrexham Library in 1981.

- 1 Bronze panel of woman with lyre 9" x 9". A duplicate designed for the memorial to William Cole Stockley (Conductor of the Birmingham Festival Choral Society etc.) which is in Birmingham Cemetery, 1919.
2. Statuette, female figure 14" high in plaster, bronzed, on wooden base signed by J. H. Morcom 1904.
- 3a. Spring.
- 3b. Winter.
Two bronze medallions in low relief, 4" diameter, signed with monogram JHM. These are two of a set of four entitled 'The Seasons' c. 1904. The other two, mounted on alabaster and framed are on display at Winton House, Pencaitland, the home of Sir David Ogilvy Bt.
4. Circular low relief panel stylised tree, 18" diameter, plaster.
5. Statuette, winged victory, bronzed plaster 13" high. Badly damaged and victory wreath missing.
6. Angel. 18" high, coloured plaster. A model for carving.
7. Angel. 15" high, coloured plaster. A model for carving in alabaster or stone. The final sculpture as part of the War memorial in Kegworth church, Leicestershire.
8. Head of a young girl, bronzed plaster. 12" high.
9. Design for a medal, the Gateway School, Leicester. Plaster 7" diameter.
10. Specimen of Gateway School medal in lead, reduced from above to about 1.5" diameter.
11. Design for reverse of TG Hurst medal. Leicester College of Technology Textiles. Plaster, 7" diameter.
12. Specimen of T.G. Hurst medal in lead, 1.25" diameter. Obverse and reverse exhibited at the R.A. 1935.
13. Design for medal, City Boys School, Leicester. Plaster 7" diameter. (The actual medals would be reduced by about four times this size and struck in bronze at the Morris-Singer works).
14. 'The Nipper'. Plaster cast of papier mache advertising model. 9" high. A hosiery firm used this Daily Mail cartoon character to advertise its children's socks.
15. Design for seal of Leicester City. Plaster.
16. Design for church candlestick. 13" high. Wood.
17. Statuette of boy on horse 7.5" x 5". Plaster.
Possibly a sketch for a sculpture in wood or stone.
18. Statuette 'Thumbs Up'. 6" high, bronzed plaster.
19. Pottery figure 'Thumbs Down' 6" high.
These two figures were made in the early 1930s and exhibited at the Leicester Society of Artists annual exhibition.

20. Pottery figure of baby riding on tortoise 7.5” high. Initialed JHM. Probably a reject as the glaze was faulty.
21. & 22. Pair of candlesticks in Chellaston alabaster, 10” high.
23. Sketch design for biscuit for Frears of Leicester. Unglazed earthenware.
- 24a-e. Buttons in painted pottery to test colours of glaze.
25. Pottery vase 5” high, lady’s head decoration.
26. Group in oak – birds and owl; unfinished. Carved from 15th century oak beam.
27. Wood carving, evil face. This was done as therapy for some angry feelings. It took about half an hour.
28. Painted wooden bowl. Experimental.
29. Sketch for Madonna and Child in modelling clay.
30. Statuette of pan pipes player, bronzed, arms missing, poor condition.
31. Statuette of dervish-like man, bronzed plaster, poor condition.
32. Toilet tidy for dressing table in alabaster. Possibly made for Morcom’s wife.
33. Alabaster bowl with painted lid. Possibly for talcum powder.
34. Alabaster bowl with carved lid for pot pourri.
35. Earthenware bowl. 4.5” diameter. Initialed J.H.M.
36. Statuette of old man sitting in chair, 7” high, plaster. Head missing. c. 1930.

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A number of items used in preparing this paper were unattributed press cuttings and similar material, these will be included in the material deposited at the Record Office.

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The material collected in researching this paper, including photographs not used, will be deposited in the Record Office for Leicestershire, Leicester and Rutland.

Alan McWhirr is the Honary Secretary of this Society and University Fellow at the University of Leicester, His interest in Morcom was aroused when researching St James the Greater, Leicester.

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