

THE ARTWORKERS' GUILD

PROCEEDINGS AND NOTES : NUMBER 27 : JANUARY 2013

THE MASTER ACCOUNTS FOR 2012

There were 14 Ordinary Meetings and 3 others: a Master's Evening, a Sketchbook Evening and an American Evening. A total of 36 speakers addressed the Guild. 12 were women; 24 were men. 17 speakers were Brothers; 19 were not. In all 6 presentations related to Guild History. There were 2 talks by Guild academics. A Design Historian spoke on Sustainability in Craft, Art and Design. An Academic explained Otherism with reference to the work of 28 architectural Brethren past and present.

There was an illustrated conversation, 1 to 1, when a Brother's painting was discussed in conversation with a Past Master. The Children of the Guild spoke: 7 talks of 8 minutes each by under 35s at the start of their promising careers.

There were 3 evenings where 3 speakers spoke. The 1st: Lutes, Lettering and Engraving; 3 Brothers spoke on Wood. The 2nd: 3 Relatives of the Guild: Brother Edward Johnston's daughter's nephew, Andrew Johnston, Andrew's wife Angela and Brother Macdonald (Max) Gill's great-niece, Caroline Walker, brought the life of Max Gill Out of the Shadows. The 3rd: Oral Histories; led by Cathy Courtney, 3 speakers described the recordings made for Artist's Lives, Architect's Lives and Craft Lives for the National Life Stories at the British Library. Some 11 Brothers' Lives are completed.

Amongst the 19 lectures not given by Brothers were: John Lippiett on The Mary Rose; Graham Rawle (subsequently elected) on Writing with Scissors; Fred Baier on The Right Angle; Richard Wentworth on The Weight of Photography; Jeff Fisher on How to get Rich; John Vernon Lord on Illustrating Alice; and Posy Simmonds on Making Faces.

Informally, some 25 Brothers including those elected 15 days earlier showed their work at the Sketchbook Evening. In 2012 there were 2 Guild solo exhibitions. Group exhibitions showed some 38 pieces 'in progress' or showing 'process', in The How, Why and When the Brothers use Drawing. The theme of Open House Weekend, was The Changing Face of London and produced a further 21 works. 5 books published, designed, printed, written and illustrated by Brethren were exhibited. Only 3 works (by a Past Master, the Master and a Master Elect) were sold and raised funds for Guildaid.

The invited captions produced 55 comments relating to the initial How, Why and When? questions. A model of the (2013) improvements to the Guild buildings by the Hon. Architect was exhibited. XXX visited the Guild during the Open Days.

There was 1 Guild Outing and picnic to the Weald and Downland Museum, West Dean College, and then to the Master's house (we sat down 23 for supper). A rear-guard of 7 visited Pallant House to see the Peter Blake exhibition the next day. In 2012 there were 0 Guild trips abroad. A total of 26 new members and 4 associates were elected. There was 1 Film Night and 5 Life Drawing Classes.

At American Night on Thanksgiving Day (on 22.11.12.) 8 Brothers and the Guild poet introduced: Cole Porter, *Archy and Mehitabel*, Paul Revere, *North by Northwest*, John Held Junior, Saul Steinberg, Conlon Nancarrow, the Shakers, *Muddy Waters*, Decorative and Propaganda Art at Miami Beach, Bill Traylor and Women of the World 1936 v. Women to Watch 2012.

The ArtWorkers were sustained by 4 Scrumptious Suppers and 1 Magnificent Past Masters' lunch all prepared by an Hon. Sec. and the Hon. Editor. The Guild Steward provided XXX Sumptuous Sandwiches and Perfect Pies and XXX Glasses of Sherry or Wine, 1 Tasty Tea-party and 100+ Canapés at the exhibition private view. XX guests were invited and attended events. The Art Workers' Guild was financially sustained in 2012 by revenue from room hire for X% of the year.

With best wishes to all the XXX Brothers and a 1,000 thanks.

George Hardie
The 124th Master of The Art Workers' Guild.

PROCEEDINGS OF MEETINGS

12 January 2012

ORDINARY MEETING

GUILD BUSINESS

The Master started the evening with sad news that PM Peyton Skipwith's wife Anne had passed away. After the Minutes of the Mount Vesuvius talk were read, the Master added that an indoor firework display after the dinner that evening, remarkably, had not set off the fire alarm. Hon. Sec. Rachael Matthews thanked the Master by suggesting that he *was* a firework display himself, filling our year with a dazzling set of lectures, ideas, poetry, and infectious fun which effected all types of mind.

The Master said Goodbye and with the new Master, George Hardie, retired for re-robing whilst Bro. Matthew Eve collected for the Chest Fund, making £496.50, so he added an extra £3.50 to round it up to £500.

LECTURE

MASTER'S NIGHT

Master George Hardie

Poppy, the terrier, was not physically present at George Hardie's first night as Master, but was frequently to be seen in slides as a 'medieval wonder' around his home. The Master's studio desk housed French curves, a vase of flowers, and a two-dimensional chair hanging on the wall, made from a drawing by the Master, which Jeff Fisher (a future speaker) had turned into a three-dimensional chair.

The Master introduced us to his ancestors through a collection of portraits, and then showed us his own works and collections, which included the following.

To celebrate 100 years of the biro, he did a drawing with the a self-imposed task that he wasn't allowed to take the pen off the paper, but he admitted cheating after three hours when he grew hungry.

An illustration of the adage 'a hard-boiled egg without salt is like a kiss without a moustache' was made in simple black and white curves. The Master felt he need say no more about this piece.

His collections – and the rules surrounding them – started with wooden, two-dimensional stamps with uncrowned heads of British Monarchs and made into buttons in the Czech Republic. He explained that the joy of designing stamps was that 40 million people would get to lick them.

A collection of books with red and white patterned covers, costing as little as 50p, highlighted the beauty of red and white patterned book covers.

Books with titles comprising numbers alone, without letters or words, led to a disquisition on the rules of collecting. The Master does not allow himself to use Amazon, nor indexes of books. The serendipity of collecting is of utmost importance. One exception in his collection of books with purely numerical titles is A272 – allowed into the collection because the A is part of the number.

The ruler collection finds strength in numbers. Star items, such as bent rulers, left-handed rulers, and Braille rulers, which could just be normal rulers with tacks bashed in, and carpenters' pencils calibrated with rules, collectively show that a ruler, as part of a collection, loses its original use but gains by contrast with its fellows. The rulers were kept in spaghetti jars, which (allegedly) are very cheap at the moment, except for the one housing the branch tape measure given to him by Richard Wentworth when he moved to the countryside, which required a bigger jar.

In a 'pound' shop in the Pyrenees, the Master found a black felt dome with a popper on top, and immediately bought it. His purchase made sense when later he found the other half in another shop and discovered he'd bought a mortarboard.

We applauded the Museum of Holes, were captivated by the toilet sign (which the Master

is saving to illustrate a love story about men and women), and shocked by the deadly plasticine exploding mine which was made for toy soldiers.

More intimate collections were of Things That Look Like Trees, Selections of Trees Drawn on China, Architectural Chocolates and Road Kill Gloves. There were bigger collections like White China Candlesticks and Chairs with Good 'Chairness', which the Master had lined up in the garden to take a delightful photograph.

A label found in a gutter made us think about process in objects. The Master's inky fingers gave the effect of being used whilst book binding – also making us think about process.

The talk's wide-range introduced us to the subjects in his lecture programme. Several themes and speakers were mentioned. For example, to introduce John Lippiett's talk on the new Mary Rose Museum, he showed us a book *Type 21 Frigate* written by his friend John Lippiett. There is a picture in the book of *HMS Amazon* and if we looked carefully we could see the pale face of the Master on the left-hand side of the bridge, sailing back from Northern Spain at the start of the 1987 hurricane.

On docking, the Master travelled from Portland to Westbourne, and that night part of the roof blew down the chimney into his studio. Then he had to fly straight to New York to see a bank about a job, but on walking into a shop, he heard on the radio that it was Black Thursday and the bank went bust so he flew home.

The Master's own expertise in graphic design came from a belief that as a designer he needs to understand his subjects and his materials. He enjoys collecting objects with design interest, but his collections are made not for display or value, but to draw attention to themselves and to initiate conversation.

Hon. Sec. Rachael Matthews

26 January 2012

ORDINARY MEETING

GUILD BUSINESS

The Master introduced four Brethren to the Guild, three of them being new: Annie Sherborne, textile designer; Rob Ryan, papercutter; Joe Armitage, architect affiliate; and David McCoughlin, who had not been properly introduced before now.

It was announced that those without email should be adopted by an 'E-Brother'. The idea of a 'Bed Brother' for country members without accommodation was also mooted. Guildsmen should offer or apply to Monica or one of the Honorary Secretaries.

LECTURE

WOOD

Bros Andrew Davidson and Philip Surey, and PM Stephen Gottlieb

This truly was a Guild evening, when three of its members were able to show us their considerable talents. Their common trade of 'wood whittlers', or magicians with wood, informed the audience of purposeful yet fantastical work that owes its existence to the eternal tree. Their trades are demanding and highly skilled being those of a wood engraver, a letter carver and a lutemaker. It was almost unfair to allow the speakers sixteen minutes only, but their preparation and self-control (with strict instructions from the Master) did allow for detailed presentations plus time for questions at the end.

Andrew Davidson opened with a volley of images showing stamps, letter forms, packaging for Duchy Originals, textiles and a variety of imaginative and beautifully wrought illustrations. He described the method of xylography; the printing press from Cokermonth that cost him a holiday; the grandfather who ran the Robert Thompson sawmills; and the pace and demands of his work. Illustrating *The Iron Man* and *The Spirit of the Sea* by Ted Hughes was, he said, a highlight in his career.

When he was criticised for agreeing to work on a mere ‘second-class stamp’ commemorating the Battle of Bannockburn, he responded that ‘a man of the people would never have travelled first class!’. It is fortunate that Andrew loves solving problems – the demand from Shepherd Neame for a one-day production of pub signs did not defeat him, neither did his deceptively simple woodcut of a snail for Gordon’s Sloe Gin (hugely enlarged for a London Underground poster), nor his intricate 1993 stamps based on the Sherlock Holmes stories. Later he was to confirm with us that good preparation, sharp tools and masses of concentration were the secret to his very fine craft.

Philip Surey’s craft may have appeared more modest, but is just as complex and demanding. The commissioned work he carries out, often for Bro. Luke Hughes’s company, involves letter carving on all manner of surfaces at all manner of awkward angles, often in situ. He has been required to carve into veneered woodchip and even polystyrene. Phil illustrated his talk with work carried out for St George’s Chapel at Windsor and St Mary-Le-Bow Church in London. He prefers to use fruit woods that are good for cutting and he normally chooses text without fine serifs allowing for simpler letter forms to ‘swell out the ends’. He showed us a beautifully-conceived standing memorial for Harriet Frazer’s History of The Memorial Arts Charity. It is inscribed with the words ‘Sat Surest,’ meaning enough survives, appropriate for an outdoor memorial made from wood. A revealing film showed Phil working the wood, stopping cuts with a small chisel to ‘curve the line’, changing those well-sharpened tools for cutting, stabbing and chasing the unblemished material that he is carefully inscribing. He told us about the difficulty of building up a rhythm that is easier with the other materials he likes to use such as paint and stone.

Following Philip’s talk, PM Gottlieb, wearing odd-coloured socks that might belie the exactitude of his craft, told us about lutemaking. Here the emphasis was on the wood itself – he utilises a huge variety of the material, for improving the

transmitted and reflective quality of sound as well as for its aesthetic values. He informed us that figured maple gives a warm, ringing sound and beech (often used for the neck) is a good conductor of sound. Willow is used for the fixing blocks as it is ‘light and responsive’. The stiff, medium density mahogany is decorative and also good for the neck core. Fixing the neck with cross-head screws rather than nails might cause controversy and perhaps also the use of jelutong with its ‘dusty smell and texture of parmesan’. Stephen described his making of a baroque lute so clearly and beautifully that he might well have seduced a member of the audience into wanting to take up the instrument and play. His ‘bread slicing’ method of mould-making and his manner of joining ribs of wood with all manner of clamps, that bristled the back of the lute’s body like a deranged porcupine, caught the imagination. He ended his well-illustrated talk with a delicate rose design for a sound box, proving his enormous attention to detail within this unusual and particularly skilled craft.

Questions came thick and fast to all speakers – a summary of these is essential. Replying to questions about his interest in lutemaking Stephen said that his architectural background with its geometry and understanding of how things are constructed had prepared him well and that he had developed variants from traditional styles. When asked about lettering Philip said that this is usually specified and that his main concern was to make his work suit the site; he does not normally choose the letter forms or type of wood. On the problem of what to do about ‘mistakes’ Andrew held that for illustration, gouache was really the best cover of all and that the only real enemy of the artist-craftsman was time.

Lemon wood, sapwood, snakewood, yew,
Jelutong like rubber, no need of glue.
Scrolls and scratches, brave hearts through
For Stephen, Andrew and Phil too.

Favourite tools, all sharpened well,
Good concentration and preparation tell
Whether or not the work will sell,
Whether or not it is truly belle (bellissima).

So Guildsmen take note and duly recall
These exemplar wood whittlers, craftsmen all
With a rule of thumb, one, two, three
But where would they be without the tree?

PM Sally Pollitzer

9 February 2012

ORDINARY MEETING

GUILD BUSINESS

The Master took the chair and invited PM Sophie MacCarthy to introduce Professor Tanya Harrod, the ceramics historian and writer on crafts, as an Associate Member of the Guild. Hon. Sec. Prue Cooper read the Minutes of the previous meeting, notable for PM Sally Pollitzer's ingenious versification (not to be copied by the present writer).

The Master then introduced the speaker, furniture designer-maker extraordinaire, to give the fourth talk in two meetings on wood-related subjects: a notable achievement for an under-represented sector of the Guild's membership.

LECTURE

THE RIGHT ANGLE

Fred Baier

Fred Baier's success, drawing record numbers to his recent exhibition at the Crafts Study Centre at Farnham (then moving on to Ruthin in Wales), surely came as no surprise as he presented the 'Fred Baier Story', beginning with his German father and his hippy days at university in Birmingham in the 1960s. Here a group of friends occupied a squat which he furnished with recycled shelving hung from the banisters and a cradle in the form of a crane grabber which could be winched up and down. Such eccentricities led to an architectural reclamation business.

All sorts of influences were at work on the young Baier; not least the age of Pop Art and industrial

imagery, as was illustrated by a tongue-like black upholstered seat issuing from a metal horn (supplied by a ducting company) which resembled an oil slick and came with accompanying noises. Some giant wooden sculptures were made as monuments to the casting industry, but standing in the open air did not survive very long, although a few examples did find their way onto a *DrWho* set.

In the 1970s, when he graduated from the Royal College of Art, Fred's fertile imagination was recognised when he won *The Telegraph Magazine* Wood Craftsman of the Year Award (or a night out with the Duke of Kent, as he put it), for an industrially-influenced coloured wood and metal circular table. His international reputation grew when his pair of Roll Top Drop Leaf Transformer Robot Desks, Goody and Baddy, went on show across the United States.

Continuing to experiment with radical structures and forms today, Fred now has a workshop with two assistants in Wiltshire, working mainly on commissions, but also producing speculative pieces for himself. His work has been widely called Post-Modern and indeed was included in the recent exhibition at the Victoria & Albert Museum, which bought one of his pieces. He also seeks to be 'of now'.

As an early aficionado of the computer as an aid to three-dimensional design, he created his Prism Chair in the early 1980s made from four stacked blocks, which has been repeated and developed nearly 20 times in various finishes, incorporating numbers, bar-codes and metallic surfaces. Fred is pleased that its unlikely form is often greeted with the comment 'that's surprisingly comfortable'. Yet even this iconic confection was upstaged by its use as a photographic prop for Skin Two rubberware.

Fred is not keen on wood grain or wood joints, his emphasis being on angular shapes and riotous colour, the latter going down well with the Pink Pound, but he does like his furniture to have a function (sometimes a surprising one), and a story

to tell, such as his Tetrahedron Toroid Table, which has a faceted ring doughnut form interlinked with a pyramid. This can be had with a biryani finish (don't ask!) or Joan Collins mica dust paint. Another table with a hole through it is called Half Cube + Cone - Cylinder = Table.

His sense of fun has found a worthy home in St Thomas's Hospital Children's Wing, where toys are hidden inside interlocked hexagons. Black Hole is a faceted square table with an aperture for rubbish in the centre. A major private commission was for a wavy aluminium staircase 'banister' with colourfully-lit holes seemingly at random, while a long meandering seat in a shopping precinct in Slough mimics an airport baggage carousel. In another case he made just half a table and reflected the other half with mirror plate to save making it all.

One of his latest sources of pride has been as Artist-in-Residence to the House of Lords, on the face of it perhaps a slightly unlikely clash of cultures, but this has given rise to a splendid and beautifully engineered book trolley called The Chariot with hubless wheels which holds two and a half yards of books. The use of oak, albeit colourfully stained, may be some slight reference to Pugin. It comes with a maintenance contract.

A host of questions elucidated the fact that Fred would not compromise his own perfectionism in standards of quality by designing for mass production. He had even turned down the opportunity of making prototypes for Ettore Sottsass Associates. Although he likes to use a computer to obtain three-dimensional and angled views, he still regards the pencil as the quickest way from thought to an object, 'provided one can draw reasonably well'.

This was an evening full of surprises and laughter; rarely do Guild meetings bring quite such an extempore dose of fun from such a fertile and ingenious imagination.

Bro. Christopher Claxton Stevens

23 February

ORDINARY MEETING

GUILD BUSINESS

Those present stood in silence for a few moments in memory of Bro. Keith New, glass painter, whose death was reported by the Master and whose work and career were recalled by Bros Caroline Swash and Anne Hickmott. The Master announced the intention to arrange a visit to the Weald and Downland Open-Air Museum at Singleton, and the Hon. Secretaries invited Brethren to volunteer for a painting party in the Yellow Corridor. The Master then introduced to a large audience the evening's speaker who after a distinguished naval career had taken up the chairmanship of the Mary Rose Trust.

LECTURE

THE MARY ROSE: A NEW MUSEUM

John Lippiett

Early Tudor monarchs, like medieval ones, saw the glory of successful war as an inherent part of kingship, and the *Mary Rose* – built very soon after Henry VIII came to the throne – was not so much the ultimate deterrent as the supreme war machine. One of the first purpose-built sailing warships, she was carvel-built, heavily gunned, with high castles fore and aft. Aggression, not deterrence, was her purpose, but it was neither deterrent nor glorious when on 19 July 1545, in the Solent, she sank in full view both of the French enemy and of the king, taking with her all but 31 men of her crew of perhaps 500.

What also went down with her were: her stores; her armaments; her fighting men's weapons; the personal possessions of her crew; her seamen's gear; her cooks' knives and dishes; and her carpenters' and surgeons' chests with all their tools still inside them, which Admiral Lippiett described as time capsules within a time capsule. And for half a millennium all lay preserved and undisturbed, a watery Pompeii, pickled in anaerobic ooze along with the bones of the ship's dog.

We know a lot about the *Mary Rose*. There are bills and inventories; there are contemporary pictures of her in the tapestries that were engraved by William Blake for James Basire before they were lost in the fire at Cowdray, and in the Anthony Roll at the Pepys Library in Cambridge. But what we mostly know about her comes now from the meticulous underwater archaeology that has been carried on more-or-less continuously ever since the finding of the wreck in 1971. About 65,000 people then watched as the black skeleton of the surviving half of her hull was raised from the sea bed. Since then it has taken 20 years for salt water to be slowly driven out of the timbers and replaced by harmless chemicals, while 19,000 artefacts have been conserved. Many of these things – such as a compass with gimbals and a large stock of longbows – have added very significantly to our understanding of the history of technology. All have contributed enormously to knowledge of the objects of everyday of life 500 years ago.

Since her recovery she has lain in an 1803 dry dock at Portsmouth, and the speaker described in detail the progress of the museum that is being built to house her and that is to open in early 2013. External architects for the building are Wilkinson Eyre, designers of the Millennium Bridge across the Tyne; the internal architects are Pringle Brandon. Within the building, on one side will be the bare, surviving half of the hull. On the other will be a mirror image of it, a replica of the *Mary Rose*'s lost half, with the contents placed in their equivalent locations within the ship. Between the two, and on three tiers corresponding to those of the original decks, are walkways along which visitors will be able to penetrate the interior. To see how she actually appeared to those watching in 1545, paintings based on deep and extensive research have been done by the marine artist Geoff Hunt. The project is being funded by generous contributions from the Lottery Fund, but many in the audience will have responded to Admiral Lippiett's invitation actively to support this astonishing enterprise.

The audience's warm response was shown at once

in the number of questions and comments. There were sighs over the dead dog, and the Master asked if its breed and colour had been identified – sadly, no. Oliver Ramsbotham, guest, asked about the battle in which *Mary Rose* was overset, and was told that it was a sort-of victory in that after harrying the Isle of Wight the French went home. The wife of the speaker spoke of cartridge paper and its origin in wrapping charges for the guns. Bro. Caroline Bullock asked whether any traces of paint remained – again, alas! no. Bro. Nicholas Cooper asked about earlier salvage attempts, part successful, part failures. Rupert Grey, guest, enquired about the materials of rope and sails. Bro. David Birch asked if there was anything left down there – yes, there were still things coming up; PM Stephen Gottlieb spoke about yew wood (common to both longbows and lutes); and Bro. Luke Hughes recalled archaeological under-water diving on the wreck when he had been a student volunteer. The Master concluded by thanking John Lippiett for a most enthralling talk, seconded by the enthusiastic applause in the Hall.

Bro. Nicholas Cooper

15 March

ORDINARY MEETING

LECTURE

BRO. CAROLINE BULLOCK IN CONVERSATION WITH PM IAN ARCHIE BECK

The talk took the form of a conversation, PM Ian Beck drawing out Bro. Carrie Bullock's commentary on her life in painting, presented chronologically, without the need for too much explanation, and describing her influences and preoccupations.

Carrie began by saying that her naïve art was not an assumed style as she really couldn't paint in any other way. She had failed her Art A-level twice and had done a degree in History, not Art, but was greatly encouraged by her art master at Bedales, who saw in her work an original vision, describing her as 'observant, waggish and shrewd'. The next

half hour confirmed his judgement, as slide after slide revealed a visual feast of her paintings.

First we saw a delightful photograph of Carrie aged three in a toy car with a large bookshelf behind her containing the books which had visually inspired her work, as had all the places she had grown up in. She talked about her mother Molly, a forthright woman of strong character interested in beautiful houses and the visual arts, and herself a gifted but self-effacing painter who charged too little for her paintings, unsurprisingly selling them all when she exhibited.

Carrie had fond memories of her parents' house in Cornwall. They had moved there from Devon when she was 18, and she loved the house and its wonderful coastal views.

One of the books in the house that made an impact was by the printmaking firm Currier and Ives, with striking images such as Champions of the Mississippi, the Lexington steamboat disaster and Prairie Fires of the Great West. The theme of fire and the quirky representation of it crops up in Carrie's later work.

She showed portraits of her late husband, PM Glynn Boyd Harte, his dapper way of dressing clearly a gift to her painting. She painted him wearing a tartan suit outside a Gothic house, and at their wedding in 1971, with Carrie herself in a Biba nightdress, her mother in Laura Ashley, and Glynn in his first co-respondent shoes. In a sequence of paintings showing the couple's domestic life we saw Glynn playing the flute, Glynn having a drink in the pub, Glynn as a lounge lizard and an amusingly symmetrical painting of them both sick in bed with flu having been waited upon by Carrie's mother. They face us, sitting upright holding hands, their free hands each holding a mug, beside a hanky.

Ian recalled fantastic parties at their first house, in Cloudesley Square, which Carrie and Glynn had bought as a ruin, painting the living room a very strong mustard yellow. Carrie's paintings showed

her love of architecture. In one painting we saw them both in front of a house and garden they wanted to imagine they owned, with a dachshund added to the scene to give plausibility. Here we saw a transition in her work from gouache to oil, and her colours became even richer.

Venice was their honeymoon destination, and inspired them both. We saw Carrie's evocation of the Doge's palace in winter and a quirky painting of a large cruise ship interrupting a canal scene.

We saw paintings of their children, from when they were babies to when they had their first girlfriends, with such period details as an outsize mobile phone and her son's dyed green hair.

Carrie discussed the influence of Folk Art, and showed a photograph of her wonderful cabinet of curiosities, including obelisks, painted eggs and her mother's beloved china castle. She didn't see Indian Art in the flesh until she was 20, but she admired the compositions of strong colour, flattened perspective and surface pattern, and also the people and creatures. After a trip to India in 1967 her imagery became more symbolic and dreamlike, with formal animals in domestic scenes replaced by spirited tigers in front of Indian temples.

More animals cropped up in her paintings of architectural landmarks. We saw dreamlike conjunctions such as Marble Hill with a zebra in the foreground and Ham House with a large crocodile. Carrie was drawn to architecture both well known and marginalised, with paintings of cooling towers, a pink gothic house in Penzance she and Glynn had dreamed of buying, a warehouse in London that no longer exists and the British Telecom tower, which had got too tall and had to be done on three panels. More animals appeared in their environmental setting of London parks, such as a pigeon eating discarded chips smeared with tomato ketchup.

Boats and the sea both in Cornwall and France, with decorative flagging, and fishermen with their nets and catch, prompt a recurrence of her wonderful

blue. A painting showing a dramatic sinking of a ship linked to another theme: fires and fire works. We saw London, the Eiffel Tower, the Taj Mahal and Canary Wharf all ablaze with firework displays.

In recent times, Carrie's influences have become even more eclectic, and imbued with subtle humour. A TV advert led to a painting of goats in a tree, but the naïve depiction of 'weapons of mass destruction' has an irony that is most profound. A dictionary of myths and trips to the British Museum led her to draw on mythological legends – the Sirens, Jason, Danaë, Scylla and Charybdis, as well as myths from beyond the western world, like the Brahma myth of creation: The Cosmic Egg.

An interest in religious icon paintings has informed her most recent work. Carrie has been using casein paint on glass with metallic papers shining behind. She will be exhibiting these at the Guild in October, and judging from the many questions afterwards and the great reception she received throughout the evening, the Guild will be looking forward to this very much indeed.

Bro. Flora Roberts

29 March

ORDINARY MEETING

GUILD BUSINESS

Tributes were paid to the late Bro. Tony Hartridge from Bros Luke Hughes and Stephen Oliver, and the meeting stood for a moment in silence to remember him. Outings, exhibitions and other entertainments were announced, following which the meeting moved to its main business.

The Master had first met Richard Wentworth poring over a tin full of miscellaneous metal objects when they were both students at the Royal College of Art. The Master said he had now listened to Richard Wentworth speaking 15 times, and found each occasion fresh and stimulating.

LECTURE

THEWEIGHT OF PHOTOGRAPHY

Richard Wentworth

Professor Wentworth said he liked to meet people who deal in metaphor – which, although he did not say so, is very largely what art is all about. Much of his talk, though this point too was unspecified, was concerned with observation, recording, and the attribution of meanings. His audience was thereafter treated to a bravura display of anecdote and analogy, reference and inference, and was perhaps invited to attribute meanings for itself.

Richard Wentworth said it gave him great pleasure to be at what he described as a gathering, and went on to speak of other gatherings that he had attended. At one, he had discovered a coincidence of birthdays in the same week as Prince Charles and J.G. Ballard. He spoke of a chance introduction on another occasion to Henry Kissinger, where it was unclear whether what Kissinger had said had been deeply profound or blatantly superficial. He told of mistaken identity at an Iranian glazier's, where incidentally he had learnt that the name Saatchi was the Turkic word for watchmaker. What perhaps linked these tales – though, characteristically, Richard Wentworth did not spell it out – was randomness and unpredictability, which were the antitheses of such a planned gathering as that this evening.

Randomness and unpredictability are related to a second and related theme: time and the capture of transience – which along with metaphor is perhaps another central but unacknowledged preoccupation of art. The wish to memorialise occurrences is an aspect of what the speaker called 'the illness of acquisition'. Things memorialise moments, such as the porch of Cirencester church, medieval and restored in the last few months. Richard said he was a camera, not a photographer, but he showed a number of photographs that captured the essence of the ephemeral – the passing shadow, or the ball in a pool that momentarily recalled Mark Rothko. 'You can't make eventuality,' he pointed out, 'but you can spot it' – an observation that he felt might

be described as ‘the theory of vigilance’. There is, he said, only a limited number of ideas in the world, but he implied that there was a much larger number of ways by which they could be expressed. The point was illustrated in buildings. The need for walls to meet roofs was universal, demonstrating what he called ‘the shock that the world is pretty consistent’, but a huge variety of cornices was the result.

Richard described pleasure as ‘rational and quick’ – the sudden realisation of an idea, and what he called ‘the wallpaper of vigilance’. Awareness as a background to daily life was the means of achieving it. Railings, for instance, can be seen as a means whereby the world is sorting itself; on the other hand a flat, pointed finial can be seen on its own as a squashed frog. And the chance rearrangement of mundane objects photographed by a roadside in Istanbul changed their meanings – perhaps conferring, or maybe denying, a narrative. Richard’s serendipitous series of images concluded with a green plastic gecko and a pleasing object in an antique shop in Battersea Bridge Road.

Those who heard Richard’s eclectic talk might remember it as itself illustrating his own self-mocking phrase ‘the illness of acquisition’, and the writer of these Minutes cannot claim to have decoded every metaphor, to have recognised every analogy and solved every enigma – nor indeed to have represented many complex notions. But if he dared to reduce the speaker’s meanings to single, concrete commands, they might be: Seize the Moment: Look and Think.

A number of Brethren and guests, having looked and thought, seized the moment to comment and to ask questions. PM Peyton Skipwith, on the theme of Gatherings, recalled Edward Bawden’s being a guest at a directors’ lunch at Tarmac Ltd. The subject of charities came up, and to what causes the company might donate. ‘Road accidents,’ said Bawden tartly. PM Brian Webb spoke of the opening of the Design Show the day before, and wondered why there were actually no designers to

be seen. The speaker discussed Algernon Newton and the Paddington School with Bro. Alan Powers, and Gatherings with Bro. Luke Hughes and a guest, Richard Wentworth wondering why the under-25s seemed atomised and did not gather as their more politically conscious predecessors had done. However, to judge from the applause, the audience in the Hall was not at all atomised in its appreciation of what had been a most remarkable evening.

Bro. Nicholas Cooper

12 April

ORDINARY MEETING

GUILD BUSINESS

The meeting started with the Master’s notices. Bro. Rob Ryan had been nominated for the Kate Greenaway medal. There would be an outing to the Weald and Downland Open Air Museum on 6 July, and the deadline for submissions for the lectern design competitions was 30 May.

Hon. Sec. Prue Cooper then read the remarkable Minutes of the previous meeting. Hon. Sec. Rachael Matthews read the notices of forthcoming exhibitions, following which the Master reminded us that the next talk would be by Graham Rawle. He then introduced the speaker.

LECTURE

HOWTO GET RICH

Jeff Fisher

The lecture was interspersed with pages of the speaker’s book bearing the same title. Each had a drawing and captions such as the indented lines in this report:

Start with nothing
Frugality
Push yourself beyond the limits of endurance
Realise your mistakes

He showed us a picture of his house near Fontainebleau, which is now for sale as he wants to move to Suffolk: were there any takers? For the last ten years he has been producing posters

for *Flip*, a literary festival in Brazil. He has no idea of each festival's theme, he just makes an image based on literature. It is intended as a commemoration of the event rather than as a conveyor of information. He has an interest in South American Art naïve art from which he takes imagery. His image then becomes a motif for the event: it is enlarged on hand-painted stage scenery and children have painted it onto a road with coal and sawdust. Highly varied and very colourful, this work has led to other projects in Brazil. We saw a cachaça label and book covers for Companhia das Letras.

He was showing us things he liked rather than the advertising work which earns him money and he doesn't like.

You sleep with your mother
You sleep with your boss

Next came a Frida Kahlo/Diego Rivera poster that had not been produced. It had decorative side panels because he had originally made it the wrong size. We saw eminent philosophers drawn for *The New York Times*. Then there were a series of spreads for *The Drawbridge* magazine. He hadn't been paid for them but he got to do what he liked. There was lots of lettering, as there was in most of the work he showed. He has spent most of his life at it, and he is highly skilled. He produces a variety of letter forms that are still recognisably his.

More pictures: an extraordinary image of the house he grew up in; several times a male figure with a bowed head was described as the artist in a corner, weeping; a chair for an Italian design magazine; a tribute to Edward Bawden for an exhibition, clearly Bawden and clearly Fisher; a label for German wine; a print for Pentagram in fourteen colours.

His first book covers were done when he came to London from Australia in the 1980s. Liz Calder at Bloomsbury had liked his work and we saw a number of covers he did for her. He has done over 1,000 covers now and sometimes gets sick of them, but usually he loves it. He usually reads the books.

Bloomsbury covers led to work for other publishers, including books by Louis de Bernières. The artwork for *Captain Corelli's Mandolin* had been lost so he did nine copies for an exhibition and has claimed that each of them is the original.

There were cookbooks for Phaidon, who had been difficult to work for. There was a children's book he had written and a book of birds he had done with his wife. He liked the will-o'-the-wisp picture because it reminded him of Hank Williams. There were drawings for The Folio Society's *The Hunting of the Snark* which he'd loved doing. There were images from calendars by Trickett and Webb, the design firm formerly run by PM Brian Webb. There were scarves and wallpaper for Hermes, a nice job but a frustrating one. One scarf depicted a map of Fontainebleau that included the artist himself, very small, and his house. Hermes had had the artwork for two years, but it still was not in production.

You paint your masterpiece
No one wants it

There were big paintings, two metres square, made for Pentagram, and there was a painted jug by his wife. He had made chairs with Nicholas von der Borch. They were called two-and-a-half-dimensional because they were made to hang on a wall and then fold out into something to be sat on. They weren't very stable.

Your boat comes in
Your boat goes out

There was a CD cover for his daughter Hero. The final image was another book cover. There were three versions, each in a different language. 'Jeff Fisher is a genius,' they said. This writer agrees.

Applause is always a good indicator of an audience's response, and so are questions. Both were prolonged. The questions often took the delightful form of a dialogue between Jeff and his friends. We learnt that his other daughter Georgia is going to study weaving at the Royal College of Art; that he

has picked up his lettering over the years and that it just happens, he doesn't follow a pattern; it is done with a brush and usually at the size at which it will be printed; that a brief can destroy a job but that collaboration can lead to good things; that he would like to make artist's prints; that he admires Steinberg, Ravilious, David Jones and Bro. Caroline Bullock; that he likes Sydney Nolan more than other Australian painters; that there were a number of illustrators from outside England that he liked, but that he didn't look at illustration as much as he used to; that he had drifted into illustration after studying film and animation in Australia. Finally, that he had been lucky in meeting Liz Calder, who had allowed him to put his own lettering on his covers.

Bro. Phil Abel

26 April

ORDINARY MEETING

GUILD BUSINESS

The Master announced the next evening would be devoted to members' sketchbooks. He then introduced some of the new members. These included Prof. Roger Kneebone (the Guild's first surgeon); Peter Kuh, a furniture maker and educator; Michael Sangster, a painter; Steve Sheasby, a gilding conservator; Tony Wills, an industrial designer; and Kee Wilkinson a film and television costume maker. All were welcomed by the Master and signed the book.

The Minutes of the previous meeting on How to Get Rich presented by the artist Jeff Fisher were read with occasional antiphonal effects by both the Hon. Secs and duly agreed as a correct record.

LECTURE

WRITING WITH SCISSORS

Graham Rawle

Graham Rawle said that he proposed to explain the making of four books: *The Diary of an Amateur Photographer*, *Woman's World*, *The Wizard of Oz*, and his newest, *The Card*. He said that he had been a

collector as a child, and especially of bubblegum cards. His favourites were the James Bond series, mainly for the pin-up images of the various Bond Girls. His mother had discovered these and had taken them out and burned them on the garden bonfire. His work ever since, he supposed, was a way of getting back to the pre-lapsarian state of his childhood.

He related the story of a man who had one day found a lost playing card in the street and then decided to build a whole set of cards from ones which he found in the street. He eventually collected a full set, but it took him some 30 years to complete. Graham decided to follow suit and eventually issued a set of 'found' cards in his own product range which he called Niff Products.

He showed samples of his Lost Consonants series made for *The Guardian* newspaper. The premise was to take a phrase and by removing one letter completely change its meaning and illustrate the new meaning. Examples included, an image of primitive men inventing the... 'heel' instead of the 'wheel', of Matisse making studies in... 'rayon', and of a dog which... 'baked' every time the doorbell rang. These provoked much laughter in the Hall.

His book *The Diary of an Amateur Photographer* was a novel based around the facsimile of a diary. He had been inspired by seeing the pages of real diaries especially the actual pages of *The Diary of Anne Frank*. His main character finds a camera from the 1950s with a film still inside. When processed the film reveals just one image which in turn becomes a clue in a possible murder. The pages of Graham's book are a facsimile of the character's diary, with fragments from photography manuals and pulp novels behind which the main character hides. The solution to the mystery was in a sealed envelope tucked in to the back of the book. His next book *Woman's World* was an astonishing labour and a true palimpsest. Graham has an extensive collection of old women's magazines from the 40s and 50s full of helpful hints on how to be a proper housewife. He assembled a story about a cross-dressing man

who used the magazines to create his female alter ego Norma. He wrote the novel and then gradually replaced the words of his text with clippings and phrases from the magazines which he had gradually built up into a word bank; thus his original text was erased and replaced by an almost matching period text which gave the narrative an extraordinary texture and feel. The book took five years to complete. He briefly discussed the problems of naming characters using commonly repeating words, such as Eve which could be found in 'sleeve' and so on.

His next was *The Wizard of Oz* which had inventively illustrated using period dolls and hand crafted toys and miniature sets. He showed an animated trailer for the book which added a further element of collage using period music and narration.

He ended by discussing his new novel *The Card* in which the main character Riley finds the card of the Queen of Hearts in the street. Riley finds further cards which he misreads as clues connected with Princess Diana, and the cards lead him into an adventure – proof of his mission to save Diana. Two stories run in parallel, Riley must complete the set of cards, though one is missing, and all link to his own missing father.

In discussion the speaker was asked if he had collected a matching set of playing cards: Yes, he said, it was the rule. Bro. Juliet Johnson asked what his model of the Emerald City was made of. Household detritus, bottles, rubber gloves, Christmas decorations, etc., he said. Bro. Sangster asked if he regretted not being a prisoner of war at Colditz. Making things out of other things was discussed. Bro. Janice Lawrence asked how many Dorothies there were? Graham said that he had auditioned many dolls but in the end the one from his first book fitted the part although he had to remove her head and remodel her body and legs: she gave, he said, that Dorothy might live.

The evening ended with warm applause.

PM Ian Archie Beck

17 May

ORDINARY MEETING

GUILD BUSINESS

No one seemed to notice the 7 o'clock bell and the call for the Master because everyone was enjoying chatting about their sketchbooks.

After Guild notices, Bro. Simon Smith introduced Charlotte Hubbard, a conservator at the V&A, and Hon. Sec. Rachael Matthews introduced embroiderer Fleur Oakes. Bro. Rebecca Jewell introduced Mark L'Argent, a calligrapher who also makes quill pens, and Bro. Vicki Ambery-Smith introduced Sarah MacMenemy, an illustrator.

Hon. Sec. Prue Cooper struggled not to laugh reading the Minutes of Graham Rawle's, and then the Master announced the start of the evening.

SKETCHBOOK EVENING

First up were the Gang of Four, PM Brian Webb, PM Ian Archie Beck and Bro. Phil Abel, working with Bro. Chris Brown who invited us to view their downtime, where for the past two years, they've been re-cycling Chris Brown's linocuts, and adding stories, to make a book about the Olympics. The random linocuts came first, and Brian's daughter wrote stories around them. The linocut and the letterpress are tailored to fit, and the pages are finished by hand colouring.

The four are also making a book of 'forged' poems as if written for Lucia, by her late husband Pepino. PM Ian Archie Beck took the first two lines of 'Loneliness' by E.F. Benson, and re-wrote them for Lucia by imagining her husband to be a Jude-Law-style Greek God. The others found ways to make the book look as undesigned as possible, badly printed and generally exactly as they wanted.

Bro. Tony Wills showed pictures of a new range of furniture he had made for W.J. White, one table needing a spring-hinge, hand-made to half size. He expressed the importance of teamwork, and

showed snapshots of his 'Builder's Bum' range of office furniture being constructed by men in loose trousers. The audience agreed that the furniture was most elegant.

The Master pointed out his father's mid-shipman's log book, before introducing PM Alison Jensen and her painting of a choir singing evensong on a Friday in Salisbury Cathedral. The Chapter Office had bought a similar painting from her, years ago when she lived in Salisbury. Now she was travelling back from East London to Salisbury to paint a choir, which had introduced girl choristers and many more light sources, making the work more complicated. Alison also showed a beautiful portrait of Ben Claxton Stevens.

Bro. Mark Cockram, whose palindromic name spells backwards as Mark Cockram, showed us pictures of how he makes sketchbooks, using 20 separate operations, and then finishes the process by burying them in the ground. In one week, the natural materials he uses can change character dramatically, and in some cases, sketchbooks never come back because he can't remember where he buries them. These lost books are around Barnes, South West London.

Hon. Sec. Prue Cooper and Bro. Carrie Bullock, described their collaboration to make a plate. Carrie said that Prue could use her drawing of a figure looking at the stars, but Prue insisted that Carrie come to her studio and direct operations. Carrie said that Prue was bossy. Prue took Carrie's drawing and pinned it onto some special paper, where she cut out the pieces, which were to be coated in slip, and then applied to the wet clay, using the eye of a porcupine quill. As the wet slip went on and they arranged the stars, Carrie said 'put one there, and put one there' until it was finished. Prue said that Carrie was bossy, but both finished by saying that they found each other very good to work with.

There were sketchbooks and works in progress from over 20 people, displayed on tables in the

Hall and in the Yellow Gallery. The diversity of arts and crafts are impossible to describe in these short Minutes, and many had brought their work from outside London. The individual talks were over quite quickly, allowing lively general discussion and questions, which lasted until late.

Hon. Sec. Rachael Matthews

31 May

ORDINARY MEETING

GUILD BUSINESS

Brethren and guests stood to remember Bro. Gillian Whaite, to whom a tribute was paid by Bro. Juliet Johnson. Two new Brethren were introduced to the Guild, Angie Lewin by PM Brian Webb, and Lesley Strickland by Bro. Vicki Ambery-Smith.

LECTURE

OTHERISM: BEHIND THE MODERNIST FAÇADE

Alan Powers

Bro. Powers took his audience through a marvellously illuminating history of a century of architectural innovation and ideology, consciously eschewing judgement in the interest of explanation, and in particular seeking to describe a movement that he had named Otherism. Against demands for an architecture appropriate to the age, 'otherist' architects have often been regarded as in some sense inauthentic – individualists who were out of their time. A characteristic of architectural history has been determinism – the identification of developmental strands which define what is significant and what should be ignored. But teleology is a very selective guide as to what is actually going on. As Alan observed, how can anyone be not of their age?

Bro. Powers divided the last 100-odd years into three periods. The first decades were a period of experimental eclecticism when there was more talk about the need for a new architecture than real action. The years from around 1930 to 1970 could be characterised by the rule of the expert and the seemingly universal triumph of modernism. Since

then there had been a reaction, and a willingness to explore alternatives.

The blend of tradition and rationality in The Arts & Crafts – illustrated by William Lethaby’s church at Brockhampton – had not led on to a true modern movement, and Charles Rennie Mackintosh’s Glasgow School of Art had been condemned by his fellow Scot, John Burnet – the restorer of classical authority in the British Museum extension. Such purism had not suppressed – for example – the mannerisms of Edwin Lutyens and of J.J. Joass, Charles Holden’s abstracted historicisms, Smith & Brewer’s (and many others’) exploitation of steel frames to express a classical order without complete classical forms, Edwin Thomas Hall’s Hollywood Tudor at Liberty’s, and the stylistic ecumenicism of Sir John Ninian Comper. Churches, indeed, were a special case, and post-war left-overs included Stephen Dykes Bower’s neo-Butterfieldian polychromy at St John’s, Newbury, and his astoundingly convincing baldachino at St Paul’s. But none of this could form a basis for a new, objective system of building such as the modern movement seemed to offer through the integration of architecture and construction.

A breaking point with this eclecticism had come around 1930. Alan quoted John Summerson who recalled that ‘most people then wanted to be [not Marxists but] intellectuals,’ but who observed that they aspired nevertheless to employ their intellects on behalf of the masses. Modernism’s creed had been an attack on impracticality, and Nikolaus Pevsner’s *Pioneers of the Modern Movement* had for many people established its rational and historical credentials. A further milestone had been Ernő Goldfinger’s Willow Road houses, which by allying the style to the traditional London terrace had reinforced its historicist validity.

Another prophet of modernism, Sven Eiler Rasmussen, had praised the practicality of traditional English manufactures as being Modernist without knowing it. But significant nonconformists remained, including Vincent

Harris, Albert Richardson and H.S. Goodhart Rendell, and in due course Raymond Erith and the partnership of McMorran & Whitby – a dissident community separated from the modernists by an ideological wall, each individually working out his own interpretation of other disciplines, and collectively named Otherists by Bro. Powers from their defiance of Modernist orthodoxy.

In the 1940s everything came to a halt, and when building began again the Modernists, armed with an ethos that chimed precisely with urgent post-war needs, were in an unchallenged ascendancy. Only a few architects – some of those just named, plus others who included Taylor & Green and Bro. John Brandon Jones, took a different route. In due course they would be joined by William Whitfield, by the late PM Roderick Gradidge, and by a few precocious refugees from the Architectural Association who similarly rejected the mainstream and sought inspiration within other constraints.

In this they anticipated in some degree Post-Modernism’s escape from conformity, but they would reject Post-Modernism’s licence, its subjectivity and – at worst – its cynicism. In a high speed *tour d’horizon* of what at first glance seemed to be the anarchy of the last forty years, it was perhaps not always easy for those whose analysis had not been as deep as Bro. Powers’s to know into which slot some of his architects might be placed – for example Michael Hopkins, whom he described as a ‘pragmatic Modernist’. However, there was no question but that the Otherist commitment to a set of alternative principles has been staunchly maintained in the work of Classicists such as Quinlan Terry and Bros Julian Bicknell, Hugh Petter, Ben Pentreath and George Saumarez-Smith.

Not surprisingly, so thorough and wide an overview prompted many comments and questions. Bro. Christopher Claxton Stevens agreed that the term Otherism implied also a collective view. Master Elect (ME) Julian Bicknell felt it was important to take account of clients as well as their architects. PM Peyton Skipwith looked for parallels with

painting. Bro. Margaret Richardson remarked on the quality of some of the works that Alan Powers had shown, and several comments related to the judgementalism inherent in narratives of formal development. In conclusion, the Master's thanks to the speaker were seconded with enthusiastic applause.

Bro. Nicholas Cooper

14 June

ORDINARY MEETING

GUILD BUSINESS

Details for the forthcoming visit to Chichester and Emsworth were announced. The Minutes of the meeting of 31 May were read and signed by the Master.

Martin Bowers was introduced by PM Stephen Gottlieb and signed the members' book. Notice was given of exhibitions of the work of Gilbert Whyman, Jane Muir, Sophie MacCarthy and Fleur Oakes, whose cupboard installation was called 'Your eyes have been opened and now you cannot close them'.

LECTURE

VISIONARY RATHER THAN PRACTICAL: SUSTAINABILITY AND MATERIAL EFFICIENCY IN ART, CRAFT AND DESIGN

Tanya Harrod

Bro. Harrod explained that her talk was based on one given earlier in the year to the Royal Society for a meeting on Material Efficiency, at which solutions to problems of the damaging consequences of extraction and processing of natural materials, as well as their increasing scarcity, were discussed. Answers were looked for in four areas, extending the life of products, encouraging modularisation and remanufacturing, encouraging the re-use of components and products using a smaller quantity of material. A non-specialist book on the subject was recommended, *Sustainable Materials with Both Eyes Open*, by Julian Allwood and Jonathan Cullen.

Bro. Harrod's paper differed from those of the scientists in the conference in its concern for the emotions experienced in response to technological development and the often bruising experience of modernity, which challenged the sense of selfhood and authentic experience. To illustrate this way of thinking, she began with John Ruskin's writing on iron, in which he celebrated wrought iron but scorned cast iron. The emotional and ethical understanding of man's use of the world's resources extended from Pliny's *Natural History*, but the 19th century was especially concerned with inauthentic materials such as *papier maché* or guttapercha that could be moulded or cast. People associated with The Arts & Crafts Movement made an impact with their ideas about proper materials and truthful ways of using them.

The distinction between good and bad was emphasised in relation to furniture. Arthur Romney Green's condemnation of plywood was quoted and Bro. Harrod identified the 'glue culture' of East End furniture makers that used glue as a cheap alternative to 'proper' construction and materials. Arts & Crafts makers emphasised the solidity of their timber and the display of joints. Emotions about wood spilled over into wider concerns about landscape and community between the wars, exemplified in the adoption by the critic F.R. Leavis of George Sturt's classic book, *The Wheelwright's Shop*, published when the motor car had made traditional vehicles obsolete.

The phrase 'emotionally durable', borrowed from the designer Jonathan Chapman, helped to explain the irrational associations carried by materials, as in the example of aeroplane construction after 1920, when laminated timber was superseded by metal more as a result of ideology than necessity. There was a contemporary significance to this, because emotional durability can achieve sustainability when people want to hang on to things rather than replacing them.

When Europeans see bamboo scaffolding on construction sites in Hong Kong, they are shocked

by its apparent backwardness, but in fact it is the best material, familiar in the culture and better adapted to high winds than steel. Tanya Harrod went on to describe how some leading British designers, among them Bro. William Warren, spent a fortnight in 2010 learning traditional woodland crafts in Clissett Wood, Herefordshire, named after the maker of the Guild's chairs. This was not the only way to reconnect with materials, however, as the software used by designers has its own form of atmosphere or character, illustrated in a project by Harvard Design School in 2002 in which sheets of plywood were cut according to patterns derived from tailoring and then assembled in a sculptural manner as a cladding for columns.

The public had been captivated by the idea of three-dimensional printing of forms in the home, as seen at the recent Victoria & Albert exhibition, *The Power of Making*. However, this technique was not as rapid as promised. It was energy-intensive and used characterless synthetic polymers. There was a reaction against passive consumerism, and many artists, designers and craftspeople were recycling or 'upcycling' waste in their work.

The rubbish dumps of the Third World were a lesson in material efficiency and spontaneous social organisation, and although the materials handled were often poisonous, artists have created works in these places or used images from them. Others, such as Neil Brownsword in Stoke-on-Trent, have reflected on de-industrialisation by using the residue of manufacturing processes.

Bro. Harrod went on to describe the Toaster Project by Thomas Thwaites, shown at the Royal College of Art in 2009. He tried to replicate a cheap Argos toaster using only materials found in the British isles, including iron ore from a 'heritage' mine in the Forest of Dean, copper from disused workings in Anglesey and mica from a rock in the Scottish Highlands. The result cost over £1,000 and was, in Bro. Harrod's words, 'a hilariously abject object' that showed us how ignorant we are about technology. The Honeycomb Vases by Gabzdil

Libertiny were actually made by bees (manipulated by the artist).

These and other designers who played at 'symbolic crafting' help us to think differently about our world, bringing us back to 1858 and Ruskin's condemnation of cast iron as a sign of a 'sophisticated, unkind, uncomfortable unprincipled society'.

PM Peyton Skipwith asked how the audience at the Royal Society had responded to the lecture when first presented, and Bro. Harrod said that they appreciated a different approach that examined emotional responses. PM Stephen Gottlieb commented on projects seen at the Royal College of Art degree shows that drew attention to the plastic pellets floating in the sea. A student had designed a ship with a factory that could make chairs out of them.

Bro. Gareth Mason said that he was very taken with the idea of emotional durability. Bakelite had become an emotional material over time in this way. Tanya Harrod commented that it was important to re-educate people to form attachments to objects and material in order to slow down the pace of consumption.

ME Julian Bicknell thought that 'emotional durability' was connected to associative imagery and to nostalgia, and a discussion followed about the relationship between material and form in creating desirable objects, responses to plastic, built-in obsolescence, the Japanese culture of mending objects, the hidden environmental costs of cotton and the concept of 'cradle to cradle' recycling before the Master thanked the speaker again and the audience proceeded to refreshments.
Bro. Alan Powers

28 June

ORDINARY MEETING

GUILD BUSINESS

Bro. Phil Abel introduced Bro. Alan Kitching,

typographer. The many striking, beautiful and ingenious designs submitted in the competition for a new lectern for the Hall were displayed, and the Master announced that the winner was Bro. William Warren, with Bro. Martin Grierson as runner-up.

LECTURE

ORAL HISTORIES: THE NATIONAL LIFE STORIES PROJECT

Cathy Courteney, Frances Cornford and Niamh Dillon

The National Life Stories project is a remarkable oral history programme started in 1987, independently funded as a charity but based at the British Library which already housed some of the earliest live recordings made by distinguished literary, political and scientific figures. Its aim, in the project's own words, is 'to record first-hand experiences of as wide a cross section of society as possible, to preserve the recordings, to make them publicly available, and to encourage their use'. Though building on the pioneering work of such folklore and rural life interviewers as Geraint Ewart Evans and Paul Thompson, the range of activities that the project now covers embraces every aspect of British life. Poets, scientists, bankers, publishers, industrialists, wine merchants, theatre designers – the range of interviewees is very broad.

All recordings are structured around the subject's own account of his or her life story, but narrators are encouraged to range as widely as possible in discussing their work, their careers and the influences upon them for good or ill, to try and explain in words what have been their motives, their aims and their achievements, and to describe and to analyse their own particular skills and perceptions. No visual recordings are included, and in requiring everyone to talk about their work in the same way the interviews become more accessible and democratic.

Though ultimately all recordings will be in the public domain, the subjects of these interviews are encouraged to be as frank as possible and may ask

for a recording to be closed for a period of years. They are encouraged too to talk for as long as they like: typically, an interview might run for 12 to 20 hours, but the recordings made with Andrew Forge run for 36. An extended interview, well and sympathetically conducted, will reveal much that may never become known in any other way, and mixed in with the intimate insights and revelations are the anecdotes and the reminiscences – such as Mary Fedden's memory of the night that Bertrand Russell's fourth wife ran away from him with their son Conrad after an evening picnic on Isola Bella. 'I was drunk as a lord,' said Russell, 'but then, I am one.'

The series of interviews that were the topic of the evening are those that have been made with craftsmen and with architects. The craft interviews were initiated in 1999, very largely through the initiative of Bro. Tanya Harrod who is on the project's advisory committee and who had been talking to many craftspeople in preparation for her great book *The Crafts in Britain in the Twentieth Century*. Putting creativity into words can be difficult, but it can be very illuminating to learn, for example, how a weaver noticed the feel of a towel when she was a child, or how a glass worker learnt by experiment and experience to handle the technical challenges presented by differential cooling of contrasting materials. Well over 100 craftspeople have by now been interviewed, including some Brethren of the Guild.

There are 98 interviews with architects made in a series that was begun 20 years ago. More than any of the arts, architecture is interwoven with the fabric of society, and the subjects of these interviews have been involved with very many of the major architectural themes of the last fifty years. These interviews have not only touched on practical matters such as post-war rebuilding and the architecture of the welfare state, but also on more abstract issues such as their subjects' perception of the ethos and principles of modernity. The social contexts of building have thus prompted many of those recorded to reflect on the importance of

communication and on the wider responsibilities of the artist, as well as on more immediate aspects of architectural creativity such as the relationships between line and form, materials and space, and on the correlations between eye, hand and brain.

No questions were asked after this fascinating account – ‘it is we’ the three speakers could have said ‘who ask the questions’. But the writer of these Minutes, who has looked at the National Life Stories website online, would urge anyone who wants to know more about the project to do the same, and to discover how to access this very remarkable and continuing programme. And while the audience expressed its thanks to the speakers in the usual way, one may record the Guild’s appreciation of the work of Bro. Tanya Harrod in initiating and continuing to advise on these recordings of craftspeople explaining what they do.
Bro. Nicholas Cooper

27 September

ORDINARY MEETING

GUILD BUSINESS

The Master welcomed back Brethren and guests after the Summer vacation.

He then introduced the trio of speakers, each of whom would talk about Macdonald (Max) Gill. Max, elected to the Guild in 1910, was a younger brother of Eric Gill, and given Eric’s scandalous life it was not surprising that the evening should develop into a somewhat incestuous affair. Andrew Johnston, who spoke first, was the nephew of Priscilla Johnston, daughter of Gill’s close friend the renowned calligrapher Edward Johnston. Priscilla was Max Gill’s goddaughter, later lover, collaborator and finally at the end of his life, second wife. The second speaker, Caroline Walker was Max Gill’s great-niece, and the final speaker, Angela Johnston was Andrew’s wife and thus Priscilla Johnston’s niece by marriage. She and her husband had inherited Priscilla’s beautiful, but primitive, cottage in Sussex. And it was here the story began.

LECTURE

MACDONALD GILL: OUT OF THE SHADOWS

Andrew and Angela Johnston, and Caroline Walker

Along with the cottage came Priscilla’s papers and folios of Max Gill’s work tucked away in attics, behind cupboards and under beds, which Andrew and Angela had gradually disinterred. This treasure trove consisted of a mixture of preliminary studies, printed posters, book-jackets, architectural drawings and photographs, including many of Max’s trademark maps for the London Underground, the GPO, the Empire Marketing Board, etc.

A number of these formed the basis for an exhibition at Brighton College of Art in 2011, stimulating considerable interest in this thoughtful, shy, kind figure whose achievements had been obscured by the extrovert unconventionality of his brother Eric.

Like Eric, Max had trained as an architect. He was also a letterer of considerable importance having designed the lettering for the War Graves Commission, the first font specifically designed for mechanical cutting, in order to cope with the carving of the tens of thousands individual gravestones in war cemeteries throughout Europe. He also collaborated with his brother on various projects and Caroline Walker showed a slide of the memorial at Cheltenham Ladies’ College which Max had designed and for which Eric carved the inscription.

Caroline specifically mentioned three people who had been influential in Max’s life, pointing to the portraits of PMs Halsey Ricardo and Sir Edwin Lutyens. The third person was Gerard Meynell of the Westminster Press. A number of commissions had come Max’s way through his connections in the Guild, particularly murals at Lindisfarne and Nashdom (both of which would have been commissioned by Lutyens) and Edward Maufe’s Kelling Hall. PM Halsey Ricardo, who had been Max’s tutor, introduced him to Sir Ernest

Debenham, who commissioned a series of model cottages at Briantspuddle in Dorset .

It became clear that Max Gill was a compulsive worker and although much of the interest in his poster maps was in the detail he was not afraid of working on a large scale. His mural for the 1938 Glasgow International Exhibition measured some 200 by 28 feet; he also painted the ceiling of St Andrew's Church at Roker and decorated the interior of St Bartholomew's, Chichester, the city where he had grown up in a decidedly unconventional family. Gill père had been a minister in a sect known as the Countess of Huntingdon's Connection prior to moving to Chichester and being ordained into the Church of England.

In the questions and discussion that ensued it emerged that Max had also designed a particularly ugly brick church that had since been demolished.

As a finale to this triple act Angela Walker drew on Priscilla Johnston's diaries and said that prior to renewing her childhood friendship with Max, and assisting him in the painting of the mural for the Queen Mary, Priscilla had been a spectacularly incompetent secretary to the Rural Industries Association, and a novelist. Her outstanding biography of her father sadly was not mentioned. It was only in 1946 that Max's wife, Muriel, agreed to a divorce, enabling Max and Priscilla to get married; shortly afterwards he was diagnosed with cancer and died. Angela Walker showed us his gravestone but refused to close on that note. Instead she quoted again from Priscilla who described snuggling up in bed with Max as her favourite thing, to which Max's response had been: 'My favourite thing is custard' .

With this remark the trio of talks ended in much laughter and applause. A lively discussion ensued in which PMs Armitage, Gottlieb and Fairfax-Lucy partook, along with Bro. Powers, who recalled Hon. Bro. Betjemann's salute to Max and Eric – in that order – at an evening performance of *Metroland* at the Guild set to music by PM Boyd Harte. Bro.

Bullock – alias Carrie Boyd Harte – inquired into the French influence on Max's architecture, likening a silo, which Andrew Johnston had shown, to the dovecotes of Normandy.

The Master then wound up the evening with renewed thanks to the three speakers.

PM Peyton Skipwith

11 October

ORDINARY MEETING

GUILD BUSINESS

The Master welcomed Brethren and guests. PM Fairfax-Lucy introduced Henry Saunders, architect, as a new member, recalling their first meeting when Henry came to his house with his mother, the painter Julia Sorrell, wearing a white corduroy jacket, made for Iago for a Stratford-upon-Avon production and bought from a sale of costumes.

LECTURE

MAKING FACES

Posy Simmonds

Posy Simmonds began with a slide of *The Seven Ages of Woman*, recalling cartoons she saw as a child of angry women pursuing their husbands with a rolling pin. In the course of an autobiographical journey through her work, she showed her comic *Vengeance* drawn when she was nine and showing a murder in the fifth frame of the story *Bullet Vengeance*. She went to art school where there was lots of life drawing, and studied typography at the Central School, at which she was hopeless, but still learnt how to draw type to scale, which served her well in later years.

She began freelancing, taking a black carrying case round different publications, landing some commissions for *The Times Women's Page* during August, including three cartoons of loft insurance, progressing to a longstanding engagement with *The Guardian*. In the lift one day, the editor Peter

Preston, a man of few words, asked her, 'Have you ever thought of doing a strip?'

The outcome was a weekly cartoon strip for the Women's Page, a weekly struggle to think of an idea and execute it. This developed into the series about George and Wendy Weber and their friends. Other series followed this, such as 'Literary Life' in the book review supplement, showing the mental problems of writers and their solutions. Children's books came next, with *Fred*, the cat who dies at the end of the book, in which his double life as a feline rock star is revealed, and *Baker Cat*, about a put-upon baker's assistant whose lazy owners make him do all the work.

In 1980, she began her first graphic novel, *True Love*. In showing this she talked in more detail about her technique, starting with the head and hair of a character and working downwards to find out who they are. She showed drawings that became a group of writers at a literary festival, one of whom began as 'bloke with stubble, bald – looks a bit BBC' before asserting his identity as a silent Welsh poet sitting at the end of the table on stage.

Next, *The Guardian* suggested she might do a continuous story in 100 episodes in the G2 supplement, in a taller space of three column widths for the full height of the page. This became *Gemma Boverly*, suggested by seeing a woman chastising her lover on a balcony in Italy, surrounded by bags of expensive shopping. Flaubert's story was transferred to Normandy where English people were buying houses at the time and where the rain was more appropriate for the story than Provençal sunshine. She re-read the book and then locked it in a drawer – 'his matchless prose made me feel rather ill'. The episodes appeared daily, and most of the time she was only five days ahead. Heads of Gemma revealed her resemblance to the still-living Princess Diana, looking out under her fringe or from the tail of her eye, and she even pinched some of her clothes. M. Joubert, the narrator, provided a first person voice for the story after she'd seen his original in a bar in Brittany.

Tamara Drewe came next, again to be done in 100 episodes, two per week. She had the idea of a literary retreat 'absolutely buried in Whatsitshire'. The literary model was *Far from the Madding Crowd*, with some subtle correspondences which readers only started to notice after 30 episodes. The character corresponding to Sergeant Troy, for example, wore a military-style jacket as the drummer in a rock band.

The literary retreat is owned by Beth, who each evening collects the eggs from the chickens in one shed and the day's manuscript for typing from her husband in another, a writer of highly successful well-written tosh. The teenagers in the village, Casey and Jodie, were the counterpoint, bored to tears, with no bus service. To get them right, Posy Simmonds spent a lot of time on buses, where conveniently the teenagers shouted into their mobile phones at the top of their voices and say things to shock the adults. The disused bus shelter in the village was modelled on a real example, but the graffiti had to be 'cleaned up' in the drawing in order not to shock *Guardian* readers.

Sometimes in the drawings a sequence of wordless frames introduced some quiet. It was, she said, like drawing a film script, working on locations, costumes, and camera, as director and producer. 'You do everything a director does except sleep with the cast.' We were shown the working drawings, including a flat plan for the episodes to pace the appearance of the different characters and notes in which the dialogue took shape, working from right to left. After roughing out the episode, Posy's husband, the distinguished graphic designer Richard Hollis, would typeset the words.

Although this was the end of the talk, some more slides were found and shown, with the speaker explaining her TV stardom as a student in the Central School 'squelch band', making noises by pumping air through clenched hands.

Further details about the making of *Tamara Drewe* emerged, such as the meticulous planning of the

houses to keep continuity, since readers noticed these things – trains were far worse, however. A gruesome method for killing geese in traffic cones, observed on a farm, didn't make it into the book, and Belted Galloways, who as beef cattle are less used to humans than dairy, got the part on the 'cow casting couch' for the fatal herd (not followed through in the film). Further correspondences with Thomas Hardy were pointed out.

During questions, PM Stephen Gottlieb asked what the Webers were doing now. George had finished his thesis and Wendy had (predictably) become a counsellor. Their characters had crystallised in the first August of the series when they went on holiday to Tresoddit in Cornwall. George was quite obviously going to be a structuralist.

In answer to PM Skipwith, Posy Simmonds said that she was ambidextrous, not that it had any advantages, and in fact it made it impossible for her to drive a car. Further questions concerned the reality of writers' retreats and the film of *Tamara Drewe*. In addition, we were told that another graphic novel, set in London, was in preparation, while in a couple of weeks' time *Mrs Weber's Omnibus* would appear, containing the complete saga.

Bro. Alan Powers

25 October

ORDINARY MEETING

GUILD BUSINESS

The Master announced that American Night this year would be of a collaborative nature with contributions from volunteer Guildsmen on any aspect of American culture that they chose, the greater variety the better. The Minutes of the previous meeting were read and agreed.

LECTURE

CHILDREN OF THE GUILD

The seven speakers were children of Guild Brethren who have recently graduated and entered professional life as makers of some kind. Each

was limited to eight minutes for their individual presentations. Parents were not allowed to ask questions, and the Master dubbed the occasion 'a shameless act of nepotism'.

Harry Hardie, the Master's younger son, said he was primarily a publisher of small-print-run photographic books. He added that he rarely took pictures himself but liked other people's documentary photographs and enjoyed acting as an enabler for them to tell their own stories. He had studied sculpture at Brighton on a particularly minimalist course, which he had enjoyed. He had worked for *The Times* as a photographic editor and had run a photographic gallery as well as publishing books. One of the titles he showed in detail concerned the selling of wedding dresses on eBay in which the sellers had bizarrely masked their identities. He also showed a long run newsprint photographic essay on the missing in Libya which he had sneaked, samizdat-style, into copies of *The Evening Standard* and he showed a similar production on the interiors of the various tents of the Occupy Movement outside St Paul's Cathedral. He had recently 'curated' a non-curated exhibition which was still running in Brighton at the Phoenix centre.

Ed Beck, son of PM Ian Archie Beck, said that unlike the previous speaker Harry Hardie he was very much interested in taking his own photographs and in the whole technical world of cameras and lenses. He said that his world had changed on his 17th birthday when he was given a single-lens reflex camera. He had looked through the lens and was able to shift focus from foreground to background. It was then that he knew he wanted to make films. He had studied film production at the Surrey institute which he said was a 'very practical and hands-on course'. He gave a technical definition of time lapse photography which was the area that he was particularly excited by. He said he had travelled to Colombia on holiday with his wife and young son and had taken his camera as well and the holiday soon turned into work and he had made a time-lapse film of both the cities and the

landscapes of the Andes. He had been protected by his Colombian father-in-law as displaying expensive camera equipment could have been risky. He showed his time-lapse film, with poetic images of clouds forming and stars crossing the sky and so on and afterwards explained the technique behind how he had made it.

James Webb, son of PM Brian Webb, began with a Jeff Fisher illustration which showed a figure skewered to a board with knives and staples he said that was how all the speakers on the front row were feeling. He said that he worked as a graphic designer and that he would focus on just one client: The Royal Mail. During his third year at art college he had entered an RSA Royal Mail competition. He had designed a fleet of stamps featuring aspects of the United Kingdom and was amused to discover that he had included the profile of the Queen in the west coastline of Scotland. He got all the statistics on the UK from a helpful website run by the Central Intelligence Agency of the USA. He showed various attempts or visuals for designs featuring both films and British musicals. He discussed the difficulties inherent in stamp design including the fact that no living identifiable person can appear on a stamp apart from the monarch. This meant that clever solutions were needed in treating figurative images by reducing them down to recognisable icons rather than individual portraits. He also showed the new 2012 Christmas stamps and the various essays and rough workings that had led to the final set being illustrated by Axel Scheffler of *The Gruffalo* fame.

Vita Gottlieb, daughter of PM Stephen Gottlieb and Bro. Jane Dorner, introduced herself as a fashion and textile designer. She said she had worked in film for a long time before branching out into fashion and that film still played an important part in her thinking on fashion and textiles. She now had her own womenswear label and had recently shown at London Fashion Week as one of three finalists in the Fashion Fringe: an important showcase. She said she was like a magpie picking up influences from all over but mainly from nature,

architecture and cinema, which were somehow all blended. She said she had even found inspiration in some of her old drawings made when she was a teenager. She felt that fashion was akin to sculpture especially the act of draping fabrics on the body. She used a pleating machine for textural effects in her fabrics and her main love was textiles. She hoped in the future to blend film and fashion in a new kind of fusion of fashion film and art.

William Hardie, the Master's older son, described himself as a freelance carpenter: the evidence of his work and workshop suggest something considerably more ambitious. He said that he often used a modular system of shapes to form structures. His first example was of a playground designed for the King and Queen of Jordan. He had used the modular system and green oak with very traditional methods of joinery. The results were both spectacular and playful in every case. A project for Fred Baier had involved the lengthways cross-sections of an entire oak tree suspended in layers. Other elements and playgrounds were shown with miniature castles and playful systems of ropes and pulleys. Another playground was designed for very severely disabled children and used rounded shapes and vivid colours. He showed a practical potting table and sink with classical details inspired by PM Lutyens. He showed plans for a stunning neo-classical playground, and ended by saying that he also collected and restored what he called 'follies'. These included old timber boats and caravans, one of which would be the subject of a forthcoming series on Channel 4 television.

William Powers, son of Bro. Alan Powers, explained that he had broken the 8-minute rule because his main contribution was a 12-minute film using actors which he said was unusual as most of his film work had been in the field of animation. The film would be shown after refreshments. He then went on to explain that he had been inspired to become an animator by seeing the Aardman film *Chicken Run*. He said that he had tried as an eleven year-old to make his own films simply by pressing

the stop-start button on his home video camera. He said he had gone on to study at the London College of Communication and had just graduated from the film department. While there he had been asked to provide an animated sequence for a documentary on neuro-aesthetics which he went on to show. He also showed in homage to his early Aardman influences a short humorous animation of a figure trying to take an egg and battling a demon egg box.

Laurence Beck, second son of PM Ian Archie Beck, said that he had trained as an animator at the Surrey Institute at Farnham and had got into designing by chance when he was asked to work on a new comic for children called *The DFC*. He had very much enjoyed the work but sadly the comic folded. It was later revived under a new name *The Phoenix* and Laurence was back on board as designer. He showed the various ideas and forms that the logo of the comic had taken before the final one was chosen. He showed the varieties of strips that the comic ran every week from high adventure stories to comedy and fantasy, and how important it was to get the balance of content right. He said that nearly all the contributors submitted their work as digital files in layers. He showed some rough pencil drawings and final finished illustrations. He said the only contributor who bucked the trend and sent his work in as physical drawings on paper was the great illustrator Chris Riddell and he described the excitement in the office when his parcels of drawings arrived.

There was no time for all the participants to answer questions, and PM Peyton Skipwith commended all the speakers and expressed the hope that the tradition of offering a year's free membership to speakers would apply to them. The warm applause of the Hall soon followed.

William Powers showed his excellent and moving live-action film called *Butler* after the break and all in all the evening showed that the future of the Guild is assured if that is the quality of work of the upcoming generation.

PM Ian Archie Beck

8 November

ORDINARY MEETING

GUILD BUSINESS

Three new brothers were introduced: Stephen Fowler, a 'drawer', printmaker, and groundbreaker; Meredith Ramsbotham, a painter; and Graham Rawle, a writer, artist and designer. The Master read out the list of subjects that would be briefly celebrated on the forthcoming American Night.

The speaker for the evening was welcomed. The Master said they had worked together for 30 years in art education, adding that like many creative people John Lord had a streak of benign madness.

LECTURE

ILLUSTRATING ALICE

John Vernon Lord

John Lord began by saying that he would be discussing his recently published set of illustrations for the two Alice books by Lewis Carroll. These had been produced by Artist's Choice Editions, a private press run by Denis Hall and Carol Manheim. He said that given the nature of his own approach to illustrating the books they would certainly never have been published by a mainstream commercial publisher. One of the main reasons was that he had decided not to draw Alice herself in any of the pictures. Her presence was however indicated in the printed text where her dialogue and comments were printed in blue. He began with a photograph taken in his own garden of daisies. Below this was a diagrammatic rendering of a rabbit in movement, which on turning the page became the anthropomorphised white rabbit complete with watch; thus reality gave way to Alice's dreamscape represented by Lord's drawings. He showed some of his roughs and visuals which he said he often preferred to the final image, a burden he was sure that was shared by all illustrators.

He had obviously paid very close attention to the original text, pointing out that nowhere does Carroll refer to a 'mad hatter', he was only a hatter,

and that the original illustrator Tenniel had added the price tag on the hat; a conceit repeated by most illustrators since, and there had been many of them. Some, like Tenniel himself and Mervyn Peake, were hard acts to follow. He said that he had hemmed in the text with illustrations to echo the claustrophobic nature of the story. As he went through the dazzling display of his drawings on screen with their tightly-controlled spaces and fine cross-hatching, he explained various aspects both of the story and his approach. The hookah pipe that the caterpillar was smoking was based on one he had seen in an antique shop in Germany. He had stopped in the street to draw it much to the bemusement of the shopkeeper. He described the complications of moving the cups round on the tea party illustrations, and why he had given the hatter a straw hat. He said how much he had enjoyed drawing many of the incidental details such as the crisply rendered curl of best butter used to oil the watch. He had used the MCC weathervane image of Father Time to echo Carroll's interest in cricket and he liked the personification of time itself as 'him' and he showed a kind of Memento Mori of time which he had included among his illustrations.

Lord showed many of his astonishingly detailed double spreads. Each drawing had been timed in the making down to the last minute, the shortest being the illustration of some whiskers which he had drawn in just 32 seconds. Others had taken upwards of 47 hours each: an example perhaps of his brand of 'benign madness'. He said he liked drawing a patch of knitting while listening to a play on Radio 4, and he even enjoyed bad plays while filling in. Arcane matters connected to the number 42 were discussed and he showed the endpapers of the first Alice book which showed the entire rules of croquet written out in his minute, not to say obsessive hand, and that he had substituted Carroll's implements – flamingos for mallets, etc. throughout the text. He showed a similar approach to *Alice Through the Looking Glass* with its elaborate chess game theme. A ghostly image of Tenniel's Alice appeared in the overmantel mirror at the opening, but she was then replaced throughout by

a chess pawn. John Lord had even translated the words of the Jabberwocky into comprehensible English. His approach throughout was enquiring and eccentric, making wide allusions to things outside the stories and so deepening the effect and scope of his illustrations.

A lively discussion followed with contributions from Bro. Jacqueline Taber on page layouts, PM Skipwith on Edward Lear, Bro. David Birch on timings and lawyers, and more from Bros Jane Dorner, Juliet Johnston, Caroline Bullock, Stephen Gottlieb, and Sally Pollitzer. The evening ended with warm applause.

PM Ian Archie Beck

22 November

ORDINARY MEETING

GUILD BUSINESS

After the usual Guild business, two new brothers were introduced and welcomed: ME Julian Bicknell introduced Jane Nissen, a re-publisher of childrens' books undeservedly out of print, and Hon. Sec. Rachael Matthews introduced Stephen Fowler, artist, printmaker, and interpreter of interdisciplinary ideas.

LECTURE

AMERICAN NIGHT

The evening of Americana took the form of contributions from Brethren presenting snapshots of American life to remind us that culture across the Atlantic is not, after all, a depressing monolith.

Bro. Phil Abel started the evening with what he saw as the greatest American gift to the world, the Blues, the foundation of American music. He showed wonderful footage of Muddy Waters, inspiration to so many great musicians on both sides of the Atlantic, quite unfazed by getting caught up in the mike cord while showing where Elvis got his moves from.

Next, Hon. Sec. Prue Cooper introduced some

East Coast humour with a brief extract from *Archy and Mehitabel*, followed by the Master's excerpt from *North by Northwest*. The clip showed the argument in a restaurant, when Eve Marie Saint fires a gun at Cary Grant, terrifying all the diners. To the unobservant recorder of these Minutes, the point of the clip was lost – until the Master replayed it, pointer at the ready, and there! – there was the young extra who'd had his eardrums rattled too often in rehearsals, sticking his finger in his ears in readiness for the unexpected shot.

Bro. Luke Hughes spoke about Shaker design. He drew parallels with the English furniture of the 17th century and with the austerity of the Arts & Crafts, but pointed out that circumstances as well as history and ideology contributed to the style. The vast forests of huge trees in which American settlers found their timber meant that fine woods need not be used merely as veneers. In recent times, Shaker furniture has enjoyed a rediscovery, becoming a conscious style rather than the natural product of makers at a particular place and time.

There followed an impressive series of photographs compiled by the Master, of All-American cowboys, in manly poses, gracing a variety of suitable post-war settings, all to the music of 'Don't Fence Me In', as sung by Roy Rogers in *Hollywood Canteen* in 1944.

PM Ian Archie Beck then introduced us to the work of John Held Jr, who started off as an illustrator of the vacuous world of the flapper and her escorts, all balloon-headed men in Oxford bags, as covers for *Life* magazine. Suddenly, overnight, apparently after an accident, his style and his take on the world changed completely, and he turned to primitive woodcuts, harking back to political folk art, but with just the sort of subversive humour that particularly appeals to the Past Master, and with a punchy gutsiness completely absent from his early work. Many in the audience made a note to discover more.

The Master's presentation illustrated his delight in circuitous serendipity. He showed Grant Wood's

famous 1936 painting illustrating *The Moonlit Ride of Paul Revere*. The moonlight in question coming from all directions, the villagers (with improbable fore-knowledge) having lit all their windows, to see Paul Revere's horse racing past with legs splayed fore and aft in the way that painters' horses always ran until Muybridge showed that they couldn't. Thereafter the Master described his own steeplechase down a whole series of connections and coincidences, ending with the discovery of Paul Revere's specs in the Forbes Museum.

Bro. Stephanie Gerra's vivid reading from Longfellow's *Paul Revere's Ride* was greatly enjoyed by the audience, who would have liked time for more.

At this point the Guild sound system collapsed, so the series of Steinberg drawings for the *New Yorker* was shown without the intended accompaniment of music by Nancarrow.

Next, PM Peyton Skipwith spoke of Mitchell Wolfson, whom he first knew through his enthusiasm for The Arts & Crafts Movement. PM Skipwith painted a very sympathetic portrait of a man of great humour, enthusiasm, and humanity. Wolfson took early retirement at thirty, to concentrate on spending his huge fortune on building astonishing collections of decorative and of propaganda art of the period 1885 to 1945 – the latter a neglected field when he began collecting. These are now divided between his home towns of Genoa and Miami, where the Wolfsonian Museum holds both his propaganda collections and the largest holding of The Arts & Crafts outside Britain. 'I wanted to fathom human behaviour', he said 'and the motivation behind it in each object' with the aim 'to illustrate the persuasive power of art and design, to explore what it means to be modern, to encourage people to see the world in new ways, and learn from the past as they shape the present and influence the future.'

The final speaker was Hon. Sec. Rachael Matthews, just back from America where she had been delayed

by Hurricane Sandy and by security guards for carrying knitting needles. There she had taken part in the international 'Women to Watch' exhibition in Washington DC, and she described a parallel tour made by her great grandmother, Hettie Matthews, in 1936. She too had been in Washington, curating the Handicraft exhibition for the 'Women of the World' conference where delegates from 29 countries met to find 'ways for women to use their skills to eliminate poverty'. Rachael read from a couple of her great grandmother's letters home, describing meeting Eleanor Roosevelt, observing 'how fond American women are of speaking in public', how they like to do all the talking, and commenting on the 'unbounded hospitality' she met with.

So ended the evening; the pace and variety was greatly appreciated by all, as were Elspeth's American-themed pastrami sandwiches.

Hon. Sec. Prue Cooper

Master's Suppers were held on 26 January, 15 March, 26 April, 11 October

NOTES

REPORT OF THE CHAIRMAN OF THE TRUSTEES

As ever I would like to start by thanking Elspeth and Monica for all their hard work in support of the Guild. They are critical to the thriving atmosphere that exists and we are very grateful for their hard work, energy and enthusiasm.

Last year I reported the dramatic increase in the use of the Guild's rooms and this year we have managed to maintain the high level of bookings. This is the major source of the Guild's income and has meant that we have been able to continue with our programme of repairs to the fabric of the building.

You will remember that last year we repaired the Hall roof, and this year we have carried out essential repair work to the roof over the main house of 6 Queen Square. We were also able to take advantage of a short gap in tenancy of the top floor flat to carry out essential improvements and redecoration.

With the essential repair work now behind us, we have been looking again at the courtyard between the house and the Hall, revisiting the New Century Project of a few years ago. It has long been the aim of the Trustees to improve disabled access to the building, and if possible to provide a practical route for wheelchair users all the way from the pavement outside the front door to the Hall at the back. There are several changes of level to be negotiated, so this is not an easy task.

The Hon. Architect, Simon Hurst, has prepared a very elegant design which has now been submitted for listed building consent. This involves a glazed canopy crossing the courtyard, providing a covered area for gathering before and after meetings, but with less intrusion on the surrounding structure.

We very much hope to get a consent for this work early in 2013 and to start focusing our efforts on fundraising for this important project. There is a model of the scheme if anyone is interested to see this in more detail, and Simon will also be preparing some presentation drawings to help with the fundraising effort. I do hope, when we start fundraising, that lots of Brothers will feel able to support the project. I should also remind everyone about the Guild's legacy leaflet.

I would like to thank our Hon. Treasurer Tom Chippendale for monitoring the Guild's finances, and our Hon. Secretary James Maloney for recording our meetings with such precision. We are particularly pleased to have had two new Trustees joining us this year, Jane Cox and David Birch, and I am grateful to them and indeed all of the Trustees for their dedication over the last year.

Bro. George Saumarez Smith

REPORT OF THE HONORARY ARCHITECT
AND CHAIRMAN OF THE DECORATIVE ARTS
& BUILDINGS COMMITTEE (DAB)

Over the summer the front and rear of the main building were scaffolded and the roof coverings completely renewed. All lead valleys and flat roofs were re-pitched to compliant falls with a multitude of new steps and solid core rolled joints to meet Lead Sheet Association guidelines. One felted flat roof was returned to lead. All slated roof slopes were stripped and the boarded roofs counter-battened, felted, battened and re-slated with natural slate.

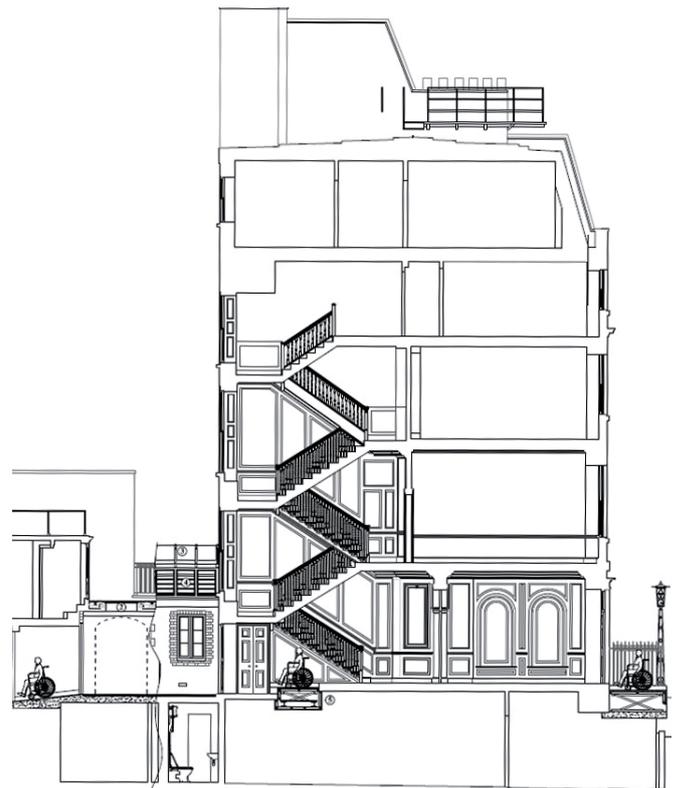
The rooflights to the fourth floor flat were also replaced. The escape route gantries were also rationalised as one could be eliminated completely due to the raising in height of the lead valleys. The works were carried out by Ash End Contracts and E.J. Roberts Roofing. The works were carried out on budget. As far as the outside of the buildings is concerned, only overhaul and redecoration of the windows remains, there are some forty five of them so it is not a small job.

Internally, the donors' board, to be entitled Principal Benefactors and inscribed by John Nash has been hung in position awaiting the insertion of the list of names.

The signing-in book stand beautifully made by Bro. Grierson has been in use for several meetings now and works well.

In the Library, the DAB committee has decided to retain one of the Wales and Wales cabinets, but to replace the other larger unit with a floor-to-ceiling painted bookcase with open shelves on the south wall, retaining the existing cabinet on the north wall. The third cabinet in the Guild Secretary's office will be replaced with built-in cupboards that blend in with the panelled walls and will make the room feel more spacious, especially when the infill to the original early 18th century arch is removed so it can be seen in its full glory.

The New Courtyard Project: Over the summer the Honorary Architect and his assistant have notched up around 250 man hours of drawing time producing 16 A1 drawings: existing and proposed plans, sections and elevations of the whole scheme to form the listed building and planning consent applications as well as be the basis for some presentation drawings to be rendered for fund raising purposes. A specialist company in hydraulic steps for wheelchair access has also been approached for the two hydraulic steps that negate the use of ramps for wheelchair users gaining access from the pavement into the building. There will also be a permanent ramp from the courtyard to the Hall and a new wheelchair-friendly wc off the courtyard, which itself will have a new glass roof so that it becomes a dry space. The planning and listed building consent applications are being considered by Camden Council and English Heritage.



Proposed wheelchair access to 6 Queen Square

The new lectern for the Hall, designed by William Warren, winner of the competition earlier this year, is hoped to be in place by the time these *Proceedings and Notes* are printed.

The next twelve months will see some of the following implemented: window overhaul; Guild

Secretary's office and library: removal of infill from arch, building of new archive storage unit, building of new library bookshelves; a new light for the signing in bookstand, and redecoration of the Yellow Gallery. PM Gottlieb is designing a pagoda-inspired revolving postcard display stand for the Yellow Gallery too.

Bro. Simon Hurst

REPORT OF THE HONORARY TREASURER

The annual accounts for the Guild were presented at the AGM for the year to 30 September 2012. Income from all sources has risen in total by £25,316, and this excellent performance is due largely to increased rentals and Hall hirings which together have risen by £17,723. All the offices and flats are now occupied and so income from this source should remain at its present level for at least the next 12 months. Membership of the Guild continues to rise, and subscriptions have gone up by £3,537.

The renewal of leases for the third and fourth floor flats has involved extra costs for agency fees and preparation of new leases, and these costs have risen by £6,103. This is an overhead which will reduce in the current year.

After accounting for all our overheads during the year, the Guild accounts show net excess income £40,894. This has enabled the maintenance work on the main building roof at 6 Queen Square to be completed as planned in the budget. The cost of this work was £64,091 and has been met from the annual resources together with funds drawn from the Sinking Fund deposit account. This has inevitably depleted our cash resources, and so the current year's budget aims to restore these balances. No major maintenance work on the property is anticipated for this year.

The Trustees review income and expenditure on a quarterly basis through the Guild management accounts, and at the same time monitor the financial progress in relation to the Annual Budget. This

process enables the Guild to control expenditure and to rebuild funds for future development.

Bro. Tom Chippendale

REPORT OF THE HONORARY CURATOR

The Yellow Gallery continues to be an important exhibition space for the Guild, enabling us to see each other's work on a roughly three-monthly cycle. New members of the Guild are particularly encouraged to offer their work for display as soon as they have been elected.

The Gradidge room is available for use free of charge by Guild members for two weeks each year, on a first-come-first-served basis. If you would like to exhibit for one of these weeks, please contact the Hon. Curator or the Guild Secretary. Bear in mind that the room will only be open to your invited guests for a private view, and work would otherwise only be seen by hirers of the room during the week.

The loan of two of the Guild's portraits, requested by Bro. Fiona MacCarthy, curator of a forthcoming exhibition at the national Portrait Gallery, *Anarchy and Beauty*, concerning The Arts & Crafts Movement, has been approved by the Trustees.

PM Stephen Gottlieb

REPORT OF THE HONORARY LIBRARIAN

During the period October 2011-12, 24 items were acquired at a cost of £1,096. This should mean that there is an outstanding credit of £3,375, which in turn means that money is available for other library-related worthy causes such as rebinding of the photo albums.

For me, the outstanding event of the library year was the final arrival of Bro. Jerry Cinamon's long-awaited biography of the German artist and typographer Emil Rudolph Weiss beautifully put together by the Incline Press. Other items I'm proud to have acquired include John Dreyfus's biography of Sir Francis Meynell's Nonesuch Press;

the 1902 edition of T.J. Cobden-Sanderson's *Ecce Mundi*; Joseph Pennell's large and handsome *Etchers and Etching*; and Richard Grasby's studies of Roman Inscriptions. Several donations were also received, notably from Bros Hugh Petter and Alan Powers, and no fewer than five from Bro. Ruth Artmonsky. The result is that the existing shelf space in the library is finally and definitely full.

Bro. John Nash

REPORT OF THE HONORARY EDITOR

An autumn edition and spring edition of the Newsletter was circulated by email to the majority of the membership, and by post to those who do not have email. Contributions are always welcomed.

An issue aired in the Newsletter and on the website at some length has been a debate about the apostrophe in our title. It emerged that a discussion on grammatical correctness, aesthetics and modernity takes place every so often, but there was no formal decision to remove the punctuation mark which had been in all the literature for 90 years. After considering the pros and cons the Committee decided to follow the example of all the livery companies and a Minuted decision has been taken to remain The ArtWorkers' Guild. Stocks of the 'modernised' letterheading, however, will continue to be used until they run out.

The website is kept up-to-date and the Editor takes charge of adding news items – easier now that there is a much improved underlying engine. Brethren seeking website publicity are asked to present their details in 'oven-ready' form (who, what, where, when and one jpeg picture). It would be good if more members would populate or update their own pages.

The Craft Apprenticeship area is the most visited part of the site and we are looking for resources to update it next year. Brethren interested in offering apprenticeships should contact the Guild Secretary.

Bro. Jane Dorner

REPORT OF THE GUILD SECRETARY

My main objectives for this year have been to keep the cash flow healthy, so that suppliers and builders got paid on time during the summer works. I also got involved with outside organisations such as the Prince's Institute and the Heritage Skills Forum. I have been invited to represent the Guild by sitting on the judging panel of the National Craft Skills Award, which will be announced in March 2013.

Highlights of the year for me have included giving a 45-minute lecture to the Camden History Society about Craftsmen living in the Bloomsbury area at the turn of the 19th century. This was a good exercise and I hope to give more talks about the history of the Guild in the coming year. I also had the pleasure of going on the Guild Summer outing to Chichester, the Weald and Downland Museum, and supper at the Master's house, near Emsworth, which was very special indeed as it was a lovely evening and we all enjoyed walking around his enchanted garden.

The Guild is thriving more than ever with 26 new members and four associates and very healthy attendance to Ordinary Meetings, thanks to the wonderful programme this year's Master put together.

Members have shown a desire to have further opportunities to socialise and I intend to co-ordinate film nights and life-drawing classes next year.

Once again I would like to thank the volunteers who help out at meetings and especially during the Open House Week-end. Outreach of any kind is what has increased the bookings over the last six years and, as long as Elspeth can cope, will secure the funding for future projects.

Monica Grose-Hodge

NEW GUILDSMEN in 2012

Susan Aldworth – printer, film maker
Sue Binns – ceramicist
Martin Bowers – musical instrument maker
Jocelyn Burton – goldsmith
Christopher Draper – architectural illustrator
Giles Downes – architect sculptor
Stephen Fowler – printmaker, drawer, bookmaker
Daniel Heath – wallpaper and textile designer
Alan Kitching – typographer and printer
Peter Kuh – cabinetmaker
Mark L'Argent – calligrapher, quill maker
Chris Moss – clock restorer
Sarah MacMenemy – illustrator
Kevin Mulvany and Susie Rogers – architectural model makers
Fleur Oakes – corset maker
Rob Ryan – papercutter
Steve Sheasby – restorer of gilded & painted furniture
Annie Sherborne – textile designer
Michael Sangster – artist
Meredith Ramsbotham – painter
Graham Rawle – writer, artist, designer
Cathryn Shilling – kiln-formed glass-maker
Mary Ann Simmons – silversmith
Lesley Strickland – jeweller
Kee Wilkinson – costume and props maker
Anthony Wills – furniture and product designer

Associates

Charlotte Hubbard – Sculpture Conservator, V&A
Roger Kneebone – Professor of Surgical Education
Joe Armitage – architect affiliate
Henry Sanders – architect affiliate

VALETE

Bro. Tony Hartridge
Bro. Keith New
Bro. Gillian Whaite

OFFICERS AND COMMITTEE OF THE ARTWORKERS' GUILD 2012

MASTER

George Hardie

IMMEDIATE PAST MASTER

Edmund Fairfax Lucy

MASTER ELECT FOR 2012

Julian Bicknell

PAST MASTERS

Sophie MacCarthy

Alison Jensen

Brian Webb

HON. OFFICERS

Hon. Secretaries – Prue Cooper, Rachael Matthews

Hon. Architect – Simon Hurst

Hon. Treasurer – Tom Chippendale

Hon. Curator – Stephen Gottlieb

Hon. Librarian – John Nash

Hon. Archivist – Nicholas Cooper

Hon. Editor – Jane Dorner

Hon. Chaplain – Rev'd John Valentine

GUILD SECRETARY

Monica Grose-Hodge

ORDINARY MEMBERS

Juliet Johnson

Simon Smith

Gerald Cinamon

Christopher Claxton Stevens

Vicki Ambery Smith

Phil Able

Rosie Wolfenden

GUILD STEWARD

Elsbeth Denning

CANDIDATURE FORM 2013

NAME Letters after name.....
Primary discipline
Address Website.....
Telephone Email.....
Date of birth

We, the undersigned Members of the Art Workers' Guild, from personal knowledge of the above candidate and of their work, propose him/her for Membership of the Guild.

Proposer
(Please print name and sign)

Secunder
(Please print name and sign)

Sponsors are required to supply letters of recommendation in support of their Candidate, which may be read out at the Election Meeting.

DECLARATION OF CANDIDATE

I wish to become a Member / Associate Member / Affiliate Member of the Art Workers' Guild, and I undertake to furnish any information required by the Committee as to my qualifications and suitability for Membership, and to abide by the rules of the Guild.

Signed Date.....
(Please print name and sign)

NOTE: A standard portfolio for full and affiliate membership should show:

- no more than 6 finished pieces of original work suitable for exhibition;
- a sketchbook, storyboard or research notes for a finished work;
- publications or press cuttings;
- a CV and artist's statement.

Candidates who work on a large scale may have to show their work photographically, but where possible the Committee prefers to see 3D work rather than images. Candidates should make every effort to produce actual work to avoid having their application deferred, or provide an explanation of why this has not been possible.

New members portfolios are laid out for the Guild to see the day after election. It is hoped that if elected, the new member will be able to attend an ordinary meeting with his or her proposer as soon as possible so that they can be officially welcomed to the Guild and can sign the 'book'. Candidates are advised to arrange their own insurance cover for this period. The Guild will not accept responsibility for loss or damage however caused.