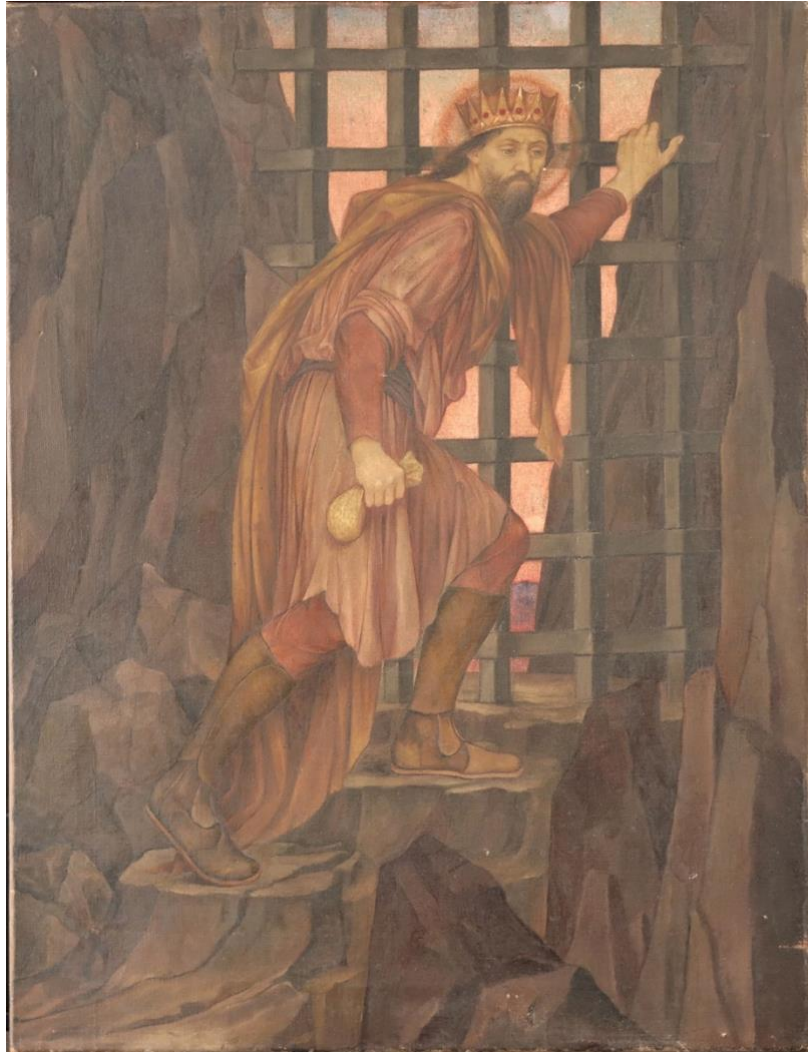


Painting Pairs 2022-23: Art Historical and Technical Study

Report

Evelyn De Morgan, *The Barred Gate*, c. 1914-1919, The De Morgan Foundation



CIA No. 2834

Accession No. P_EDM_0043

Artist: Evelyn De Morgan (1855-1919)

Title: *The Barred Gate*

Date: c.1914-1919

Collection: The De Morgan Foundation

Medium: Oil on canvas

Dimensions: 66.04 x 50.8 cm

Conservator: Alexandra Earl

Art Historian: Kaira Mediratta

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We thank the staff at The British Library, UCL archives and The Hamilton Kerr Institute for providing access to sources for our research. We wish to express our gratitude to Steph Wilkes and the volunteers at Wightwick Manor for their generosity in permitting access to their collection of paintings and drawings. We are also thankful to Kate Edmonson for her assistance with conserving the paper label during the treatment of *The Barred Gate*.

We are particularly indebted to The De Morgan Foundation for providing us with a unique opportunity to research and analyse such a fascinating artwork.

Abstract

Painting Pairs is an annual collaborative research project between Easel Painting Conservation students and Art Historians at The Courtauld Institute of Art. The following study focuses on *The Barred Gate* (c. 1914-19), an oil painting by Evelyn De Morgan (1855-1919). The painting is owned by The De Morgan Foundation, where discussions are increasingly being held regarding Evelyn's enigmatic paintings. To our knowledge, this is the first artwork by Evelyn De Morgan that has been examined using in-depth technical analysis. *The Barred Gate* is believed to be one of the last pictures that De Morgan painted and is allegedly unfinished, according to a label written by Wilhelmina Stirling on the back. The painting was subjected to the effects of a fire in 1991 and it has never been displayed nor treated.

The investigation of symbolic motifs in the painting has provided an opportunity to place this work in dialogue with thematically similar paintings by De Morgan. This report also assesses De Morgan's sketches to provide a better understanding of the artist's meticulous working process. Technical examination, using methods such as infrared reflectography and paint cross-section analysis, has provided a valuable insight into Evelyn's techniques and specific choice of materials.

Overall, both technical analysis and art historical investigation provided a unique opportunity to shed light on Evelyn's artistic intentions, materials and techniques for *The Barred Gate* – all of which inform the ongoing treatment of this interesting painting.

Introduction

The following report summarises the results of a technical and art historical study of a painting owned by The De Morgan Foundation, entitled *The Barred Gate* by Evelyn De Morgan (1855-1919) (Plate 1). De Morgan was a British female artist who defied the expectations of her class and gender to become one of the most impressive artists of her generation.

De Morgan's richly coloured canvases, depicting beautifully draped figures, convey messages of spirituality and the rejection of material wealth. *The Barred Gate* portrays a king clutching a purse of money, climbing the rocky steps to heaven and being halted by a barred gate. The moral of this painting is assumed to be that one must give up the pursuit of wealth and fortune in order to obtain higher happiness.¹ This is likely a Biblical reference; Matthew 19 versus 16-26 states, 'it will be hard for a rich man to enter the kingdom of heaven. Again I tell you, it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God.'² This iconography is fundamental in understanding Evelyn's employment of symbolism to express her moral values.

This study will investigate the materials and techniques employed in *The Barred Gate*, as well as its art historical significance within De Morgan's oeuvre.

¹ 'The Barred Gate,' De Morgan Collection, accessed June 7, 2023, <https://www.demorgan.org.uk/collection/the-barred-gate/>.

² 'Bible, King James Version: Mark.10 Verses 21 to 25,' University of Michigan Library: Digital Collections, accessed June 5 2023, <https://quod.lib.umich.edu/cgi/k/kjv/kjvidx?type=citation&book=Mark&chapno=10&startverse=21&endverse=25>.

Art Historical Context

Early Life

Mary Evelyn Pickering De Morgan was born in 1855 in London. Her father, Percival Pickering (1810-1876), was a lawyer and Queen's Counsel; her mother, Anna Maria Spencer Stanhope, was a descendant of the Earl of Leicester.³ Her younger sister, Wilhelmina Stirling, wrote one of the most substantial accounts of Evelyn's life entitled *William De Morgan and his Wife*.⁴

Evelyn was educated at home by tutors, giving her access to subjects that girls her age were typically restricted from, such as classical literature and mythology.⁵ As Stirling recounts, however, her artistic inclinations took priority over other subjects as 'she [Evelyn] began to neglect other branches of her education for the study of drawing, and...everything which tore her away from her pencil or her brush was resented by her, was noted and lamented.'⁶ In support of her ambition, Evelyn's father hired a tutor in the 1870s to teach her how to draw from Old Master Paintings.⁷ Her uncle, John Roddam Spencer Stanhope (1829-1908), also provided mentorship and artistic tutoring.⁸ Evelyn's studies continued at the South Kensington National Art Training School in 1872, followed by enrolment the following year at the Slade School of Art (becoming one of the first women to do so).⁹

³ E. L. Smith, 'The Art of Evelyn De Morgan', *Woman's Art Journal*, vol. 18, no.2 (1997-8), 3.

⁴ The biography has admittedly been described as 'biased, limited, and sometimes erroneous' and therefore its validity must be considered with caution. Lawton Smith, *Evelyn Pickering De Morgan and the Allegorical Body* (Madison, NJ: Fairleigh Dickinson University Press, 2002), 17.

⁵ 'Evelyn De Morgan (1855-1919)', The De Morgan Collection, 2019.

⁶ Lawton Smith, *Evelyn Pickering De Morgan and the Allegorical Body*, 19.

⁷ Mark Bills identifies the drawing master only as 'Mr. Green' in *Drawings and Paintings: Evelyn De Morgan*, exh. cat., Russell-Coates Art Gallery and Museum, Bournemouth (1997), 4.

⁸ Lawton Smith, *Evelyn Pickering De Morgan and the Allegorical Body*, 18.

⁹ Martin Postle, 'The Foundation of the Slade School of Fine Art: Fifty-nine Letters in the Record Office of University College London', *The Volume of the Walpole Society* 58 (1995), 127-230.

Artistic Influence

De Morgan's work is often associated with Pre-Raphaelitism, not only because of her uncle's engagement with the Brotherhood, but because her works are stylistically similar in terms of the jewel-like colours and microscopic detail. De Morgan's practice also parallels Pre-Raphaelitism regarding her adoption of religious narrative, realism and the desire to challenge social concerns by looking to the art of the past. Although the Brotherhood were a group with social consciousness who successfully worked to fulfil their own agenda, Hardy argues that their provocative paintings also created a male-centric visual landscape which appeased the Victorian patriarchal society.¹⁰ Contrastingly, De Morgan's work is a visual representation of her direct rebellion against the class and gender conventions of her time.

De Morgan was also influenced by the work of family friend George Frederic Watts, whose symbolist subjects aided the development of her mature style.¹¹ De Morgan's education was further enhanced through travel, which provided her access to the art of the early Italian Renaissance.¹² The influence of Quattrocento art is especially apparent in her masterpiece *Flora* (Figure 1), which was clearly inspired by Botticelli's *Primavera* (Figure 2).

In 1876, De Morgan made her exhibition debut at London's Dudley Gallery with *Saint Catherine of Alexandria* (destroyed by fire).¹³ Throughout these formative years, her determination to develop her skills in pursuit of professional status (despite entrenched cultural gender bias) was unprecedented. In 1883, Evelyn met the Arts and Crafts ceramic designer

¹⁰ Sarah Hardy, 'Why Evelyn De Morgan is NOT a Pre-Raphaelite painter,' De Morgan Collection, October 2018, <https://www.demorgan.org.uk/why-evelyn-de-morgan-is-not-a-pre-raphaelite-painter-by-sarah-hardy/>.

¹¹ Lawton Smith, *Evelyn Pickering De Morgan and the Allegorical Body*, 28.

¹²In 1873, John Roddam Spencer-Stanhope bought a house called Villa Nuti in Florence and moved there permanently in 1880, where Evelyn would often visit him. Lawton Smith, 18.

¹³ The De Morgan Collection, 'Evelyn De Morgan (1855-1919).'

William De Morgan. William had a significant impact on Evelyn, as love became an important theme after their meeting (particularly for her first allegorical work *Love's Passing* (Figure 3)).¹⁴ Both Evelyn and William had a mutual interest in the occult, anonymously publishing a book of automatic writings titled *The Result of an Experiment* in 1909.¹⁵

De Morgan's discreet presentation of her socio-political agenda in some of her pictures can be attributed to her need to satisfy the market and her patrons at the end of the nineteenth century.¹⁶ Her marriage to William and his constant failing to turn a profit with his ceramics business resulted in the pair relying on the income generated from Evelyn's pictures. Following the eventual closure of his pottery business, William turned to novel writing – a new endeavour which was encouraged by Evelyn.¹⁷ With the success of his writing career, Evelyn was eventually able to focus on painting for her own pleasure.¹⁸

Later Life

The outbreak and horrors of World War I immensely impacted De Morgan, as she turned to her Symbolist practice to express her sentiments, leading to a pacifist theme in her paintings. Her social consciousness is most notable in artworks such as *S.O.S.* (Figure 4), which she exhibited in her studio in 1916 to raise funds for The British Red Cross and the Italian Croce Rosa.¹⁹ Although William passed away in 1917, Evelyn nevertheless continued to work steadfastly.²⁰ In Stirling's account, she states that Evelyn painted 'from dawn to dusk' in her

¹⁴ Ibid.

¹⁵ Lawton Smith, 41.

¹⁶ Evelyn was especially reliant on patrons, such as the Scottish shipping magnate William Imrie. The De Morgan Collection, 'Evelyn De Morgan (1855-1919).'

¹⁷ Lois Drawmer, 'Evelyn De Morgan: Life is Short, but Art is Eternal. Spiritualism and Science in Late Nineteenth Century Art', PhD thesis, Buckinghamshire Chilterns University College, 1999, 35.

¹⁸ Lawton Smith, 29.

¹⁹ The De Morgan Collection, 'Evelyn De Morgan (1855-1919).'

²⁰ Lawton Smith, 31.

studio just four days before her death of nephritis and heart failure on 2 May 1919.²¹ It is known that Evelyn planned exhibitions and completed her husband's last two novels towards the end of her life, however, it is extremely unlikely that she was painting just days before her death.²² Evelyn also suffered from several injuries in 1909, including a debilitating dislocation of her right shoulder. This shoulder injury also limited Evelyn's mobility, leading her to create smaller works, which corresponds to the scale of *The Barred Gate* (66.04 x 50.8 cm). Mark Hamilton's *Rare Spirit: A Life of William De Morgan* describes how William was 'seriously worried by the injury to Evelyn's shoulder – at one time they really thought that she would be unable to paint again.'²³

In considering Stirling's misleading accounts, the validity of her handwritten label on the back of *The Barred Gate* must be carefully assessed. The label states: 'The last picture painted by Evelyn De Morgan [unfinished]. She was working on this five days before her death. It is called "The Barred Gate" and probably.....' (Figure 47).²⁴ Scholars have admitted that Stirling had a tendency to exaggerate the truth. Elise Lawton Smith describes how 'the phrase "according to Mrs. Stirling" has come to have a hollow ring to the current team of researchers as their experience has repeatedly shown Mrs. Stirling to be a less than reliable witness.'²⁵ The following report argues that although *The Barred Gate* was likely made in the final years of Evelyn's life and remains unfinished, we remain wary of Stirling's dramatisation.

²¹ Lawton Smith, 31.

²² Dr. Emma Merklung, personal communication, 9 December 2022.

²³ Mark Hamilton, *Rare Spirit: A Life of William De Morgan, 1839 – 1917* (London: Constable, 1997), 152.

²⁴ The label was handwritten by Wilhelmina Stirling (1865-1965), Evelyn's sister.

²⁵ Lawton Smith, 18.

Condition Report and Conservation

The Barred Gate (Plate 1) is believed to be one of the last pictures that Evelyn painted and remains unfinished.²⁶ According to Hardy, the painting was caught in a fire in 1991 and it has never been displayed nor treated.²⁷

The painting's auxiliary support consists of a four-member wooden strainer which appears to be original and in good condition (Plate 2). The primary support is an unlined linen canvas which appears slightly slack on the stretcher, suggesting that it has perhaps been exposed to fluctuations in relative humidity. Additionally, the mould spots on the back of the canvas indicate that it was previously kept in an uncontrolled environment. There are two small dents in the canvas: one is located to the right of the figure's face and the other is to the right of his crown (Figure 40, 41). These dents, as well as undulations along the bottom edge of the foreground, can be clearly distinguished in raking light (Plate 3).²⁸ Moreover, there are slight deformations along the areas where the canvas has come to rest on the strainer bars.

A cream-coloured ground layer is visible along the tacking margins and in areas of loss where the ground has become exposed (Figure 40). The paint and ground layers are well adhered to the canvas, with the exception of an area of impact where there is flaking and delamination of the ground layer above the figure's crown (Figure 41). The flaking paint was immediately consolidated using 6% isinglass (Figure 42), which was fed into the cracks using a brush and flattened gently with a heated spatula (45 degrees Celsius) over silicon release Melinex.

²⁶ This hypothesis is primarily based on the content of the label on the reverse (Figure 47) and that the painting is unsigned, unlike her finished paintings (Plate 52).

²⁷ It is known that the painting survived a fire in October 1991 at Bourlet's art storage unit, where much of the De Morgan Foundation's art collection was stored. Sarah Hardy, personal communication, 21 November 2022.

²⁸ These undulations are likely caused by dust being trapped behind the strainer bars or knots and nails in the strainer.

Overall, the paint film is relatively secure and in an overall good condition. There is no evidence of retouching visible in ultraviolet light (Plate 4).

There is a thick layer of dirt and soot on the surface of the painting. There are two cleaning tests in the pinkish-orange sky, one above the figure's head and next to his left knee (Figure 39).²⁹ In ultraviolet light, there is evidence of a patchy surface coating which fluoresces greenish-blue (Plate 4). This fluorescence, along with the glossy but discoloured appearance of this coating in visible light, suggests that it is a discoloured natural resin varnish (Plate 1). There is also evidence of efflorescence on the surface, which is especially noticeable in the dark brown areas of the rocky foreground. This surface phenomenon is perhaps caused by fatty acids in the ground layer or binding medium.

A surface clean of the verso was conducted using oval cardboard slides, a soft Japanese brush and a low-suction vacuum to reach the dust trapped behind the strainer bars. Accordingly, smoke sponge was used to gently clean the back of the canvas in order to remove the dirt that had become encrusted in the weave. Notably, the canvas significantly lightened in colour as a result. The whole recto was surface cleaned using saliva and cleared with deionised water. While this seemed to lift the upper layer of soot from the canvas, there is a considerable amount of dirt remaining on the canvas.

On the top horizontal strainer bar, there is a damaged handwritten paper label which has significantly discoloured (Figure 47). The label is extremely fragile, with two significant tears and a missing section from the bottom left. The label was also loosening where it had been

²⁹ Cleaning tests were carried out by Carol Willoughby in 2014. Hardy, *Ibid.*

The Courtauld

The Barred Gate, c. 1914-19

adhered to the canvas, likely due to a failure in the adhesive. The label had previously been covered with Melinex, which was stapled to the top horizontal strainer bar as a temporary protective measure. In order to avoid further damage and loss, its removal was necessary (Figure 48). The label was safely removed using a controlled method of introducing moisture to soften the adhesive without affecting the ink or manipulating the paper. Dampened blotter was placed locally over the label, with a piece of Gore-Tex between the blotter and label to act as a moisture barrier. A piece of Melinex was positioned over the label to create a small humidity chamber. The label was left for one hour intervals, ensuring that the solubility of both the ink and adhesive were carefully observed. After leaving the label to dry slightly, it was gently eased off the strainer using a spatula. After removing the label, the contrast between the exposed canvas and the previously covered section emphasised the build-up of dirt (Figure 49).

Art Historical Analysis: Visual Motifs

A comprehensive study of motifs in De Morgan's paintings and drawings was conducted in order to identify similar themes to those employed in *The Barred Gate*. Although sketches for *The Barred Gate* have not yet been located, De Morgan religiously produced preliminary drawings for her compositions (See Appendix III).³⁰

Draped and Crouched Figures

The main feature of *The Barred Gate* (Plate 1) is the crouched figure adorned in elaborate drapery, which appears in other paintings such as *The Worship of Mammon* (Figure 5) and *The Undiscovered Country* (Figure 6). Draped figures also reoccur in De Morgan's studies (Figure 19, 20), especially those containing a nude and clothed model, side by side (Figure 21, 22). Undoubtedly, this practice is a testament to De Morgan's studies at the Slade School of Art where she learnt to draw from life. The 1873-1874 syllabus indicates that Evelyn would have taken classes each day in drawing from the draped and nude model for four hours and from the antique model for a further three.³¹ This high level of observation and preparation allowed De Morgan to achieve anatomical accuracy, despite that her painted figures are often situated in unrealistic and imagined settings.

De Morgan's study for *The Worship of Mammon* (Figure 24) demonstrates how the artist carefully considered the figure's position and the placement of highlights prior to painting. Similarly, De Morgan's strikingly beautiful hand studies (Figure 25, 26) illustrate the artist's precise depiction of delicate poses in motion and subtle rendering of shadow. It is apparent that

³⁰ It is possible that many sketches, including any for *The Barred Gate*, were destroyed in the 1991 fire. Further research into which works have been lost is yet to be undertaken.

³¹ The De Morgan Collection, 'Evelyn De Morgan (1855-1919).'

this extreme attention to detail is absent from *The Barred Gate*, as the hand of the king appears dull and there is a notable lack of definition. Although the painting's patchy and dark appearance is partly due to the presence of disfiguring surface dirt, the clear lack of precision perhaps supports the hypothesis that *The Barred Gate* is uncompleted.

The Model

The inclusion of male figures rarely appear in Evelyn's oeuvre – perhaps due to preference or lack of access as a female artist in nineteenth century Victorian England. Lawton Smith notes that Evelyn may have deliberately used men in her paintings as a symbol for certain qualities such as greed and despotic power.³² This is evidenced by paintings such as *Earthbound* (Figure 7) and *A Soul in Hell* (Figure 8). While Evelyn's depictions of men are sparing, it appears that they intentionally represent the artist's attitude towards society at certain points in her life. As Lawton Smith argues, 'her choice to visualise materialistic greed as a man might have been the result of a despairing conclusion that the state of the world as she knew it was directly linked to the immorality or expediency of certain crucial political, military, and economic decisions made by male authorities.'³³

Evelyn was known to have consistently used one male model, Alessandro Di Marco.³⁴ For example, Alessandro was used as the reference for *Boreas and Oreithyia* (Figure 9, 28). Considering that Di Marco had likely passed away by the time *The Barred Gate* was created, it is unlikely that he was used as the model unless Evelyn was drawing upon past studies. There are also striking differences regarding Alessandro's strong facial features and those of the

³² Lawton Smith, 200.

³³ Lawton Smith, 201-202.

³⁴ Vanessa Cumper, 'Alessandro Di Marco: Evelyn's Model and Muse,' De Morgan Collection, May 15, 2020, <https://www.demorgan.org.uk/alessandro-di-marco-evelyns-model-and-muse/>.

figure in *The Barred Gate*. There are visual similarities, however, between the male figure in *The Red Cross* (Figure 10) and *The Barred Gate*. For instance, the facial hair, nose, eyes and tilted head. It is possible that the same model was used for both paintings, although the identity of this model is currently unknown.³⁵

Considering that De Morgan often borrowed poses from her sketches, it is plausible that the artist used a female model. For example, De Morgan's double study of a clothed and female nude (Figure 23) was reused for the male figure in *Earthbound* (Figure 7). De Morgan's practice may have been influenced by restrictions on life drawing at the Slade, as women were prohibited from drawing nude male models.

De Morgan's studies of heads further demonstrate the artist's dedication to perfecting the likenesses of figures and provide a valuable insight into her working process. *Study for the 'Cadence of Autumn'* (Figure 27), drawn in chalk and pastel on paper, bears similarities to the figure in *The Barred Gate* in terms of the downward gaze and turn of the head. De Morgan's oil studies on canvas, including *Study for 'Victoria Dolorosa'* (Figure 29), highlights the artist's careful consideration of composition and paint application prior to painting. This study in particular indicates that De Morgan would initially draw in red chalk on a commercially primed canvas and then build up the figure in thin layers of oil paint.

Coin Purse

The Undiscovered Country (Figure 6) contains overt symbolism taken from Christian iconography; the imagery is derived from the Book of Revelation and is a visual representation

³⁵ It was also considered that William De Morgan could have been the model. However, Evelyn was known to have only painted two portraits of William in 1893 and 1909.

of the spiritual transition that occurs at death.³⁶ This painting is thought to be a pair with *The Barred Gate*. Therefore, the figure in *The Barred Gate* could potentially be viewed as a symbol for the soul attempting to pass from one realm to another. Likewise, the coin purse could be considered as a symbol for earthly possessions and the crown as a symbol for status – both of which are repeated in *Earthbound* (Figure 7). The theme of rejecting material greed in pursuit of spiritual wealth features in *The Worship of Mammon* (Figure 5), which similarly depicts a crouched figure adorned in delicate drapery and a coin purse. The male character in *The Gilded Cage* (Figure 11), who is surrounded by his worldly wealth, also acts as a reminder that the inevitability of death renders material wealth useless.

In ‘Heaven on Earth: Evelyn De Morgan’s Rejection of Materialism’, Hardy discusses the period of De Morgan’s oeuvre during which she deeply engaged with the pious Christian act of rejecting material wealth and embracing poverty.³⁷ Hardy marks this period as beginning with *The Crown of Glory* (Figure 12) and ending with *The Worship of Mammon* (Figure 5). As *The Barred Gate* also engages with this subject matter explicitly, it can be argued that this period should be extended to include *The Barred Gate*. This allows us to locate *The Barred Gate* within broader themes in Evelyn’s oeuvre rather than solely consider this painting as an isolated work of art.

Crown and Halo

Crowns are a common motif in De Morgan’s works including *The Garden of Opportunity* (Figure 13) and *The Valley of Shadows* (Figure 14) – the latter of which the king represents

³⁶ Lawton Smith, *Evelyn Pickering De Morgan and the Allegorical Body*, 167.

³⁷ Sarah Hardy, ‘Heaven on Earth: Evelyn De Morgan’s Rejection of Materialism’, The De Morgan Foundation, YouTube video, 19 April 2020 <https://www.youtube.com/watch?v=lunSr80cGoU>

material wealth. The king in *The Barred Gate*, who also adorns a jewelled crown, likely serves as an allegory rather than a depiction of a particular figure from history (Figure 43).³⁸ Although, the inclusion of a halo suggests that this could be a religious figure (perhaps Christ). This is supported by the fact that the subject matter is thought to have been inspired by a biblical verse.³⁹ De Morgan's depiction of Christ in *The Red Cross* (Figure 10) features an extremely colourful layered halo. It is possible that De Morgan was in the process of painting a similar halo in *The Barred Gate* as there are subtle shades of blue, red and yellow (Figure 44).

The Gate

A barred gate appears in De Morgan's works including *The Soul's Prison House* (Figure 15), *The Prisoner* (Figure 16) and *The Grey Sisters* (Figure 17). The gate in *The Soul's Prison House* and *The Prisoner* both symbolise the prison (the body) that the soul sits in, awaiting its release into the light beyond the prison window via the release of death.⁴⁰ This echoes Evelyn's spiritualist beliefs that the body is merely an earthly shell. *The Grey Sisters* conveys a similar sentiment through an evocation of the crucial moment in Goethe's *Faust* – a depiction of the struggle between the higher and lower natures in man and the underlying belief in the innate goodness of humanity.⁴¹ Considering these three examples, we can assume that the gate in *The Barred Gate* also represents the boundary between material and spiritual values.

³⁸ Although it seems highly unlikely that De Morgan began painting the crown without having made studies first, no preliminary sketches of the crown have been located as of yet.

³⁹ Bible, King James Version: Mark.10 Verses 21 to 25,'

⁴⁰ 'The Soul's Prison House,' De Morgan Collection, accessed June 7, 2023, <https://www.demorgan.org.uk/collection/the-souls-prison-house/>.

⁴¹ 'The Grey Sisters,' De Morgan Collection, accessed June 7, 2023, <https://www.demorgan.org.uk/collection/the-grey-sisters/>.

Rock Formations

Another significant element in *The Barred Gate* is the rock formations, which dominate the majority of the composition. Their dramatic and foreboding appearance add an element of theatricality as they surround and envelop the protagonist. Similar rock formations are found in many of De Morgan's paintings, perhaps indicating her inclination to locate figures within otherworldly landscapes rather than grounded in reality. In this regard, De Morgan's sketch of rocks in her notebook at Wightwick Manor is particularly striking due to the annotations describing the shades and colours with which she observed ('dark,' 'yellow,' and 'green') (Figure 30). This sketch is not only a testament to Evelyn's thoroughness in planning her compositions, but her desire to achieve a certain colour and tone in her paintings. De Morgan's sophisticated material knowledge and technical skill is emphasised in William Holman Hunt's letter to Evelyn, in which he asks for her advice regarding how to transform his painting from 'dull' to 'rich and lustrous' (Figure 31).⁴²

⁴² William Holman Hunt, letter to Evelyn De Morgan, 7 May 1895, access to letter provided by Dr. Emma Merklung.

Technical Analysis: Materials and Methods

A technical analysis of *The Barred Gate* was conducted in order to further investigate the materials and methods employed. A summary of the examination and imaging techniques undertaken is available in Appendix I. *The Barred Gate* is the first painting by Evelyn De Morgan to be examined using in-depth technical analysis.⁴³

Primary Support

The painting's primary support appears to be a plain weave linen canvas (Plate 2, Figure 45). The canvas is primed to the very edges, which suggests that it was originally cut from a large roll of pre-primed canvas. The canvas features a Winsor and Newton stamp on the reverse (Figure 33) as well as a "WINTON" stamp on the bottom and right tacking margin (Figure 34). "Winton" was advertised as a new variety in *The Art Journal* in September 1899, as 'introduced to meet the requirements of those numerous Artists who prefer a more pronounced grain in their Canvas than is afforded by the ordinary Single-primed. The "Winton" Canvas is firm in substance, of even texture, and has a grain about midway between the Single-primed and Roman varieties' (Figure 50).⁴⁴

Below the Winsor & Newton mark, a second stamp by W. H. Monk is visible (Figure 33). William Henry Monk (1856-1941) traded at 201 King's Road in Chelsea with his father, William Matthews Monk (1827/8-1899), who was in business as early as 1868.⁴⁵ William

⁴³ Sarah Hardy, personal communication, 21 November 2022.

⁴⁴ Jacob Simon, 'British canvas, stretcher and panel suppliers' marks: Part 10, Winsor & Newton canvas', *National Portrait Gallery* (January, 2019), 8.

⁴⁵ William Matthews Monk was recorded at 201 King's Road in the 1881 census as Oilman Master. The business continued in other hands into the 1950s and was used as an art supply shop by students at Chelsea School of Art. Betty Elzea, 'My Memories of Chelsea School of Art, 1947-1953', *Chelsea Society Report* (2005), 33.

Henry Monk appears in the 1911 census as an artists' colourman and employer, which aids in dating *The Barred Gate*. Monk also supplied a Winsor & Newton canvas for Philip Wilson Steer's *Betty*, *Portrait of Miss Elisabeth Cary Elwes* and Evelyn De Morgan's *The Field of the Slain* (Figure 51).

Evelyn ran an account with Charles Roberson & Co as 'Miss Pickering' from 1884 until shortly after her marriage to William in 1887.⁴⁶ Evelyn's account ledger exclusively contains materials used for her easel paintings and preparatory drawings. Conversely, William's record demonstrates his concentration on stained glass and ceramics. After 1887, only William's name appears in Roberson's ledgers. This is not an indication of any pause in Evelyn's artistic activity as the account appears largely to have operated to supply Evelyn, rather than her husband, with the materials her practice required.⁴⁷ For instance, Evelyn's presence in William's account in 1891 is clearly identified by orders for the Roman canvas which appears to be her preferred support from 1885. According to Sally Woodcock, Winsor & Newton stamps appear 'intermittently on Evelyn's canvases from the 1880s, and more frequently in the first decades of the twentieth century.'⁴⁸ Although Evelyn is known to have also used Winsor & Newton's oil paints, the absence of customer records makes it challenging to build up a picture of the artist's relationship with the colourman beyond this.

Ground Layer

In a paint cross-section, taken from the pink sky, two beige ground layers are present (Figure 53). The lower layer appears to be primarily composed of chalk. Whereas, the upper ground is

⁴⁶ Evelyn De Morgan's account in the Roberson Archive, HKI MS 110-1993, 449.

⁴⁷ Sally Woodcock, 'Evelyn De Morgan's Disappearing Act: The Colourman's Invisible Customer' in *Evelyn & William De Morgan: A Marriage of Arts & Crafts*, ed. Margaretta S. Frederick (Yale University Press, 2022), 95.

⁴⁸ *Ibid*, 98.

mainly composed of lead white. This is indicated by the presence of round opaque lead-containing aggregates, with sharply delineated edges that have a characteristic ring of fluorescence of the lead carboxylate (which forms when lead white is mixed with oil) (Figure 54). SEM-EDX analysis also confirmed the larger presence of lead in the upper ground layer (Figure 55, 65) and calcium in the lower ground layer (Figure 56, 66). By the end of the nineteenth century, colourmen were known to occasionally apply two grounds: the first was often structural and comprised mainly of inexpensive chalk and the second was optical, with predominantly lead white for good hiding power. As both ground layers in *The Barred Gate* extend to the edges of the canvas, and the second is noticeably whiter and more opaque, it is likely that both were commercially applied.

Underdrawing

Infrared reflectography (Osiris camera) did not appear to detect the presence of a carbon-based underdrawing (Plate 5). However, a paint cross-section taken from the pink sky appears to contain an underdrawing layer above the double ground (Figure 53, 54). This suggests that Evelyn may have planned the composition in another medium transparent to infrared radiation – such as red chalk. This coincides with the artist's interest in Italian drawings and her own oil studies, in which she would often plan her compositions in red chalk prior to painting (Figure 28, 29).

Paint Layers

An examination of the painting in optical microscopy suggests that the paint layers were very thinly applied, especially in the pink sky and the sitter's facial features. The figure's drapery and the barred gate have been rendered with sharp outlines and exhibit a finer level of finish and detail. There is an overall lack of impasto, as the only areas which appear to have been

texturally built-up are the ruby jewels and highlights on the figure's crown (Figure 43). There is evidence of imbibed brush hairs in the paint, which likely originate from the artist's paintbrush (Figure 46). An X-radiograph shows that the barred gate does not pass behind the figure, which may suggest that the figure was left as a reserve (Plate 6). On the other hand, examination under microscopy suggests that the figure appears to have been painted first, with the surrounding rocks and gate having been meticulously applied afterwards. In particular, the X-radiograph emphasises the fine level of detail with which Evelyn renders the folds in the figure's drapery and the distinct barred gate with defined brushstrokes.

The pink sky has been painted with lake pigments and vermillion, the latter of which is indicated by the particles' bright red and opaque appearance in optical microscopy. A paint cross-section taken from the sky shows a light pink paint layer followed by an upper paint layer which fluoresces pink in ultraviolet light, suggesting the presence of a lake pigment (Figure 53, 54). The lower paint layer contains a mixture of vermillion and zinc white, as the zinc particles have a characteristic sparkle in ultraviolet light (Figure 54). SEM-EDX analysis of this layer indicated the presence of mercury (Figure 57), sulphur (Figure 58) and zinc (Figure 59) which corresponds to vermillion (Hgs) and zinc white (Zn) (Figure 64). Zinc white was also confirmed to be present in the upper pink paint layers, as well as pigments including ultramarine, bone black (calcium phosphate) and iron earth pigments in optical microscopy and EDX (See Appendix V).⁴⁹

⁴⁹ For further information regarding SEM-EDX analysis results, consult Alexandra Earl, CIA2834 Report, The Courtauld Institute of Art.

Surface Coatings

Ultraviolet light indicates that the patchy surface coating fluoresces greenish-blue, which is characteristic of a natural resin varnish (Plate 4). A paint cross-section, taken from the pink sky, also exhibits a fluorescing layer of varnish (Figure 54). Details of the composition in ultraviolet light indicate that the resinous media has been selectively applied onto sections of the halo, gate and background (Figure 35, 36, 37, 38). The localised application of varnish may indicate a stage in Evelyn's technique rather than it functioning as a complete varnish layer. Evelyn was not known to have typically varnished her works and this would be unusual considering the artwork is supposedly unfinished.⁵⁰ The layering or mixing of varnish and oil paint was common in nineteenth century practice, especially among The Pre-Raphaelites, as artists would often apply a varnish as an interlayer to saturate the colours.⁵¹

An insight into De Morgan's working practice is indicated in her correspondence. A letter from Evelyn to May Morris in 1917 describes a technique, which Evelyn refers to as "The Process" (Figure 32):

'The colours were ground in Glycerine and spirit, and the ground used to paint on was a porous gesso preparation on canvas. The Glycerine of course never dried and when the painting was finished it was removed from the painting by means of a (sucker?) plastered on the back of the canvas - the (sucker?) drew out the matrix that is to say the Glycerine with which the picture had been painted, the surface of the picture was then flooded with oil, or oil and varnish - to replace the Glycerine....only a few pictures were successfully carried out that way.'⁵²

⁵⁰ Sarah Hardy, personal communication, 21 November 2022.

⁵¹ This technique was identified in Dante Gabriel Rossetti's *La Ghirlandata* (1873), which was restored at Guildhall Art Gallery from 2019-2020. Personal communication, Nancy Wade, 22 January 2020.

⁵² The two paintings created using 'The Process' include *The Soul's Prison House* (Figure 15) and *Clytie* (Figure 18).

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Although it is not yet certain that “The Process” was used in the creation of *The Barred Gate*, De Morgan was undoubtedly an artist who was sophisticated yet experimental in her knowledge and application of the materials and methods in creating oil paintings. Further research of other paintings by De Morgan is therefore required to provide a better understanding of her working process.

Conclusion

To conclude, both technical and art historical analysis has provided a unique opportunity to shed light on Evelyn De Morgan's artistic intentions, materials and techniques for *The Barred Gate*.

Art historical analysis has provided further insight into De Morgan's process for rendering the composition, as well as the significance of the various motifs and their parallels with contemporary artworks. In particular, the analysis of motifs has provided a more comprehensive understanding of how and why Evelyn may have painted *The Barred Gate* – an unusual work both thematically and technically in relation to her oeuvre. Following a close examination of De Morgan's studies on canvas and paper, a better understanding of the artist's training and meticulous working method has been gained.

In terms of technical examination, paint cross-section analysis using microscopy and SEM-EDX indicated De Morgan's use of pigments such as zinc white, vermilion and lake pigments. Ultraviolet light revealed evidence of an uneven surface coating characteristic of a natural resin varnish. This selectively applied resinous media provides an insight into Evelyn's technique, which was perhaps inspired by nineteenth century practices. Research into the colourman stamps have provided an approximate start date for the painting's production, which further supports the hypothesis that *The Barred Gate* was painted towards the end of De Morgan's life in the early twentieth-century. The hypothesis that the painting remains unfinished is supported by the fact that the painting lacks the level of finish, striking detail and distinct vividness that is undeniably idiosyncratic to Evelyn's artistic output.

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Further research will include investigating the fire of 1991 and the list of works that were impacted. Also, it has been proposed that *The Barred Gate* was made as a complement to *The Undiscovered Country*. This theory cannot be dismissed, as the two works share visual similarities as well as both being symbolic paintings which engage with Christian ideas of mortality. However, it can be argued that since this is a thematic pairing, the paintings may not have necessarily been painted simultaneously as Evelyn was inclined to revisit themes.

Although Evelyn received a significant amount of success during her lifetime, especially as a female artist in Victorian England, she is an artist who deserves to be more widely acknowledged. As the analysis of *The Barred Gate* continues, and further research of De Morgan's paintings is undertaken, it is anticipated that more tantalising information on the artist's working practice will be uncovered.

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Painting Pairs 2022-23: Art Historical and Technical Study

Appendices



Plate 1. Evelyn De Morgan, *The Barred Gate*, c. 1914-19, oil on canvas, 66.4 x 50.8cm, The De Morgan Foundation. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

Appendix I. Scientific Examination and Instrumentation

Surface Examination and Imaging Techniques

Digital photography was undertaken using a Nikon D5000 camera. Photographs in raking light were taken using Halogen lamps.

Optical Microscopy was undertaken to examine the surface of the painting. Photomicrographs were taken using a Lecia DM 4000 M LED optical microscope, a Lecia DFC450C digital camera and LAS (Lecia Application Suite) software version 4.6.0. An external light source for fluorescence excitation with metal halide bulb, model EL 6000 provided a maximum irradiation of 360-460 nm.

Ultraviolet Fluorescence uses electromagnetic radiation with wavelengths in the region of 40nm-400nm. Digital photos using Ultraviolet tube lights (BLB UV 1198 mn (4ft) 40W/36W) to illuminate the surface of the painting were taken using Canon EOS 5D Mark II digital SLR with a Canon Compact-Macro lens EF 50 mm 1:2. The photos were taken at 100 ISO with an f16 aperture and 20 second shutter speed using a filter EOS 5D HMC UV (c) 52 mm in front of the camera to absorb short-wave light. The UV photos were taken as RAW files and processed using Adobe Photoshop CS6 Version 13.0. The two UV lamps used radiate in the 355-360 nm region and have an integral filter to absorb the visible and short-wave light. The lamps were placed at 40cm from the painted surface and oriented at 45° to provide an even wash of radiation and minimise the specular reflection of radiation towards the detector.

Infrared reflectography (IRR) was used to identify any underdrawings, characterise certain pigments used and see if any changes were made to the composition. Infrared reflectography was carried out using an Osiris camera with a sensitivity range of 950nm – 1700 nm. The Osiris camera uses an internal scanning mechanism to capture high-resolution infrared reflectograms using a InGaAs line sensor. Tungsten halogen lamps were also positioned either side of the painting at the same angle (between 30 and 45° to the artwork's surface) to ensure the object was evenly illuminated.

X-Radiography was used to analyse aspects of the painting that are not visible to the naked eye, such as the construction of the painting and application of priming layers. X-radiographs record areas where the X-rays have been impeded and reveal the presence of heavy metals from pigments such as lead white. It reveals changes or losses that may have occurred at different stages in the development of the painting. A digital X-Ray unit was used to examine the painting with parameters of 20 KeV, 4.3 mA for a 1 minute 30 second exposure. Two plates were made and were mosaiced using the software Nips 2 version 8.4.0.

Sampling and Sample Preparation

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Sampling was carried out using a stainless-steel fine scalpel and a ProArte Polar 31 paintbrush. Samples were stored in labelled gelatin capsules before being embedded in polyester-styrene slow setting resin with accelerator made by Tiranti. After preliminary grinding was completed using silicone-carbide paper (P 440 and P 800), the surfaces were dry polished with Micro-Mesh sheets (from grade 1500 to 12000).

Light microscopy was used to study unmounted (unembedded) and mounted (embedded) paint samples. The cross-sections were examined under visible (incident light, dark field and incident, bright field) and ultraviolet light using an Olympus BX41 fluorescence microscope with DP74 digital camera and Olympus Stream 1.9.3 image analysis software.

Elemental Analysis

Scanning electron microscopy combined with energy-dispersive x-ray analysis (SEM-EDX) was carried out on a cross section from the painting and was analysed at Kings College, London using a JEOL JSM IT500 SEM instrument operating at 20kV in high vacuum mode. The EDX detector used was an Oxford Instruments XMAx 80 and Oxford Inca software was used to convert the data into spectra.

Paper Conservation

All examination and treatment related to the paper label was completed under the supervision and guidance of Paper Conservator, Kate Edmonson. All paper conservation equipment and instrumentation was provided by the Paper Conservation studio at The Courtauld Institute of Art.

Appendix II. Art Historical Images



Figure 1. Evelyn De Morgan, *Flora*, 1894, oil on canvas, 199 x 88 cm, The De Morgan Foundation, P_EDM_0017. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 2. Sandro Botticelli, *Primavera*, c. 1470s, tempera on panel, 202 x 314 cm, Uffizi Gallery, Florence



Figure 3. Evelyn De Morgan, *Love's Passing*, 1884, oil on canvas, 71.76 x 109.86 cm, The De Morgan Foundation, P_EDM_0011. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 4. Evelyn De Morgan, *S.O.S.*, 1914-1916, oil on canvas, 93.4 x 65.5 cm, The De Morgan Foundation, P_EDM_0056. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 5. Evelyn De Morgan, *The Worship of Mammon*, 1909, oil on canvas, 61.2 x 53 cm, The De Morgan Foundation, P_EDM_0039. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 6. Evelyn De Morgan, *The Undiscovered Country*, 1894, oil on canvas, 99.06 x 76.2 cm, The de Morgan Foundation. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 7. Evelyn De Morgan, *Earthbound*, 1897, oil on canvas, 87.6 x 118.1 cm, The De Morgan Foundation, P_EDM_0009. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 8. Evelyn De Morgan, *A Soul in Hell*, 1901-2, oil on canvas, 67.5 x 87.5 cm, The De Morgan Foundation, P_EDM_0038. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 9. Evelyn De Morgan, *Boreas and Oreithya*, 1896, oil on canvas, 137.2 x 96.5 cm, The De Morgan Foundation, P_EDM_0040. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 10. Evelyn De Morgan, *The Red Cross*, 1914-16, oil on canvas, 85 x 59.5 cm, The De Morgan Foundation, P_EDM_0054. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 11. Evelyn De Morgan, *The Gilded Cage*, c. 1901-2, oil on canvas, 91 x 108.7 cm, The De Morgan Foundation, P_EDM_0037. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 12. Evelyn De Morgan, *The Crown of Glory*, 1896, oil on canvas, 104.7 x 53.9 cm, The De Morgan Foundation. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 13. Evelyn De Morgan, *The Garden of Opportunity*, 1892, oil on canvas, 92 x 168.5 cm, The De Morgan Foundation, P_EDM_0029© The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 14. Evelyn De Morgan, *The Valley of Shadows*, 1899, oil on canvas, The De Morgan Foundation, P_EDM_0056. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 15. Evelyn De Morgan, *The Soul's Prison House*, 1880-88, oil and glycerine on canvas, 78.74 x 50.8 cm, The De Morgan Foundation, P_EDM_0031. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

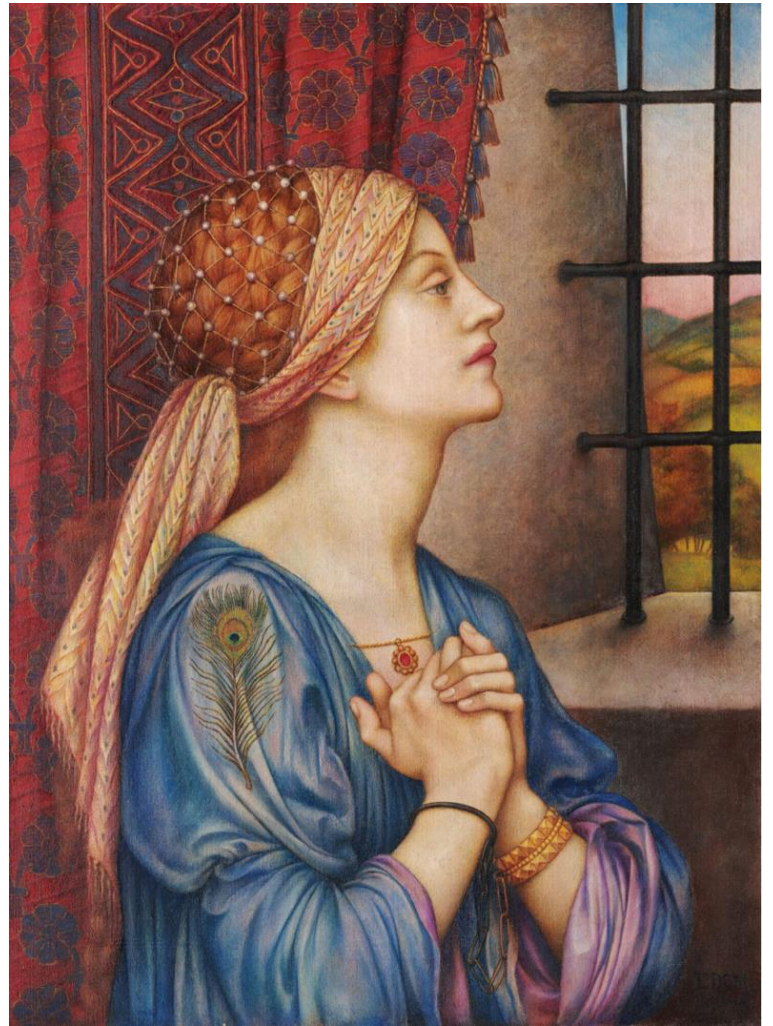


Figure 16. Evelyn De Morgan, *The Prisoner*, 1907-8, oil on canvas, 83.6 x 68 cm, The De Morgan Foundation, P_EDM_0010. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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Figure 17. Evelyn De Morgan, *The Grey Sisters*, 1880-1, oil on canvas, 132 x 203.4 cm, The De Morgan Foundation, P_EDM_0004. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 18. Evelyn De Morgan, *Clytie* 1886-7, oil and glycerine on canvas, 106 x 44.5 cm, The De Morgan Foundation. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

Appendix III. Sketches and Archival Material



Figure 19. Evelyn De Morgan, *Study of Draped Female Figure*, 1883, black and white chalk on black paper, The De Morgan Foundation (D_EDM_0094). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 20. Evelyn De Morgan, *Study of female figure in drapery, from the back, bending forward*, date unknown, black and white chalk on black paper, The De Morgan Foundation (D_EDM_0358). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 21. Evelyn De Morgan, *Double study of female figure*, associated with the oil painting 'Love's Piping', date unknown, black and white chalk on black paper, The De Morgan Foundation (D_EDM_0081). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 22. Evelyn De Morgan, *Double study of a female clothed and unclothed*, 1872-1919, black and white chalk on black paper, The De Morgan Foundation (D_EDM_0068). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 23. Evelyn De Morgan, *Double study for 'Earthbound'*, date unknown, black and white chalk on black paper, The De Morgan Foundation, D_EDM_0237. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

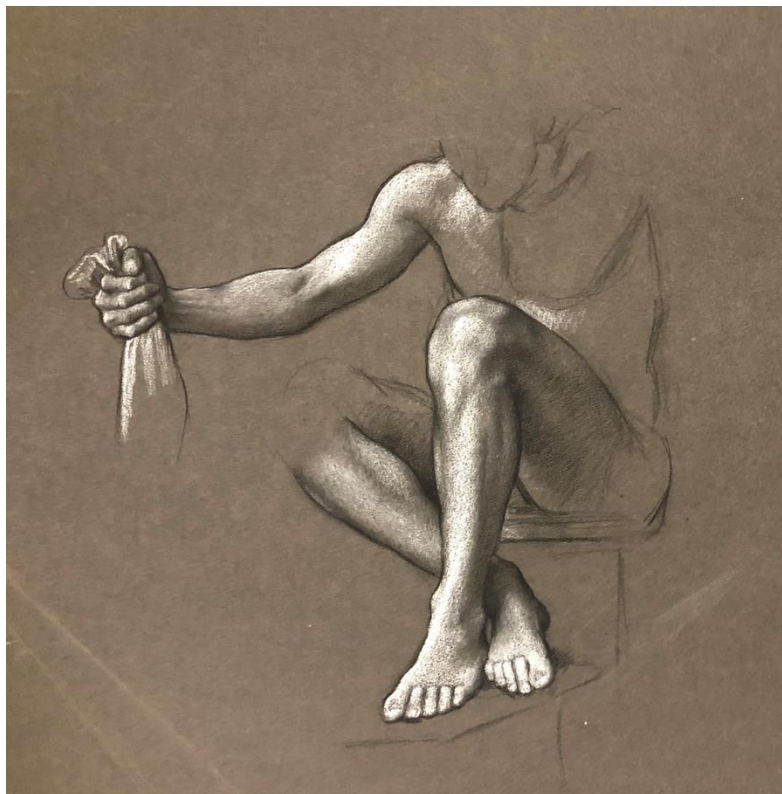


Figure 24. Evelyn De Morgan, *Study of Seated Nude for 'The Worship of Mammon'*, 1909, chalk and charcoal on brown paper, The De Morgan Foundation. © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 25. Evelyn De Morgan, *Study of Three Pairs of Unknown Hands*, 1872-1921, chalk and pastel on brown paper, The De Morgan Foundation (D_EDM_0143). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).



Figure 26. Evelyn De Morgan, *Study of Hands associated with 'Victoria Dolorosa and St Christina'*, 1904, chalk and pastel on green paper, The De Morgan Foundation (D_EDM_0232). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

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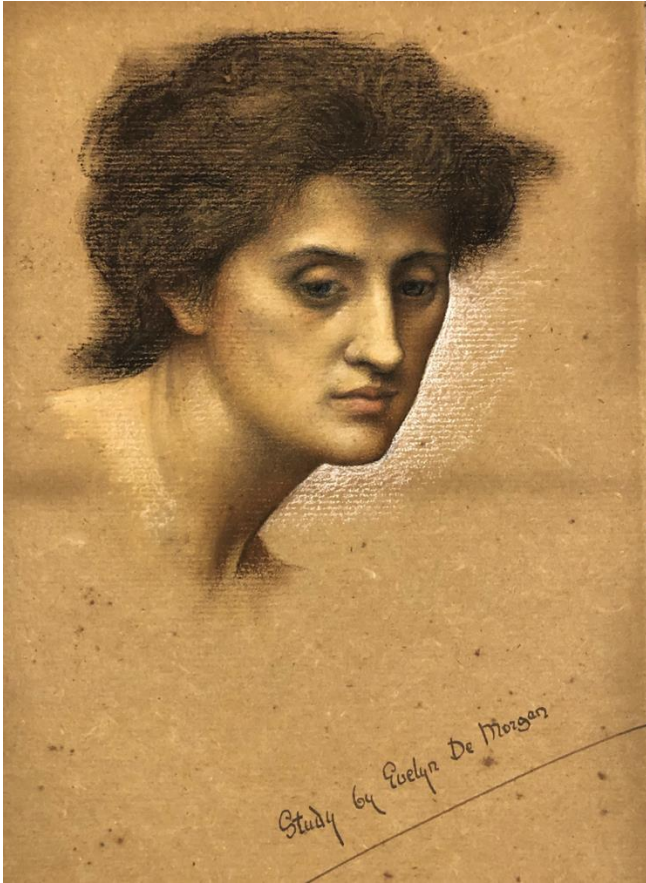


Figure 27. Evelyn De Morgan, *Study for the 'Cadence of Autumn'*, date unknown, chalk and pastel on paper, The De Morgan Foundation (D_EDM_0018). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

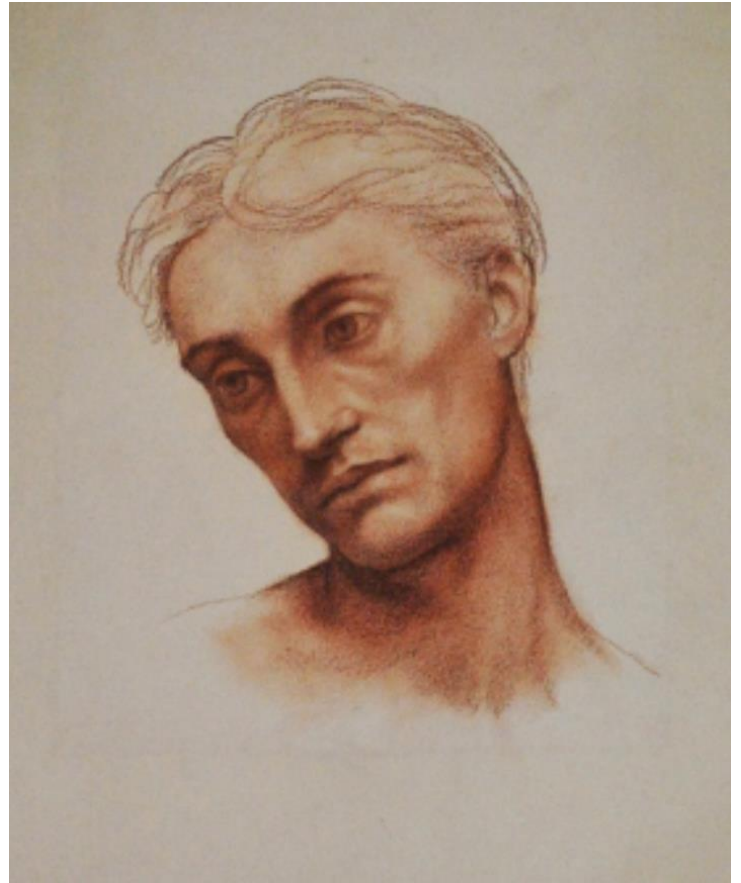


Figure 28. Evelyn De Morgan, *Study for 'Boreas and Oreithyia'*, 1896, red chalk on paper, The De Morgan Foundation (D_EDM_0028). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

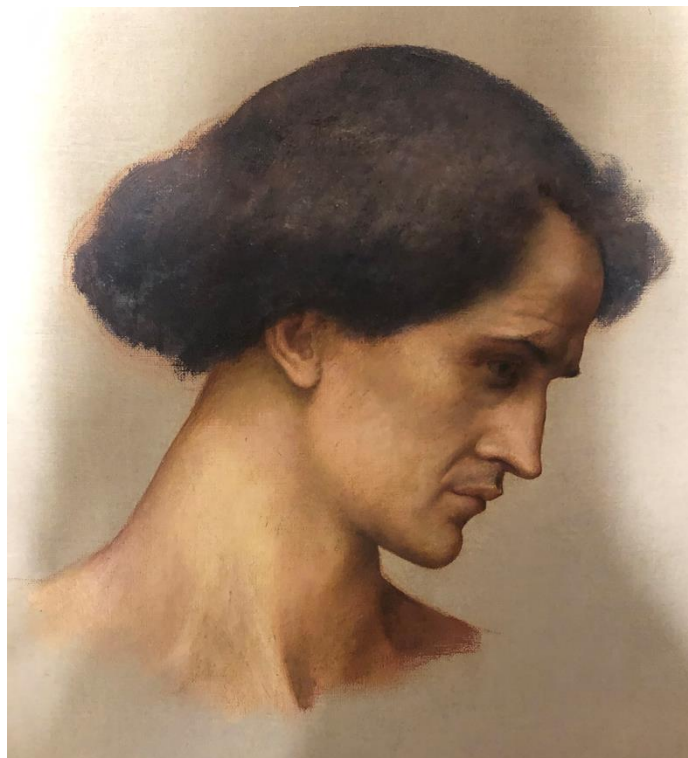


Figure 29. Evelyn De Morgan, *Study for 'Victoria Dolorosa'*, c. 1902, oil and red chalk on canvas, The De Morgan Foundation (D_EDM_0021). © The Trustees of the De Morgan Foundation (www.demorgan.org.uk).

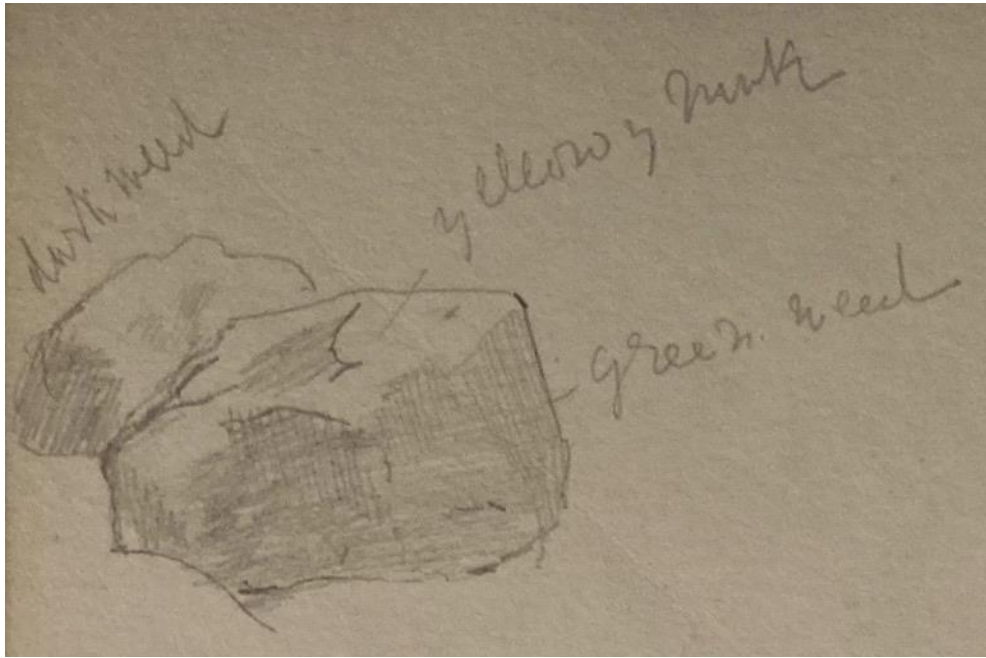


Figure 30. Evelyn De Morgan, *Study of rocks*, graphite on paper, The De Morgan Foundation (Wightwick Manor). Image Courtesy of Steph Wilkes.

Draycott Lodge, Fulham
Aug 7. 1895.

Dear Mrs De Morgan

I am wanting to use
tempera over a water color drawing
which I did on cobby paper which
will not allow the colors to look
precious in any degree, and the
subject a night scene at Athens -
ought to look rich and lustreous.
The drawing is glued down to
a very thick piece of millboard,
and it seems to be of a piece of
this. As the colors are dull now
I assume that all the gum of

water color is absorbed. and that
the color below would not be use-
- rious if not, should I first size
the surface or begin straight with
the egg medium? You will be very
good if you enlighten me on these
points

I am left all alone here

Yours very sincerely
W Holman Hunt

Figure 31. William Holman Hunt's letter to Evelyn De Morgan, May 7 1895, courtesy of Dr Emma Merklng

To May Morris from Evelyn, 80 Tisbury Road, Hove, Brighton on 18 August 1917

Dear May

I came down here yesterday for a few days rest and change, and this morning your letters and proof came as a welcome alleviation on alas a pouring wet day – My Aunt with whom I am staying is talking to her maid which makes writing rather difficult so you will excuse me if I am not very consecutive in style. I like it all very much the only thing that is not quite accurate is the description of the “Process Panel” as we called it. The colours were ground in Glycerine and spirit, and the ground used to paint on was a porous gesso preparation on canvas. The Glycerine of course never dried and when the printing was finished it was removed from the painting by means of a (sucker?) plastered ion the back of the canvas – the (sucker?) drew out the matrix that is to say the Glycerine with which the picture had been painted, the surface of the picture was then flooded with oil, or oil and varnish – to replace the Glycerine. It was a ticklish business and only a few pictures were successfully carried out that way. I thought it best just to redescribe the process and you will be able to make the few corrections in the proof that will explain it. I hope I have made it clear, but my weak brain refuses to work when constantly interrupted, still I trust it is clear. Paraffin was not used at all, and the canvas was never removed only the medium the picture the picture was painted with, to be replaced by another that would dry the glycerine never dries. Forgive this awful scrawl.

Your affately Evelyn de Morgan

Figure 32. Evelyn De Morgan describing ‘The Process’ in a letter to May Morris on 18 August 1917, British Library 45347

Appendix IV. Technical Images

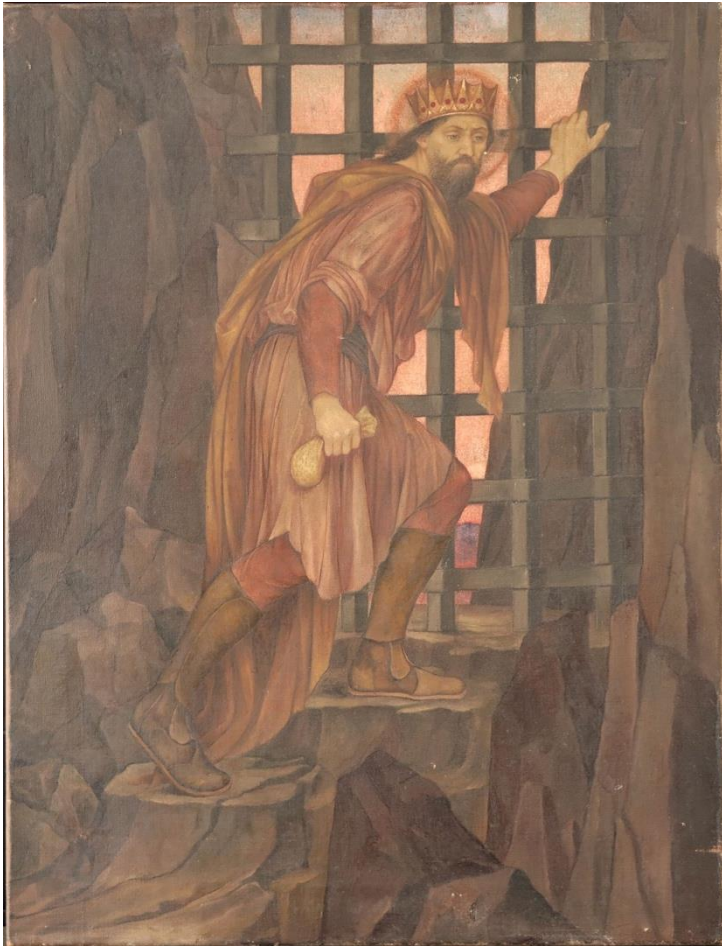


Plate 1. Visible light photograph (recto), before treatment, Evelyn De Morgan, *The Barred Gate*, c. 1914-19, oil on canvas, 66.4 x 50.8cm, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Plate 2. Visible light photograph (verso), before treatment, Evelyn De Morgan, *The Barred Gate*, c. 1914-19, oil on canvas, 66.4 x 50.8cm, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

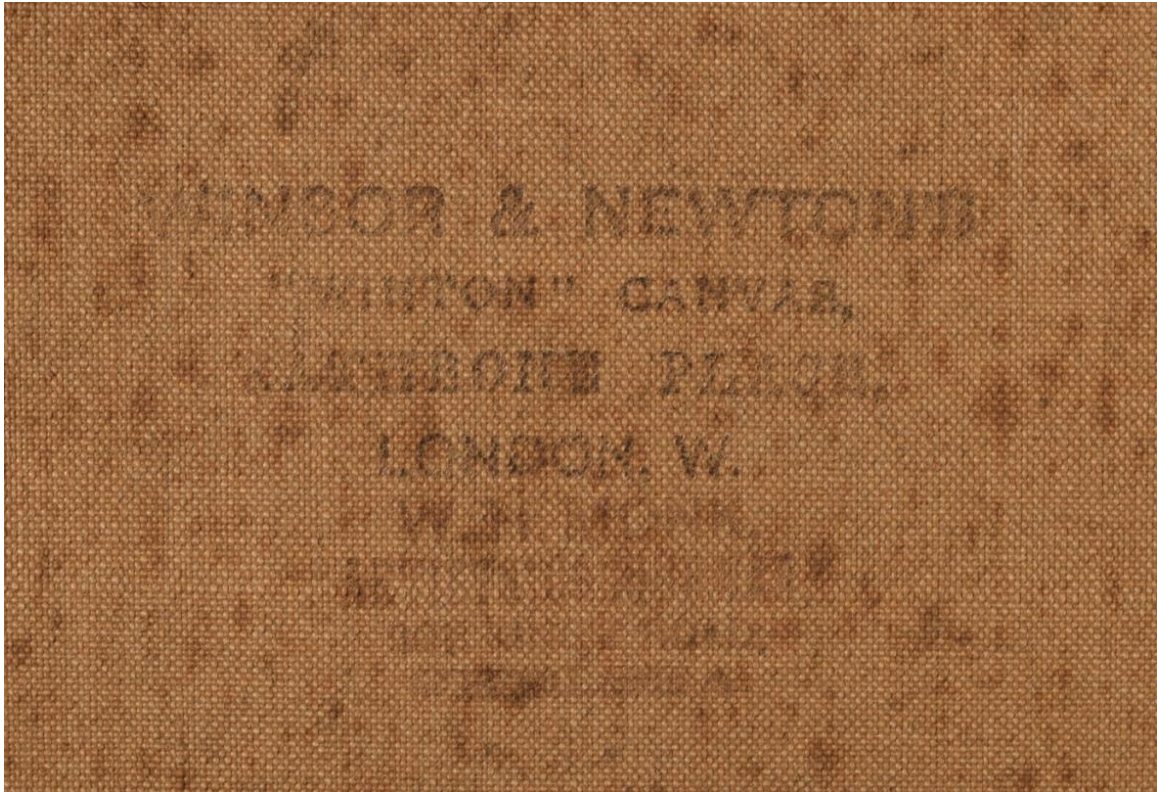


Figure 33. Detail of the Winsor & Newton stamp in the centre of the canvas (verso).
Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Figure 34. Detail of the "WINTON" stamp on the bottom tacking margin.
Courtesy of The Department of Conservation, The Courtauld Institute of Art.

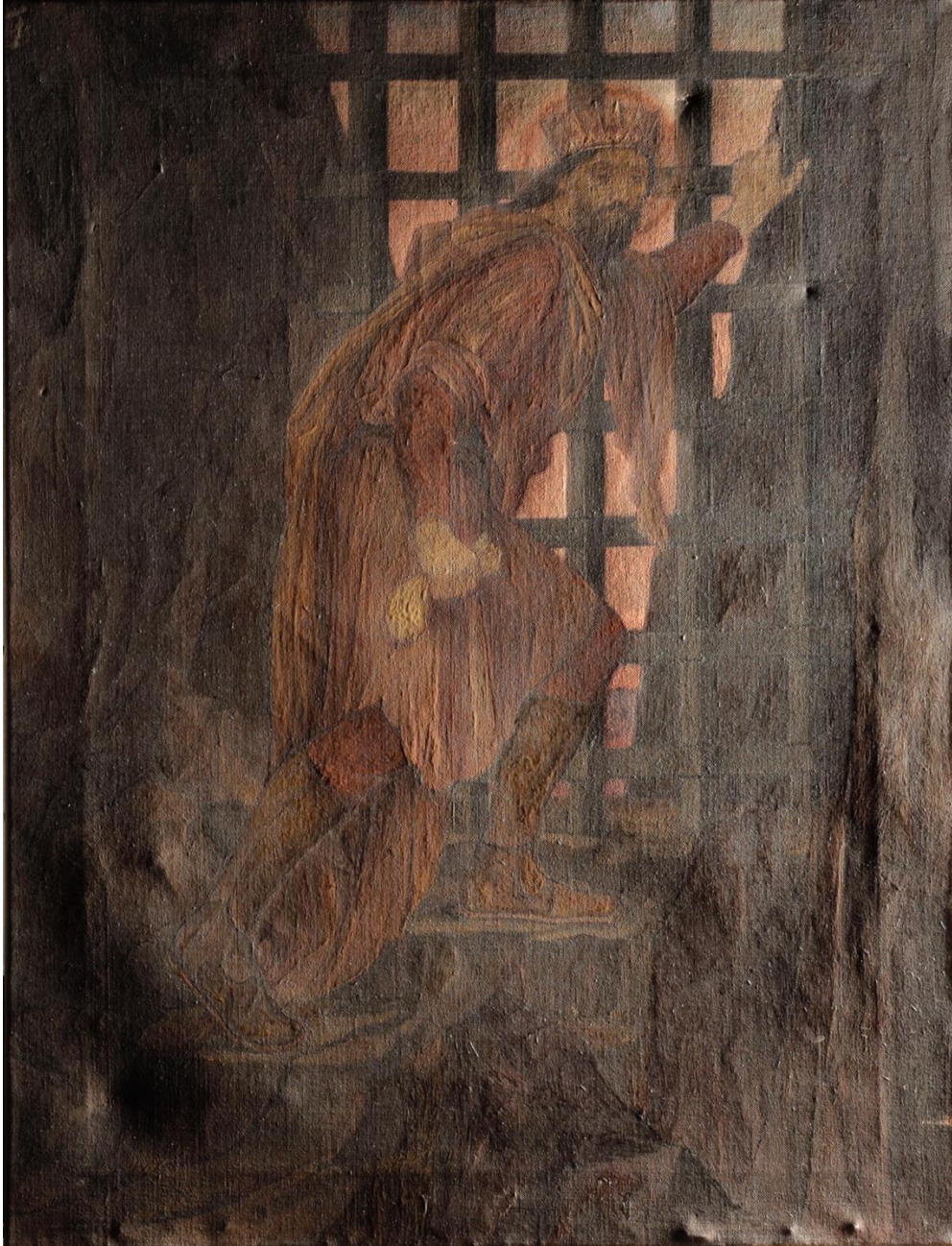


Plate 3. Raking light photograph (from right), Evelyn De Morgan, *The Barred Gate*, c. 1914-19, oil on canvas, 66.4 x 50.8cm, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Plate 4. Ultraviolet light photograph, Evelyn De Morgan, *The Barred Gate*, c. 1914-19, oil on canvas, 66.4 x 50.8cm, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

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The Barred Gate, c. 1914-1919



Figure 35. Ultraviolet light detail of the figure's face and crown. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Figure 36. Ultraviolet light detail of the patchy surface coating in the left upper corner. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

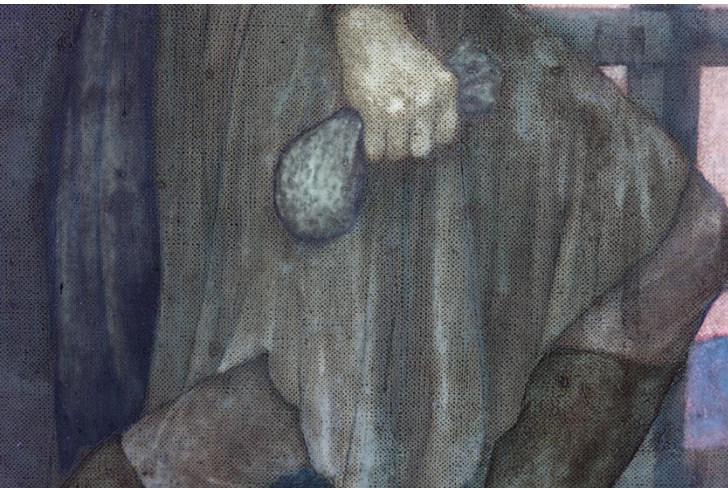


Figure 37. Ultraviolet light detail of the figure's hand and money bag. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Figure 38. Ultraviolet light detail of the figure's feet. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Plate 5. Infrared reflectograph (Osiris camera), Evelyn De Morgan, *The Barred Gate*, c. 1914-19, oil on canvas, 66.4 x 50.8cm, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Plate 6. X-radiograph, Evelyn De Morgan, *The Barred Gate*, c. 1914-19, oil on canvas, 66.4 x 50.8cm, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

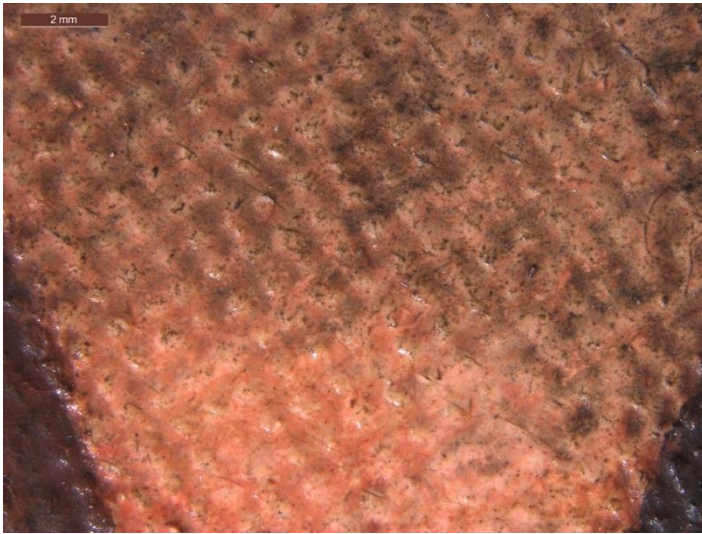


Figure 39. Photomicrograph of the surface cleaning test in the pink background. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Figure 40. Photomicrograph of loss near the figure's cheek. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

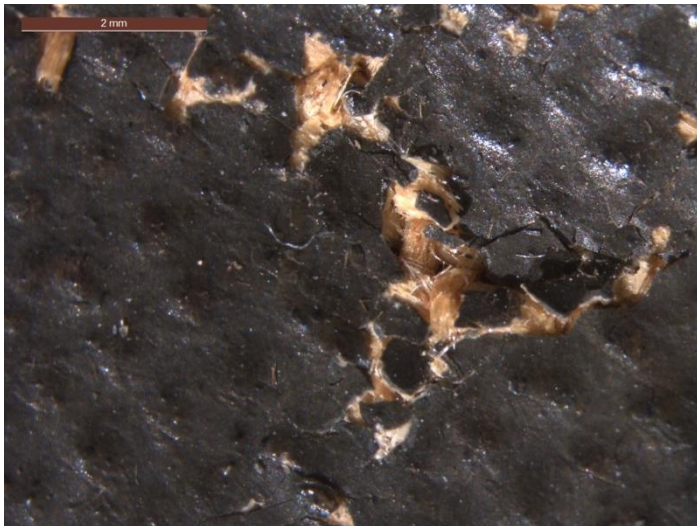


Figure 41. Photomicrograph of flaking paint and paint loss in the dark background. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

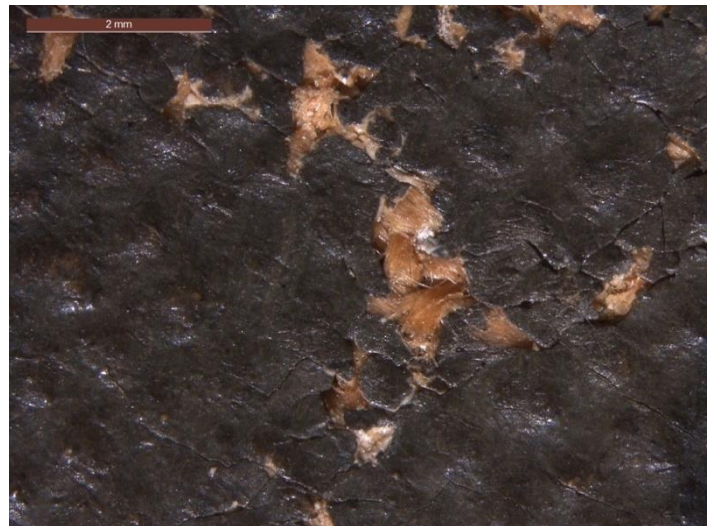


Figure 42. Photomicrograph after consolidating the flaking paint in the dark background. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

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The Barred Gate, c. 1914-1919

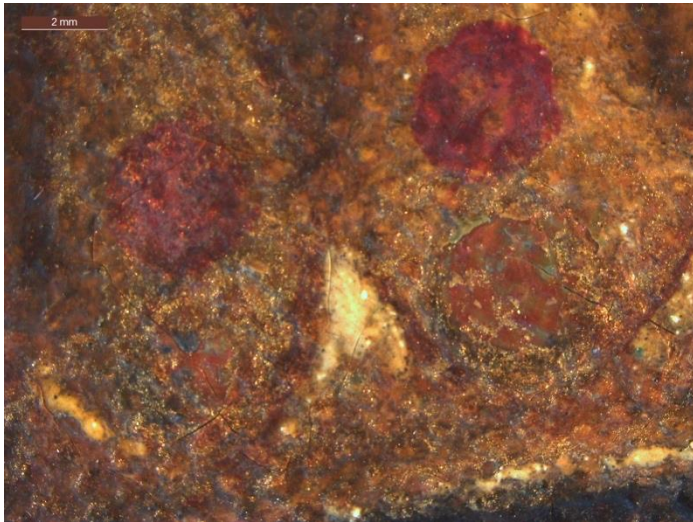


Figure 43. Photomicrograph of the crown, showing the pentimenti in the red jewels. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

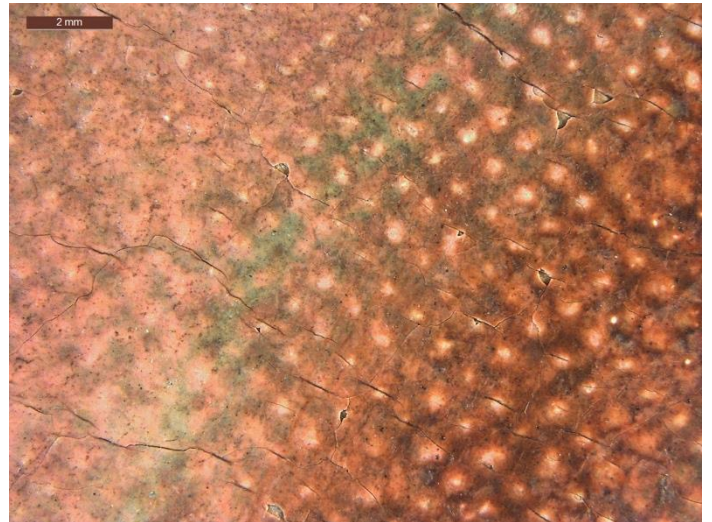


Figure 44. Photomicrograph of the halo. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

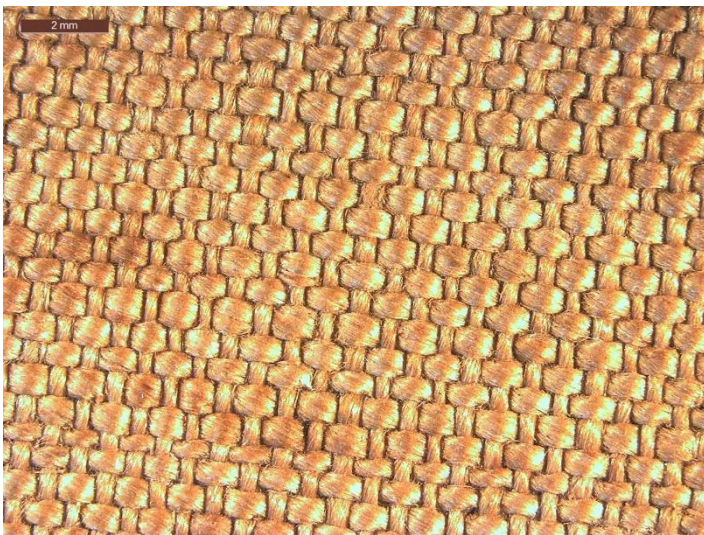


Figure 45. Photomicrograph of the canvas pattern, taken from the verso. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Figure 46. Photomicrograph of paintbrush hairs embedded in the paint. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

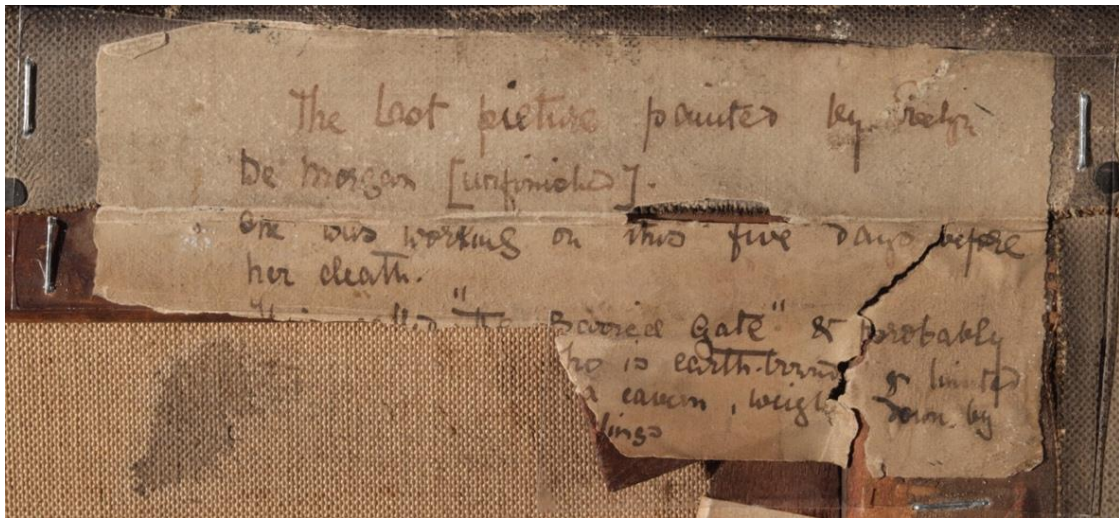


Figure 47. Detail of the paper label on the top horizontal strainer bar (verso). The label reads: 'The last picture painted by Evelyn De Morgan [unfinished]. She was working on this five days before her death. It is called "The Barred Gate" and probably....' Courtesy of The Department of Conservation, The Courtauld Institute of Art.

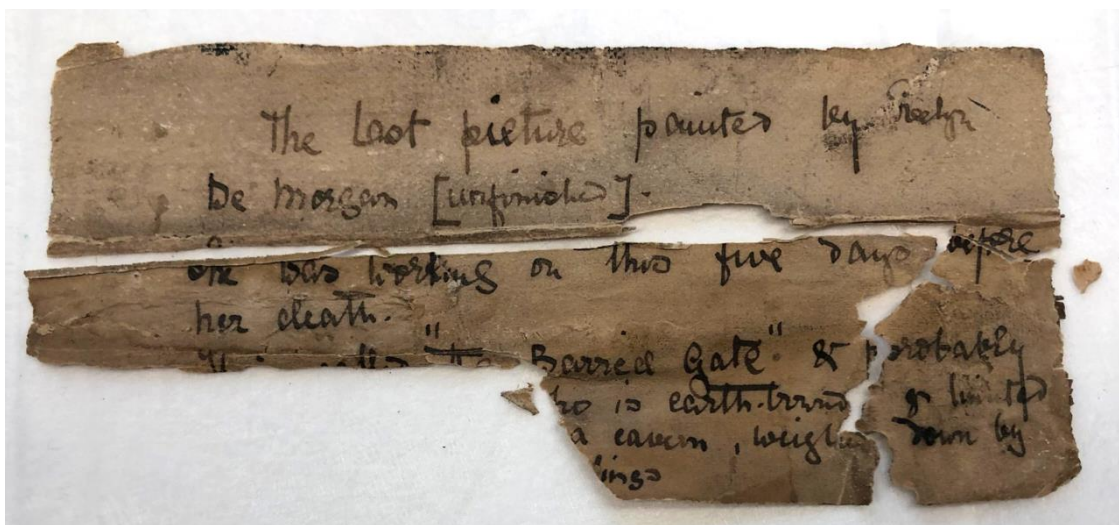


Figure 48. Detail of the paper label after removal. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Figure 49. Detail of the canvas after label removal, showing the dirt on the canvas. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

Painting Details	Mark Transcripts	Product Marks
<p>Evelyn De Morgan, <i>The Barred Gate</i>, c. 1914-19, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.</p>	<p>WINSOR & NEWTON'S "WINTON" CANVAS RATHBONE PLACE, LONDON, W.</p> <p>W.H. MONK ARTIST'S COLOURMAN, 201, KING'S ROAD CHELSEA</p>	
<p>André Derain, <i>The Pool of London</i>, 1906, Tate</p>	<p>Stamp, 9.1 cm wide, on canvas:</p> <p>WINSOR & NEWTON'S "WINTON" CANVAS RATHBONE PLACE, LONDON, W.</p>	
<p>Claude Rogers, <i>Mrs Richard Chilver</i>, 1937-8, Tate</p>	<p>WINSOR & NEWTON'S PREPARED CANVAS "WINTON" LONDON, ENGLAND</p>	
<p>William Joseph King, <i>A Lone Grey Sea</i>, c.1938, Birmingham Museums Trust</p>	<p>Stamps on turnover on picture edge, at left, 3.5 cm wide, and right, 4.3 cm wide, on canvas</p> <p>WINTON 30-22 [30 – 22 is the canvas size in inches]</p>	
<p>Bryan Wynter, <i>Seedtime</i>, 1958-9, Tate</p>	<p>Stamp, linear border, on reverse of stretcher:</p> <p>WINSOR & NEWTON'S WINTON</p> <p>Supplied by JAMES LANHAM LTD. ST. IVES – CORNWALL</p>	

Figure 50. Table of British canvas suppliers' marks: Winsor & Newton "Winton" canvas

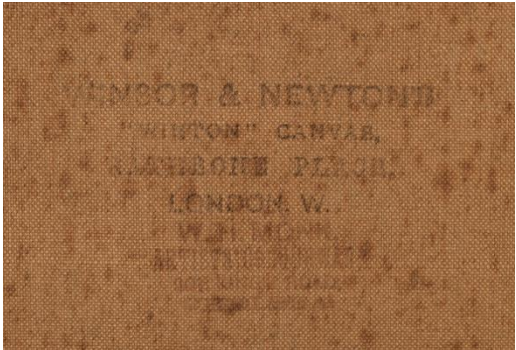
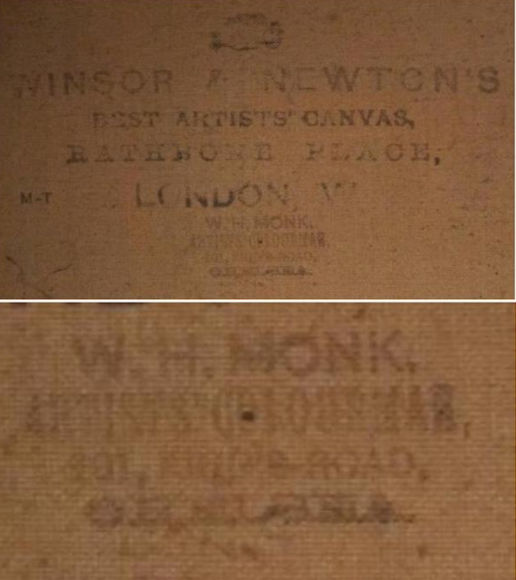
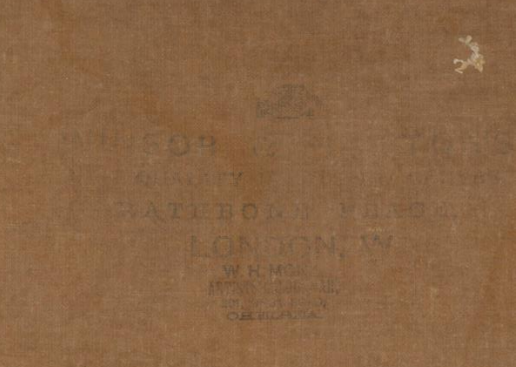
Painting Details	Mark Transcripts	Product Marks
<p>Evelyn De Morgan, <i>The Barred Gate</i>, c. 1914-19, The De Morgan Foundation. Courtesy of The Department of Conservation, The Courtauld Institute of Art.</p>	<p>WINSOR & NEWTON'S "WINTON" CANVAS RATHBONE PLACE, LONDON, W.</p> <p>W.H. MONK ARTIST'S COLOURMAN, 201, KING'S ROAD CHELSEA</p>	
<p>Philip Wilson Steer, <i>Betty, Portrait of Miss Elisabeth Cary Elwes</i>, c.1918 (Sotheby's 14 July 2016, Lot 42)</p>	<p>Small stamp below Winsor & Newton stamp:</p> <p>W.H. MONK ARTIST'S COLOURMAN, 201, KING'S ROAD, CHELSEA</p>	
<p>Evelyn De Morgan, <i>The Field of the Slain</i> (Sotheby's 14 July 2022, Lot 40)</p>	<p>Small stamp below Winsor & Newton stamp:</p> <p>W.H. MONK ARTIST'S COLOURMAN, 201, KING'S ROAD, CHELSEA</p>	

Figure 51. Table of British canvas suppliers' marks: William Henry Monk (in business 1890-1920)

Painting Details	Signature Details	Signature
<p>Evelyn's sketches from the Slade School of Art (the artist appears to be deciding on a signature at this stage).</p>	<p>EMP (Evelyn Mary Pickering)</p>	
<p>Evelyn De Morgan, <i>Venus and Cupid</i>, 1878, oil on canvas, 152.5 x 94.4 cm, The De Morgan Foundation.</p>	<p>EP 1878 (Evelyn Pickering)</p>	
<p>Evelyn De Morgan, <i>Port After Stormy Seas</i>, 1905, oil on canvas, 95.3 x 15.4 cm, The De Morgan Foundation.</p>	<p>EDeM 1905 (Evelyn De Morgan)</p>	
<p>Evelyn De Morgan, <i>Moonbeams Dipping into the Sea</i>, 1900-19, oil on canvas, 99 x 70.8 cm, The De Morgan Foundation.</p>	<p>EDeM (Evelyn De Morgan)</p>	

The Courtauld

The Barred Gate, c. 1914-1919


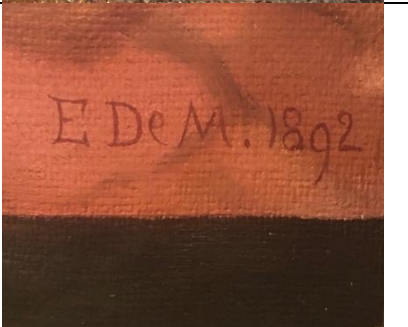


<p>Evelyn De Morgan, <i>Demeter Mourning for Persephone</i>, 1906, oil on canvas, 51.2 x 45.8 cm, The De Morgan Foundation.</p>	<p>EDeM 1906 (Evelyn De Morgan)</p>	
<p>Evelyn De Morgan, <i>The Garden of Opportunity</i>, 1892, oil on canvas, 92 x 168.5 cm, The De Morgan Foundation.</p>	<p>EDeM. 1892 (Evelyn De Morgan)</p>	
<p>Evelyn De Morgan, <i>Boreas and the Fallen Leaves</i>, c. 1910-14, oil on canvas, 91.3 x 119.8 cm, The De Morgan Foundation.</p>	<p>EDeM (Evelyn De Morgan)</p>	
<p>Evelyn De Morgan, <i>Portrait of William de Morgan with Vase</i>, 1909, oil on canvas, 68.8 x 54.8 cm, The De Morgan Foundation.</p>	<p>EDeM 1909. (Evelyn De Morgan)</p>	

Figure 52. Table of examples of Evelyn De Morgan's signatures

Appendix V. Technical Analysis Results

Sample taken from an area of the pink sky, in the loss neat the figure's left cheek

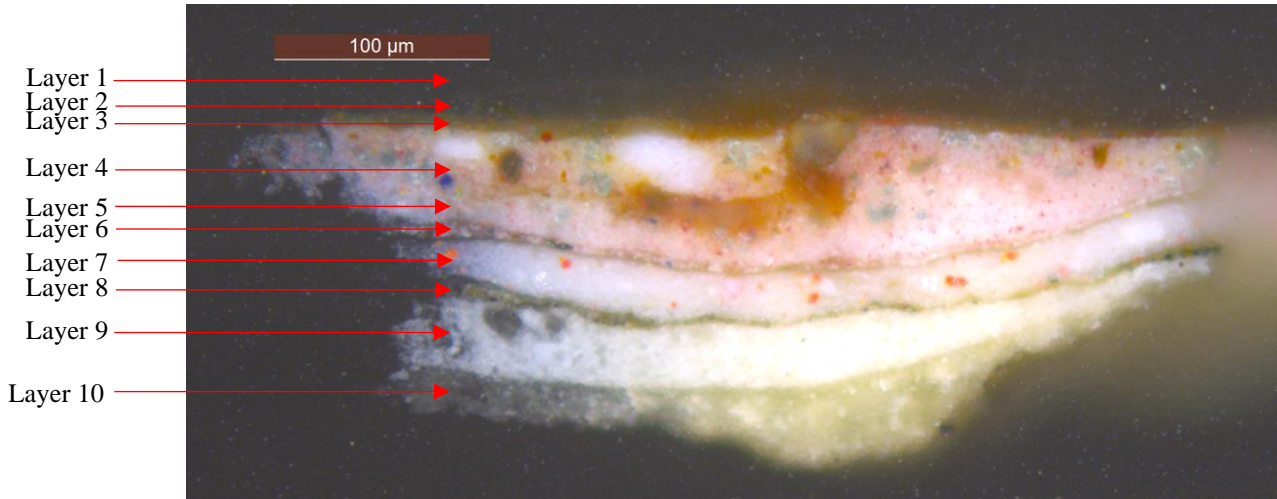


Figure 53. *The Barred Gate*, paint cross-section A, ordinary light, 20x magnification. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

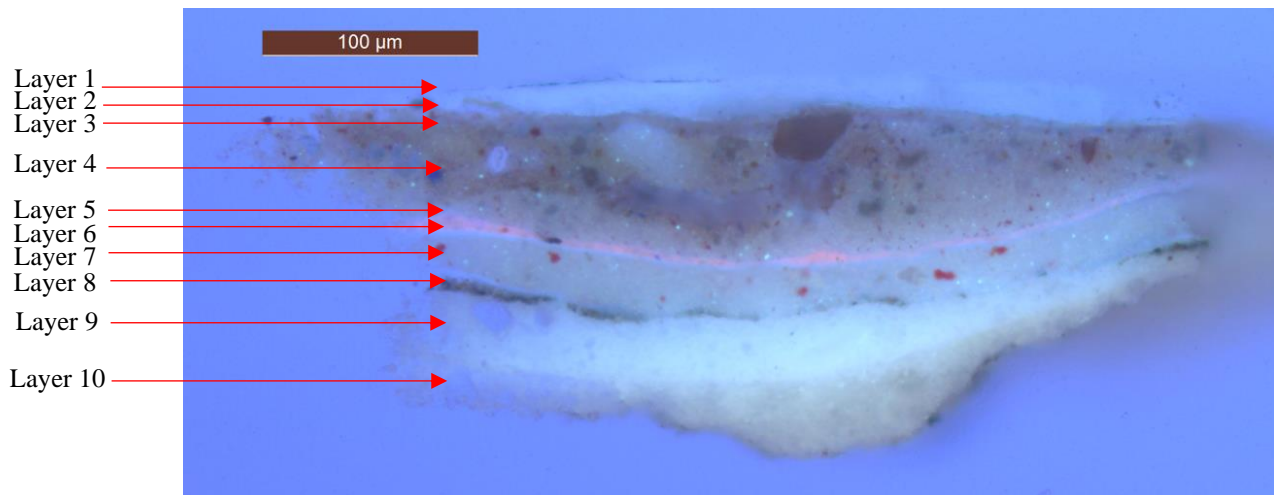


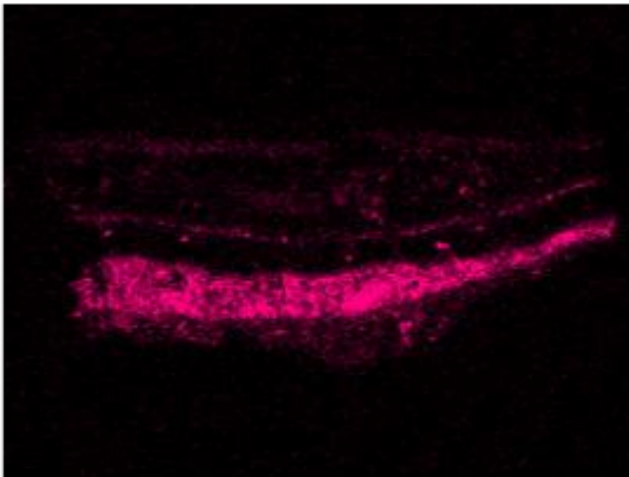
Figure 54. *The Barred Gate*, paint cross-section A, ultraviolet light, 20x magnification. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

SEM-EDX Results

Elemental Maps

Sample taken from an area of the sky to investigate the pigments used and the layer structure; EDX was undertaken on a section of each layer and on specific particles to identify the pigments used.

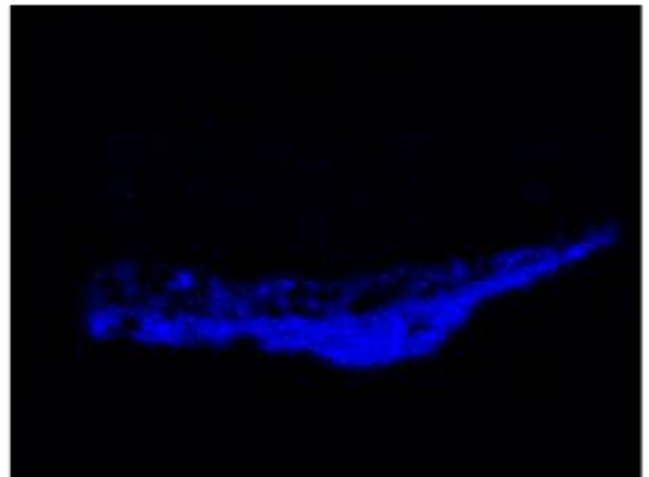
Pb M α 1



100 μ m

Figure 55. Elemental map for lead (Pb). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

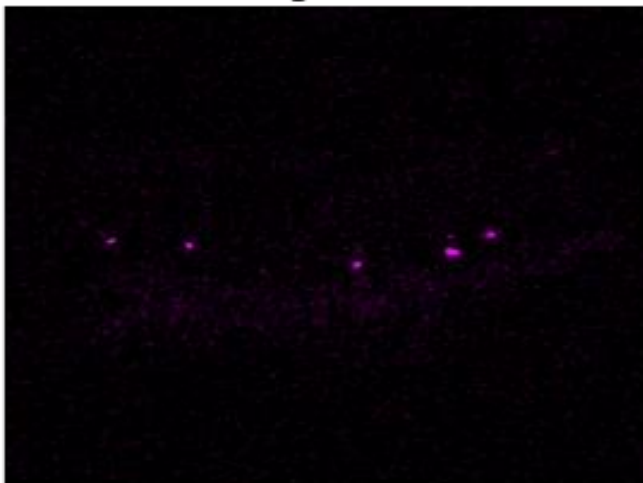
Ca K α 1



100 μ m

Figure 56. Elemental map for calcium (Ca). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

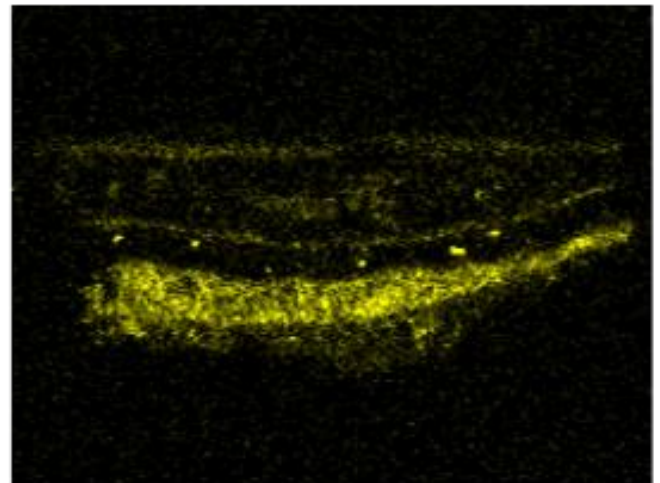
Hg M α 1



100 μ m

Figure 57. Elemental map for mercury (Hg). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

S K α 1



100 μ m

Figure 58. Elemental map for sulphur (S). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

Zn K α 1

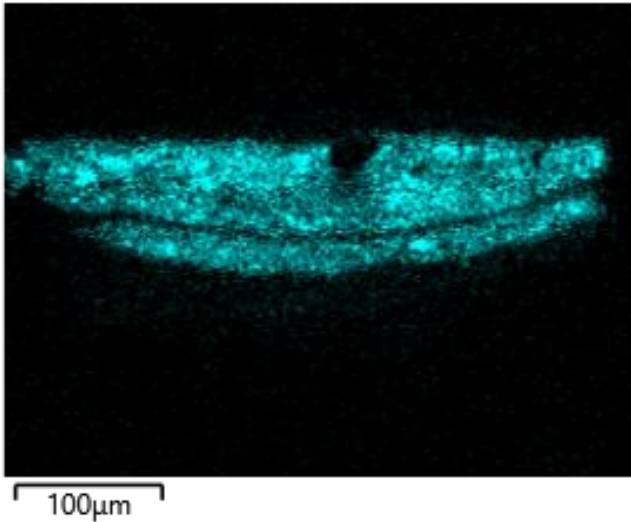


Figure 59. Elemental map for zinc (Zn). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

Fe K α 1

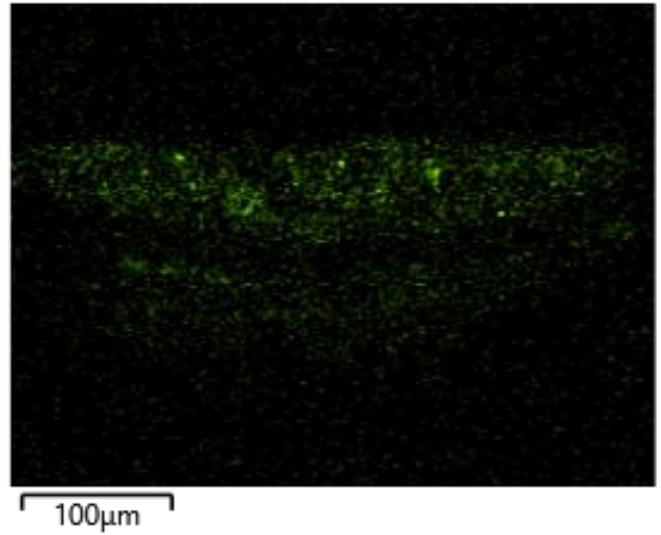


Figure 60. Elemental map for Iron (Fe). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

Na K α 1,2

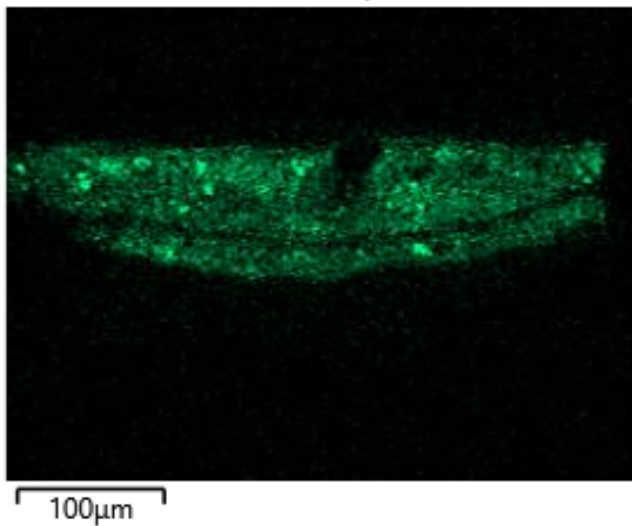


Figure 61. Elemental map for sodium (Na). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

Ti K α 1

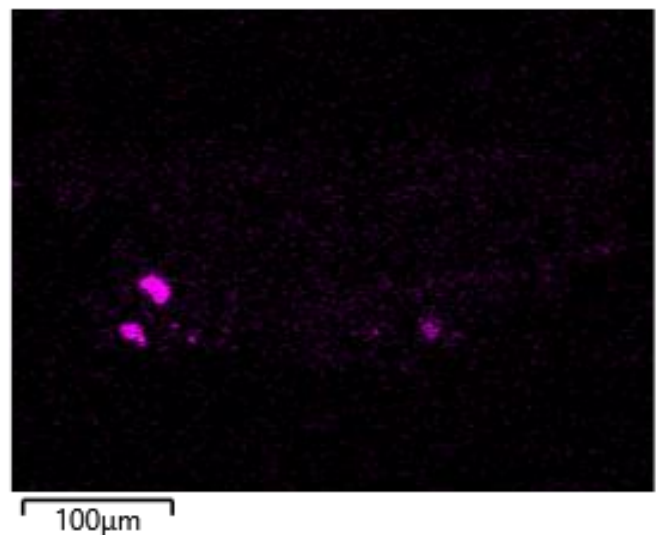
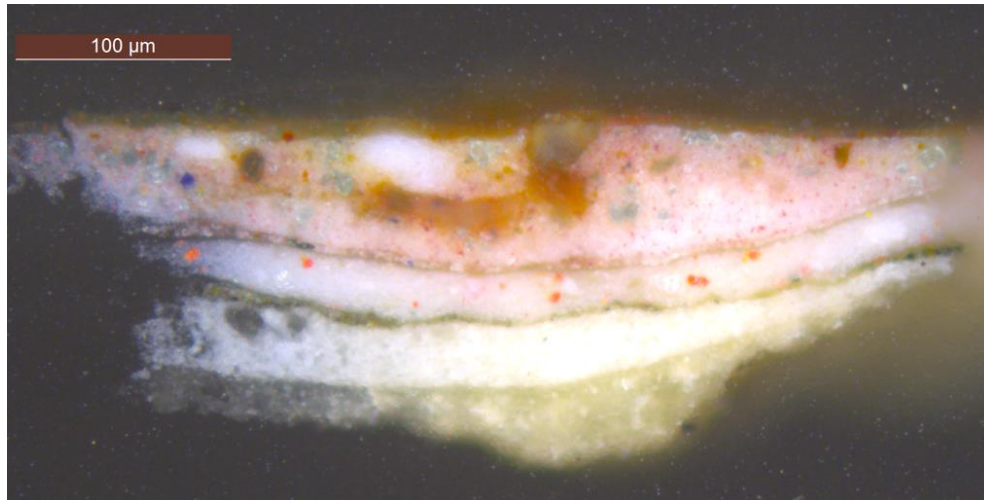


Figure 62. Elemental map for titanium (Ti). Courtesy of The Department of Conservation, The Courtauld Institute of Art.

SEM-EDX Spectra Results



The Barred Gate, paint cross-section A, ordinary light, 20x magnification. Courtesy of The Department of Conservation, The Courtauld Institute of Art.



Figure 63. *The Barred Gate*, paint cross-section A, SEM-EDX image. The white sections indicate the areas analysed for EDX spectrum. Courtesy of The Department of Conservation, The Courtauld Institute of Art.

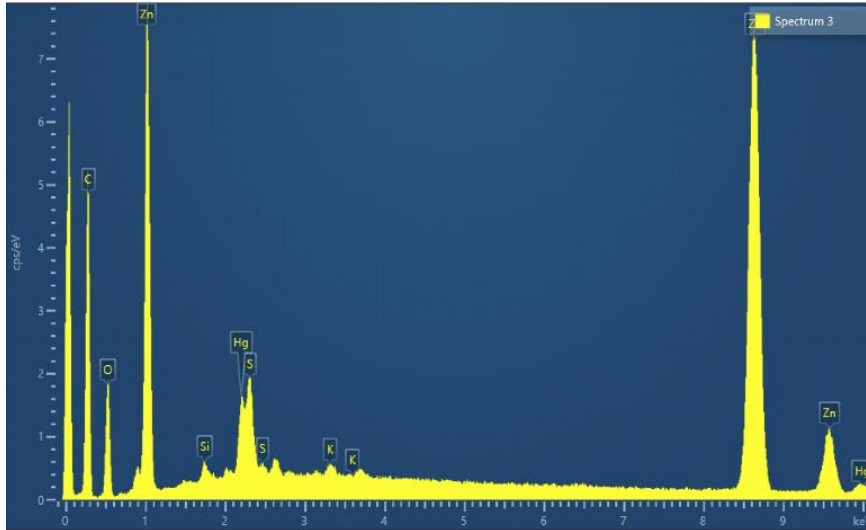


Figure 64. *The Barred Gate*, paint cross-section A, EDX spectrum of the bright red particle in the pinkish-white paint layer (Layer 7)

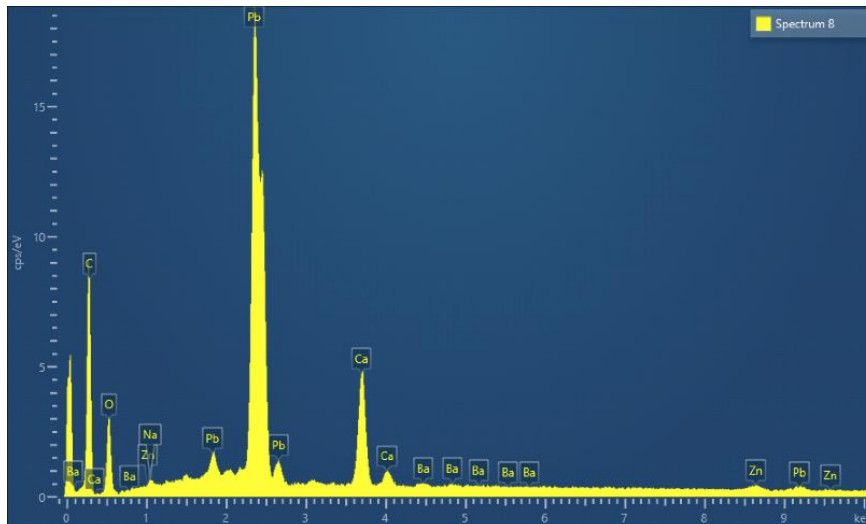


Figure 65. *The Barred Gate*, paint cross-section A, EDX spectrum of the upper ground layer (Layer 9)

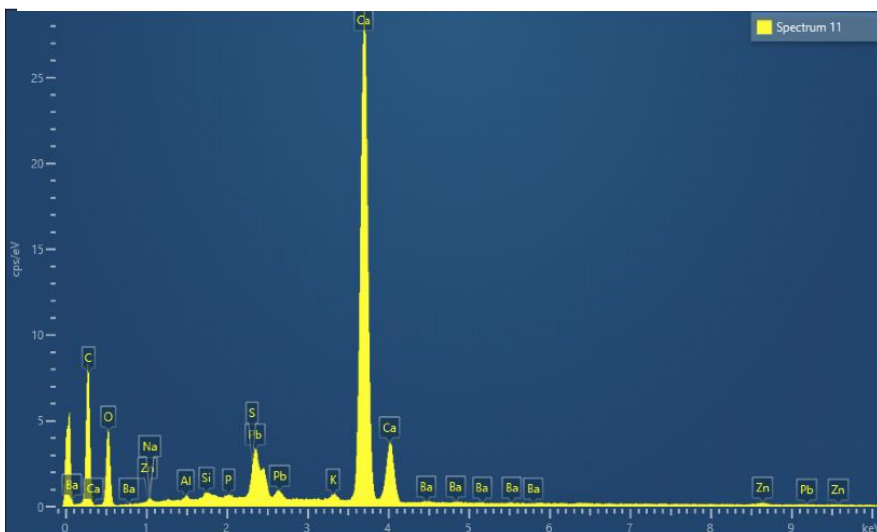


Figure 66. *The Barred Gate*, paint cross-section A, EDX spectrum of the lower ground layer (Layer 10)