THE ART WORKERS' GUILD

PROCEEDINGS AND NOTES : NUMBER 26 : FEBRUARY 2012

MESSAGE FROM THE MASTER

At this time of year, January/February, the moment comes to rake the fire in the hope of getting it going again in the morning. It is my favourite time of the year, by reason of the subtlety of colour which draws your attention to the slightest change of tone both in nature and in buildings.

> The sedge is with'red on the lake
> And no bird sings.

Filigree trees, almost colourless horizons, dark accents in the foreground that are not really dark at all. It is not that this light can't be found in Europe or elsewhere, but to uncover the beauty to be found in such insignificance you need to live in these islands. The colours reminiscent of the raw materials of craft, of vegetable dyes, semi-precious stones, various kinds of wood and a hundred different shades of brick; deadness without rottenness. Cold weather that is invigorating, mild weather which is somnolent and almost inert; this is a good time of year to put one's house in order. I take my place in a very long line of people who have railed against the destruction of the countryside, but actually it hasn't all gone (as I like to tell myself) and in fact, if it is destroyed it grows back remarkably quickly. It is the same with the arts. If at any time standards seem to slip one doesn't have to wait long before a new avenue opens up in which those lost virtues can be expressed. Virtues of drawing, design, colour and form can be translated into the conceptual virtues of thinking, usefulness, texture and placing.

My intention, in planning lectures, was to celebrate those things which it is impossible to improve upon, even if that were to seem old fashioned. Tapestry is of that essence, being a great form of figurative representation, now virtually lost and one that flowered in spite of it being a long drawn-out process and demanding great discipline. There is the spirit that makes people build, over and above the need for shelter. Painting in the Renaissance; the gift of an art of such depth that no formula can be discerned by analysis or with the aid of a magnifying glass. When I first thought of the Guild I wanted to eulogise poetry in the English language, without distracting from the Meeting's main purpose: a successfully delivered lecture. Thus the extracts were very short. Short too, were the clips of music, popular and classical that accompanied a slide show of painting given after the AGM. We saw work produced in every year from the Guild's very beginnings to the year 1911; a hundred years ago, a good moment to stop because in more senses than one, after that famously hot summer, all hell broke loose. Social upheaval, assassination and war was on its way. The fruits of artistic and musical minds suddenly looked confidently different: painters broke the rules of space and composers brought rhythms incompatible with those only recently heard.

Writers often say, when doing a preface for a new edition of a juvenile work that has become famous, that they would not change a word of what they wrote. I don't share that confidence and not all of my ideas came to fruition: I failed to have a proper evening devoted entirely to synaesthesia, an occasion on which we might have investigated states of mind suggested by different musical keys, the uplifting and lowering effects of proportions in buildings, the smell of words and the colour of names. But we did have a party which, at the beginning of the year, I had not expected and which ended with the can-can.

Here it is: a version of what happened compiled by no fewer than eleven different scribes who have taken the Minutes. Unrecorded are those who cooked the Guild Suppers, those who waited at table, poured the wine, made the mint tea and coffee and washed up for my guests. I remember now going out to collect strands of ivy and buying nuts and chocolate to decorate the table and as the season progressed, hellebores and squills, tulips and columbine, roses, peonies, daisy, cornflowers and poppies, right through the year till there was nothing left but sticks of flowerless broom to remind us of what grows on the slopes of a volcano.

My very best wishes to you all, now and in the future.

Edmund Fairfax-Lucy
Master 2011

PROCEEDINGS OF MEETINGS

13 January 2011
MASTER'S NIGHT

GUILD BUSINESS

The outgoing Master, Sophie MacCarthy, took the chair and announced the death of Bro. Judith Bluck, a sculptor. The meeting stood in silence, and afterwards Bro. Juliet Johnson spoke of Bro. Bluck and her many sculptural achievements; of her garden in North Yorkshire; of her fine cooking and also her famously unruly dog. The Master then made a short valedictory address. She regretted stepping down when she had only just got used to actually *being* the Master and was only now as it ended beginning to get the hang of it. A sentiment echoed by Past Master (PM) Gottlieb. The Master went on to thank all those who had supported her during her enjoyable year, and was warmly applauded. As the Master left the platform Bro. Bullock expressed her own thanks for what had been 'a marvellous year', a sentiment echoed with a further round of enthusiastic applause from the Hall.

While the Master retreated for the ceremonial disrobing, PM Ian Archie Beck passed around the customary Brass Box in aid of the Guild Chest. He announced that the proceeds of the evening's collection would be donated directly to the church of St Mary the Virgin, Bourne Street, to help offset the cost of interring the late PM Boulter's ashes in the church columbarium, which PMs Boulter, Gradidge and Ballantine had designed, and where PM Gradidge's ashes already resided. The meeting raised £415.

THE MASTER

Sir Edmund Fairfax-Lucy, a painter and the new Master, read a statement about his year. He said he had been much encouraged by the response of those he had asked to speak some of whom were very old friends and some of whom were people he had never met. He also made a tantalising list of those subjects that he had wanted to cover, but couldn't for various reasons. These had included jewellery in antiquity, film and hats, but he said that all them would be touched on in various ways throughout his year. His lecture followed and only an impression of this erudite, enlightening and amusing talk is possible in such a relatively short Minute.

Master Fairfax-Lucy apologised for the quality of his images in advance. The pictures themselves were not in chronological order, but were grouped thematically. He began by quoting the actor Paul Scofield to the effect that biography was unimportant, only the work, the actual performance, mattered. True to his word very little biographical detail was forthcoming. The Guild may have been expecting a conventional rehearsal of biographical and chronological tropes, ancestors, parents, school, art school, artistic progress, etc. Instead we were treated to a dazzling and giddy kaleidoscope of thoughts, quotes, anecdotes, and meditations on the art of painting and perception. The Master was in turn charming, amusing, and disarmingly honest about his work and the difficulties he had often had with it over a long painting career.

He said that he valued silence, but was in person very chatty and fond of conversation. He had had no interest in painting or drawing until the age of twelve, when he saw some old master pictures. While he spoke his early paintings were being shown, abstract in the earliest cases, then strongly graphic landscape drawings, followed by a self-portrait drawing in pencil flanked by two symbolist images of flaming onions in the sunlight. He spoke of the importance of disparate influences on his early work. This consisted mostly of one single painting, with each new picture being painted on top of the other as soon as the other had dried. Thus each lost layer bore witness to a very different influence. He also stressed the importance of the language and grammar of drawing adding, 'it's what makes a painting coherent. A sense of tone is what orders the subject matter in space. It is that which makes it easy for the spectator to read the image. Being able to scale up without mechanical aid and still keep the proportions believable is a rare gift, but an excellent way of learning how to give a painting a feeling of grandness'.

The Master showed a striking painting of a jug decorated in pink, which was 12.75 cm (7 in) high but which had had been enlarged by eye to 30.5 cm (12 in) on the canvas. The Master had been transfixed by a Wyndham Lewis portrait of TS Eliot. He graphically described, 'the strange forms on either side of the chair which look abstract, but they are not; they are comfortingly biological and vigorous; hideous but irrepressible – unlike the purely abstract. These are the forces that make the poet, things observed in the Latin quarter as a youth, the

Symbolist spirit, as well as the PhD in Sanskrit.' The Master mentioned the influential Bonnard retrospective held at the Royal Academy in 1966, and cited the strong influence of the Intimistes, the Nabis, and the Symbolists on his work.

One of his themes was home, and he talked poetically about the settled roots of childhood. 'As a child in bed, listening to the voices that floated up from below in the evening while gazing at the ceiling, transported to imaginary realms, every detail of which' he said, 'one had a duty to remember, and imagining going back to the very beginning of life. Where have we come from? Who are we? Where are we going?' He had imagined then that the landscape around his childhood home was that of *The Pilgrim's Progress*, as it so closely resembled the illustrations in his childhood copy of the book. Thus landscape and literature were closely woven together early on in his imagination.

He showed a delicate pencil drawing of his childhood garden, and then a series of exteriors and interiors, in no particular order, but all connected with the idea of home and taken from various periods of his life, including those from his present home, Charlecote Park. These were subtly coloured interiors, often seen through the framing device of a half-open angled door, as if the viewer were eavesdropping on an intimate moment or being allowed access to something that would normally be closed off and private, even though the images were often empty and devoid of people. He quoted the dismay of Thomas Hardy on being shown the perfectly restored worker's cottages in Dorchester, and how Hardy regretted, 'as a sentimentalist and poet', the lack of 'faces at the door', an absence that the Master had come to identify in many of his own interior paintings. He showed flower pictures and said that he always painted tulips on his birthday.

If there was any progression or chronological change to note about the pictures as they scrolled across the screen in rapid succession it was perhaps the change from crispness and finish to a freer style of painting, especially the flowers and still lifes which eventually bloomed on the screen in luscious gobbets of freely applied paint, later aptly described by Bro. John Whitall in the discussion which followed as 'edible'.

He showed a series of pictures of a farm in Suffolk at different times of day and in different seasons, ranging in manner from the very directly painted and freely composed to the more finished and considered which he personally felt were sometimes lacking. He said that he liked nothing better than scraping off a day's painting in the evening and starting again, and that this was a problem he had, it seemed, 'an almost pathological desire to destroy what he had made'. He considered that his pictures were never really finished and that pictures change according to the light in which they are seen. He quoted Patrick Heron's views at length on the light in which pictures may be seen and how they change in natural light and the Master bitterly regretted the vogue for scientific lighting in galleries.

The talk ranged over a very wide selection of topics and included many amusing anecdotes such as: the pleasure of letting off fireworks in the daytime: the delights of jobbing building work and laying flat floors; of a Breton grave digger and his black plastic refuse sacks of discarded bones, referred to by the late PM Boyd Harte as, 'Lucans' after Lord Lucan; and Venetian priests having the Master record the missal in English as a quid pro quo for his access to the church of Madonna dell'Orto. All this by way of recounting Katharine Hepburn's visit to the Royal Academy School life room ushered in by the late Bro. Peter Greenham, finger pressed tight to his lips.

He showed masterly interior paintings of many country houses, ranging from Antony in Cornwall to Attingham, Boughton, and Blickling Hall. These were often commissioned and he felt sometimes that he couldn't paint them as he would like to. Then shown were some recent landscapes in Ireland, a painting of 'Sickert's view' of the Salute in Venice and a Sicilian landscape which he said was his favourite place in the world.

The Master ended with more flower pieces, including a modest glass teacup full of wild flowers, which were, 'a long way past their best'. This was certainly not a description that could be applied to the Master's erudition or his subtle and delightful paintings.

A broad discussion followed touching briefly on, among other subjects: the difference between commissioned and personal work; proportion; expertise in closing shutters in stately homes; modern pictures hung in historic houses; painting *always* by daylight; the sometime confiscation of his work

by a self-appointed art police to prevent scraping off; the teaching methods of Bro. Peter Greenham; Venice without figures; Alan Gwynne Jones; and hot and cold colours. There were contributions from Bro. John Whitall, Master Elect Elect (MEE) Julian Bicknell, Bro. Caroline Bullock, PM Alison Jensen, Bro. Emily Gwynne Jones, PM Ian Archie Beck, and finally from PM Skipwith who suggested continuing the discussion over an agreeable glass of wine and a sandwich, all followed by warm applause.
PM Ian Archie Beck

28 January 2011
ORDINARY MEETING

GUILD BUSINESS
After some initial reflections on railways, occasioned by his own recent experiences, the Master proposed an outing to Stanley Spencer's Burghclere Memorial Chapel, on a Monday in May – a suggestion that was warmly received.

LECTURE
COUNTRY HOUSE THEATRES AND THEATRICALS
Bro. Jeremy Musson

The speaker reflected on the theatricality of the country house itself, with servants dressed in liveries appropriate to their parts, and with its rooms furnished as the sets for successive scenes in the daily rituals of the élite. The earliest country house entertainers had probably been travelling players – jugglers, acrobats and other forms of low life – and even in Shakespeare's time companies of actors had to be licensed to distinguished individuals who would then be responsible for their behaviour and for the content of their plays. Professionals could act and speak, while members of the nobility (and even royalty) mutely personified gods and goddesses and virtues that might – or might not – correspond to their real-life characters.

Before the Civil War, theatricals flourished in the highest social and literary circles. Milton wrote *Comus* for the Earl of Bridgewater, while by allowing the late Queen Elizabeth's clothes to be used for masques, Anne of Denmark may have created the finest dressing-up box ever. Puritans put paid to such depravity, but when the theatre was revived after the Restoration there was a wider readiness by the aristocracy to tolerate actors and to participate in theatricals themselves. By the middle of the next century, Hogarth would paint the royal children playing Dryden.

Our speaker pressed on rapidly to the heyday of noble theatre in the late 18th century, when such a patron as the third Duke of Richmond entertained their majesties at private theatricals of the utmost respectability at Richmond House while a broader-minded audience were entertained at Craven Cottage by the racy Margravine of Anspach. The speaker might have told us that, living on the present site of Fulham football ground, her ladyship could, if she had known it, have given rise to the expression 'playing away'. The Duke's theatre was a modest domestic conversion by James Wyatt; the Margravine's a gothic fantasy. But the most lavish private theatre was Lord Barrymore's at Wargrave, built to seat 400 in the utmost opulence. The noble lord declined to pay the builder on the grounds that as he – his lordship – was not yet of age, he was under no legal obligation to pay his debts. Ultimately, demolition contractors paid £1,300 for a building said to have cost £60,000 to build and equip. As a dramatic finale Lord Barrymore himself died by the accidental discharge of his own fowling piece shortly after marrying the daughter of a sedan-chair owner.

Every winter throughout the land, from Blenheim to Seaton Delaval, aristocratic England banished the boredom of the rural winter in flirting and rehearsing. Estate carpenters knocked up stages; maids stitched curtains. Servants were pressed into the drearier roles of clergymen and ghosts, while their lords and masters played comic butlers and drunken cooks. Where there was space and a spirit of hospitality, the more respectable tenants might be invited to come and watch their betters. It was satisfactory to learn that *Lovers' Vows*, in the cancelled production in *Mansfield Park*, was a real play.

Private theatricals continued to flourish throughout the 19th century. The theatre at Chatsworth dates from the 1830s; its fittings from the 1890s. The fifth Marquis of Anglesey, who in 1898 inherited an estate worth over £100,000 a year, had the chapel at Plas Newydd converted into a theatre where he liked to play in pantomime in which, the writer can add, his favourite character was Little Boy Blue. However, struck by his own personal beauty even more than by the stage, within five years he was bankrupted for half a million and died a year later in Monte Carlo. For more respectable

amateur performers, professional dealers provided costumes and properties, while manuals for producers with modest budgets pointed out that scenery could be economically provided by placards saying 'this is a street in Venice.'

The speaker concluded with a gallop through more recent theatricals, nodding on the way towards the early 20th-century vogue for historical pageants, to Sybil Rosenfeld, to Nicky Sekkers, to Oliver Messel and a host of other characters, and, on exiting, left his audience – and certainly the taker of these Minutes – longing for a glance at the script.

In the lively crowd scene that followed on the floor of the Hall, individual voices could not always be distinguished with sufficient clarity. However, groundlings were heard to speak of Elizabethan interludes, of opera at Buckingham Palace, of plays put on by prisoners of war, of Drizzle-Down Hall and *tableaux vivants*, until the Master finally brought down the curtain by thanking the speaker most warmly for his bravura performance.
Bro. Nicholas Cooper

10 February 2011
ORDINARY MEETING

GUILD BUSINESS
The Master duly signed the Minutes (which had been greeted with laughter and applause and deemed to be a true record) before reading an extract from Robert Browning's *Two in the Campagna* and introducing the speaker Magdalen Evans, a great-great-niece of Brethren Adrian Stokes (an artist who had been elected to the Guild in 1884) and his sibling Leonard Stokes (the architect who had been elected the following year).

LECTURE
THE PAINTING LIVES OF MARIANNE AND ADRIAN STOKES
Magdalen Evans

Once the recalcitrant technology was harmonised, the speaker was able to begin her talk. The first slide showed the interior of the dining room of the old Brondums Hotel at Skagen in the North of Denmark, which included a frieze of portraits by the renowned Danish artist Peder Severin Krøyer, as well as those of Adrian and Marianne who had enjoyed a working honeymoon there in 1885. Coming from very different backgrounds the two young artists, only 27 days different in age, had met as students in Paris. Their marriage, which was childless, was a meeting of like minds and sympathies and led to a working partnership that lasted for over 40 years; husband and wife each pursuing their careers as equals. Marianne died in 1927 and Adrian outlived her by eight years, enjoying the companionship of Guildsmen as well as that of his fellow Royal Academicians. The speaker showed a photograph of him descending the steps of Burlington House, a bulldog-like figure wrapped in a heavy overcoat, and pointed out that you could tell he was a widower as Marianne, whose mother had run a dress-shop in Graz, would never have allowed him out with a coat-button missing!

She also recalled his interrupting Prime Minister Ramsay MacDonald's speech at the Royal Academy Dinner one year with the words: 'When are you going to speak about the pictures?' Apologies had to be sent to Downing Street the next day. Miss Evans used this anecdote as a spur to launch into her own picture show, with Marianne's dreamily androgynous *The Queen and the Page*, 'a post-pre-Raphaelite' image by Marianne, a print of which had hung in her parents' house. This had stimulated her early interest in Marianne's work.

It became clear that while Marianne was interested in figure painting in both oils and tempera – painting formal compositions in a symbolist manner as well as spontaneous portraiture, especially of children – Adrian was primarily a landscape painter. He revelled in the pattern of snow-capped mountains, silver-birch trees and running streams, though his impressive *A Winter Afternoon in the South of France,* painted in his late twenties, demonstrated his ability to handle a complex composition with figures.

Unencumbered by children, the Stokeses travelled widely, particularly favouring the artistic colonies of Skagen, Pont-Aven and St Ives, but also living for a while in Munich. At the outbreak of the First War they were caught, in the company of John Singer Sargent, in the Dolomites. Unable to leave Austria they carried on painting and Sargent produced his *The Master and his Pupils,* showing Adrian, surrounded by several acolytes, painting in a shaded glade.

Marianne's finest works were her symbolist compositions, redolent of her deeply held Catholic faith, such as *St Elizabeth of Hungary* and *Candlemas,* now in Tate Britain. She also designed one of the

last tapestries to be woven at Merton Abbey, the subject based on Schiller's *Würde die Frauen* (*Women's Worth*), and inscribed in German 'Honour to the women who braid and weave heavenly roses into earthly life'.

Despite her more cerebral and intellectual approach to her work she was happy to accompany her husband into remote regions of the Tyrol and the Carpathian Mountains. When told disparagingly by a bishop that the latter was an outlandish region occupied only by ignorant people she responded that that was precisely why they went there. Husband and wife collaborated on a well-illustrated book simply entitled *Hungary,* which was published by A & C Black in 1909. Some years later Adrian also produced a practical book on *Landscape Painting* illustrated with examples of his own work.

Although primarily concentrating on the husband-and-wife team of Adrian and Marianne the speaker allowed herself the occasional diversion, taking in the invention of the Stokes mortar by Adrian's brother Wilfrid, which played a crucial role in the bloody battles of the Great War, and Leonard Stokes's All Saints' Convent, London Colney, with its carved frieze designed by PM Henry Wilson. Leonard's portrait by Sir William Orpen depicting the distinguished architect in his dressing-gown caused considerable amusement.

Bros. Luke Hughes, David Birch, Carrie Bullock and Hon. Sec. Prue Cooper participated in the ensuing brief discussion: Bro. Luke Hughes, an enthusiastic mountaineer himself, wished to know whether Adrian was an active climber, and Bro. Carrie Bullock speculated as to whether, given the elaborate patterning of textiles in Marianne's paintings, she might have been influenced to some degree by the work of Gustav Klimt.
PM Peyton Skipwith

24 February 2011
ORDINARY MEETING

GUILD BUSINESS
The Master had walked into a scaffold pole on his way to the meeting, and been taken off the train to London with minor concussion. His place was taken at short notice by PM Ian Archie Beck who read *The Split Minute's Preservation* by Denton Welch (formerly an art student at Goldsmith's College).

LECTURE
BLUE AND WHITE, ORANGE AND SILVER: GLASS AND PAINTING IN BELLINI'S VENICE
Paul Hill

The theme of Paul Hill's talk was the transformation of colour harmonies that took place in Venetian painting between around 1450 and 1550. The means were technical, as the increasing use of oil as a medium and the introduction of new pigments gave painters a new palette, but the reasons for the transformation were cultural.

The speaker introduced his theme with Carpaccio's *Vision of Prior Ottobon* of around 1510 – a scene of a church interior in which were two contrasting altarpieces, one a medieval, gothic example with much gold leaf and with stylised figures, the other a naturalistic Virgin and child set in a realistic landscape.

In late gothic painting, gold leaf and lapis lazuli had been the colours that were most prized, but realistic modelling was difficult using either. Gold could be used in a pointillist technique to add highlights, but lapis was effectively limited to use as a rich, deep blue since the addition of white in a tempera medium tended to deaden it. However, the use of oil transformed the situation, since the oil medium allowed white to be used to lighten and brighten blues and to achieve effects that were hitherto unattainable.

It thus encouraged a greater realism in painting, truer skies and more *plein air* effects. But other factors also favoured such changing attitudes to blues and whites. Their association gained a new cachet through the first arrivals of blue and white porcelain, strikingly illustrated by Cima da Conegliano's *Baptism of Christ* in which John is pouring water on to Jesus's head from a china tea-bowl, and by Bellini's *Feast of the Gods* where the picnic sets of deities evidently contain the rarest of blue-and-white Ming. Further possibilities for airiness were opened up by the development of colourless glass at Murano, challenging perceptions by creating substances without apparent substance, making objects that looked as light as air.

The growing use of white was linked to new perceptions of silver, increasingly available through the influx of the metal from the New World. Hitherto valued mainly in association with gold in objects of silver gilt, its use on its own in making

spectacular objects of silver plate – illustrated by the silver on the sideboard in Veronese's *Pilgrims at Emmaus* – gave painters a fresh incentive to exploit the uses of white in creating colour; effects that were described from the 1520s as silvery. This was particularly useful in responding to the growth of the Venetian silk industry, which encouraged painters to discover new ways of expressing the sheen of expensive satins and rich velvets, illustrated by Titian's *Madonna with the Rabbit*.

A further introduction of the years around 1500 was the colour orange, for which until the arrival of the fruit, originating in the east along with its name, there had been no specific word. Orange as a colour could be created with orpiment and realgar, pigments that did not mix easily with others and which thus tended to be used on their own. Oranges were exotic, luxurious – there is a plate of oranges in van Eyck's portrait of the Arnolfinis – and like the newly exploited silver, orange thus provided new colour associations for the expression of wealth and culture. Giovanni Bellini's portrait of Doge Loredan exploits both of the new associations: his dress is of silvery-white satin damask, while his cap carries a broad orange band; similarly, in Cima's *Madonna of the Orange Tree* an orange tree spreads its branches above with the Virgin dressed in the brighter blues made possible by the new ability to use lapis with white.

The speaker concluded with an examination of the ways in which later Venetians – Veronese in particular – had used the new pigments to express moral qualities. Virtue tends to effect dress of a uniform colour, Vice by contrasting hues that suggest a lack of seriousness. But Virtue is chiefly denoted through whites and silvery greys, a colour code appropriated personally by Veronese in including himself, so dressed, as a gamba player in the corner of his great *Marriage at Cana*. And his *Adoration of the Kings* exploits to the full the new possibilities of expressing both wealth and morality by juxtaposing the textures, parallels and contrasts that the chromatic revolution had made possible.
Bro. Nicholas Cooper

10 March 2011
ORDINARY MEETING

GUILD BUSINESS
Exhibitions were announced, one of modern arts and crafts furniture which would include work by Bro. Martin Grierson, and an exhibition at the V&A arranged by Hon. Sec. Matthew Eve on the work of Otto Neurath: 'From Hieroglyphics to Isotype'.

The Master reminded Brethren about the trip to Burghclere to see the Stanley Spencer chapel. He went on to discuss the conflation of tapestry with prudence and patience, and how well an early tapestry would completely furnish a house and how he would gladly give up his car to own one. He then, as of new custom, read some poetry. This time it was three verses from *A Prayer For My Daughter* by WB Yeats and this included the lovely lines:

> O may she live like some green laurel
> Rooted in one dear perpetual place

He then explained the sad story of what had happened to the advertised lecture for the evening. Our speaker, Helen Wyld, had been working on her talk in the early hours of the previous morning when her computer had crashed and she had lost all of it; text, images, everything. To make matter worse all of her back-up material was in Scotland so sadly she would be unable to deliver her talk (which subsequently took place on 13 October). In the event her partner, art historian Jamie Mullheron, had ridden nobly over the horizon on his white charger to rescue her.

LECTURE
THE WOVEN GALLERY OF FRANCOIS 1^er^ AT FONTAINEBLEAU
Jamie Mullheron

The speaker described François 1^er^, King of France in the early to mid 16th century, as a great patron of the arts. He commissioned the painters Rosso, Romano and Primaticcio, artists closely associated with Raphael, to decorate his various palaces, including Fontainebleau in the Ile de France.

We were plunged straight into the latter gallery, which was decorated with a set of frescoes by Rosso Fiorentino. Danäe and other classical and allegorical subjects were featured. The paintings were in part dominated by their setting in elaborate stucco frames, details of which were shown. Although the subjects were classical in origin, a case was made for their autobiographical nature. The subjects were evidently chosen to demonstrate some aspect of the King's life and taste. The speaker felt that the frescoes suffered in quality from the emphasis of

meaning over invention. He went on to delineate both the differences and the similarities between the frescoes and the later tapestries that were based on them; François had set up weaving looms at Fontainebleau so that a portable version of his frescoes could be made. François himself appeared in the works in various guises. The speaker argued that the tapestries translated the format of the frescoes, with their awkward and over-emphasised frames, into a more convincing whole. Tapestry seemed a more suitable medium to express the style represented by the frescoes.

François had tried to persuade the Milanese to let him detach Leonardo's Last Supper fresco from the wall on which it was painted. After refusal he had a tapestry copy woven instead. This showed details which are now lost from the fresco itself such as the presence of *millesfleurs* tapestries shown hanging on either side of the scene.

He said that the meeting on the Field of Cloth of Gold was an important landmark in the use of tapestry. This historic meeting took place near Calais, when the two Kings, François 1er of France and Henry VIII of England, displayed tapestries from their collections – tapestry being clearly understood as the principle medium of display at high- profile civic and diplomatic events. The speaker went on to document both the subjects and histories of the various tapestries and also of François himself, who appears in Vatican frescoes as Charlemagne.

François had an evident rival in magnificence and ambition in Charles V of Spain. Here was another prince aware of the diplomatic and foreign policy role of tapestries. The speaker adumbrated the troubled history between the two monarchs, which culminated in Charles's capture and internment of François 1er, after the disastrous battle of Pavia in 1525. This in turn led to an important set of seven tapestries being woven in celebration and presented to Charles. Various incidents during the battle of Pavia, including the capture of François 1er were included and recorded. These were woven from eyewitness accounts and reportage drawings which the speaker showed in sequence. His talk followed the various allegories within the set of tapestries and how they were deliberately hung and displayed during a treaty signing as a way of further humiliating the French King.

The speaker went on to discuss the Scipio series of tapestries, and ranged over such recondite matters as the iconography of the elephant, the reasons for the choice of certain classical and allegorical subjects, and how they reflected the life experience of the King. For instance, *The Death of Adonis* represented the King coming to terms with old age and so on. At the end he touched on the subject of truth to medium. The fact that the tapestries were woven on site in font of the frescoes that they were depicting meant the opening of a new era of tapestry making. 'Beauty and taste are hard to quantify', he said, here wool was imitating other media; fresco in the first place having imitated tapestry. He ended by showing some examples of tapestry from the 1940s, which he said were 'truth to medium'.

The discussion ranged over many areas. 'Did life-size preparatory drawings exist'? 'Nobody knows', was the reply. PM Armitage suggested that they surely must have worked the tapestries vertically. The speaker replied that there were two kinds of loom, horizontal and vertical, and that the material was worked in strips for the horizontal loom. The Raphael cartoons were mentioned and the fact that they had been over-painted by Thornhill.

Technical limitations were discussed as often being an advantage in creative work. Bro. Bullock asked if the colours had faded. The speaker said that the blues and greens were fugitive, and that the purple had often faded away altogether. The colours were all vegetable dyes, and lichen was used to make a purple dye called orchil which faded so rapidly that it was banned by the Flemish weavers. Green he said was invariably made up of yellow and blue and the yellow always faded first.

Bro. Janice Lawrence asked where in Vienna the tapestries could be seen. At the Kunsthistoriches Museum was the reply. The fact that the tapestries were sometimes painted on was discussed. Often the faces were touched up, rosy cheeks and other detail improved with oil paint. The fastness or otherwise of certain dyes was discussed. Dyes were often fixed with a mordant of urine.

The Master suggested that the tapestries of the battle of Pavia were Rubens-like, and this was acknowledged by the speaker, who was warmly thanked by the Master as was Helen Wyld who had helped field questions during discussion.

PM Ian Archie Beck

24 March 2011
ORDINARY MEETING

GUILD BUSINESS
The Master read a short poem by Louis MacNeice about plurality, and welcomed the speaker from the University of Aberdeen

LECTURE
A FORGOTTEN RENAISSANCE: THE ARTS IN SCOTLAND 1460-1560
Professor Jane Stevenson

This is an important subject, because many Scottish historians have denied the existence of their own renaissance. The received version of history is that the country was in a late-medieval cultural decline, with monastic buildings and cathedrals on the point of collapse, until the Calvinist followers of John Knox finished the job by destroying their images and buildings.

This has been represented as a popular ideological movement, as *Papistry Stormed* 1827, verses by MW Tennant the first of many Scots texts shown on the screen and deftly rendered into more standard English, demonstrated. The destruction was so successful that very little evidence remains of the treasures that from records can be believed to have been exquisite in Scotland from the 1450s onwards.

For example, 'About 1455, Abbot Tervas of Paisley brought home from Italy "the statliest tabernacle" – i.e. altarpiece – that was in all Skotland, and the most costlie'. We don't know what it was, but the speaker showed an altarpiece by Domenico Veneziano as a suggestion of what would have been available at the time in Florence.

Other testimonies came from foreign visitors who commented on the magnificence of the abbeys and cathedrals, while after the Reformation the Scots themselves lamented the utter destruction that had taken place.

One object that has survived is the Fetternear Banner made for the Confraternity of the Holy Blood at St Giles in Edinburgh in 1520. This and other evidence shows that, far from being a backwater, Scotland participated in the most modern forms of Catholic devotion. The trade with the Low Countries meant that fine Books of Hours came into the country, with local imitations that were still relatively fine. The painter Sander Bening moved to Ghent to work with Hugo van der Goes, taking his son Simon, who married a close relative of the Flemish painter. Levina Teerlinc was the daughter of Simon and worked in London at the court of Mary Tudor.

Another testimony to the modernity of Scottish culture was the ability to put on a 'Joyous Entry', such as the reception of Mary of Guise at St Andrew's in 1538. The crown jewels of Scotland are one of the rare survivals of the Renaissance, worked on by Italian and Scottish craftsmen (one of them being John Mosman) with equal skill.

The surviving wings of the triptych from the Chapel of the Holy Trinity, Edinburgh, are remarkable examples of Flemish painting, commissioned by Edward Bonkil, the Provost of the Collegiate Chapel. Since the portrait of the donor looks as if done from life, he would have travelled to Flanders to arrange the commission, which is in the style of van der Goes, and might well have been the work of his compatriots, the Benings.

Patrons such as Bonkil, travelling to Rome more than once in a lifetime and well integrated in European culture, were not unusual. Artists and illuminators at home kept pace, as a recently discovered illuminated leaf from an antiphonal from Dundee illustrated. Scottish clerics and aristocrats were regularly schooled in Europe (Alexander Stewart's curriculum was recalled by Erasmus), while English universities were only rarely chosen by Scots, and required special permission to attend.

Gavin Douglas, Bishop of Dunkeld, translated Virgil into Scots. The Humanist books surviving from the library of Kinloss Abbey included antique and modern texts.

The theme moved on to the *pictura leviore*, interpreted as the Roman *grotteschi* style discovered in the Golden House of Nero in the 1450s, of which it was recorded that Scotland was most receptive. This style was echoed in the scabbard of the Sword of State given to James IV by Julius II, with the Pope's Della Rovere family arms (acorns) included.

The patterned ribs on the boarded timber ceilings, originally painted, at Kinneil House, Midlothian, 1542-46, seem to have been taken from the engrav-

ings by Serlio, while grisaille wall paintings below show a sophisticated taste, with fashionable mannerist strapwork.

Medals and coins continue the story. The James III groat of 1485 transformed a standard head-on royal portrait into a sophisticated semi-profile in bas-relief, clearly a portrait and the most advanced coinage in Britain of the time.

At Falkland Palace, c.1540, the surviving walls of the east range include roundels with busts of Roman Emperors, making it possibly the first classical building in the British Isles. A painting showing it in a landscape showed how much more classical it would have appeared at the time. The bold elevation of Linlithgow Palace, c.1506, shows an Italian style of composition with corner towers in the same plane as the wall between them. The grand fireplace in the 'Lyon Chaumer' or Lion Chamber has the ambition of a French château.

Loot from the royal palaces, during the minority of James V, helped to spread renaissance objects through the country, but when the King achieved majority, he made a fresh start on embellishing his houses, with a French slant. As Lindsay of Pitscottie wrote, 'he plenished the country with all kind of craftsmen out of other countries, as Frenchmen, Spaniards, Dutch men, and Englishmen, which were all cunning craftsmen, every man for his own hand. Some were gunners, wrights, carvers, painters, masons, smiths, harness-makers (armourers), tapesters, broudsters (embroiderers), taylors, cunning chirugeons, apothecaries, with all other kind of craftsmen to apparel his palaces'.

At Stirling Castle, the royal palace block built by James V is similar to French design of the time. The details were taken from recently circulated engravings from Augsburg, that were used in the same years for a writing desk made for Henry VIII in 1525. The heads in circular wreaths correspond to the work of the della Robbias and other European artists. Many other examples remain, but the map by Timothy Pont, mid 16th century, shows the many castles and large houses then existing. With the help of a painting of Seton Palace, one of the places drawn in outline on the map, we can get an idea of the richness of these buildings. A fascinating long-distance form of cultural transmission is the 'diamanté' wall surface at Crichton Castle, 1581-91, based on the Palazzo dei Diamanti in Ferrara.

Professor Stevenson concluded that the surviving scraps make it obvious that there was a Scottish renaissance, and to pretend that this was all essentially medieval is to fail to give credit to a major participant in the culture of the time.

In discussion, questions were asked about the languages used in Scotland at the time, that were arranged in broad bands across the country, from the Scots of the Lowlands and the Gaelic of the Highlands, with a branch of Norwegian in Orkney and Shetland. Scots spoke Latin in Europe, which was a common language. Discussion also centred on the drops of blood on the figure of Christ on the Fetternear Banner.

After further discussion the Master thanked the speaker for showing the Guild so many new things and the meeting closed.
Alan Powers

7 April 2011
ORDINARY MEETING

GUILD BUSINESS
The Master announced the sad news of the recent death of the very distinguished singer Bro. Robert Tear, who had only recently joined the Guild. The Guild stood in silent tribute. Exhibitions of Guildsmen's work were announced, and Bro. Alan Powers advertised a puppet-theatre performance at the Guild on the following Sunday afternoon for the Pollock's Theatre Trust. Two performances in the Victorian melodramatic mode were promised, 'suitable', he said, 'for children of five and up'.

The Master announced that the next meeting was to be on the day before the Royal Wedding, and he hoped that this would not cause any difficulties as the speakers were coming all the way from France. After a pause he assured the Guild that the lecture would be in English. Instead of his customary poem the Master read a brief prose passage on the indifference of the countryside by Richard Jeffries.

LECTURE
GAUGUIN, THE NABIS AND A DECORATIVE AESTHETIC
Nicolas Watkins

Nicholas Watkins stated that he wanted to talk about Gauguin and the group of artists known as the Nabis and present them in a new light. He said

that they were not solely 'intimiste', small-scale easel painters but had in fact been responsible for many large-scale integrated decorative schemes.

He had been responsible for an exhibition held at both the Art Institute of Chicago and the Metropolitan Museum in New York entitled 'Beyond the Easel, decorative painting by Bonnard, Vuillard, Denis and Roussel'. This group of young artists had been inspired by Gauguin, but unlike him they were perhaps more innovators than rebels. He said that the 'foundation myth' of the group, and there always is one, related to some advice given to the painter Paul Serusier. He was painting a simple landscape on a cigar-box lid panel. Gauguin asked him what colour the trees were: green, Serusier replied. 'Then paint them with a pure and beautiful green, and look, the shadows are blue, do not be afraid to paint them as they are, blue', and so on. This opened up a new aesthetic to the group. They termed themselves the Nabis, or prophets. They had all been to school together at the Lycée Condorcet and even shared an apartment. 'They were' the speaker said, 'bright young boys from the burbs.' Gauguin's advice to Seriuser had been the opposite to the normal academic practice. Instead of building an image academically through closely observed subtle tones, etc, they had instead been encouraged to use colour emotionally and decoratively. Line and colour took on new and independent meanings from the narrative and the descriptive. While in the English language 'decoration' connotes superficial and limited importance, the French term, he said, had a highly positive and multilayered meaning.

They exhibited together in 1889 and certain influences were already apparent in the work: Japonisme, the influence of Japanese prints and ceramics; flat bright colours; and primitive forms. They were not bound by any distinction between decorative and painting proper. Decorative painting was both symbolic and synthetic: for them decorative painting was the *only* painting. The seminal work in this respect was by Gauguin: his *Vision After the Sermon on the Mount* had inspired them all. Nick Watkins showed a painting of a croquet game painted by Bonnard, which directly referenced the Gauguin painting. The flattened figures, the shifts of attention from foreground to middle distance and so on. He said that Bonnard had turned an everyday experience, that of his close family playing croquet at twilight, into something universal and numinous, as if in a poem by Maeterlinck. The new Third Republic instituted a whole raft of mural paintings and Puvis de Chavannes was given some of the prime sites in Paris and his influence was soon apparent on the avant garde. Puvis opened up new possibilities of decorative art. Maurice Denis particularly admired Puvis and through his influence pioneered a highly influential decorative style of easel painting. It would be hard to imagine Picasso's 'rose period' pictures, for instance, without this influence.

Denis painted a decorative scheme for a young girl's bedroom which demonstrated more fusion of the everyday with the eternal. Inspired by Puvis these artists also rescued the French landscape from the German tradition. They subverted the gap between fine art and decorative art. Theirs was to be a popular art with many everyday applications, including ceramics, posters, books, wallpapers, tapestries, mosaics and stained glass.

Japanese art was the greatest influence and Bonnard was widely known as Japonard. Their art stimulated the imagination through colour and shape; they evoked rather than described through representation. A series of screen panels by Bonnard were shown, and his work was compared and contrasted to Utamaro. The speaker said that in the American exhibitions certain interior schemes had been brought together for the first time since they had been painted and subsequently broken up. Examples were shown of large-scale room decorations by Denis, Bonnard and Vuillard, and Vuillard's use of photography to gather pictorial information was discussed. By using the Japanese model in composition these artists escaped the stagnant traditions of 1895.

The influence of the Rococo was discussed and its importance in being a particularly French style. There was an implicit rejection of the high moral tone of the British Arts and Crafts movement. The victory of Japonisme was seen as an antidote to the ugliness of modern life. They wanted their pictures to be frameless, to be part of the world. The speaker regretted that they were all framed to be 'posh' now. Bonnard too was influenced by the Rococo tradition of the Arcadian idyll. At one point the speaker had travelled to Russia to view works that were unavailable then in the west, and he found his path was easily cleared by his old tutor at the Courtauld Institute, one Anthony Blunt.

In conclusion, he asked what was the legacy of Gauguin? It was that the decorative impulse could revive and revivify. Matisse was able to fire his art up at the end of his career with dreams of an earthly paradise reawakening colour arabesques with painted paper shapes. He ended by showing works by Jackson Pollock and Mark Rothko and placing them firmly in the same decorative tradition.

In the discussion that followed PM Beck commented on the Rococo revival in French music at the same time. A dinner attended by the speaker was described at which surviving members of the previous owners of the various decorative schemes ate surrounded by the very pictures that their families once owned. PM Pollitzer asked about scale, and when was a painting 'decorative'. The speaker said that Matisse used the idea that any painting outside of the usual parameters was 'decorative' as this allowed him to bypass the agents and middlemen and deal direct with a client. Bro. Bullock raised questions about the 'earnestness' of British Arts and Crafts, and the speaker replied that the French dealer Bing had tried to unite the two camps. Bro. Dorner asked where Klimt fitted in, and the speaker said the Vienna Secessionist group had very much the same agenda. Bro. Powers discussed the Cayley Robinson murals at the Middlesex hospital which people had only begun to notice when they were under threat. Lighting of pictures was also discussed, as were private incomes, and that Bonnard's fast car was his only luxury and that canvases had never made it to the south having been blown off the roof en route. The influence on Munch was briefly touched on as well. The evening ended with warm applause.
PM Ian Archie Beck

28 April 2011
ORDINARY MEETING

GUILD BUSINESS
A number of notices were given out, relating to the summer outing, exhibitions of Guildsmen's work, a visit to Emery Walker's house, the exhibition of Eric Gill's work as a medallist at the British Museum, the restoration of Leighton House and other matters. The Master then read a poem by WH Auden, which he said went with his irritable mood – a mood which was surely allayed by the excellent turnout of Guildsmen and guests who rather than lining the route for the Royal Wedding on the following day had come to hear the speaker.

LECTURE
LE CHANTIER DE GUEDELON: THE RECREATION IN BURGUNDY OF A c1200 AD CHATEAU FORT
Sarah Preston

The Château de Guedelon is the first 13th century castle to have been built since the 13th century. The brainchild of Michel Guyot, a castle enthusiast since his childhood, it was begun, on a virgin site in south-west Burgundy, in 1996. It is likely to take 30 years to build, using nothing but the techniques, the materials, the transport, the craft skills and tools available in the middle ages. Certain concessions to the 21st century were unavoidable if the project was to go ahead. In the reign of Saint Louis, architects, planning permissions and building permits were as yet unknown in the backwoods of Burgundy, while both health and safety were in short supply. Nor, 700 years ago, would tens of thousands of visitors have come to watch the building's progress – nor would generous start-up funds have been given by the French Electricity Board. But with all such modern aids and obstacles – building had to wait four years before all necessary permissions were obtained – a substantial part of the castle has by now already been built.

Without being a replica of any particular castle, Guedelon is a synthesis of a number of typical castles of the period. Advice on its form and on building techniques was had from many experts in the field, and information from a wide range of manuscript sources; there is no question about the complete authenticity of both building methods and the plan. Tall, thick, defensive walls enclose a square courtyard; there is a gate tower at the centre of one side, and another tower at each angle of which one is a larger, residential keep attached to a great hall. But the project is not solely about antiquarian re-enactment. Michel Guyot's close colleague Maryline Martin – who honoured the Guild by accompanying Sarah Preston to the evening's meeting – has been deeply involved in promoting its educational aspects, and in persuading officials in the Département of Yonne of Guedelon's potential benefits for local employment and tourism. The project employs 50 craftsmen and women full time (except in winter when, as in the Middle Ages, building has to shut down because of the weather) and a substantial number of volunteers, while visitor numbers have approached 200,000 a year. After initial start-up grants from several sources

post-2000, the enterprise has been self-financing. During the talk a continuous looped slideshow illustrated many of the structural and craft techniques employed. Using nothing but hand tools and horse power, stone is hewn from a newly opened, local quarry, and timber is cut from the local woods. Masons and carpenters thereafter work their materials entirely manually. Tools for craftsmen and clout nails for timberwork are all forged and ground on site; ropes for hauling are woven on site and so are baskets for bulky materials. For high and heavy lifting a crane was built powered by a two-man tread-wheel, which (though calling for unhistorical safety precautions) can lift over half a ton and exactly reproduces the way in which loads would have been handled originally. The work can be ambitious: a six-part rib vault has been constructed in the keep, and a bridge built over a moat.

But the greatest benefits have been human. The acquisition and development of knowledge and skills, the solving of difficulties by discussion among craftsmen, and the need for the work force to support and to learn from each other in handling intractable materials and challenging problems, have satisfied an enormous range of needs not only among untrained new recruits but also among craftsmen with years of experience. Working methods have sometimes called for the rediscovery or reinvention of ancient techniques, and the writer of these Minutes was struck by an observation in a book on the project that the speaker had brought to the meeting. In it, Mme Martin writes that 'experience has shown that it is faster to train a novice than to retrain an expert' – a reflection on which members of the Guild may have views.

Naturally, the subject of Sarah Preston's talk prompted much comment from the floor. Among the first questions asked, by P M Peyton Skipwith, was what would become of the château when it was finished. Evidently there are no plans – though perhaps it might just assume the proper function of any castle in the 21st century, which is to become a ruin. Other matters raised included different characteristics of building stones, the use of green timber, the sequence of construction of stone and wood in the hall roof, and the manufacture on site of tiles for roof and floor. And one eagle-eyed Guildsman did spot what was surely the only anachronism visible in all the pictures we were shown – that the driver of a draught horse was smoking a Gauloise. Comment and discussion would have continued until late had not the Master, rightly deciding that the speaker must surely have been in need of refreshment, brought proceedings to a close by thanking her most warmly for what everyone in the audience will agree was one of the most fascinating and inspiring talks they have heard. Those Guildsmen who had preferred to spend the night camping out in the Green Park will regret having made the wrong choice.
Bro. Nicholas Cooper

12 May 2011
ORDINARY MEETING

GUILD BUSINESS
Brethren stood for a moment in silence to remember Bro. Trevor Frankland, who had died very recently; Bro. Sally Scott's moving memories were read, recalling not only his skills and distinctions but how delightful he was as a man.

Other notices related to forthcoming events: arrangements for the outing to Stanley Spencer's Memorial Chapel at Burghclere; the hope that many associated with the theatre might come to the drinks party on 24 May. The Master then read a passage from Shelley's *Adonaïs*, written in Pisa, by way of a prologue to the paper by John Burland that we were about to hear.

LECTURE
RESCUING THE LEANING TOWER OF PISA
John Burland

The speaker, Fellow of the Royal Society, Fellow of the Royal Society of Engineering and Professor Emeritus at Imperial College, gave to a full hall a deeply interesting, yet characteristically modest, account of how his analysis and advice had saved one of the most famous buildings in the world.

Begun in 1173, the Leaning Tower of Pisa was almost two centuries in building, and was starting to fall over long before it was finished. Built in three phases, the masonry of successive stages shows how the builders themselves recognised and compensated for its increasing lean – so that the tower is actually banana-shaped. By the early 19th century it was already tilting by five degrees, and Professor Burland's talk was in part concerned with describing previous attempts to stop it from leaning any further. Some of these had been undertaken without any record to guide successors, and

their effects were unknown, but in general the variety of interventions, well-intentioned but ill-informed, tended to increase the lean rather than to diminish it. By 1989 the tower had an overhang of 4.5 metres (14 ft), leant half a degree more than it did in 1811, and was still moving.

The first that the speaker knew of his own involvement in the Italian Prime Minister's Commission to save the tower – the 17th to have been appointed, and a splendid example of how the Italians get things done – was when he saw his name among its members in the newspaper. As the commission was largely composed of Italian art historians, he had first to persuade them of the validity of his engineering approach to the problem.

The first task was to try to prevent the tower's sudden collapse – which calculations based on precise measurements demonstrated might occur at any moment. This involved light strapping with steel bands to tie masonry together without exerting undue pressure. But the reason why the tower is leaning is the nature of the subsoil, composed of strata of clay and sand going down at least 46 m (150 ft) and with a very high water table which rises and falls seasonally, all leading to constant earth movement under such pressures as the weight of the campanile. The fundamental need was to check the differential compaction of the ground. The tower leans to the south, and this correction was done initially by the addition of lead weights on the north side – ultimately, almost a thousand tons, which had the effect of pushing down this side of the tower and reducing the lean by 15 mm (6 in). But this could not be a permanent answer, and other measures were needed.

The solution that Professor Burland eventually persuaded the Commission to adopt after an initial, and successful trial to persuade the many doubters, was the removal of soil from beneath the north side of the tower, using a series of augers angled downwards into the subsoil. This operation he monitored daily, by fax, from his office in Imperial College, London, and by early 2001 it was possible to remove the last of the lead weights. Movement in the water table was controlled by a sump. The tower has now been brought back to the 5-degree lean of the early 19th century, has been cleaned, re-opened to the public, and is likely to be safe – barring earthquakes – for another 300 years. Almost to the end of the story, and even though the audience knew in advance that it had a happy ending, there was growing suspense in the hall as the tower lurched ever closer towards a seemingly inexorable catastrophe. In 1878 it had tilted measurably further overnight when soil had been removed to reveal the base of the bottom storey, already sunk deep in the ground; the speed of lean grew in the 1980s and 1990s, culminating in outcry in Pisa when the tower had necessarily to be closed to the public. There was the crisis of 1996 when the state decree lapsed and with it, powers and funds; and there was the eventual appointment of a new Commission, with different members. An alarming slide showed how the tower might without any warning have exploded around its weakest point – and would inevitably have done so by now had it been just 1½ m (5 ft) taller, or leant by a further tenth of a degree. All of these issues and the solutions adopted were illustrated with photographs, simple diagrams and charts that made the causes of the tower's lean, and the nature and results of interventions, very easy for a non-technical audience to understand.

Not surprisingly, so gripping a narrative prompted many questions and comments. The columns of the arcade do not perform any structural function, save during an earthquake. The composition of an added, early 19th century concrete foundation ring was discussed, and its physical connection with the body of the tower. Other cases were cited where soil extraction had corrected leaning towers, including Wybunbury in Cheshire in the early 19th century and the cathedral in Mexico City, with which the speaker had himself been involved. The bells, which had ceased to be swung after a lurch in 1938, were now again ringing. The decision to reduce the angle of lean by 10 per cent was the only point about which the Commission were in accord; there had been arguments about everything else. But there was no dissent about the interest, and even the excitement, of the talk that the Guild had heard, and the Master concluded by thanking our distinguished speaker warmly for so enthralling a narrative.
Bro. Nicholas Cooper

26 May 2011
ORDINARY MEETING

GUILD BUSINESS
The visit to Stanley Spencer's chapel at Burghclere had been so successful, that the Master was think-

ing of running two other trips. One would be to south-east Kent and the other, at the end of August, to the 'medieval' fortress at Guedelon (subject of a previous lecture). As it is off the beaten track the Master was somewhat exercised about how a group might get there. PM Archie Beck, acting as an Hon. Sec. for the evening, opined that horse and cart would be most appropriate. He also informed us of Bro. James Hart Dyke's forthcoming exhibition at the Triptych Gallery in Mount Street.

The Master reported that the party for theatrical craftsmen, which had taken place a few days previously, had been a wonderful event.

After reading from a fine first edition of Alexander Pope's *The Rape of the Lock*, the Master introduced the night's speaker, Christine Woods, curator of wallpapers at the Whitworth Art Gallery in Manchester. He remarked that wallpaper was surely everyone's second-favourite craft after their own and that he had tried to design it himself but had found it unexpectedly difficult.

LECTURE
MY WALLPAPER IS KILLING ME
Christine Woods

The core of the Whitworth Art Gallery's wallpaper collection had been donated by the Wallpaper Manufacturers Ltd in 1967, and the Whitworth had been actively collecting since then. It was predominantly of British paper items, dating from the 19th century onwards, but also included leathers, canvases and other substrates and there were many older pieces and samples from other countries. Indeed, the nationalistic competition of 19th-century wallpaper design was one of the themes of her talk, as was the way that wallpaper is an artefact that reflects and even reinforces broad cultural standards. While many of the pieces that she showed were unused samples, some had been retrieved from walls at some point in their history, which added a further dimension to their meaning.

Taking a broadly chronological approach, Ms Woods talked first about very early wallpapers, dating from the 17th and 18th centuries. The outline of the pattern was block-printed in ink and colour was subsequently added by brush or stencil. These papers were often charming in spite of, or perhaps because of, the crudity of their manufacture. Rather than being intended specifically for walls they were decorated papers that had a multitude of uses. Printed on small sheets of hand-made paper, they had to be patch-worked together when they were used on a wall. The technical advance, which seems to have taken place in England round at the end of the 17th century, of sticking the sheets together into a length of about twelve yards (still pretty much the length of a roll of wallpaper today) *before* printing must have altered the designer's conception of the pattern and its relation to the wall. So also must the change to printing all the colours in distemper using carved wooden blocks. We saw drawings illustrating the processes of printing and flocking in a 19th-century French factory. It was an apparently unsophisticated technology (employing small boys as weights to press the blocks down on to the paper) but the French could none the less produce the most extraordinary effects. We saw the crisp and glossy folds of draped satin illusionistically simulated in two dimensions and great panoramas of newly-discovered exotics flowers and locations – glories for the armchair traveller.

These extravaganzas did not find much of a market in Britain but French architectural motifs and luscious naturalistic florals – or English copies of them – achieved great popularity among the well-to-do. It was at this point, in the early mid-19th century, that competition with France over wallpapers (and textiles) became institutionalised. Along with adjustments to tariffs there was a concerted attempt to change the taste for such imitative patterns. Influential designers, such as Pugin and Owen Jones, advocated flat patterns for flat surfaces – honest designs which respected the context of use and the nature of the materials. Such morally upright 'reformed' patterns did gain ground, both in the market and in design education, but the examples that we saw indicated how ungiving they could be. Christine Woods argued that William Morris's great contribution to this debate was to make patterns which conventionalised the organic and natural without stylising it to death. Morris & Company's patterns are still being issued today, albeit mostly re-scaled, re-coloured and re-designed. Ms Woods wondered what this signified, but left Guildsmen to their own theories.

All the examples discussed thus far were hand-printed. Machine printing, introduced in the early 1840s, changed the status and appearance of wallpaper although it was some time until manu-facturers and designers began to make positive use of

the blurry effects of the new technology rather than ineffectually trying to emulate the sharp finish of block printing. Later in the century new products, such as Lincrusta and Anaglypta, were invented. A particularly popular type was what was proudly called the 'sanitary'. This was printed from engraved copper rollers using oil-based inks; it had a smooth and washable surface – important to consumers at a time when the link between dirt and disease was being scientifically proved. Sanitary papers looked very different from those printed by surface methods. The design, as in photogravure, was made up of dots of colour; this made tonal variation and shading easily achievable and facilitated the production of realistic or illusionistic patterns. Ms Woods showed us one example that featured Boer War vignettes and another that comprised a brown and sticky-looking dog's dinners of stags, Saint Bernards, Japanese bamboo and traditional flowers. These 'sanitaries' were not at all what the design reformers had had in mind, but once the set-up costs had been met they were cheap to produce and they sold in huge numbers – a clear example of the divergence between advanced and popular taste. By this date wallpapers were available for as little as a farthing a roll and wallpaper had become ubiquitous. More walls bore more patterns than ever before, and there was a huge choice ranging from exclusive hand-made leathers and block prints in avant-garde designs to cheaper machine-made versions to the naturalistic florals that remained perennially popular in spite of the reformers' best endeavours.

In the hundred years since then the power of modernist ideas has often put rather a damper on any penchant for patterned walls but Ms Woods showed us some papers from the 1950s and 1970s which were by no means retiring. Dolly-birds, James Bond in macho action, avocados and peppers were motifs very much of their time and which clearly struck a chord in the memories of many in the audience. As Ms Woods said, wallpaper is a social document as well as a decorative medium and it represents our life and shows our cultural affiliations.

More recently artists have begun to work with wallpaper to subvert its cosy domestic image. The crimson-on-white abstract pattern in Abigail Lane's 1995 installation turns out to be a repeat of the bloody handprints at a murder scene, photographed by the New York Police Department. Ms Woods thought that if such a wallpaper were available today, there would be a market for it; our tastes now encompass the shocking and not just the tasteful or pretty. She flagged up the Whitworth's display of work by Valerie Sparks and Francesco Simeti, both of whom using digital printing and illusionistic methods to make inapposite or surreal juxtapositions which provide a comment on contemporary society. And she finished by inviting Guildsmen to pay a behind-the-scenes visit to the Whitworth's splendid wallcoverings collection.

Christine Woods had given a wide-ranging and entertaining talk and there were many questions, ranging from the nature of digital printing, to the poisonous effects of arsenic, to the possible seductions of illusion. Informal discussion continued fast and furious well after we had enthusiastically thanked the speaker.
Bro. Lesley Hoskins

9 June 2011
ORDINARY MEETING

GUILD BUSINESS
The Master welcomed Bro. Rachael Matthews as acting Hon. Sec., and welcomed people involved in theatre in different ways who had been invited to the evening. The Master mentioned a fund-raising committee being formed to raise funds for the repair to the building, especially the roof of the hall, which he called 'our tent'.

Hon. Sec. Prue Cooper also brought Brethren's attention to the Hammersmith Open Studios, to Bro. Jeremy Musson's new book *English Ruins* and a forthcoming 'workathon' for the self-employed. The next event on threatened crafts was tabled, and discussion about further Guild outings to Kent. The Master read a sonnet by Keats.

LECTURE
ARTISTS IN THE THEATRE
Sarah Woodcock

From the Renaissance we know that artists were often jacks-of-all-trades – Leonardo da Vinci and Inigo Jones alike. The division in England came after the Restoration, as theatre was dominated by court propaganda and there was a division between the artist and the scene painter. By the mid 19th century, scene painter and set designer are one and the same person, although there were specialist costumiers, and sometimes fashionable dressmakers

called in to design dresses. The theatre was struggling to be respectable and realism was the ideal. In the 1850s and 60s there was a strong emphasis by Charles Keane on Shakespeare in correct period setting and costume together ('resulting in massive programme notes').

Naturally enough, the Aesthetic Movement contributed some interesting connections. EW Godwin's set for Ellen Terry was hugely admired by Wilde for the 'exquisite delicacy of its proportion'. Henry Irving called in Burne-Jones to design *King Arthur*, and he handed over sketches to scene-painters Hawes Craven and James Harker, who had not before done work on designs other than their own. Irving also commissioned Alma Tadema, as did Beerbohm Tree, producing sets in 'an ecstasy of accuracy'. The Edwardian theatre introduced massive spectaculars but there were still no specialist set designers, per se, so artists are called in: Bonnard and Toulouse Lautrec in France, while in 1906, Max Reinhardt commissioned Munch for Ibsen's *Ghosts* – an artistic marriage made in heaven. The heavy furniture spoke of the weight of social morality.

Diaghilev made high-profile commissions, including with Picasso and de Chirico. Artists help free the imagination of the theatre. Manuel da Falla and Picasso collaborated in 1919. There could be problems in ballet where costumes move and interfere with choreography. Sarah Woodcock noted with wry amusement that the designs and costumes which survive are often the ones which belong to failures (as the successes ran on and things were used and costumes worn out). Even Matisse was confused by the choreography being beyond his control.

One of the greatest theatrical entrepreneurs was CB Cochran, who commissioned André Dérain, Christopher Wood, William Nicholson and Rex Whistler. Whistler's designs particularly inspired the costume critic James Laver who compared his set design skills to those of a brilliant maker of perfume. We can compare the neoclassical style for Rosings Park in *Pride and Prejudice* with his brilliant designs for Ninette de Valois' *The Rake's Progress*, very practical and deeply in period. Cochran commissioned Augustus John to design for JM Barrie's *The Boy David*. But there were problems and a professional set designer came in to solve them, with the result that 'on the opening night Augustus John retired to the bar'. Artists also contribute to dance: notably Duncan Grant, Vanessa Bell and George Sheringham. Edward Burra designed *The Rio Grande* and *Miracle in the Gorbals* was as impressive as his drop curtain for *Don Quixote*. André Dérain's designs for *Harlequin in the Street* is not noticeably Fauvist but show he linked figures by creating links between characters by the colours in their costumes. McKnight Kauffer designed *Checkmate* for de Valois.

John Piper was a very distinguished stage designer, who really understood about colour and texture. He enjoyed working with makers and theatrical artists – as illustrated by his work on the *Prince of the Pagodas, Rape of Lucretia, Billy Budd* and *Death in Venice*. Graham Sutherland designed for Frederick Ashton, beautiful backdrops, but these were like blown-up paintings rather than theatre art in its own right. Michael Ayrton's set designs for ballet were shown to work well from all angles, a true test. Pavel Tchetlitchev's set designs have a very human feeling, employing clever tricks with the use of translucent materials – as in *Ondine*, 1939, about a mermaid who marries a mortal prince. Tension tends to be between the artist brought in to do a set design and the choreographer – as illustrated by Salvador Dali's overpowering set designs in which dancers and singers are lost (when Peter Brook used Dali for Strauss's *Salome* the lead dancer refused to wear the costumes; Brook resigned).

Post war, these dichotomies continue: Hugh Casson's set designs for William Walton's *Troilus and Cressida* were impressive but static and not easy to adapt for touring. Barbara Hepworth designed for *Electra*; Isamu Noguchi designed sets with moving screens and floating walls, impressive in their austerity, but too personal and costumes problematic – Gielgud's cloak, with its symbolic holes, made him look like an 'ambulatory Gruyère cheese'. Other artists mentioned include John Craxton, Ivon Hitchens, Bridget Riley, Sidney Nolan, Victor Pasmore, Jock McFadyen and Chagall, Rauschenberg and Andy Warhol – some of whom designed for Merce Cunningham's dance company. Hockney, one of the most famous and successful, liked the magic of the theatre, but also was very individual. In the last decade, when artists were involved, there has been more collaboration, as seen in works by Anish Kapoor and Antony Gormley.

Sarah Woodcock concluded by saying the success of a design was not how it appeared on paper, but how it translated into different materials and how it works on the stage.

Appreciative applause led the Master to thank Sarah Woodcock profusely and observations followed: PM Ian Beck recalled Burra's designs for eyes set in diamanté so that they sparkled more; Bro. Alan Powers mentioned the inspired stable door in the work of John Armstrong for the ballet *Façade*. John Currie, a playwright guest, pointed out that some modern directors in modern times preferred to have no sets, nothing to distract from the theatre, and asked if the conflict was worse in the ballet? Sarah Woodcock answered that the problem was there was no script to work from in ballet and so is a huge challenge to designers.

Bro. Llewellyn Thomas recalled 30 years ago being a scene painter working with Sidney Nolan, and being very aware that Nolan was producing his designs the night before the teams had to paint them, and that he designed on melamine sheets which they had to transfer to huge frames. Nolan borrowed Bro. Thomas's trousers while they were being photographed by Lord Snowdon. Sarah Woodcock mentioned what a problem 'ownership' of stage designs and stage work has been. Bro. Thomas also mentioned problems of scale.

Bro. Johnson mentioned copyright law, and Sarah Woodcock observed how all this had changed in the past 25 years. Bro. Dorner asked what survived of things such as John Piper's set and costume for *The Turn of the Screw*. Sarah Woodcock replied it depended on the fame of the designer. Bro. Dorner asked if these designs could be re-used, and Sarah Woodcock observed that everything dates quickly. The Master recalled seeing the Dérain backdrop in the 1960s in an RA exhibition, while a visiting actor called for minimal sets to allow for the audience to participate more fully with their imaginations. The meeting was closed with thanks and more applause.
Bro. Jeremy Musson

23 June 2011
ORDINARY MEETING

GUILD BUSINESS
There was brief silence while the Brethren stood in memory of Bro. Judith Scott, former secretary of the Council for the Care of Churches, who has died at the age of 94. An obituary by Peter Burman appeared in *The Guardian* on 7 July.

After a number of routine notices, the Master warned, with what seemed remarkable unconcern, that the evening would be chaos. He had invited a number of the Brethren to talk about or to demonstrate what they did, and in the event proceedings were perfectly orderly and outstandingly interesting. Five Brethren spoke about their work, and others would have done so had there been enough time.

DEMONSTRATIONS
CRAFTS THAT ARE UNDER THREAT OF EXTINCTION
Guildsmen

Bro. Richard Sorrel, the son of the historical perspectivist Alan Sorrel, learnt his trade at his father's knee, so to speak – in a sense growing up from worm's-eye views to bird's-eye views. To make such views he begins with an orthogonal matrix drawn out on an accurate plan, which he then transfers on to a plane marked with disappearing points by a geometry more easily demonstrated than described. On this he draws the topographical features - houses, trees, hills and so on – that he wishes to include in the finished view. He draws freehand, but correctly as to location and proportion. The process was illustrated with many of Bro. Sorrel's drawings and paintings, some (such as Settrington in Yorkshire and Antony in Cornwall) of places as they are now, others (such as medieval Norwich or 19th century Barbados) seen through the mists of time. Happy the bird, past or present, thought Bro. Sorrel's audience, to see such delectable views as it flew above them.

Bro. Geoffrey Preston recounted the history of stucco as well as illustrating his talk with his own work. Developed in the ancient world, stucco came into its own in the 17th century as the ideal vehicle for the exuberant ornament of the Baroque. ('Disgusting', someone in a previous audience had said of the excesses of Bavarian church interiors.) Italian stuccatores such as Bagutti and Artari brought Baroque ornament to England, and applied it at Castle Howard, Moor Park and elsewhere for such architects as Gibbs, Hawksmoor and Kent. The plainer, low-relief work of the Adam brothers brought an end to the craft of working in

high relief, and when Bro. Preston came to direct the plaster restoration at Uppark the technique had to be reinvented. Bro. Preston employs a mixture of marble dust, gypsum and rabbit glue, and often makes a preliminary model in clay in order to work out the form of the piece he intends to model. He brought to the Hall some pieces of his own work: seldom can there have been seen so many lines of beauty, nor such beautiful lines.

Bro. Noel Stewart gave a demonstration of hat making – of the wonders that can be done with something that begins looking much like a horse's nosebag. Steamed over a kettle of boiling water, the felt hood with which he starts work is gradually eased and moulded over a wooden block. The process takes a little while. Having described his art and technique, Bro. Stewart quietly worked away in a corner while other Brethren were speaking, to produce in due course a finished article that needed no more than a ribbon and a wreath of roses to adorn the loveliest lady who wore it. The audience were astonished at the ability of felt to assume such forms, and by his skill in creating them.

Bro. Rachael Matthews showed what she disarmingly described simply as 'odd tools that aren't used any more', largely originating in her own area of north-west England. These included a wonderful flax wheel for spinning linen thread, a flax distaff, and some knitting sticks – beautifully carved implements than the knitter could stick in her belt and, mysteriously, knit with one hand while milking the cow or rocking the baby with the other. Use of the stick seems to have been associated in some way with a flapping motion of the arms, but Bro. Matthews has never managed to knit in this way, however hard she flaps.

Bro. Jason Amesbury showed how he made his shoe lasts, carved from beech or hornbeam seasoned over six years. Appearing with his apparatus rather like a contestant on *Dragon's Den* and wearing a very craftsman-like leather apron, he astonished the audience by the contrast between the accuracy and finish of the objects he created and the crude simplicity – if not the simple crudity – of the bench knife and other tools he used to make them. To demonstrate how feet were measured he sat at those of the Master, tracing the outline of his sole and taking measurements at salient points. Bro. Amesbury's skills were well displayed by the shoes he was wearing himself – properly described as Perforated Oxfords – whose elegance was remarked on by more than one person in the Hall.

Others of the Brethren demonstrated their crafts at stalls set out around the Hall. John Nash brought sign-painting materials. On the other side of the room Josephine Harris showed her glass-cutting tools, and Emilie Gwynne Jones some examples of 'reverse glass painting'. Vicki Ambery Smith had a small piece of steel with tiny holes of different shapes in it through which silver wire would be extruded, and George Hardie a presentation of the progress of designing a postage stamp. Mark Winstanley used a thing that looked like a cross between a Primus stove and a pretzel to heat a battery of intricately cut stamps and wheels to make gilded impressions on leather.

Brethren and guests greatly enjoyed themselves inspecting other techniques and in some cases trying them out. There was no sign of the chaos that the Master had anticipated, and the only regret was that there was not enough time for more talks than the five that were given. It is very much to be wished that there might be more evenings of this kind, where other Brethren might explain and exhibit their work and skills.
Bro. Nicholas Cooper

29 September 2011
ORDINARY MEETING

GUILD BUSINESS
The Master welcomed Brethren to the 'new' Hall, after the refurbishment and repainting during the Summer.

Brethren stood in silence to remember Gerald Southgate, late Secretary of the Guild, who had died on 7 July after bearing a long fight against cancer with great dignity. A number of glowing tributes were paid to him as 'a lovely man', 'a wonderful human being' and 'truly remarkable', with his encyclopaedic knowledge, particularly of history and poetry, and recalling his immaculate appearance, his attention to detail and his dry sense of humour.

The Master thanked everyone who had helped to make the selling exhibition of work in the Hall such a success, raising over £4,000 for Guild Funds. Most thanks should, of course, go to the Master for this great initiative, which should, hopefully, become an annual event. Notice was given for

nominations for the position of MEE for 2014. The Master read a seasonal poem by Laurie Lee:

> Now tilts the sun his monument
> now sags his raw unwritten stone
> deep in October's diamond clay

LECTURE
BEDFORD LEMERE & CO
Bro. Nicholas Cooper

This paper replaced the advertised talk on Enid Marx, postponed due to Matthew Eve's ongoing indisposition.

The photography business was founded in 1862 by Henry Bedford Lemere, and from 1867 was based in a convenient central London location above a bookshop at 147 Strand. Over more than 80 years, until his son Harry died in 1944 still running the business in his 80s, the firm took around 100,000 photographs (all contact prints) using 12 x 10 glass plates. Following the commercial photography of historic buildings by Fox Talbot and Fenton with a view to selling them to tourists, Lemere started a new tradition of using photography to record recently completed buildings, on commission, for clients who required them. The result was not just a technically superb record, but one which covered the whole range of contemporary building.

We saw commercial offices, banks and warehouses, public buildings and railway stations, mansion flats, houses and villas. Not all were newly built, as work for estate agents showed. Another important class of client were interior decorators and furnishers, such as Mellier & Co, Waring & Gillow and Heal's, capturing the ephemeral fashions in decoration. Although as much as half of Lemere's work was done in London, the firm was also active elsewhere, particularly in Liverpool and Glasgow, and at country houses. The Gallery at Audley End, filled with cases of stuffed birds, was memorable. Much of the subject matter was large and impressive to match the clientele, but on occasion more modest examples were included.

An element of eeriness was noted in many of the crisp and pristine images, as even interiors were generally shown deserted. This was at least in part due to the fact that exposures could last for up to an hour, although on occasion people were included, such as workmen at Dagenham waterworks, or at the People's Palace Swimming Baths in Mile End Road, which adds greatly to the sociological interest of the pictures. Not even the Archbishop of Canterbury's dog at Lambeth Palace escaped the Lemere lens. At their premises, the public or professionals could come and look through albums of prints of their back stock and order copies. This was particularly useful for architects before the advent of satisfactory half-tone blocks and mechanical photo reproduction in about 1890.

The Lemeres did not see themselves as artists, discriminating between good architecture and bad, but as portraitists of buildings, showing them in the most flattering light for their clients, which they achieved with great skill. Nicholas contrasted their approach with more atmospheric photographers such as Frederick Evans and Charles Latham. It was most interesting that the great architectural historian Sir John Summerson was so dismissive of keeping more than a small fraction of their work for the National Buildings Record in 1944. Today we are grateful that so much more of it was saved from destruction, as even the undistinguished and unprogressive buildings, many of which are now gone, were an important part of the huge amount of rebuilding that went on in that age of exuberant self-confidence. Even so, it is a startling thought that up to 70,000 of their earlier negatives were sold off to make cucumber frames! Of the 30,000 or so remaining, some are in the Royal Archives at Windsor, some in the RIBA Library and the majority at the National Monuments Record.

The talk elicited numerous interesting questions, which illustrated both the audience's fascination with the subject and the erudition of the speaker, whose excellent book on the Lemeres was available for purchase. An exhibition of the photographs at the V&A continued until the end of the month.
Bro. Christopher Claxton Stevens

13 October 2011
ORDINARY MEETING

The Master introduced the new Brother Ron Sims. They first met at college, studying painting. They shared good chats at the local greasy spoon, preferring jam tart without custard, so the waiter would order just 'tarts' from the kitchen.

The Master then read TS Eliot's 'The Influence' from *Little Gidding*, a poem explaining that however much we are influenced by our masters, we

always end up doing our own thing.

Guildsman had been looking forward to a lecture by Philip Pullman reflecting on Edouard Manet's *Bar at the Folies Bergères*, but the novelist unfortunately withdrew due to ill health. The Master was able to secure the 'lost' lecture from 10 March instead, and those who came were not disappointed. What followed was 70 minutes of sustained 'tour de force' through 600 years of tapestry.

LECTURE

TRUTH TO MEDIUM IN TAPESTRY
Helen Wyld

Tapestry is woven on vertical or horizontal looms, with warp threads stretched between two beams, and coloured weft threads woven in and out, in simple weave, and pressed down with a comb, or shuttle, to cover the warp. The design or cartoon is kept behind the warp for the weaver to follow.

Colours join by interlocking or dovetailing weft threads, and slits were left and sewn up. 'Tweeding' or mixing colours, made tonal effects, and an image of a young man's leg showed how a slit could be left to create shadow like a soft pencil line.

By the late 15th century tapestry had become finer, making more complex designs possible. The 'Acts of The Apostles' in 1520 had just over 7 warps per cm (15 per inch). By the end of the 17th century this count was standard for markets in Antwerp and London. Fine weave was not always better than course weave, and the skill of the weaver, after a seven-year apprenticeship, was equally important to the nature of the design.

Tapestry originated in the Middle East and was practised in Ancient Greece. Earliest surviving tapestries are from Egypt, and from the second to the 12th centuries tapestry was used on Coptic textiles where small, square, wool designs were woven into linen cloth.

Wefts were often wool because it can take mordanted dyes, is warm for furnishing and incredibly hard wearing. The 'Apocalypse' a series of six 23 x 6m (75x19ft) pure wool tapestries were woven between 1380 and 1382. Although some pieces are lost, most have survived well with little fading.

By the 16th century Charles I had instigated the weaving of silk as a expression of Stuart power and prestige, both mercantile and cultural. Specialist dyers had come from Paris, and a designer, Francés Cleyn, from Germany via the Danish court. For a short 20-year period until the English civil war, Mortlake tapestries were widely held to be the finest in Europe. Silk produced delicate tones and highlights, but on exposure to daylight it perished quickly. Slides showed how Cleyn's design of Leander swimming naked in silk threads, had merged into the surrounding water, compared with the wool version, made 20 years later, where he swims with a fully rendered body.

Similarly opulent is the gold thread, used for highlights on drapery designed to imitate polished metal plaques. Here again what would have been a dazzling effect has, with time, destroyed the integrity of the design. The copper and silver alloy, to which the gilding was attached, has tarnished, meaning that what would have been glittering highlights are now dark, creating a strange 'negative' effect.

Until the18th century the strongest colours were indigo for blue and madder for red, but weld, a yellowy-brown ochre was not as fast as blue and red. The yellow in the weld faded first, leaving us with acres of blue forest.

The Hardwick tapestries, cheaply woven at Oudenaarde in 1560, now appear pale and grey, but on the reverse show a vibrant lilac, dyed with lichen which was a cheap alternative to the reds produced by madder or cochineal. The market grew, quality fell and guild regulations were tightened. Flemish weavers were accused of cheating by painting – though it was finally agreed that they were allowed to paint only but in two colours, dark brown for outlines and pink for cheeks, and only to re-inforce designs that had already been woven.

Tapestries were designed to be folded, draped, and hung around corners, a movable statement of status. Narrative therefore had to be continuous. When Raphael designed 'the Acts of the Apostles' in late 15th century, it raised questions about the relationship between tapestry and painting. After initial enthusiasm Flemish copyists began to find Raphael's figurative style boring and formulaic to weave.

In the 16th century tapestry could be simply decorated with millefleurs, thousands of tiny flowers or the radiating sun. Threatening cabbage leaves harboured exotic beasts as discoveries were made in the new world.

Large leaf verdure went out of fashion in the late16th century, and in came real landscape, with man conquering beast. Tapestry reproduced painting, architectural decoration, and was now designed with borders and ribbons suspended from forms.

By the 18th century tapestry had to compete with permanent wall coverings such as panelling, stucco and wallpaper, so became fixed elements in a scheme, being fitted to the wall and losing their liberty. Tapestry began to look like woven paintings and the weavers protested that painting well and making good tapestries were two completely different things. Jacques Neilson's series *Les Tentures de François Boucher* made a feature of the new competition by successfully making a totally fabricated environment.

The rising tide of mass culture overtook the Gobelins tapestry weavers in Paris and the factory was taken completely into the control of the state, with government ministers deciding what designs should be woven.

But all was not lost. The antiquarianism of the 19th century saw a new interest in old tapestries. William Morris decided tapestry was 'the noblest of the weaving arts' and bought himself a loom. Without the necessary seven-year apprenticeship, his first solo effort, *Cabbage and Vine*, looked slightly stiff and it is thought that his writings on tapestry were more satisfying than what he actually made.

We then saw modern tapestries by Lurçat from the 1910s and finally Le Corbusier, who used the acoustic function and psychological stimulant of tapestry in public places. In the home, he realised their portability for the travelling family, re-naming the medium MuralNomad.

After great applause, lively discussion on the prevention of moth damage came from the floor. We were saddened to learn that Dovecote in Edinburgh is the last remaining tapestry workshop. As the newly polished bust of William Morris looked down upon us, PM Peyton Skipwith reminded us of Morris' quote: 'If you can't compose an epic poem whilst making tapestry, you're not a decent man,' to which Helen Wyld replied that perhaps if Morris had concentrated on his tapestry more, he would have done a better job.
Bro. Rachael Matthews

27 October 2011
ORDINARY MEETING

GUILD BUSINESS
The Master reminded the company of the proposed outing to Brockley to view, among other things, the murals at Prendergast Girls' School by Evelyn Dunbar and others – and proceeded swiftly to the introduction of the evening's speaker introducing her as both musician and historian. As harpsichordist with her group Janiculum she has given concerts and made numerous recordings presenting Couperin, Scarlatti, Handel and their contemporaries in the context of the society and history of their times. This replaced the advertised 'Music and the Mind'.

LECTURE
ROBERT ADAM'S GRAND TOUR
Jane Clark

The lecture was copiously illustrated with wittily selected visual and musical examples, and told largely though the delightfully light-hearted letters that Robert Adam sent back to his family in Edinburgh. Robert's father was the architect William Adam. The family was enthusiastically musical. Robert himself was admired for his delightful singing, and many of his letters report on concerts and visits to the opera.

The 24-year-old Robert set off from Edinburgh in 1754 to see and explore the cities, the architecture, the salons and opera houses of Europe. The earliest of his letters, sent to his mother from Paris, comments on his new Parisian clothes. We were shown the handsome portrait of Mrs William Adam by Allan Ramsay, son of the poet Allan Ramsay, family friends in Edinburgh.

Adam travelled through Europe in the company of The Hon. Charles Hope, also a musician, who had studied the flute with Michel Blavet – whom they visited in Paris. We heard a couple of dances by Blavet.

From Paris to Nice via Lyon; and from Nice to Genoa by boat; and to the opera in Genoa to hear *Sesostris King of Egypt* by Terradeleas. Adam writes very approvingly of the castrato Rolfi singing the aria 'Cara, tufostie sei' – which was played for us in a contemporary version, while we admired on screen a wonderfully detailed illustration of an

opera in full swing in the Teatro Regio, Turin in the 1750s. Adam wrote rather cattily about Lord Brudenell whom he met at the opera. But the handsome portrait of him by Batoni records him as a keen patron of music and of the arts. The journey from Genoa to Livorno by sea was illustrated by a charming sketch by Adam of Portofino.

We learned that the Adam sisters were taught music in Edinburgh by Nicolo Pasquali – who had settled in Edinburgh. We heard one of his drawing-room versions of a popular Scottish song.

Robert went from Livorno to Florence via Pisa. The tower he complained 'is like to tumble down every moment… a sensation not at all pleasing'. It was exceptionally cold in Florence and Adam and his friends entertained the Italians trying to skate on the frozen Arno. Carnival was in full swing and Robert reported dancing 'no fewer than 200 minuets and 300 country dances'.

We learned that country-dances and popular Scottish songs had been introduced in France, and later in Italy, by the exiled Stuart pretenders. Horace Walpole attended a ball in Rome in 1737 led by Bonnie Prince Charlie and reported that the dance tune 'Butter'd Pease' was well known in Italy as 'Piselli al Burro' – one of several such tunes that we heard played.

From Florence he went to Rome where, it seems (at least from the letters), that he was more interested in the musical parties and the young ladies who attended them, than the architectural wonders of ancient civilisation. Rome was illustrated by a characteristically fanciful view of the Roman Forum in the mid-18th century with cowgirls among the columns, and by a minuet by the famous fiddler Nardini, whom Adam had heard in Livorno.

References to Adam being invited to sing to the harpsichord accompaniment of the lovely Signora Magherita prompted illustrations of the harpsichord that he designed (much later in his career) for the Empress Catherine the Great. The harpsichord does not survive, but a matching piano designed by Adam and built by Johann Zumpe is in the Palace at Pavlovsk.

Then there were examples of the songs he might have sung – evidently with a Scottish accent that caused some amusement – and a elegant pen-and-ink sketch by Adam of the rooftop view from the windows of his lodging in the Palazzo Guarnieri, where, we learned, he hosted a party with a 'supper in the French Style with twenty little plates, some hot, some cold… with vast decency yet splendidly showy'.

He comments in passing on the fact that coving is unsuitable in music rooms because it produces 'echoes, reboundings and unjust sounds'. Designs from his later oeuvre demonstrated his understanding of this principle – which is indeed endorsed by contemporay acousticians.

We heard samples of French *chansons à boire* that Adam sang with his friend the painter Allan Ramsey. He tried to sing 'The yellow hair'd Laddie' by the cascade at Frascati – the words by Allan Ramsay *père*.

Then to Naples, at that time a city some six times the size of Rome. Adam noted with pleasure and surprise the country folk singing and dancing along the road – illustrated for us in a painting by David Allan and with musical examples of Neapolitan songs and the Tarantella.

Lastly to Venice, 'set down in regions of water, gondolas and voluptuousness' – illustrated by a handsome painting by Guardi, probably from the very time Adam was in Venice – and a typical gondola song for tenor duet.

Jane Clark skipped the later stages of Robert Adam's grand tour through Dalmatia where he embarked on his mammoth survey of the Palace of Diocletian at Spalato.

She finished with a quip from a letter to the sisters from Robert's brother James, when they were all back at work in London: 'Bob and his Italian are quivering away at their 'Nondam Pace' to such a degree that I can't write a word. '*Non dan pace ai miei pensieri*' is a duet by Jommelli that was so popular, that it was given English words. We listened to its strains while admiring the handsome portrait of the mature Robert Adam by George Willison that hangs in the National Portrait Gallery.
After enthusiastic applause there were questions about music in Edinburgh in the early 18th century; about the role of Italian expatriates like Pasquali

in that city; about the popularity of Scottish music in the rest of Europe, evidenced by the work of Beethoven and Mendelssohn well into the 19th century; and about the location of Adams' letters and drawings.
MEE Julian Bicknell

10 November 2011
ORDINARY MEETING

GUILD BUSINESS
The evening began with announcements. Angela Barrett had won the 2011 Parrot Prize for illustration and a new Guildsman was introduced – printed textile designer Lydia Beanland, inspired to do textiles by her grandmother.

LECTURE
THE DAY OFTHE DEAD
Guildsmen

The Master introduced the theme of the evening: to remember late Brethren as well as people outside the Guild who had inspired them. The Master had masterfully put together tales that he had distilled into monologues read by three protagonists: Stephanie Gerra, PM Ian Archie Beck and Nicholas Cooper. They brilliantly brought the stories to life as a corresponding image came up on the screen before us.

Many tales of wonder and eccentricity were told. The architect Sir Albert Richardson had treated the students at the RA in the 1950s to a candlelit dinner in the school's vaults, where roast swan was served up with wine from the Academy cellar. Another architect Clough William Ellis still wore wartime breeches in the 1960s among his flower-power contemporaries. A day out with LS Lowry finished with a lunch of fish and chips and orange juice at the station hotel. Gerald Kelly had taken his portrait of Somerset Maugham to the tailor to mark the suit in the painting where it didn't fit properly. Students of Allan Gwynne-Jones were served tea on Woolworth's plates beautifully decorated by him. When hard up, he would make fake champagne with sweet white wine, brandy, soda and a sugar lump.

Many stories were told around the theme of Brethren having an epiphany, meeting people who had an inspired them to do what they do. We heard about David Jones's contagious passion for his subject and how he crammed all his possessions into the room of a residential hotel, describing it as his 'dug out'. We learnt of Allan Gwynne-Jones who had painted a watercolour on silk at the time of the battle of the Somme. He was later badly wounded and the painting was saved by a fellow soldier who rolled it up in a shell case and tied it to his stretcher to ensure its survival.

There were also art school reminiscences. Richard Hunter and his fellow students were discouraged from doing sketches, but were instead instructed fastidiously to complete one drawing a day of classical sculpture. The tedious single-point drawing method of tutor Walter Sickert was remembered in contrast to Peter Greenham's multi-point system. Peter Greenham also happened to be rather clumsy. Stephanie Gerra did an uncanny impression of Her Majesty the Queen when the story was told about Peter Greenham engaging and entertaining Her Majesty with anecdotes that he might have told her already.

These art school tutors we heard about greatly cared for the welfare of their students. Greenham and James Butler did what they could for the poorer students. Inspired students of James Butler worked long days at the school: one student was found making a home for himself upstairs and Butler was gently asked to evict him.

There were delightful stories about inspiring individuals whom Brethren had met in their childhood, and stories of apprenticeships in the home. Some stories had been passed down through generations.

We heard a story that had been passed on through PM Ernest Jackson from Michael Rothenstein about AS Hartrick lending his room to an impoverished acquaintance in 1880s Paris. He was a painter whose work Hartrick recalls he simply couldn't stand. The artist turned out to be Vincent van Gogh.

After the Master's piece came to an end, members of the Guild were invited to come and tell their own stories. PM Peyton Skipwith started off with the Thomas Hardy poem *The Death of Regret*. The poem touched on how time heals the loss of a person, but a memory can suddenly bring that person back into focus. His Hardy poem was a good introduction to his two West Country friends, the medievalist John Chambers and Robin Noscoe, art tutor

and vintage-car enthusiast. Both were remembered by Peyton with great affection.

PM John Lawrence then paid homage to many late Brethren he had known and among these was Gerald Cobb, a cathedral historian. His incredible visual memory, touched upon again later in the evening by Nicholas Cooper, seemed ensured by the fact that his house was packed with books and manuscripts and had images of cathedrals on every available surface. John Lawrence also knew John R Briggs, whose portrait he never finished during his lifetime, because Briggs kept asking him around for lunch on the appointed day and afterwards fell asleep during the sitting. Ian Archie Beck later said Briggs had been the only brother to refuse to sign the Minutes, because the bookbinder who had given the talk had produced a book that you could not open.

John Lawrence also shared stories about his friend PM Gerald Cobb. On a lecture on presentation and packaging, a half-naked girl covered in glitter came on the screen. Gerald was heard shouting 'whose silver titties are those?'. It was remembered that the Guild evenings were a somewhat noisy affair at this time. Guildsmen would stamp their feet on the floor if something was said that met with their approval. At The Day of the Dead evening this tradition was revived (and appears to be continuing).

Bro. Sally Scott then remembered her friend Janet McLeod. We saw a photograph of her wearing a great napkin hat at a restaurant fittingly called The Hat Shop during PM Gottlieb's Guild outing to Presteigne in Wales.

We heard a wonderful letter from Charles Voysey to his builder. The builder was a forebear of Bro. Rachael Matthews. It contained instructions to keep the fire burning day and night in order to finish, implying that the builder should get a move on.

PM Stephen Gottlieb told us about David Pye. He enthused about the significance of his book *The Nature and Art of Workmanship*. Drawing from examples of different types of manufacture, for instance the marking of an aircraft tail and the carving of an olive branch, Pye distinguished two types of approach, 'the craftsmanship of risk' and the 'craftsmanship of certainty'. Pye, who was also a wood turner and carver was definitely working according to the 'craftsmanship of risk', as was Stephen's friend, silversmith Bro. William Phipps. Every hammer blow counted when Bill Phipps was making ceremonial silver spoons. Phipps's son Fred, also a Brother, added his appreciation.

With remembrance Sunday the following weekend we paid tribute to the many Brethren who served in the artists rifles.

A guest, Caroline Walker, spoke about her grand-uncle MacDonald (Max) Gill, brother of the more famous Eric. Architecturally trained, Max had produced wonderful maps and lettering. Caroline, who is writing Max's biography, had come across numerous entries in his diaries about the Guild, especially the talks he attended. One notable meeting which took place at the Guild in May 1914 was of the St Pancras and Holborn branch of the Women's Suffrage Movement about which Max confesses: 'I at length, after doubts – signed the membership form.'

The Day of the Dead Evening was a great success. There was much laughter but also great affection for past Brethren and there were no doubt many more stories that hadn't been told and heard.

It was followed by an after-lecture buffet for all with the sandwich table à la Mexicane. There were 20 sugar and chocolate skulls from Mexico; a suitably painted tin vase, dahlias and chrysanthemums, black sandwiches, crisps, tartlets, black olives and pitch-black biscuits on a black cloth lit by candlelight; all of which was colourfully festive.
Bro. Flora Roberts

24 November 2011
ORDINARY MEETING

GUILD BUSINESS
The Master gave notice of the forthcoming Christmas Party, which would be at his invitation, to culminate with Scottish reels and beginning with tea and cake – perhaps the first time in the history of Guild when the cake would have been made by the Master himself. He added that more good things were in store that very night, when the dinner would be themed to the evening's talk, with pumice, pyrotechnics and volcanic pudding (most dinners throughout his year having been themed to fit the subject of the lecture).

LECTURE

BRILLIANT WITH ALL COLOURS: VESUVIUS AND THE EVOLUTION OF ITS IMAGE

James Hamilton

Connoisseurs of volcanoes, we were told, take a dim view of Vesuvius. There are lovelier ones like Fuji and Kilimanjaro; there have been many more destructive ones. But Vesuvius is, as the speaker put it, 'our' volcano. It is in the back yard of our own history. That place was assured by the younger Pliny's description of the eruption of 24 August in 79AD. His uncle had already written of volcanoes, though he had never suspected that the mountain's flat but craggy summit might be a dormant crater. The elder Pliny's curiosity would be the death of him, but his nephew survived to write a vivid and detailed account of the events and thus to fix the volcano firmly among the physical parameters of European culture.

For two millennia, volcanoes' unpredictable terrors have been seen as metaphors for human passions or else literally as actual visions of the Inferno, and Neapolitans would quell Vesuvius's periodic outbursts by parading the relics of St Januarius – a ritual proved effective when, in following its natural course, an eruption would ultimately die away. But with the Enlightenment, scientific investigation began to supersede the metaphysical, and it was the complementary responses of scientists and artists that particularly interested the speaker. Sir William Hamilton wrote a series of papers for the Royal Society describing the 1770s eruption cycle, and commissioned Peter Fabris to illustrate its successive phases in nearly 60 accurate gouaches. Standing 3m (10ft) from a torrential lava flow, Hamilton observed that it flowed with a strength 'equal to that of the River Severn near Bristol'.

Other visitors emulated Hamilton's intrepid curiosity. Michael Faraday and his friends, descending into the crater while the mountain shook like jelly, fried eggs on the lava and sang 'God Save the King' as they dodged the red-hot stones that filled the air. Mary Somerville found the smoke so thick that she could hardly see where she was going, while the heat was such that she several times thought her petticoats were on fire. Painters too were drawn to Vesuvius. In his views, Pierre-Jacques Volaire would overlay the inanities of the Rococo with a touch of the Sublime. Joseph Wright of Derby timed his stay with Hamilton particularly well, and his sketches of the eruption provided the reference material for four great paintings. Less noted local painters would increasingly cater for less demanding tourists, while JMW Turner found that his imagination readily supplied the fiery visions that had been missing on his actual visit.

The speaker touched on 19th-century theories of vulcanism with their pleasing names of Neptunism (which maintained that volcanoes were the vents for burning coal deposits) and Plutonism (which held that volcanoes released heat from the earth's hot core). But while science went one way, romance went another. New fire was breathed into the literary life of Vesuvius with Bulwer-Lytton's *Last Days of Pompeii*, stimulated by the slow but steady uncovering of the town's extraordinary remains, and his re-creation of those events with all their potential for moralising would provide an enduring trope for visual, as well as literary, depictions of the disaster. In his huge 1833 canvas of the same subject, the painter Karl Briullov saw in the overwhelming of the city a metaphor for the collapse of civilisation. Ambrose Poynter's *Faithful unto Death*, showing a centurion remaining at his post in the midst of catastrophe, was hugely popular: is he a model of imperial virtue? Could he be a pattern of Christian duty? In either case, he is an honorary Victorian Englishman. By contrast, in Jules Verne's *Journey to the Centre of the Earth*, the advances made by contemporary geology were wholly ignored for the sake of a good yarn.

Every generation has its own view of Vesuvius, and is sometimes lucky enough to get its own eruption. Finally, the speaker took his audience through works by the aesthetic American Charles Caryl Coleman; the Italian futurist Umberto Boccioni; and concluded with Eleanor Antin's 2001 sequence of photographs, *The Last Days of Pompeii*, in which a classical Mediterranean prefigures Palm Beach, both alike peopled by hedonists oblivious of impending doom.

The discussion that followed ranged from Iceland to Equador, from the Gothic to Warhol, and took up many of the points about the relationship between culture and nature that the speaker had raised. In these minutes it is impossible to do justice to the richness of he evening's talk, and these questions showed how warmly the audience responded to the wealth of the speaker's references, images and ideas.

Bro. Nicholas Cooper

NOTES

POEMS READ DURING THE YEAR

Extracts from the following:

Two in the Campagna by Robert Browning, 10 February
The Split Minute's Preservation by Denton Welch, 24 February
A Prayer For My Daughter by WB Yeats, 10 March
Snow by Louis MacNeice, 24 March
The Life of the Fields by Richard Jefferies, 7 April
The Sea and the Mirror by WH Auden, 28 April
Adonaïs by Shelley, 12 May
The Rape of the Lock by Alexander Pope, 26 May
Bright Star by John Keats, 9 June
Equinox by Laurie Lee, 29 September
Little Gidding by TS Eliot, 13 October
The Death of Regret by Thomas Hardy, 10 November

REPORTS

REPORT OF THE CHAIRMAN OF THE TRUSTEES

It has been another busy year for the Guild. During the last year, we have seen a dramatic increase in the use of the building by other organisations, which is excellent for our income. It does however put additional pressures on both Elspeth and Monica, and we should all be very grateful for their daily efforts in support of the Guild.

The increased use of the Guild also increases wear and tear on the building. This year we have tackled the repairs to the hall roof which took place over the summer break. The work had become urgent and it is a great relief to now have this behind us.

The building contract was overseen by our Hon. Architect, Simon Hurst, and we should all be very grateful for his efforts in getting the work done on time and within budget. I should also mention Ash End Builders who carried out the work with the minimum of fuss and disruption.

The repairs to the Hall roof were Phase 1 of our ongoing project to repair and improve the Guild's facilities. The next phase, to be carried out next summer, will be the repairs to the roof of the main building. Once this is complete we will be thinking about ways to improve the courtyard, which we hope to tackle in 2013. With this in mind, the Trustees have asked the Hon. Architect to look at how the Guild's facilities might be improved through alterations to the courtyard, in particular the provision of disabled access to the Hall. We are also considering some form of canopy to provide shelter from the elements so that the courtyard can be better used before and after meetings.

All of these things cost money. The Trustees made the decision that routine repairs and maintenance ought to come out of the Guild's reserves, and we had been saving for some years to carry out this work. This has been made possible by the prudence of our Hon. Treasurer Tom Chippendale, and I would like to thank him for all of his hard work this year.

There is however a limit to how much we can afford out of the Guild's coffers, and in due course we will need to fundraise for the courtyard scheme. We now have a fundraising committee in place, and I would remind everyone about our legacy leaflets and encourage everyone to request a copy.

At the end of this year we have three Trustees who are reaching the end of their tenure. I am grateful to them – Magdalene Odundo, Ian Archie Beck and Dick Reid – for their support and advice, and particularly to PM Reid who, despite the long trek from York, has rarely missed our meetings.

I would like to thank the other Trustees for their continuing dedication, and to the Trustees' Hon. Secretary James Maloney who, in his first year in the post, has kept excellent records of our meetings.

It is an exciting time for the Guild but there are challenges to be faced. Among these are the difficulties we have had with both of our neighbours in relation to our party walls. This is all being dealt with but takes a painful amount of time to resolve. It is also essential for the survival of the Guild that we continue to elect new members. Last year we had a particularly good intake of 33 new Brothers, but this year the numbers have fallen and we have only 11 new Brothers. So I would like to encourage everyone to think of suitable candidates and would hope that next year we may see another bumper crop.

George Saumarez Smith

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

This summer saw the completion of Phase 1 of our major overhaul: the complete renovation of the Hall. Many may barely notice this has occurred, and that would be a good thing. It is hard to believe now the extent of the works but having witnessed it every week as it progressed I can assure you it got a lot worse before it got better and we now have a fully insulated flat roof; insulated double glazing with UV protection; a brand new heating system; a new extract and air supply ventilation system; new wiring; new light tracks with 100 per cent low-energy fittings saving 75 per cent of the electricity but with twice as many lights as before. The colour scheme has been tweaked, but keeping the spirit of the much loved previous version. We also have a new smooth white electric projection screen, but have retained the old manual one in case of electrical failure. The black-out blinds have also been replaced.

Not everything went as smoothly as we would have liked: rain disrupted the roof works in the early weeks and our structural engineers had advised that the original, somewhat experimental, reinforced concrete roof structure was on its design limits and therefore they could not justify the additional load of double glazing without determining the exact size and type of reinforcement within the concrete beams. In order to measure the diameter and type of reinforcement an area of the cornice was removed to bolt on a core drilling machine and samples of the concrete taken away for crush testing; and the reinforcement bars exposed. When the tests came back the results were marginally above worst-case assumptions and the weight of the double glazing deemed acceptable. Moulds were made of the acanthus leaf brackets to reinstate the removed cornice sections and I would defy anyone to tell where this work was carried out.

Further works were completed in the Yellow Gallery. We have fitted replacement glazed doors to the display cases, without glazing bars, so that they can be better used for display of a wider variety of work. New bases have been added with sloping-fronted glazing to further increase the capacity of display and these have all been illuminated with LED light strips that do not produce much heat and use very little power. The DAB committee are currently looking at a new colour scheme for this room. Some might remember the rather worn out carpet in this room which has now been ripped up and the floor boards stained and polished to tie in with the rest of the building. Bro. David Birch and his wife Brigitte have very generously donated two antique c.1910 hanging lights to replace the dusty paper lanterns.

In the DAB committee, we have lots to think about over the next year or two. Apart from Phase Two of the major overhaul: the general renovations of the main roof which is in desperate need of renewal, we are looking at improving our 'kerb appeal' by commissioning new metal work to support a lantern either side of the front step to better announce our presence on Queen Square. We are also revisiting the final and most significant Phase Three of our overhaul: the 'New Century Project' based on a simplified brief. It has been decided that disabled access to the first floor, although in a perfect world desirable, would write off so much usable space at first floor to warrant it unjustifiable in its impact architecturally and financially. We do have the means to transport wheelchairs to the first floor so the former scheme to install a lift and walkway and build a two storey glass structure have been deemed excessive for our actual needs. The DAB committee are therefore currently working on a more modest scheme: glazing over the courtyard to provide a dry space linking the front building to the hall as well as providing much easier wheelchair access through, and a toilet for disabled use. There would be sitting out and display space in the courtyard. As we are now well into the 21st century, and it no longer seems 'new' we have renamed it the 'New Courtyard Project'. Initial plans have been produced and these are being developed with a rough working model being presented at the AGM.

Other smaller forthcoming works include:
A donors board that is soon to be installed in the stair hall so that all past and future donors can be properly acknowledged. A stand for the signing-in book will be mounted in the entrance hall. We are also looking at improvements to the Library bookcases and also the archive storage in Monica's Office. Works to be programmed in 2012 include: Scaffolding the entire rear of property and a temporary roof over the front building; renewal of all roof coverings to the front building with natural slate, reforming all valley boards and support timbers, new lead to all valleys and flat roof areas,

repositioning/replacing roof lights to suit new valleys, re configuring the walkways to enable maintenance of the roof under. Overhauling the exterior of all rear windows whilst the scaffolding in place: resin repairs to any rot, renovation of putty and redecoration.
Simon Hurst

REPORT OFTHE HONORARY LIBRARIAN

The Library acquired 34 items during the past year (October 2010 – October 2011). Thirty of these were purchased at a cost of £1,455 (the most expensive being a very rare essay and facsimile of the Renaissance engraver Eustachio da Celebrino da Udene, written by Stanley Morison and printed by the Officino Bodoni). Luke Hughes donated the latest book by Fiona MacCarthy, her new biography of Edward Burne-Jones; George Saumarez Smith donated *Three Classicists*, a volume of drawings and essays by himself, Ben Pentreath and Francis Terry. Two illustrators, Angela Barrett and Joe Berger, contributed books in which their work (and, in Joe Berger's case, his writing) figures.

If I have done my sums rights, the funds available to the Library now stand at £2,971. There is little point in buying additional books in large numbers, since space has almost run out. (I've been given to hope that at least one of the magnificent but impractical showcases in the library may be sold off and replaced with practical and far less expensive bookcases, designed actually to hold books.) With that in mind, it was suggested that the Library funds might be used for other purposes connected with the library or the archives, and it was decided to begin with the re-binding of two of the handsome albums of photographs of distinguished Guild Brethren over the years, originally bound by Cockerell but now in a sorry state. Strictly speaking, they belong to the archive; but they are books after all. So Bro. Flora Ginn has undertaken the work, at a cost of £600; and perhaps other useful projects may be found which can come under the Library heading.
John Nash

REPORT OFTHE HONORARY CURATOR

Brethren will have noticed the renewed and better lit exhibition cabinets in the Yellow Gallery, and I would like to encourage more of you, especially those recently elected to the Guild, to let me have samples of their work to exhibit. This is for us to get to know each other's work better, to bring it to the attention of guests, to the wide variety of other societies meeting in our hall, and to the public on London Open House days. Most importantly, potential members will immediately get a good idea of the high standard of work expected.

I try to rotate work roughly every three months, and like to have a description, with prices, if appropriate, and maker's contact details. We should all use this fine exhibition space in central London to best advantage.

The Masters' portraits now all have nameplates, thanks to PM Dick Reid and John Nash and Brethren will have observed the new portrait in the Gradidge Room of PM Sally Pollitzer, as witty and animated as its subject.
PM Stephen Gottlieb

REPORT OFTHE GUILD SECRETARY

It has been a busy year helping the Hon. Architect with the summer works and dealing with some building problems such as roof leaks. We also said goodbye to a long-standing tenant, so the third-floor flat had to be cosmetically redecorated and new tenants found.

I would like to thank the Hon. Secs. and the Master for getting on with things so well. The Master's dinners where wonderful, creative events which many Brethren had a chance to enjoy.

Elspeth Dennison, our indefatigable steward, took on the ever-increasing number of bookings with fortitude and dexterity and I am very pleased to say that the summer works gave her the chance to take a proper holiday (for the first time since I arrived six years ago) in Devon, which did her a lot of good.

I would also like to thank Bro. Lesley Hoskins who has edited the *Proceedings and Notes* publication for the last six years – she helped set up a system which is now slick and efficient. Bro. Jane Dorner has now taken it over and I am grateful that she is also willing and very capable in helping with the website and the other publications and I am sure we shall see her influence shortly.

My role as representative to the Guild has also got busier. I am now on the Board of the Heritage

Crafts Association Skills Working Group which is advising John Hayes MP, Minister for FE, Skills and Lifelong Learning, on apprenticeships and I will be telling you more about that over the course of next year.

Lastly, I just want to remind everyone that this year only 11 new members joined the Guild. I would like to encourage all members to bring in new blood, as sadly we lose people every year and need to keep the Guild alive and thriving. We will shortly circulate a page outlining the procedure for proposing new members. Please submit your proposal a week before Committee Meetings (which fall on 25 April, 27 June & 7 November this year). There is a candidature form opposite and it is available for download on the website. Brethren can propose up to four new members a year and can second as many as they like.

Walter Crane sums up this sponsoring role when he describes it as 'handing on the lamp of good tradition, not only of design and workmanship, but also of good fellowship.'
Monica Grose-Hodge

NEW GUILDSMEN in 2011

Lydia Beanland – print designer, fashion
Stephen Brayne – photographer
Perry Bruce-Mitford – gilding conservator
Mark Eastment – design historian (associate)
Tanya Harrod – design historian (associate)
Richard Haslam – architectural historian (associate)
Peter Layton – glass artist
David McLaughlin – conservation architect
Joanna Migdal – sundial designer/maker, engraver
Ron Sims – artist, print maker
Robert Tear, singer (associate)

VALETE

Judith Bluck, sculptor, died 7 January 2011.
Robert Tear, singer, died 29 March 2011, *The Guardian,* 29 March 2011.
Judith Scott, Honorary Brother and authority on church architecture, died 22 May 2011, *The Guardian,* 7 July 2011.
Trevor Frankland, artist, died 16 April 2011. *The Independent,* 2 July 2011.
Gerald Southgate, Guild Secretary 1995-2004, died 11 June 2011. *The Guardian,* 12 June 2011.

OFFICERS AND COMMITTEE OF THE ARTWORKERS' GUILD 2011

MASTER - Edmund Fairfax Lucy
IMMEDIATE PAST MASTER - Sophie MacCarthy
MASTER ELECT FOR 2012 - George Hardie
MASTER ELECT FOR 2013 - Julian Bicknell
PAST MASTERS
Alison Jensen / Brian Webb / Stephen Gottlieb

HON. OFFICERS
Hon. Secretaries – Matthew Eve (Rachael Matthews), Prue Cooper
Hon. Treasurer – Tom Chippendale
Hon. Curator – Stephen Gottlieb
Hon. Librarian – John Nash
Hon. Architect – Simon Hurst
Hon. Archivist – Nicholas Cooper
Hon. Editor – Jane Dorner
Hon. Chaplain – Revd John Valentine

GUILD SECRETARY - Monica Grose-Hodge

ORDINARY MEMBERS
Juliet Johnson
Rachael Matthews
David Birch
Simon Smith
Gerald Cinamon
Christopher Claxton Stephens

LEGACIES AND DONATIONS OVER £100

2011
Mr C Bellew, £100
Simon Hurst Ltd, £3,500
2010
Jane Muir, £10,000
Adam Architects, £500

THE ART WORKERS' GUILD

6 QUEEN SQUARE • BLOOMSBURY WC1N 3AT • TELEPHONE 020 7713 0966

CANDIDATURE FORM 2012

NAME …… …… Letters after name……

Primary discipline ……

Address ……

……

Telephone …… Email……

Website ……

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)

Seconder ……
(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.

Membership of the ArtWorkers' Guild includes:

- a lively progamme of 17 lectures on an eclectic array of subjects put together by the current Master
- free sandwiches after the talks and occasional candle-lit suppers for £15 a person
- wittily written Proceedings & Notes giving a full account of the lectures
- two newsletters a year
- 40 per cent off the hire of any of the Guild rooms
- outings arranged by the Master or others – often out-of-hours or to places not normally open
- social events such as parties, theatricals and film nights
- exhibition opportunities
- access to the library (documenting arts and crafts connections)
- life drawing sessions at very reasonable rates
- publicity on the website
- networking with other architects and craftspeople
- names inscribed on the Guild's boards for posterity.

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