THE ART WORKERS' GUILD

PROCEEDINGS AND NOTES : NUMBER 28 : JANUARY 2014

A MESSAGE FROM THE MASTER FOR 2013

I have enjoyed an interesting year as Master with issues that have arisen in the formal meetings of the Guild and in the many informal discussions at dinners or with sandwiches. The Ordinary Meetings have been gratifyingly well attended and the discussions that followed them lively and provocative.

In addition, there were two discussion groups: on apprenticeship and education. Roughly 20 people came together for each of these discussions, some of them members of the Guild, some not – but all united in their concern that important aspects of education and training are undervalued by our education system, dominated as it is by book-learning. Many of us in the Guild have skills that were developed only after we finished formal schooling. Even those of us who took specialised courses in art schools and universities may have been shocked by how remote the teaching was from the real world we have since learned to live and work in. Hand-and-eye skills like drawing, painting, modelling and carving are given very lowly status in the school curriculum. It was clear that many of those contributing to the discussion felt that skills such as these – based on non-verbal understanding – need much more encouragement at secondary-school level, and even in art schools and universities.

The discussions returned frequently to the value of the hands-on experience of an apprenticeship. Systems of hands-on training are clearly established in the worlds of engineering, medicine, architecture and so on. But it is clear that apprenticeships in the crafts are difficult to establish, because so many of the potential teachers run small businesses and cannot risk taking on an apprentice. The meetings learned that there are a number of agencies interested in promoting apprenticeships – and some well-intentioned government initiatives. But there is very little help at grass roots-level for young people looking for places with a skilled craftsman or artist – a potter, print-maker, weaver, sculptor, painter, furniture-maker or jeweller. It seemed that the AWG is in a very good position to help – not necessarily as a full-scale 'market' for apprenticeships, but rather as a co-ordinator of information and bringer-together of those with shared interests and concerns.

There is much more work to be done in this area. It is my hope that the Guild will continue to engage actively in promoting and enabling hands-on training – and in reminding government (and the world at large) that there is much more to learning and education than can be tested by written exams.

The other issue before us all is how to make the best use of our building in the future. We now have before us a fully worked out proposal for transforming the inner courtyard to a useful indoor space and at the same time improving access for the disabled. These are improvements that will enable us to continue providing a suitable home for the Guild and the many other groups and organisations that use the building. It is now apparent that this will only be realised if the Guild itself can provide the lion's share of the necessary funds. Charities and Trusts may be persuaded to contribute, but only in support of the Guild's own efforts. In 2014 we celebrate the centenary of the construction of the Hall. It is salutary to be reminded that 100 years ago the building was bought and the Hall built entirely with funds contributed by the members and friends of the Guild. We are very fortunate to benefit from their energy, generosity and foresight. We should do the same for the generations that follow us.

My year is now at an end. It has been most rewarding in every way and I am extremely grateful to all who have worked to make it lively, entertaining and productive. I may be stepping down as Master, but I have undertaken to act as Chairman of the Trustees for three years to come.

Julian Bicknell

PROCEEDINGS OF MEETINGS

10 January 2013
ORDINARY MEETING

GUILD BUSINESS

New Year 2013 was inaugurated in the usual way, with George Hardie, outgoing Master, taking the chair. It was announced, to applause, that PM Dick Reid had been awarded the OBE and Bro. Rosie Wolfenden the MBE.

George Hardie affirmed what an enjoyable year it had been, and thanked all those, the officers of the Guild, the full time and the honorary, for everything they had done to help him. He and the officers then withdrew for his successor, Julian Bicknell, to be invested with the Master's robes, while a collection was made for the Guild Chest (raising £800).

LECTURE
MASTER'S NIGHT: ALL SET SQUARE
Master Julian Bicknell

Reappearing to the acclaim of the Brethren, the new Master took the chair to speak about his ambitions for his year of office and about his own work. The Master announced as his theme for the year 'Invention, Intuition and Intellect' – elements that would be richly illustrated in the story of his own career. He began, however, by pointing out that architects differ from many other creators in that they depend on clients who share their vision and with whom they must develop their concepts, and on colleagues, builders and craftsmen to bring these concepts into existence. Architects must inhabit a world of persuasion, diplomacy, compromise and team work, and in going on to give an account of his career the Master paid generous tribute to all of these necessary collaborators.

Diplomacy and architecture were in the Master's background: his grandfather had been an architect and his father a diplomat, and as a Foreign Office child he saw many of the world's architectural wonders. At school he enjoyed music and geometry – harmony and the relationships of spaces – and so it was hardly surprising that at Cambridge he would gravitate from engineering to architecture. There too he would take up stage design and management – an involvement with visual drama that would recur in his buildings.

From Cambridge he went to work with Ted Cullinan, and from Cullinan's office to directing the Project Office at the Royal College of Art (RCA) and his own independent practice. There, his enterprises included an exhibition of designs by the Bugatti dynasty, and the conversion of the old gaol at Abingdon as a community sports and arts centre – an undertaking that began as a student ideas competition but which ended as a finished building. But of greater significance for his own career was a series of projects at Castle Howard for George Howard, then one of the governors of the RCA.

Of these schemes, some were executed and some not, but the Master would take Castle Howard with him to his next job, with Arup Associates, where he would meet PM Richard Grasby. At Castle Howard, Granada Television wished to create a set for their serial *Brideshead*, and George Howard asked Julian Bicknell and Felix Kelly to design it together. Felix Kelly and the architectural riches of the library at Castle Howard provided further education and inspiration, besides being the occasion for meeting another Past Master, Dick Reid.

Castle Howard led, through Felix Kelly, to the realisation of a dream first conceived in a painting – the Henbury Rotunda for Sebastian de Ferranti. Another early work of his own practice was the design of an organ case for the chapel screen at Magdalen College, Oxford, to take a new organ by Noel Mander & Son (for which the Master's brother designed the pipework and action). The geometry of the existing screen was crucial in determining the design of the new work, and complex geometry would be of the essence of

many of the schemes that the Master would show. Some of these were family houses, and the audience were shown Upton Viva in North Oxfordshire, High Corner in Surrey, Forbes House on Ham Common, and a number of others. But more unlikely were the Master's buildings in Japan. Many are classical and are private clubs, but they include the buildings of a Shakespeare Theme Park, built some forty miles south of Tokyo out of genuine English oak. Shakespeare's own house, New Place, stands again two centuries after its original destruction, and his birthplace too has been re-created – although the writer would like to note that even the original, in Stratford, may actually have been built some years after Shakespeare was born. The Master had already spoken of his wife's work as an art editor and their travels together, and one product of these Japanese trips was a book on Hiroshige, illustrated with the artist's own woodblocks and with modern photographs of the places Hiroshige depicted.

The Master's fascination with the mathematics of design has drawn him inevitably to the Italian baroque, and he went on to show a series of astounding churches by the little-known Piedmontese architect Bernardo Vittone in which spectacular structural geometries and exuberant architectural invention combine to create ecclesiastical dramas of great intensity. These he described by way of introduction to a recent work – a house-cum-private museum on the Isle of Man, whose plans were based on interlocking complexes of pentagon-derived ellipses. Although the Master himself designed with a pencil, the elaboration of the concept and the production of working drawings could only have been achieved by the use of a computer and through the skill of his associate Kevin Leadingham.

Such fascinating work naturally provoked many questions and comments, covering such topics as Baroque practices, Palladian parallels, Oriental experiences, client relations and proportion. The evening ended with the enthusiastic applause of the large audience in the Hall.
Hon. Archv. Nicholas Cooper

24 January
ORDINARY MEETING

GUILD BUSINESS
Notices were given out, and a new Brother, Susan Aldworth, printmaker, was introduced by Bro. Rebecca Jewell.

LECTURE
A FRESH LOOK AT PROPORTION
Bro. Richard Sammons

Bro. Sammons described his subject as 'Practical Proportioning' – a pragmatic approach free of abstruse mathematical and harmonic theory, which appealed greatly to the hands-on, practical members of the Guild.

It is not possible, in these Minutes, to do justice to his lucid delivery or to show the clear illustrations that made his talk so easy to follow. In trying to summarise his explanations without the diagrams, the writer is reminded of the legendary Foreign Office recruitment test – asking a candidate to stand up and describe a spiral, in words alone, without using his hands. It may be done, but it will not be done here.

Nevertheless the essence of his arguments can perhaps be told. Proportioning, Bro. Sammons declared, was important for communication. Proportional systems provide a basis of objectivity and universality, through which the quality of a design will endure into the future after subjective visions may have failed. Vitruvius had said 2,000 years ago that design meant arrangement, but the words that Vitruvius used to describe how the elements of a design were ordered – symmetry, eurhythmy and propriety – did not mean for him quite what they may seem to mean to us. In Richard Sammons's terms the essence of design lay in proportioning its parts one to another, and he described these principles in terms of equality and duality, punctuation, and differentiation. To the present writer, reduced to describing them in words alone, it seems that Richard Sammons's principles might be summarised as two rules

of good practice, which are closely related but distinct from each other:

One: taking the *dimensions* of one design element and echoing them in other parts of the design, so that there appears a natural affinity and coherence among the building's different parts.

Two: for the same reason, taking the *proportions* between the dimensions of one element of a design and repeating them in proportioning other elements.

With clear diagrams that enlightened even the least mathematically inclined of his audience, the speaker showed how these relationships could be realised in a design. He also illustrated the application of these principles in actual buildings, with examples as varied as Mies van der Rohe's Seagram Building in New York and Bernard Maybeck's Palace of Fine Arts in San Francisco. But while proportional systems could, perhaps, be reduced to a few principles, and to a set of rules and methods for use at the drawing board or the computer, in practice things are a lot more complicated since the alteration of one dimension or set of proportions almost always involves altering many others. Bro. Sammons gave a simple illustration of this fact by showing how, as Greek temple fronts had become gradually lighter and less chunky, every element of the Doric order had evolved in proportion to every other element – an evolution that reached a satisfying climax in the extraordinarily attenuated but still satisfactory portico of a house in Baltimore by Benjamin Latrobe.

Perhaps it was modesty that forbad the speaker from pointing out that because of these many and complex interactions of proportions and dimensions, the application of these rules and principles calls for enormous skill and sensitivity – particularly when designing, as an architect must, in three dimensions. The writer is reminded of how in mid-career PM Edwin Lutyens had left off creating nostalgic dreams of a Surrey never-never-land, to revel in the intellectual challenges of classicism. Even those of his audience who did not follow every detail of Richard Sammons's talk – among whom the writer should include himself – will have appreciated that in the hands of someone who appreciates all of its subtleties there is very much more to classical architecture than the sentimental recall of a mythical age of cultured elegance.

Such stimulating stuff naturally provoked a number of questions, touching on harmonic and other proportional systems, the golden section, entasis, medieval systems, and whether proportional systems were the rationalisation of some innate feeling for what is right and wrong in a design. The evening concluded with enthusiastic applause from an audience which had clearly relished being kept in a state of high mental alertness by Bro. Sammons's brilliant exposition.
Hon. Archv. Nicholas Cooper

The Master's Supper afterwards (cooked by Bro. Jane Dorner) had a proportional theme, with Fibonachos as the appetiser, and a golden-section *tempietto del formaggio,* drawing from the evening's speaker the observation that the angle between the brie pediment and the goat's cheese capital exhibited differentiation.

7 February
ORDINARY MEETING

GUILD BUSINESS
The Master welcomed Brethren and guests. Notices were given about Guild-related exhibitions.

LECTURE
SAKAI HOITSU: SAMURAI PAINTER OF NATURE
Joe Earle

Sakai Hōitsu was intriguingly described as a Samurai painter of nature. Joe Earle began by explaining his background as an expert on Japanese art, working at the V&A and then latterly for several years in America, in both Boston and New York. His talk was distinguished throughout

by lightly-worn erudition and an enviable grasp of the subtle niceties of Japanese culture, not always easy to explain to the western mind-set.

He said that in the UK we tend to see exhibitions of mostly the woodblock prints of such artists as Hokusai, Hiroshige and Utamaro. He was sure that there had never been an exhibition devoted to a single Asian painter as opposed to a printmaker. He explained that the holdings of Japanese art in America, especially those in private collections, made comprehensive exhibitions such as the recent one on Hōitsu at the New York Japan Centre possible. The Americans had been the first in the field to collect such Japanese art. His talk would focus on a dominant school of Japanese painting called Rimpa of which we know next to nothing in this country.

Sakai Hōitsu was born in the late 18th century into an aristocratic family and lived in the famous White Heron castle at Himeji. He and Hokusai were near contemporaries although occupying very different social positions. Hōitsu was shown in a posthumous portrait wearing the robes of a Buddhist monk. He enjoyed a privileged education as was expected from such an élite peer group. His family had strong cultural ties and were prominent patrons of the arts.

He was trained in the Chinese Kano style of brush painting. An early example of his work, a painting of a courtesan, was shown: a single figure on a plain background with a scattering of snow flakes. Hōitsu was a poet as well as a painter and he worked in a community of poets, painters and calligraphers. His work often paid honour to an earlier master, Ogata Kōrin, an artist from nearly a century before whose work emphasised open space, dynamic composition and transparent colours.

A folding two-panel screen was shown from 1801 on which were delicately painted hollyhocks, lilies and hydrangeas. And then a set of screens which depicted cherry blossoms painted directly on to layers of gold leaf of an astonishing beauty and, to your Minute-taker's eyes, an equally astonishing modernity. It was hard to believe that this was work painted in the early 1800s. A succession of such images followed, with comparisons between Hōitsu and the earlier master Kōrin: a screen of rough waves painted directly on to silver leaf, for instance, in emulation and homage to Kōrin whose own earlier screen on the same subject was also shown.

The technique of pooling was described: the ink being added on to the metal leaf and allowed to pool and thus dry naturally, allowing natural bark-like textures to form as the ink dried, for the depiction of trees etc., and how green mineral colours were dropped into the wet black ink to render lichen growth.

His devotion to the earlier master Kōrin culminated in the celebration of Kōrin's centenary with an exhibition of 100 paintings by Kōrin all recorded and published by Hōitsu in woodblock-print form in a catalogue. His engagement with Kōrin's work continued in various ways. Sometimes he directly copied the former master's paintings as in the screen of the 36 great poets. Beautiful screens of spring and autumn were shown, and again with daringly spare compositions and the assured technical mastery of painting directly on to the gold leaf.

A painting of cranes used a spare colour palette of greys, whites, blacks and silver against an azurite blue stream of water, and again this was shown to be a direct response to an earlier painting by Kōrin to which Hōitsu had made sufficient changes and variation to make the work his own. Fans were shown of great delicacy, and screens of lilies and red hollyhocks. Triptych scroll compositions of the rising sun and studies of Mount Fuji followed.

These were illustrations to an older series of stories, *The Tales of Ise*, which dated from the 9th century. One of the last great images was of a withered persimmon tree in autumn, again showing a daring composition which allowed a large unpainted area the colour of the blank paper

to stand alone and untouched as the chilly sky of late fall.

He concluded with a depiction of the twelve months of the year shown in birds and flowers. These images presented a symphony of colours, seasons and subtle literary references. This had been a revelatory talk and was warmly received.

The Master opened the discussion and Joe Earle was asked about the implementation of rigid design. He responded by describing how McDonald's hamburger chain found that their uniform design strategy was subverted in tiny local incremental changes, restaurant by restaurant, which gradually changed the whole, and he said this was the Japanese way of dealing with it.

Hon. Sec. Rachael Matthews asked about the concept of *wabi sabi* and this was discussed and defined as partly the appreciation of humble everyday objects which were raised and venerated in the tea ceremonies. Thus, instead of fine expensive porcelain cups a Korean peasant tea bowl would be used, even better if cracked and clearly repaired, as it denoted a sense of being 'chilled and withered and quiet'.

Bro. Caroline Swash asked about the Seattle collection, and the speaker said it was 'pretty good' but that Boston was better, and the link to Japan was through the whaling industry. Great collectors such as Mr Bigelow and Mr Weld were in Boston and there was Mr Freer in Washington.

There were contributions from PM Stephen Gottlieb and ME Prue Cooper, on the nature of the mineral paints used and the local mining of gold and silver. Here the speaker digressed splendidly on the wool trade between England and Japan, the reaction of Hōitsu to the vulgar opulence of Kyoto culture, and his own almost martial austerity, the tea ceremony and the final and very Japanese notion of the importance of 'things perfectly imperfect', which rounded off the evening… perfectly.
PM Ian Archie Beck

21 February
ORDINARY MEETING

GUILD BUSINESS
After the usual Guild business (which included the notice that the Post Office has just released Brother Angela Barrett's new stamps for the Jane Austen bi-centenary), the Master announced that the Guild's summer outing on 19 July would be to three fascinating houses in Cheshire, two of which contain outstanding collections of 20th-century British paintings. Two of these houses were built or worked on by the Master, and one worked on by Past Brother Clough Williams-Ellis.

LECTURE
CLARENCE BICKNELL AND THE PREHISTORY OF THE ALPES MARITIMES
Christopher Chippindale

The Master then introduced Professor Christopher Chippindale, but since the subject of the evening was the work of his own great-great-uncle Clarence, the Master first supplied the background on this fascinating man. Clarence's father, Elhanan Bicknell, presided over a large, prosperous and happy family, in which the liberal arts were fostered, and Ruskin, Turner and other leading painters were regular visitors. The fortune made from the whale-oil business was put to good use, and there were 17 Turners in the sale of his effects when he died.

A social conscience was clearly part of his upbringing, and Clarence took holy orders, first leading a simple life in a tough parish in Walworth; but, as a pacifist, a vegetarian, and a keen exponent of Esperanto as a force for peacekeeping, he must have been a fish out of water in the Anglican Church of the 1880s. His faith fading, he moved to Bordighera and set about travelling the Alpes-Maritimes, recording the ferns and flora of the area. He published his meticulously accurate (but also elegantly beautiful) coloured drawings in 1885, and we were shown pictures of his summer house on the lower slopes of Monte Bego, with walls delicately decorated with more formalised

arts and crafts versions of his botanical paintings, and an umbrella stand inscribed 'for umbrellas', in Esperanto.

With the same rigour and attention to detail that he applied to cataloguing the natural world, he recorded 10,000 prehistoric rock engravings which he found high above the tree-line, among the marmots and wolves. In 1888 he built a museum in Bordighera to house his many and various collections, and the Museo Clarence Bicknell is still billed as the town's main attraction.
Professor Chippindale's talk was engagingly laced with stories of his subject's eccentricities, which clearly appealed to him. But it was Bicknell's work on this rock art that first drew his interest, and he characterised Bicknell's greatest contribution to archaeology as *logging* – log, sort, typologise. As a recorder he was indefatigable, but left others to interpret what he logged.

We were shown many of these images, of ploughing, fighting and hunting (which he described as 'men's business') but Professor Chippindale explained most illuminatingly the problems and processes of interpreting them. He spoke of the importance of recognising the randomness of survival, and consequent impossibility of drawing firm conclusions from what might be an infinitesimal sample. And those things that remain, survive because their very particular environment has preserved them. He called this 'differential survival'.

Ötzi the ice-man, whose frozen body recently emerged in the Alps after millennia, was shown as a case in point, being the only surviving corpse out of who knows how many millions. The speaker later said that the carvings themselves illustrate differential survival, since they are found on schist, but not on dolomite, which is worn away by acid rain.

The rock art of Monte Bego he called 'social autobiography': not art for art's sake, but for communication; and he described a fascinating observation. There were other images scattered all over the huge area of their research, apparently unrelated to neighbouring images, and forming no apparent grouping. Then somebody realised that each one had been inscribed on a particular rock configuration with, common to all, an echo. Could these images then be conversations with spirits ?

Questions bubbled up from the floor. Bro. Jill Carr asked if the ice-man's tattoos were abstract or representational, but Professor Chippindale suggested that abstract designs may be representational images which no one has interpreted. Bro. Lydia Beanland asked if shrivelling and freezing might have distorted the tattoo, but Professor Chippindale said not, as the body had been freeze-dried, like chicken wings in an unsealed freezer bag.

Hon. Sec. Rachael Matthews asked why all the images showed what the professor had described as 'men's business' – where were the women? And PM George Hardie suggested it might have been women's business to carve pictures of men's business – which left the speaker temporarily lost for words. There were more questions, and could have been many more, but the Master called time for sandwiches and thanked the speaker, to much appreciative applause.
ME Prue Cooper

7 March 2013
ORDINARY MEETING

GUILD BUSINESS
Hon. Ed. Jane Dorner introduced Bro. Sue Binns, ceramicist, who signed the Book and was welcomed.

LECTURE
THE LETTERBOXES OF AUGUSTUS
PM Richard Grasby

PM Grasby's enigmatic title could describe what is done by inscriptions – the transmission of messages from the past to the present; but it also contained a pun which he did not at once reveal.

Like all art, inscriptions need to be seen in their historical context, and that context goes beyond what the words are actually saying. Julius Caesar was assassinated in 44BC, leaving an empire without a ruler. Into this turmoil and filling the power vacuum strode his nephew Octavian, young, handsome, dynamic, and destined as the Emperor Augustus to set an imperial style that would last for the next 400 years. Countries, claimed Richard Grasby, find their cultural voice in times of conflict. This might be debated, but he identified the culture of the Augustan age as 'precision making' in all the arts, particularly in coins and inscriptions where words spread the message of authority. While the speaker mercifully refrained from telling us that the medium was the message, that was nevertheless his implication – that maintaining the visual consistency of the imperial style that Augustus had established reinforced, from one emperor to the next, the continuity of imperial power.

These authoritative and regularised letter forms were not created overnight, but had evolved over a long period of time. Richard Grasby traced their development from Greek and Etruscan alphabets, driven in part by technique as letters were chiselled, drilled, scribed or gouged. And while geometry does not itself determine the forms of letters, it underpins their satisfactory design, and the speaker saw even in Egyptian inscriptions and the plans of Greek temples the origins of what he perceived as the system on which letters were assembled – essentially, a grid, in which each letter filled a square box.

The letterbox was a matrix, to be laid out with all the other letterboxes to compose the design of an inscription. Of course, not all letters fill a box: some fill a square right up to its edges and some occupy much less, but spacing can be determined by taking the left-over area from one box and adding it to another where the letter is pushed out to its box's limits.

And letters can themselves be broken down into their various components – the thick strokes and the thins, the serifs and the relations between strokes. All these components can be organised and controlled by their own conformation to grids of smaller squares within the larger one.

All of these points PM Grasby illustrated with drawings and photographs of lettering, ancient and modern. A superb Roman inscription from Arles seemed to be a particularly persuasive example of his theory. He also showed many specimens of his own work, whose beauty seemed to validate the system on which they were designed. But he emphasised too the importance of a feeling of spontaneity – in effect, of art disguising art – and showed how lively lettering, even with its geometrical underpinning, was like brushwork; indeed how the initial setting-out of letters on the underlying grid was probably done with a brush, its strokes then followed by the mason's chisel.

His own work often combined both skill and wit. He showed the pebble with which David had hit his mark and which now lay somewhere out in the Palestinian desert – it had Goliath's name on it. He showed an inscription that symbolised the four elements of fire, earth, air and water – air, of course, was expressed by a gap because air is without substance. And he showed a commemorative slab for a dog called Bramble, set into the ground because at that level other animals could read it.

The writer of these Minutes, as well as others in the Hall, was left with the question of whether proportional systems constituted no more than arbitrary sets of rules by which artists could satisfy an instinct for good proportions which is actually innate. PM Grasby almost admitted as much when describing how letters were spaced. But such large questions may be unanswerable, and a part of the pleasure of his talk was that his audience was stimulated to think about deep issues that we too seldom concern ourselves with. And the still greater pleasure was in admiring the beauty of PM Grasby's own work, and in enjoying the charm, wit and modesty with which he explained it. His talk was a simple delight.

Many questions followed. The Master inquired about who did what in setting out and cutting a Roman inscription. Others related to the forms of letters, and to the deadening regularity of much modern work. And in replying, Richard Grasby recalled someone saying of him years ago, 'Oh, dear Richard doesn't do anything really, but he's clever with his hands.'

In conclusion, PM Peyton Skipwith rose to thank PM Grasby for his talk, and to remind the Brethren how much he had done for the ArtWorkers' Guild in his year as Master. Richard Grasby had in effect made the Guild fit for the 21st century, and we all owed him an enormous debt. By its applause, the audience showed how thoroughly it appreciated both his past work for the Guild and the talk they had so much enjoyed that evening.
Hon. Archv. Nicholas Cooper

At the Master's Supper afterwards (catered by Kitty Cooper), the lettering theme was continued in a pedimental pudding with lettered biscuit slabs.

21 March
ORDINARY MEETING

GUILD BUSINESS

The Master started by asking ME Prue Cooper to introduce Joanna Selborne, a distinguished writer and lecturer on the history of arts and crafts, and a maker of highly creative Christmas cards. The Master then introduced Philippa Glanville, formerly Chief Curator of Metalwork at the V&A.

LECTURE
POLAR BEARS & PORCELAIN: THE SWEET GIFTS OF DIPLOMACY
Philippa Glanville

The first slide of her talk illustrated how diplomacy stimulates craftsmanship. It portrayed the Queen, resplendent in evening gown, addressing her dinner guests across a table laden with tokens of her wealth. The lecture continued by proving that such treasures explained a history of political relationships. Gifts averted or supported war, and also proposed trade and marriage. Whatever the gift or the reason, the aim was always to impress.

Elizabeth I sent the Tsar a live bull, two lions, bears, spices and musical instruments. Her ambassador's efforts on this ridiculous journey paid off, and the Tsar sent timber, wax, honey and above all fur, since he had a monopoly on sables.

Charles I made a tactical error in sending the Tsar a gun, flaunting English technology and offering a new toy. The Tsar immediately requested 30,000 guns to kill the Polish; a request not obliged. Charles II healed the situation by giving the Tsar his father's favourite gun and his mother's washbasin, followed by pigs in Cornish lead, and a seven-barrelled gun with ivory and bone inlay. Delighted, the Tsar presented a Persian dagger and gems.

While Britain focused on weapons, Christian IV of Denmark sent the Tsar linen woven with gold thread, depicting a dinner table and scenes of Copenhagen. Gifts from foreign rulers would be shown in public in order to display the grandeur and generosity of the ruler, and public acceptance and admiration of gifts was an important part of the ceremony of negotiating treaties. James I hit the spot in 1604 in sending a moving theatre by coach to Moscow, with an interior richly painted with hunting scenes.

France, way ahead in luxury, top-end products, saw Louis XIV sending a Savonnière carpet with a complete set of matching furniture to Cosimo de Medici in 1669, delivered with the message: 'The King has chosen this for you'. Louis XIV's political tensions rose with the Dutch, so he sent Charles IV of Sweden 12 Spanish horses with gold trappings to support the war. King Charles attempted to give thanks in his poor French.

On a smaller scale, Louis XIV commissioned craftsmen to make 'pretty nonsenses' to dip into at court, flattering at perfect moments. A

surviving example was a gold mirror, made in Paris in 1687, for sweetening the Sultan's mother when the French were talking to the Turks about fighting Austria.

A gold-lidded cup for drinking sherbet helped the English Ambassador's wife entertain the Sultan's ladies, away from diplomatic warfare dinners. The Ottomans didn't drink much, but they still raised toasts.

Engravings of desserts on tables laden with sugar sculptures and elaborately folded napkins did the trick when James II wooed Rome, and Prince Leopold of Austria had the wit to send Moscow logs decorated with the fleur-de-lis.
Presenting gifts was no easy task at the Galerie des Glaces at Versailles, where cynical courtiers stood by waiting to sneer at unfashionable trinkets. Exquisite artefacts from the King of Siam were regarded as singularly lacking in taste.

Craftsmen themselves formed part of diplomatic exchanges. Christiaen van Vianen of Holland came to Charles I's court to make modern-looking silverware. A rosewater basin, now in the V&A, showed dolphins with joined mouths to gush water into a pool in a salver raised from one piece of metal. As a master craftsman, he set up a workshop in Westminster, employing nine Dutch workmen. The capacity of a goldsmith to confuse the eye by manipulating metal in this ingenious way was admired across Europe. Russians kept employment of German and English artisans secret.

The Palais Liechtenstein, near Vienna, houses a number of misplaced gifts. Furniture and porcelain had been designed as diplomatic gifts to Turkey from the Austrian Emperor, but were rejected because of inappropriate bare-breasted women decoratively cast in solid silver.

A salt and spice castle, with detachable towers, dragons, guns and drawers for sweetmeats, was made in Hamburg to impress the Tsar, and sent by Oliver Cromwell, but the Tsar found it expedient to reject this gift from a regicide regime. It was unused for 20 years, when the town of Exeter bought it as a gift for Charles II upon his accession to the throne.

The speaker showed us modern gifts by the Japanese goldsmith Yukië Osumi, and Fiona Rae's boxes emblazoned with the Prince of Wales's feathers for him to distribute as gifts when travelling abroad.

At questions, someone asked if the Duchess of Cambridge was allowed to pass on her excess teddy bears? Philippa Glanville said she wasn't sure, but she did know that a chalice had been returned to Haile Selassie by George V as a mark of respect for his Royal blood, highlighting the fact that the Foreign Office find it easier to keep the V&A's treasures as 'loans' in case the items need to be returned as a diplomatic gesture. Bro. Carrie Bullock reminded us of the simple silver tea services made for the embassies in the 1960s which have probably since vanished, and Bro. Juliet Johnson mentioned that the designer Jean Muir, via the Silver Trust, had lent Downing Street some silver during Conservative rule, and demanded it back again when Tony Blair came into power.

The Master remarked on Philippa Glanville's extraordinary memory for dates and facts, which were impossible to completely note in these Minutes, but which demonstrated her immense understanding of how craft formulated the history of the world.
Hon. Sec. Rachael Matthews

11 April
ORDINARY MEETING

LECTURE
EXPERIENCES AS AN ORGAN BUILDER: THE FIRST 50 YEARS
John Mander

The speaker described himself as 'a reluctant organ-builder'. With grace, he admitted that his

father had been right to dash his hopes of being an airline pilot: after narrowly avoiding a dizzy death in a field when his Chipmunk went into a two-revolutions per second corkscrew spin, he accepted his true destiny, and spent five years in Germany as an apprentice organ-builder.

His father, Bro. Noel Mander, had built up the firm after the war, when there was much work to be done rebuilding and restoring organs that had been damaged in the Blitz. An independent-minded man, he set the tone of the business by defying the price-fixing mafia of the older-established firms who dominated the trade, and did well enough to establish a new pipe-building shop.

As a young firewarden in 1940, Noel Mander had watched the church of St Mary's Aldermanbury burn, and in 1969, the entire church having been transported and resurrected in Fulton, Missouri, he rebuilt the organ, with a case from St Mary's Woolwich, and two ranks of 18th-century pipes.

In 1977 he took on the great organ in St Paul's Cathedral, which by the 1970s had deteriorated badly. In the Hall was Bro. Dalma Flanders, whose husband, the late PM Dennis Flanders, had done the fine drawing we saw on the screen, of the scheme to replace the organ. The restoration included new soundboards, new action, and a new console, but the organ remained usable throughout, and even the change from the old console to the new was achieved between evensong one day to the next.

In 1983, Noel Mander retired, and his son, our speaker, took over the business, moving towards a greater emphasis on the building of new organs. He described as his *magnum opus* the organ in the church of St Ignatius Loyola in New York, designed by Stephen Bicknell, the Master's brother. At 14 metres high, and weighing 25 tons, it is three times larger than any other new organ. John Mander's preference for a mechanical key action rather than electrics, which he regards as cheating, was, he said, quite a task for an organ that size. It lost the firm money, but brought in much US business, including an extraordinary private commission for a client in Cape Cod, for an organ enclosed in a lacquered case to look, when closed, like a huge chinoiserie bureau. The decoration apparently cost more than the organ.

We were shown many further examples of both new and restored organs, each enlivened with a memorable anecdote: at Magdalen College Oxford, with a gothic case, designed by the Master, beautifully integrated with Cottingham's stone choir screen of 1830; in Nagasaki Cathedral, where the acoustics are so awful that it can't be heard; and the great organ in the Albert Hall which – though substantially larger than the St Paul's organ – took only two years to restore, as against five years at St Paul's, and with a workforce reduced by half.

Questions were many and various. Bro. Joanna Selborne asked if it was necessary to play in order to understand how to build, and John Mander replied that he played a few chords to test the balance, but otherwise got in a professional for the final tests. Hon. Sec. Rachael Matthews asked about tuning, in equal and unequal temperament, and key character. Brother Peter Kuh asked how much is done in the workshop, and how much on site – and the answer was that only the final tuning is done on site.

There was also a question about the relative merits of pedals and lack of pedals; apparently there is a more extensive repertoire for organs without pedals. The questioner did not give his name. Neither did the person who asked whether any pipes are merely decorative, but no, all are for sound.

PM Peyton Skipwith rounded off the evening by suggesting that the Guild would surely welcome an organ-builder – specifically John Mander – as a Brother, a proposal that was met with enthusiastic approval after such a fascinating overview of his astonishing work.

ME Prue Cooper

25 April
AMERICAN NIGHT

GUILD BUSINESS
After the Minutes were read and notices given out, Bro. Katharine Coleman introduced Bro. Frances Federer, worker in *verre eglomisé*, who was welcomed to the Guild.

The Master then introduced the evening's speaker, Professor Emeritus of Stage Design of the University of Louisiana at Baton Rouge.

LECTURE
THE DRAMA OF STAGE DESIGN
Nels Anderson

Professor Anderson opened his talk with tales of fertile and enterprising ancestors. These included a soldier of Swedish extraction who had served in the Union army and been rewarded with land in the wilderness of Nebraska; also a Methodist minister of English origin, sent to Nebraska to serve a flock that yearned for a shepherd. In the intellectual wastes of the American West his two families were brought together by intelligence and education, but the huge numbers of children engendered by their respective offspring suggested that out in the wilds there was not very much to do.

Nels Anderson had been teaching stage design at Baton Rouge for 30 years, but he had also been involved with many major theatrical productions elsewhere in the USA and abroad. He spoke of a few important principles. There are many people involved in a production – not only the director but designers of scenery, of costume, of lighting and numerous others (not forgetting the actual author, as it is all too easy to do). The temptation is to get together as many gifted people as one can, and the result is generally a disaster: the essential is cohesiveness, and he quoted Merchant Ivory in recommending that the number of people creatively involved with a production should be no more than eight. A central principle of stage design is to match the setting to the psychological character of the play. Mood can be created with lines and curves, with smooth outlines or angularity, and with spaces that are open or tightly enclosed. Once the mood has been identified and captured, these abstract geometries can then inform the designer's sketches and the subsequent development of his ideas.

Following on, Professor Anderson showed a succession of dazzling images of productions for which he had made and realised designs. The virtuosity of many of these could be attributed to the fact that they were academic productions produced in the graduate school of the university. Professional performers and the staff of commercial theatres need to be paid, but in a university one has brilliant and enthusiastic young collaborators whose services come free, and a theatre that is funded by the institution. When less has to be paid for the place and the players, there is more money to spend on the production itself and more scope to experiment with fresh ideas.

In the speaker's brief accounts of many shows that followed, there was little time to explore particular points in detail or in depth, but it was notable how much could be achieved by skilful lighting. In a production of *Death of a Salesman*, walls and windows dissolved and reappeared, alternating between freedom and claustrophobia by means of lighting alone. In a production of Wedekind's *Spring Awakening*, a static, abstract set was made to evoke night and day in the woods and the sexual awakening of the central figure through changes in colour and light levels.

Two productions were shown at greater length. One of these was a performance of *Hamlet*, in modern dress, on a hilltop in a park in Singapore. Here, extended abstract sets – long, plain, raised platforms and a featureless, stepped pyramid – wonderfully evoked emotional distance through physical remoteness, and the inhumanity of antagonists by the inhumanity of the structures. In total contrast was a production of Tchaikovsky's *The Nutcracker*, set in the Mississippi delta and

subtitled 'A tale from the Bayou'. Here the dreams of the girl, in whose imagination toys come alive and perform their dances, were realised in sets based on local scenes, in recognition that the only palaces, ballrooms and castles that she could imagine would be like those that she knew. Sets were inspired by gracious plantation houses and by the interiors of opulent houses in New Orleans, while the castle was quite closely modelled on the former State Capitol at Baton Rouge – one of the most preposterous examples of castellated gothic existing anywhere, with a spectacular stair whose handrail seemed to be made of extruded toffee.

Opening the subsequent questions, the Master asked how the speaker invents. The director, we were told, is the ultimate authority, and it is for the other members of his team to interpret his vision under his tutelage. Another questioner asked about training; the speaker answered that when his students ran out of courses in the drama, he advised them simply to take any that appealed to them, since absolutely everything was relevant to the theatre. Bro. Jane Dorner asked how a designer coped with the problem of viewpoints; Professor Anderson admitted that it was not always possible to design sets that could be seen equally well from everywhere in the auditorium. And Bro. Carrie Bullock, who asked how designs were realised into actual scenery, was told that this was generally done with projectors and by old-fashioned squaring-out.
Hon. Archv. Nicholas Cooper

The Master's Supper after the lecture (a joint effort between Hon. Sec. Rachael Matthews and ME Prue Cooper) satisfied every seat in the room and all sight-lines gave a good view of a stage laden with delectable fare.

9 May
ORDINARY MEETING

GUILD BUSINESS
Two new Bros were introduced: James Birch, curator, and Elizabeth Ball, gilder were admitted with acclamation. The Master invited guildsmen to his Open House in June, and reminded Brethren of the outing in July and of the Open House weekend in September.

LECTURE
THE SPIRIT OF PLACE: THE INTANGIBLE IN GARDEN AND LANDSCAPE DESIGN
Hon. Bro. Peter Burman

Though absent from London for many of the 29 years since his election, Bro. Peter Burman had carried the Guild's principles and beliefs with him. In York, he had founded the York Art Workers' Association, which flourished, and from whom he brought fraternal greetings.

Moving on to his main theme, the speaker said that while the material components of gardens and landscapes can be mapped and described, there can be more to a place than those things that can be can be touched and seen. The spirit of a place is largely intangible, and lies in qualities that cannot easily be reduced to physical description but which can be sensed, felt and apprehended by the intellect or the emotions. Spirit is an irreducible, invisible essence, the product of the associations and the knowledge that, consciously or unconsciously, people bring to a place themselves.

In certain locations, the spirit of a place is particularly strong. Often these are places of memory: battlefields, recalling ancient passions; cemeteries, with their connotations of community, religion and grief; ruins, with their evocation of ancient rituals and long lost lives; places associated with writers and other creative people, whose ideas were formed by where they lived and worked; and landscapes where the rounds of life and work seem to have continued for endless years. And gardens can promote complex, positive responses through combining the useful and the beautiful.

In man-made gardens and landscapes, a spirit of place can be evoked by artificially perfecting the

natural world, or by creating associations with antiquity that appeal to a common memory. And emotions can be enhanced by physical circumstances. Night, by reducing the immediate apprehension of the material, heightens one's receptiveness to the immaterial. Water, in lakes, streams and fountains, by its sounds and its essential formlessness tends similarly to dematerialise hard reality.

But the intangible can only be illustrated by the tangible, and Bro. Burman made these points persuasively with a marvellously wide range of examples from Britain and abroad, and from the remote and recent past. In Britain these included William Kent's work at Rousham and Richard Long's work at Chatsworth, the Callanish stone circles on Lewis and the 2010 'Garden of Surprises' at Burghley.

The Canongate Kirkyard in Edinburgh and the burial place of a revered Victorian war horse at Tredegar exemplified evocative graveyards, the Rievaulx Terraces and Studley Royal showed how powerfully design can heighten experience, while the setting of Ruskin's house at Brantwood and Lorca's garden in Granada illustrated the power that Spirit of Place can exert on the creative imagination.

Such places demand stewardship, the word used by Ruskin, and Ruskin's 'Lamp of Memory' can be seen as the foundation stone of the National Trust whose duty is to care for them and to promote informed enjoyment of them. More broadly, the safeguarding of all aspects of the cultural heritage is recognised by UNESCO as an indispensible aspect of human rights, to be protected against threats from ignorance, war, neglect, and human greed. The cultural heritage extends beyond the physical and the material.

An important 2003 UNESCO convention includes the definition that: 'the intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus prompting respect for cultural diversity and human creativity'.

The heritage that must be safeguarded thus includes not only gardens, landscapes and buildings but also oral traditions, the performing arts, communal and social customs, traditional craftsmanship, and knowledge and beliefs relating to nature and the universe, as well as the insights that are essential for the understanding and enhancement of the inherited environment. To preserve and to nurture these things requires recognition, research, documentation, promotion and transmission.

The speaker went on to give a few further examples. The graves of Walter Scott's dog and of Frederick the Great's were simple but touching places for reflection. But others, such as the palaces, parks and gardens of Potsdam – designated a World Heritage Site – are of great complexity, appealing to many different levels of sensitivity and understanding. And such a place as Frederick William IV's Marly Garden expresses ideally the joy which comes, as Peter Burman put it, from harmony between mankind and the world of the spirit. In conclusion, lest anyone should think that these notions of the intangible are exclusive and élitist, Peter Burman pointed out the continuing relevance of the landscape ideals of the 18th century to the present – for public parks, for town and country planning, and the strength of the amenity movement.

Opening the questions, the Master spoke of the inspiration of the irrational, at which the speaker reminded the audience of the mystery that lies at the heart of life. To Bro. Richard Haslam's request for thoughts about the making of a new garden, Burman spoke of the importance of combining present pleasure with scope for change. Responding to a questioner who doubted many people's recognition of classical references, the speaker emphasised the influence of Virgil, Martial and other writers on land management.

Closing the meeting, the Master's thanks to the speaker were seconded by the applause from the Hall for a talk which will have inspired everyone who was fortunate enough to have heard it.
Hon. Archv. Nicholas Cooper

23 May
ORDINARY MEETING

GUILD BUSINESS
The Guild Secretary announced that the government, after numerous petitions, had made a U-turn on its plan to declassify craft as a creative industry: the collective sigh of relief from the floor was audible.

LECTURE
NEW BROTHERS

There were five speakers.

Bro. Frances Federer showed us her short film demonstrating the process of reverse engraving and painting on gilded glass. The film speeded up the work to make it look effortless, much to the amusement of the floor, and Frances went on to explain her research into the highly-skilled process of gilding on the inside of three-dimensional glass vessels, adopting techniques from Renaissance and Regency periods. Bro. Federer's work ranges from large-scale panels and doors, to jewellery: pendants, rings and cufflinks. Throughout, she engraves with sharp and delicate drawings of flora, fauna and curious mythical creatures. The luminosity and rich colours of painted glass and gold were on view in the Yellow Gallery cabinets.

Bro. Jeremy Nichols showed us his salt-glazed pots for tea and coffee, which you would need a cup of, after flying the planes which had inspired them. These highly functional ceramics had a precise balance for pouring tea. Visually, the vessels have movement, and the curves are perfectly combined with the edges. The speaker's first degree was in aero-engineering in the 1970s, and he also has an interest in bridges. Slides of model aeroplanes, Santiago Calatrava's El Alamillo Bridge in Seville, and vintage aircraft followed. The smooth lines in the transition of the fuselage to the fin of the spitfire, bubble canopies, or the suspension of a bridge, helped us imagine how Jeremy Nichols's pots poured so effortlessly. We would test the pour afterwards.

Bro. Tony Wills cautioned more delicate Brothers, that his short video of gastric band surgery demonstrated the problem faced by surgeons when a laparoscope lens becomes dirty with blood or hot fat. To the relief of some, the new laptop wouldn't play his film of a 25-stone woman's abdominal cavity inflated with CO_2. His newly-invented 'OpClear' device, which fits over the laparoscope, uses a carefully shaped jet of carbon dioxide to blast away blood and gore from the lens. The client's original solution was mechanical and much too complicated. Tony Wills described playing with hose pipe fittings and using jewellery-making techniques in his wife's workshop (Bro. Lesley Strickland), to develop a different approach. Working alongside a technical team with skills in fluid dynamics at Imperial College, he and his colleagues developed the shape of the jet of gas to make it as efficient as possible. Surgeons apparently jumped for joy when they first saw this answer to a very real and annoying problem that they face daily.

Bro. Andy Tanser is an architectural stone and wood carver who produces public art works. He showed a sketch of a two-metre-long sandstone lion, designed in Adobe Illustrator, and meeting Health and Safety requirements for children to climb on it. In contrast, he showed us an eight-metre wavy bench, being built in Sheringham. Layers of paper and resin were chosen in place of wood for their stability, and the stainless-steel back and legs were also flexible, and assembled at great speed, thus saving the project extra installation costs. Complementary wavy railings surrounded the bench. Other projects included a glass-encased mobile of block colour and text about Sheringham, creating a scene of local interest outside a Tesco store.

Finally, Bro. Tanser showed us designs, awaiting planning permission, for a water feature for King's Primary School. Water will flow from a central granite Tudor rose, trickling over symbols of music, sport, and history.

Bro. Alan Kitching left his Darlington school at the age of 14 in 1954. Darlington's main creative industry was bridge building, so his dream of becoming a poster artist was not well received. His parents thought that a printing apprenticeship would be sensible, and Alan Kitching spent six years setting type. Discovering the work of Jan Tschichold and Anthony Froshaug in 1974 inspired him to make a typography manual, showing the technology of the medium of letterpress. On leaving college he got his first printing press, in Clerkenwell, and started teaching at the old London College of Printing and the Royal College of Art, where (he said) all his students became rich.

The word 'taxi' with raining numbers formed a poster for London Design Festival; 'imagine' thumped in red and black on the cover of *Dazed and Confused*. 'Martin Amis on porn' was stamped on the front of *The Guardian Magazine*, (because they couldn't use pictures). Two unbroken texts from Shakespeare's *Hamlet* floated across a Globe Theatre poster in white, whispering thoughts on 'who'd done it'.

Everything Dr Johnson ever said he'd liked about London was composed on one poster. A 'Say no - why Iraq, why now, Iraq now' poster leaped out of *The Guardian* newspaper and on to the streets. There were wine labels to look at and then we raced to the finish with posters for the Olympics and the London Marathon. Alan Kitching's finale was his donation of two books to the Guild library, which were received with thanks.

After applause and scuffle of chairs, the new Brethren sat for questions. The Master asked Frances Federer where her creatures originated and she said she just gives rein to her imagination. PM Fairfax-Lucy suggested she needed a laparoscopic tool to get inside the vessels, and she explained that she cuts the vessels to go inside and then carefully re-assembles them.
The Guild Secretary asked Alan Kitching when colour came into his work, and he explained his love of getting away from black white and red, and how he was always kicking against convention. Asked if he ever had to carve type, he said he sometimes did, and he had one of the biggest collections of type in Europe. He loves the perfection of imperfection, and he added that type had become fashionable at the Royal College, where they all borrowed his style.

PM Fairfax-Lucy asked Tony Wills how his path had led him to designing medical instruments. Bro. Wills's background was in woodwork and technical drawing, and amazingly he had courses tailor-made for him at two schools. He still makes furniture, and all his works are possible simply because he can 'make things'.

The audience applauded a multi-talented panel of new brothers.
Hon. Sec. Rachael Matthews

6 June
ORDINARY MEETING

GUILD BUSINESS
After several notices of members' exhibitions, it was announced that 20 June is sketchbook evening and so guests are limited. On 28-29 June Guild members are invited to the Master's House and exhibition. Details were given of the Guild Outing to Cheshire on 19 July – a maximum of 20 places available.

The Guild Open House Exhibition on 20-21 September is on the theme of architecture and everyone was invited to 'do a picture of architecture'. PM Josephine Harris unfortunately fell just before the meeting was about to start, as it later transpired breaking two ribs. She bravely asked the meeting to continue, while waiting a considerable time for an ambulance.

The Master introduced Professor Emeritus David Watkin from Cambridge University, the author of many books including *Morality and Architecture: The Development of a Theme in Architectural History and Theory from the Gothic Revival to the Modern Movement*.

LECTURE
INVENTION IN MODERN CLASSICISM
Prof. David Watkin

Professor Watkin began by illustrating the relationship of the different classical orders to the human body and their significance in classical buildings. The *Neue Wache* in Berlin by Karl Friedrich Schinkel used the male Doric order in this military building. The illustration included marching soldiers, who presumably were of Doric appearance! According to Professor Watkin this relationship with the human body renders classical architecture timeless.

In contrast, the Ionic order falls under the auspices of Hera, the protector of women, and this is expressed in the curls of the volutes 'like the curls of a woman's hair' and the slender columns with elegant fluting. (At this point the lecture was interrupted by the arrival of the ambulance crew who, after administering to PM Harris in situ, took her off on a stretcher.)

Continuing, Prof. Watkin asserted that the classical tradition is not imitation but interpretation and then showed a procession of slides with examples of Greek Revival, such as Hadrian's Villa at Tivoli: 'a Greek Doric pastiche which was built 200 years out-of-date'. From the architecture of the 18th century and earlier came a jump to present-day classical revivalists, which included the work of Bro. Alexander Stoddart, sculptor, and architects such as Quinlan Terry, Francis Terry and Bro. Robert Adam.

We saw some startling grandiose private houses ranging from Richmond to the Channel Islands, where a formidable new fortress did not adopt Doric columns but, instead, a gothic style with an imposing wall into the sea. It was not altogether clear how this referenced the human body, but perhaps gothic architecture is exempt from this requirement?

Professor Watkin emphasised that you can only play the game of classical architecture if you know the rules. Fortunately the Queen, when presented with the friezes for the Queen's Gallery 'knew her Homer', which was lucky since her architect was John Simpson & Partners. Mr Simpson's enormous complex at Eton, mainly to house the Egyptian collection, was shown. No mention was made of the relationship between the Greek orders and Egyptology or the building's response to the complex function of a museum.

A quick visual comparison of buildings replaced by classical buildings in the last twenty years, in the UK and USA, showed that mere style cannot triumph over good architecture. There were some notable exceptions such as the elegant façade of George Saumarez Smith's Bond Street Gallery.

Professor Watkin sat before the portrait of PM C.F.A. Voysey and responded to questions from the floor with aperçus such as: 'Modernism is an aberration of the 20th century', and 'Classicism is the skin over barbarism into which civilisation can so easily descend'. Watkin dismissed Alison Paine's enquiry regarding PM Sir Edwin Lutyens' free interpretation of classical architecture and Bro. Stephen Fowler's querying of the position of Art Nouveau and Art Deco in architectural history. 'Classicism is an ancient language which did everything first,' he opined.
Disappointingly, Professor Watkin wore neither a Doric nor Ionic chiton but was dressed in a dapper 20th century suit.
Bro. Anne Thorne

At the Master's Supper afterwards, the starter and main were made by Bro. Annie Sherburne, with structured portions of boiled ham and mushroom risotto, and puddings provided by Hon. Sec. Rachael Matthews, with menu beautifully printed on tissue by Bro. Phil Abel.

20 June
ORDINARY MEETING

GUILD BUSINESS
As normal.

SKETCHBOOK EVENING

In view of the informality of the occasion, the Master suggested that the reading of Bro. Anne Thorne's minutes of the previous meeting should be postponed, to be savoured in greater comfort. It's the exchange of ideas and knowledge of skills that makes the Guild tick, and with chairs cleared there was enough room for people to congregate around the work that brothers had set out on tables and to talk about it.

Although the title is not meant to be taken literally, and 'a show of current work' would be more accurate, Brethren greatly appreciated being able to leaf through the working notebooks of Bros Sally Scott, recording her responses to the French landscape, and Jeremy Sancha, with his deft and evocative observations of some of the last derelict buildings along the Regent's Canal. Sally Scott also showed working drawings for the engraved glass doors recently installed in Ripon Cathedral.

In a pleasing departure, John Benjamin, recently elected as an Associate Brother, showed a brooch which he had been researching, made by Josef Hoffmann in 1908. Hoffmann (he told us) was co-founder of the Vienna Secessionists and of the Wiener Werkstätte, and much influenced by the British Arts and Crafts movement. The story of the detective work involved in nailing the attribution to Hoffmann was very interesting.
Bro. Jane Muir showed her recent collotypes. She explained that found objects and materials are easier to handle as one gets older, and the prints she showed had been made from plates on which she had applied coffee-grounds, bandages, string, foil and so on. The care and inventiveness required to produce the bold and lively prints of birds and trees were much admired.

PM Sally Pollitzer showed some designs for a stained-glass commission, Bro. Vicki Ambery-Smith showed some architectural jewellery, Bro. David Birch showed life drawings he had done in his Royal College days, and Bro. Flora Roberts showed preliminary work for a wallpaper design to be on sale next spring. Several other brothers showed work; some had brought guests, who very much enjoyed seeing what some of us do.
As the writer of these Minutes failed to take notes, she apologises to those whose work she has failed to mention.
ME Prue Cooper

26 September
ORDINARY MEETING

GUILD BUSINESS
PM Ian Archie Beck spoke in tribute to Bro. Rosemary Vercoe, costume designer, elected in 1989 who had died at the age of 94, and Brethren stood for a moment to honour her memory. Notices were given out, and Bro. Kneebone described proposals for a joint project with the Wellcome Institute that he hoped would involve other Brethren.

LECTURE
TRADITION AND INNOVATION IN ARCHITECTURE.
Bro. Robert Adam

The speaker wished to redress what he saw as a current bias against classical architecture. However, he preferred to be seen as a traditionalist, rather than a classicist. Traditions lie at the heart of our culture, and largely define us. They are expressed in such diverse forms as the Coronation service, which focusses our sense of nationhood; in the traditions that bond soldiers to their regiment; in the rituals of institutions that reinforce a sense of membership; and in the official uniforms that help to legitimise authority by a show of long usage.

However, tradition is not the enemy of progress. Tradition is continuity, but it can be invented and reinvented when people wish to enlist its power

in support of the cause they believe in or the body they belong to. Through tradition, cultures are maintained, but through its evolution cultures may be reinvigorated.

Classicism, said Bro. Adam, is a variety of traditional architecture in that it embodies forms and conventions of long standing. Classical architecture has often been merely historicist, its correctness determined by precedent and judged by dogma. Yet classicism has constantly been reinvented. Classicism can embrace both the exotic baroque of a Russian cathedral and the totalitarian severity of a 1930s office. The ladies who hold up the porch of the Erechtheum have some very unruly descendants.

Classical balusters were largely the invention of the Renaissance, and Renaissance architects added the Tuscan and the Composite orders to the three described by Vitruvius. Many new orders have been invented since then – Latrobe's corn-cob capitals are a well-known American version; Henry Amon Wilds's ammonite order can be seen down the Old Kent Road. Rustication, which originated in unfinished wall surfaces, became a decorative element with versatility and power.

Bro. Adam illustrated classicism's continued fertility in some of his own buildings. The Solar House at Wakeham in Sussex was designed to make the maximum use of available and renewable power sources; to this end, forms of traditional derivation were adapted to provide natural ventilation and heating in ways that were visually radical. Ashley House in Hampshire is more conventional in appearance, but modern insulation allowed walls to be reduced to little more than ranks of pilasters framing the windows. Capitals have leaves of stainless steel. Adam's office block on the south side of Piccadilly boasts capitals that incorporate portrait busts.

Robert Adam spoke critically of planning regulations that demand innovation, because when planning committees see a building that looks superficially classical they feel they should reject it. It can be difficult to persuade them that innovation is possible within the parameters of traditional styles. But one suspects, too, that many of his clients are attracted to his architecture simply because they see it as classical with a contemporary twist.

Bro. Adam offered his audience a powerful account of his architectural principles, and the many questions from the floor testified to the wealth of his ideas. These questions touched on such fundamental issues as the difference between modernism and modernity, and what constitutes a historical style; the definition and the acceptability of pastiche; the point at which technical innovation constitutes a new tradition; and whether nationalism can be an architectural style. Speakers also recalled that Mies van der Rohe regarded himself as a classicist, and that classicism has often been the chosen style of dictators.

Many more questions remained, which would no doubt have been clarified in further discussion. One might ask whether the invented rituals cited as cultural analogies – the Coronation, for example, or the changing of the guard – are really traditions in the sense in which Robert Adam used the term to justify his own inventiveness. They have certainly been absorbed into the mainstream of British life, but it is their very immutability and their consequent power as symbols that give them their popular appeal. As to the classicist label which Bro. Adam rejected, he endeavoured to show how his own departures from precedent were prefigured in earlier buildings which he acknowledged as classical. Clients and planning committees might be forgiven for thinking that his buildings were too.

However, the degree to which they depart from classical norms raises questions about how far definitions can be stretched. One may also ask at what point innovation in the name of reinforcing tradition becomes a paradox. On the other hand, Adam's buildings cannot just be dismissed as post-modernist. Post-modernism is not so much a style

as a way of using styles, and its often simplistic eclecticism and iconoclasm is a long way from Bro. Adam's reinterpretation of earlier models.

These are not just matters of semantics. All of these questions reflect the difficulty of placing Robert Adam's buildings within comfortable categories, and with that the difficulty of finding criteria by which to assess them. For all their stylistic references, Bro. Adam's buildings defy easy classification or simple judgements. They raise many questions about how we should think about architecture in a period of unprecedented diversity.
Hon. Archv. Nicholas Cooper

10 October
ORDINARY MEETING

GUILD BUSINESS
With the Master in the chair, Secretary *locum tenens* PM Edmund Fairfax-Lucy read the Minutes of the previous meeting which were agreed. PM Alison Jensen introduced new members Kevin Mulvany and Susie Rogers to the Guild, a 'builder and decorator' partnership of miniature interiors and furniture makers.

LECTURE
THE HISTORY & PURPOSE OF THE ARCHITECTURAL MODEL
George Rome Innes

The evening's speaker is a lifelong and clearly very skilled model-maker, who gave a fascinating historical survey. Models must have been used from at least Ancient Egyptian times in order to get the formation of the dressed stone of the pyramids accurate, and they were also put into tombs to be taken to the afterlife.

From Renaissance times some models were made by very skilled cabinetmakers and on a huge and elaborate scale in order to attract funds for building projects (perhaps the Guild should take note), such as Rocchi's 16½ x 12-foot model of Pavia Cathedral of 1495, of which three bays out of eight were completed, or the younger Sangallo's 24 x 20-foot model of St Peter's, Rome; an over-elaborate confection which Michelangelo later simplified. This scale was such that one could get inside to see how the building worked. At least 13 models by Michelangelo remain. A large number of these Renaissance models were brought together for an amazing exhibition in Venice in 1994.

Although wood was the usual material used, being relatively easy to alter, other constituents such as clay, plaster and even paper are to be found.

Moving to England, the speaker showed us St Paul's Cathedral, including Wren's pre-fire plan for a dome with a 'gherkin' on top of it. He opined that Wren was not a great architect but an engineer, although his Great Model of 1673, 20-foot long, made by William Cleere and originally painted by Robert Streeter the Sergeant-Painter, now to be seen in the Treasury of St Paul's, was a true Baroque gem, sadly rejected at the time as too Popish. The agreed compromise was much less successful, although Wren did manage to substitute a dome for a spire and make other improvements along the way.

And so to Liverpool and Lutyens's superbly detailed 17-foot Great Model of 1933 for the Roman Catholic Cathedral, made by J.B. Thorpe & Co, which never saw the light of day because of the eventual choice of Gibberd's 'Paddy's Wigwam' of 1962. After being vandalised, the Lutyens model took 28 years to be restored by apprentices, a task completed in 2008.

One project which did happen was Gaudi's Sagrada Familia in Barcelona, of which the 15-foot-high plaster model was invaluable for continuing work after the architect's death. It also showed how the shape of the unique arches came about through gravity when a model-sized one was inverted. George Innes has worked on many projects for Arup Associates, including making models for the courtyard scheme at the Imperial War Museum to help work out every detail, and Paternoster Square, north of St Paul's, a project which fell

foul of the Prince of Wales. Richard Armiger's model shop produced four models for different architects in varying styles for the rebuilding of the Bus Station in Venice in 1991. Unfortunately this was another project that was never realised.

Other comparatively recent examples were illustrated, such as Bro. Lucy Askew's reconstructive model of the royal bed at Ham House with superb reality, the Master's Henbury Rotunda in true Palladian tradition, and Chiswick House, made by Richard Armiger. Another focus of historic models is Sir John Soane's Museum, for which, besides a sectional model of the Bank of England, Soane purchased about 20 models of reconstructions of ancient classical buildings as teaching aids, some made of cork, from John Pierre and Francis Fouquet in 1833 for £100. Cork offers a good textured effect like terracotta for fine details like capitals.

The speaker, who is keen on restoration projects, has now decided to work only for dead architects as they are not constantly changing their minds like living ones (although one hopes that they pay the bills!). We saw examples he has worked on, such as Hawksmoor's unrealised model for the Radcliffe Camera at Oxford before Gibbs altered it, and the Verneys' Claydon House in Buckinghamshire to show what was lost in 1792 now that only a third of the original grand building remains. Others were the Church of the Holy Sepulchre in Jerusalem, founded by a 'tart with a heart', St Helena, mother of the Emperor Constantine, in the form of a 17th-century olive-wood and mother-of-pearl pilgrimage model, now restored in the Ashmolean, Oxford, and the 1897 Great Model of Bentley's Westminster Cathedral, now in the Cathedral Treasury.

As well as often being superb works of art in their own right, models can show the vicissitudes of developing designs, such as the west façade of the Duomo in Florence, first planned in 1587 but not carried out until the pastiche of the 19th century. They can also offer a fascinating record of what might have been: projects that were never built, or others that are now lost. Architects tend to like elaborate models in order to show clients what a lot they are getting for their money.

As three-dimensional, physical objects, they are much easier to read than architectural drawings and, in spite of impressive technological developments in three-dimensional printing, lasers and new materials such as titanium that were elaborated on amongst a plethora of questions and comments, George Innes emphasised his belief that hand-built models will always have an important part to play.
Bro. Christopher Claxton Stevens

The Master's Supper after the lecture was a model of collaboration, with Bro. Lucy Askew making soup, Hon. Sec. Rachael Matthews cooking the vegetables, the remainder being cuts of cold ham, and excellent fruit tarts provided by a French delicatessen.

24 October
ORDINARY MEETING

GUILD BUSINESS
The Master reminded Brethren of the forthcoming musical evening and requested contributions, and notices were given out.

LECTURE
WINDSOR – POISON CHALICE OR CHANCE OF A LIFETIME
Giles Downes

Bro. Downes first illustrated the extent of the disastrous fire at Windsor Castle in 1992 when 11 State Rooms were damaged along with the roof of St George's Hall and Chapel. The dramatic views of the heaps of charred beams were a horrific sight. After much discussion it was announced that it would be put back to what it was and the Donald Insall Practice was appointed to undertake restoration of the work.

However, the new roof for St George's Hall and Chapel would require new designs and six

architectural practices were approached. Giles Downes's practice, the Sidell Gibson Partnership, won the tender and in May 1994 was appointed to undertake the design of the new half-pitch green-oak ceiling under the steel roof. The new ceiling would be the largest green-oak structure built since the Middle Ages, being 180 x 30 ft.

The joinery firm of Capps and Capps undertook the work using traditional joints and here Giles gave credit to Cecil Hewett's book *English Historic Carpentry*, a seminal account of the development of carpentry. Traditional carpentry joints were used to accommodate movement as the green oak would split and shake as it dried out. All were held together with oak pegs, which were tested and proved to be stronger than expected. The handmade finish was achieved using scratch stocks as in medieval times with 350 oak trees being used. The 950 shields decorating the ceiling tell the history of the Garter Knights and were first cast in plaster then illuminated and gilded.

Wyatt's 19th-century private chapel, adjoining the Hall, had become an anteroom and it was here that the fire had started when some arc lighting had set fire to the curtains, rapidly reaching up to the roof and spreading along the roof space into the Great Hall where it could not be brought under control.

Downes's remodelling of this area is complex, the private chapel becoming a full-height lobby with a lantern above, and the entrance to a new chapel in what was the old Holbein Room. Eight oak columns rise in the lobby to a fan-vaulted ceiling with an octagonal lantern bearing glass by John Reyntiens. The stone floor of the lobby embodies a complex numerological scheme which references some of the spiritual aspirations contained in the original foundation of the Order of the Garter. It is made mostly of coloured English stone, Giles taking his inspiration from the Cosmati pavement at Westminster Abbey.

The elliptical staircase in the Stuart Room is described in Adam Nicolson's book on Windsor thus: 'The liquidity of the Downesian ideas for Windsor reaches one of the high points in the newel post at the foot of the elliptical staircase in the Stuart Room, where the balustrade curls to a spiralling conclusion and the newel itself is made of five rush leaves, their tops just bending over to accept the handrail.' The ribs of the vaulting over the stair come together behind a central boss formed into a green man with Giles's own face in the middle.

The new chapel ceiling is quite breathtaking in its complexity. The oak vaulting takes shapes and forms not attempted before and only achieved with the aid of computer-controlled machinery. The same machinery was again used for the tracery on the doors and balusters to the gallery at the end of the Great Hall.

Examples of other craftsmen's work were shown, and, with many questions afterwards, there ended a very successful evening.
PM Dick Reid

7 November
ORDINARY MEETING

MUSICAL EVENING
THE GENTLE POWER OF SONG

The Master announced that this was an informal evening and therefore wore his chain of office, while eschewing the gown. The order of events was determined by the arrival time of one of the singers who was performing at the Royal Opera House and would bicycle down Kingsway to be with us for quarter of an hour while his chorus was offstage. In the event, your scribe's son, singing in the same opera, biked up as well.
The entertainment began with Hon. Sec. Rachael Matthews's colleague Felicity Ford, who has a PhD in the sound of washing up (surely a brother-in-waiting!). She gave a spirited rendition of a ballad called 'Listening to Shetland Oo' that she had written for Shetland Wool Week, complete with accordion accompaniment, and knitted samples representing biscuit branding and beer pump clips.

This was followed by Bro. Vicki Ambery-Smith and the present writer enacting Rossini's cat duet: hardly illustrating 'the *gentle* power of song', but with intonations that elicited much amusement and which the Master Elect (quoting from Shakespeare) afterwards said 'translated' Bros Vicki and Jane. The sopranos claimed their number was a comment on Grayson Perry's Reith Lectures – though whether because it was playing to the gallery or making a serious comment about art, who's to say?

The Master next guided the assembled company to sing the canon 'Dona nobis pacem' – the audience participation baffled some, who might have preferred actual peace, but it gave time for the two-wheeler baritones to puff into the Hall and for Martin Nelson – whose father had painted PM A.W. Lawrence's portrait and whose great-uncle had been the second secretary of the Guild – to join Fab Cab, a close harmony group formed at Caius College Cambridge in 1966, led by the Master's brother Marcus. Both the Master and Bro. Edward Sargent joined the original four for 10 amusingly rendered songs, the bass remarking at one point, 'Believe it or not, we used to do this for money,' at which the audience laughed a little too loudly, and the bass claimed the hilarity was making his glasses steam up.

The music continued in Frank Bridge, Offenbach and Schubert extracts, setting the mood for the 22-minute film about Bro. Rex Whistler which followed. This was made by his nephew and documentary-maker, Daniel Whistler, who introduced the film and invited comment on it afterwards. Should he expand it into an hour's documentary for TV? The film showed Whistler's book illustrations, portraits, costume design, advertisements and above all his splendid murals – not just the recently refurbished one in the Tate Gallery (done when he was 22) but four other major commissions culminating in Port Lympne Mansion's magnificent *trompe l'oeil* fantasy world in the Tent Room which was described as 'like being inside a storybook; dreamlike in its detail'. Animated discussion followed this atmospheric and moving film about a talent cut down in its prime in 1944, with much backseat editing, general agreement that the film deserved a wider audience and suggestions for additional background music bringing us back to the theme of the evening.
Hon. Ed. Jane Dorner

21 November
ORDINARY MEETING

GUILD BUSINESS
The Minutes of the musical evening were read and signed as a correct record. Six new members were announced. Isabella Kocum a gilder and frame restorer, was present in the Hall and duly signed the Book to warm applause.

LECTURE
THE DECORATIVE SCHEME OF SHAKESPEARE'S GLOBE
John Ronayne

The speaker introduced himself as an exhibition designer. He had been attached to the Globe project since 1976, shortly after he had graduated from the RCA. He had worked on many other projects including a Museum of Anatomy, and a Museum of Pewter,; he had collaborated with the Master on a Shakespearean village in Japan; he had carried out restoration work at the Shakespeare birthplace museum.

He introduced the theme of the Globe Theatre with a fascinating and lively run through Elizabethan theatre history, from bull-baiting rings to the Globe. It was, like the rest of his enlightening talk, full of visual detail, apt Shakespearean quotation and anecdote.

The image and location of the Globe had fortunately been recorded by Wenceslaus Hollar in a very accurate perspective drawing of London done from the original site of the present Southwark Cathedral. Through trigonometry it was possible to pinpoint the position and height of the theatre.

The actor-manager James Burbage built the first theatre in London. In the winter of 1596, after a lease dispute with the landowner, he deconstructed the timbers and moved the whole theatre across the bridge to the site of what was to become the Globe. The chance survival of a letter from a visiting Dutchman of a play in progress at the Swan Theatre gave a clue as to how an Elizabethan stage looked and worked. The Swan stage had often been reconstructed and the speaker showed a drawing of the stage area by the illustrator and Elizabethan theatre expert C. Walter Hodges, which he said had been very helpful in their own reconstructions.

A view by Visscher, a Dutch engraver, showed what was thought to be the most detailed image of the Globe and at various times many reconstructions were based on it. These included one designed by PM Lutyens and made for a Shakespeare festival in the 1930s.

The actor Sam Wanamaker saw a reconstructed Globe Theatre at the Chicago World's Fair in 1934. He remarked that, if this 'was what was shown at a fair, what then must they have in England?', imagining something spectacular. When he came to England to make the film *Give Us This Day* in 1949 he was amazed to discover that there was nothing but a lead plaque to celebrate the site of the original Globe. He then set about the long political and artistic struggle to make the reconstructed Globe a reality in London.

His architect was Theo Crosby of Pentagram partnership. Crosby cleverly designed the site in such a way that it was surrounded by a natural-looking accretion of out-buildings from various historic periods which themselves echoed the natural growth of London over the centuries. Sunlight tests were made using models and the misleading image by Visscher was in the end modified for practical reasons.

The Globe was to be a timber-framed building. The exteriors of the Elizabethan theatres were plain and simple and starkly whitewashed even across the supporting timbers. Sam Wanamaker felt that in order to sell his romantic idea of the Globe to the world the exterior timbering would need to be visibly picked out, and the theatre must have a thatched roof; as the speaker later remarked, 'the only thatched roof in London allowed since The Great Fire'.

The contrast between the severely plain exterior and the richly decorated interior space was described and discussed at length. The effect of going through the door, John Ronayne said, was to be like 'opening a jewel box'. He took us through the process of deciding on such things as balconies, door heights, trap doors and balustrades, both real and false. All manner of evidence was used, both artistic and archaeological, including a surviving baluster from the Rose Theatre excavation. The final decorative influence, he said, was more Flemish than Italian.

The hierarchies were reflected in the decoration. Starting from hell at the bottom with the cruder rustic stone effects across the base, a region where a Caliban might live, to the rising levels, from stage surface up to the upper heaven of gilded capitals, faux marbling culminating at the ceiling with paintings of the heavens and a zodiac.

Pattern, he said, was deliberately piled upon pattern, with almost abstract wood-graining effects and skilful fictive surfaces such as various types of brick and stone all rendered in paint. The decorative scheme was a microcosm of societal hierarchy in an enclosed and artificial world.

He went on to discuss the newly-built indoor, or 'winter', theatre which, unlike the Globe, was covered from the elements and so usable all year round. He showed models of this space which was to be lit solely with candlelight. He showed images of the almost completed theatre and then some candlelight tests of great mystery and beauty. This is plainly going to be a great addition to the already hugely successful Globe when it opens in January.

A brief discussion ranged around the subject of candle safety, dripping wax, and thatch, to the talk by Theo Crosby and Sam Wanamaker at the Guild in 1990, the contribution of Bro. Edward Armitage to the solving of the timber placements and logistics, to the views of Southwark Council who considered the whole idea of the Globe theatre to be élitist; and how wrong they were has of course been proved by its great success.

The applause was terrific at the close. This was both an entertainment and an erudite and informative talk. It was delivered by John Ronayne with clarity, style and panache. It was the very model of a perfectly delivered Guild lecture and a fitting ending to Master Julian Bicknell's year.
PM Ian Archie Beck

The Master's final supper of the year (provided by your Editor) sat a record 21 to table with an overflow of 4 in the kitchen and a menu themed loosely towards Shakespearean fare with venison, marchpane, quince tart and a Wooden O cheeseboard.

REPORTS

REPORT OF THE CHAIRMAN OF THE TRUSTEES

On looking back at my report from this time last year, much has remained similar, as is the nature of the Guild. There are several new items to report, but I would begin by thanking Elspeth Denning and Monica Grose-Hodge for all their efforts this year. Their enthusiasm and hard work are pivotal to the daily activities of the Guild and we are very grateful for their continuing loyalty and dedication.

We currently have good stable tenants in the upper floors of the buildings, and we have managed to maintain the high number of bookings of the Hall and rooms. The income from lettings and bookings has enabled us to replenish some of our reserves and to continue our programme of essential repairs and maintenance.

The popularity of our rooms for hirers is partly due to the values that the Guild represents, but also to the facilities we provide and the relatively unspoilt nature of the building. It is important that we maintain this careful balance between the special character of the Guild and the need to provide modern facilities.

Two years ago we repaired and redecorated the Hall, last year we carried out repairs to the main roof of the building, and this summer we carried out repairs and redecoration of the windows at the rear of the building within the courtyard. All of this work has come directly out of our income and reserves without any external funding, which is a great testament to the resilience of the Guild.

It is equally important that we continue to encourage new membership. This year we have elected only 10 new Brethren and I do feel that, whilst numbers are not everything, we need to be recruiting more younger members in order to strengthen the Guild's future.

On behalf of all the Trustees I would particularly like to thank the Hon. Architect Simon Hurst for all his efforts towards the repair of the building and his excellent work on the Courtyard Project. I would also like to thank our Hon. Treasurer Tom Chippendale and our Hon. Secretary James Maloney for their tireless efforts in supporting the Trustees. Lastly I would like to thank my fellow Trustees for their support over the last five years; this is my final year as Chairman and I am delighted to be handing over in January to the current Master, Julian Bicknell, as my successor. It is especially reassuring for me to be passing things on to such capable hands.

George Saumarez Smith

REPORT OF THE HONORARY ARCHITECT

Over the summer we have completely overhauled the windows to the rear of the main building which were in a very shabby state. This work would have been more difficult once the courtyard glazed roof is in place, so these improvements pave the way for the Courtyard Project to develop, as outlined below.

We have also dramatically renovated the Guild Secretary's office with new archive storage cupboards that blend in with the panelled walls; and the infill to the arch has been removed to reveal the original architectural form of this space. It is a transformation.

The carpet to the office and library were removed to reveal the floorboards, which had been covered over for very good reason, as they were in a dreadful state. Reclaimed boards were pieced in, and the whole re-stained: a vast improvement.

The library has also seen one of the two Wales-and-Wales-designed cabinets relieved of duty to make way for a built-in, floor-to-ceiling bookcase. This has adjustable shelves for ultimate flexibility, and is awaiting painting once the DAB committee has agreed a new colour scheme for the room as a whole. New display cabinets built into the wall are planned, and a rethink of the lighting.

New oak handrails were made in the autumn for the Hall so that both sets of steps have handrails on both sides, matching the design of the one existing handrail.

The upgrade of the Hall sound system will supply the power and quality that such a large space requires.

The Yellow Gallery has been redecorated in a stone colour chosen by the DAB committee in a painting party organised by Hon. Sec. Matthews and the Guild Secretary. The wall spaces will house a temporary display of members' work to maximise the gallery's use as a showcase of the Brethren's talents.

The Courtyard Project is progressing with more design work developing. We have had a structural engineer provide initial advice and recommendations which have allowed a quantity surveyor to put together the first draft of the budget for the whole project. The programming of the works has thrown up an interesting issue about phasing, so a suggestion is to carry out the works in at least two phases, one from June to December 2014 and the other in July and August 2015. Fundraising is beginning, but is going slowly. I have produced a cut-away illustration of the works to help explain the scheme in leaflets and other publications, and this is on display at the Guild. The rate of fundraising will directly dictate the timing and scope of the actual work so it could end up more protracted than hoped.

We need to raise some funds soon to fully engage engineers and the quantity surveyor so that we can develop the working drawings, and tender documents. The sooner money starts coming in, the sooner we can get the project moving nearer to realisation. There are some smaller elements we are hoping members might feel able to put their names to and these are listed below:

Hods of bricks: £25 per hod;
Hand-turned timber balusters: 30 at £50 each;
Yorkstone flagstones: 75 at £100 each;
Carved Portland stone quoins: 20 at £150 each;
Carved Portland stone voussoirs: 6 at £200 each;
Bespoke cast-glass louvres for the clerestory: 35 at £300 each;
Bespoke cast-iron brackets to support the glazed roof: 22 at £350 each;
Curved glass panels for the glazed roof: 11 at £500 each;
Bespoke cast-iron curved moulded ribs to support glazed roof: 12 at £750 each;
Cast-iron grating for courtyard floor: £5000.
Donations can be made on the website (using PayPal) or by cheque to the Guild Secretary.

Simon Hurst

REPORT OF THE HONORARY TREASURER

The Guild's finances have been structured to make a modest surplus in the year to 30 September 2013 with the object of restoring our cash reserves after the recent expenditure on the Hall and the roof to the main building. Our net surplus for the year is £15,459, which means that we have been able to increase our reserves by £18,876. The Guild has covered the costs of repairs and restoration to the property during the year at a total cost of £44,243, and this has included the exterior refurbishment of all windows.

The hiring of the Hall and committee rooms has continued to show an increased income for the year, thanks once again to the excellent work of the Guild Steward.

The Trustees continue to monitor the income and expenditure of the Guild by reviewing progress through the year on a basis of quarterly management accounts which are taken in conjunction with the budget forecast for the year.
Tom Chippendale

REPORT OF THE HONORARY LIBRARIAN

In last year's report I happily noted that, due to accumulated credit stemming from a generous book buying fund (£1,500 annually), 'money is available for other library-related worthy causes such as the re-binding of the Guild's photo albums'. This situation has now changed drastically, due to instructions from the Treasurer. The arrangement is now as follows:

1. The yearly amount made available to the fund is reduced to £1,000.
2. This money is made available (as before) from 1 October of each year.
3. The fund is treated as a one-off payment renewable each year, not as accumulated interest or credit. That is: any part of the £1,000 not spent during the year reverts to the Guild at year's end, and a new sum of £1,000 is 'ear-marked.'
4. This arrangement is treated as having commenced on 1 October 2012.
5. Any project which might require funds over the £1,000 limit is to be approved by the Trustees.

The total amount spent on books between 2012 and 2013 was £824. This would leave us £176 ahead were it not that in the meantime I asked Bro. Flora Ginn to do the re-binding mentioned above, which she did very handsomely at a cost of £560. (I did this without the Trustees' approval, but I hope for their forgiveness.) Hence, the fund is £384 in deficit, to be subtracted from the £1,000 due for the next year.

The good news is that the new floor-to-ceiling bookshelves have arrived, and there is now actually space to shelve (for example) the 71 items donated by various members and well-wishers over the past year, as well as new books by Bros. Cinamon and Saumarez Smith recently acquired.
John Nash

REPORT OF THE HONORARY CURATOR

The Yellow Gallery remained fairly static this year, partly because there were few new members and partly for personal reasons. Next year, when the space has been repainted, I hope to encourage more of you to offer work for display during our anniversary year. I aim to change the display every two to three months.

Do not forget that the Gradidge room is available for use free of charge by Guild members for two weeks each year, on a first-come-first-served basis. If you would like to exhibit for one for these periods, please contact the Guild Secretary. Bear in mind that the room will only be open to your invited guests for a private view, and work will otherwise only be seen by hirers of the room during the week.
Stephen Gottlieb

REPORT OF THE HONORARY ARCHIVIST

A start has been made with evaluating the Guild archive. The Guild's records are sadly thin from before the middle of the last century, and include a quantity of more recent, purely administrative records which will be considered for destruction (although nothing of possible historic significance will be disposed of, and the Committee will be consulted in any case).

The archive also includes a number of boxes of 3¼-inch glass lantern slides. Some of these are views of well-known subjects and appear to relate to lectures given of which the texts do not survive; some Brethren have been able to find uses in their own work for some of these slides of no historic value.

Nicholas Cooper

REPORT OF THE HONORARY EDITOR

Last year's *Proceedings and Notes* omitted to mention that in November 2012 the Committee took a vote on the errant apostrophe that sporadically disappears and reappears in our title and agreed that it should be reinstated in all printed and web publications. Officially, then, ArtWorkers' Guild – though there is still an individuality in typesetting that some see as being in the spirit of the Guild.

The spring and autumn editions of the Newsletter went out as normal, with news items and reports on Guild events and outings. The Editor is aiming to carry one article per issue thematically looking at brethren past and present who have worked in a particular public sphere. The May newsletter celebrated Guildsmen who have designed Royal Mail stamps, and the November edition collected up artists and architects involved in the design of stations and posters for Transport for London over the last 150 years.

Unearthing stamp and poster artists was a inevitably a bit hit-and-miss as there are no conveniently-arranged records, so apologies must be extended to those who were not mentioned. To avoid that happening next time, your Editor would like any war artists and their friends and relations to come forward and make work known. Although 2014 will inevitably concentrate on the First World War, please communicate ArtWorkers' involvement in any design aspect of any war. The contact is jane@editor.net or via the Guild Secretary.

As well as printed publications, the Editor looks after information disseminated on the website. This year and last, it involved keeping an active Latest News box on the front page which linked to exhibitions and events that members are taking part in. However, statistics have shown us that there is very little public interest in these news items and we have decided to suspend this announcement system. We'll be reassessing this later on, but at the moment we are using that space for a fundraising appeal box (details in the Hon. Architect's report).

Exhibitions and accolades will continue to be announced at meetings, but the website will not publicise them for the next few months.

Jane Dorner

REPORT OF THE HONORARY SECRETARIES

It was noted that the projector has behaved itself all year and that the Honorary Auditrix had not complained this year: speakers have been heard more at the back because of the new microphone. A party date was announced for sanding and painting the Yellow Gallery, which will be accomplished by the time this document is printed. The six dinners held this year had been booked up early and those wishing to attend are advised to let either of us know as soon as dates are announced.

One of us had much enjoyed some elocution lessons to encourage the reading out loud of Minutes, and we hope people could tell the difference.

Rachael Matthews and Perry Bruce-Mitford

REPORT OF THE GUILD SECRETARY

PROPERTY: this year saw a new tenant in the third floor flat. He and our fourth-floor tenant are happy and hope to reside at 6 Queen Square for some years to come.

CRAFT SKILLS: the Prince's Foundation and the Heritage Craft Association funded the first national Craft Skill Awards this year and I represented the Guild on the judging panel alongside Bro. Lida Lopes Cardozo Kindersley. The seven judges and the Creative & Cultural Skills department met at the Guild in March. The winners were presented with their awards by Hon. Bro. HRH, The Prince of Wales at Glaziers' Hall in May.

BOOKINGS: these are up again this year with an extra 53 from the Prince's School of Traditional Arts arising out of a meeting I set up after a Craft Skills Advisory Board meeting at the Prince's Foundation last July. The bookings add up to over £8,500 above the budget and the extra funds came into very good use for the summer improvements. Interesting bookings included a book launch hosted by the Embassy of Tajikistan (the book was displayed at the AGM). Also an all-female Norwegian choir performed in the Hall.

125th ANNIVERSARY BOOK: there are 300 left. Ten were shipped off to Blackwell House in Cumbria and the rest will be useful for next year's fundraising.

EVENTS: The spring outing to Freemason's Hall in Covent Garden, a building (1927-33) designed by Bro. H.V. Ashley and F.W. Newman, was well attended and written up in the Spring Newsletter.

A small number of members enjoyed a trip to the Red House on a beautiful summer's day. There is still a lot of restoration in progress and it is worth a future visit.

Another trip was to Kelmscott House in July, when the owners opened their house to the public, giving tours around the house and offering a wonderful garden party. This event was co-ordinated by the William Morris Society.

The Master organised a superb summer outing in July to see some magnificent houses in Cheshire, which was written up in the Autumn Newsletter.

I spent a week setting up an exhibition and organising volunteers for the Open House weekend, only to find out the entry form had been lost and we were not listed. All the same, 80 people came and the exhibition was up for four weeks.

BUILDING WORKS: these are outlined in the Hon. Architect's report. Although I had to supervise the painters, who took three weeks longer than they should have, I can honestly say that I probably have the smartest office in London and it can now be used as an extra exhibition space when we open to the public.

I would like to thank all those who volunteer to help, either at Guild meetings, dinners, or the Open House. Thanks also to all the Honorary Officers who give a great deal of their time and expertise. I could not manage without their support.

Monica Grose-Hodge

NEW GUILDSMEN IN 2013

Elizabeth Ball – gilder
Nick Carter – photographer
Frances Federer – gilder
Isabella Kocum – gilder
Louise O'Neil – silversmith, jeweller

Associates
Patrick Baty – colour specialist
John Benjamin – jewellery historian
James Birch – curator
Joanna Selborne – curator of prints at the Courtauld Institute

Affiliates
Joanna Pullman – architectural student

Guildsmen are encouraged to propose new members and the Proposal Form is opposite. Prospective members must have come as guests before they can be put up for membership.

New members' portfolios are laid out for the Guild to see the day after election. When elected, the new members are encouraged to attend an Ordinary Meeting with their proposers as soon as possible so that they can be officially welcomed to the Guild and can sign the Book.

VALETE

Bro. Rosemary Vercoe – costume designer
Hon. Bro. Judith Scott – guardian of churches and cathedrals as repositories of treasure

OFFICERS AND COMMITTEE OF THE ARTWORKERS' GUILD 2013

MASTER
Julian Bicknell

IMMEDIATE PAST MASTER
George Hardie

MASTER ELECT FOR 2014
Prue Cooper

PAST MASTERS
Edmund Fairfax-Lucy
Sophie MacCarthy

HON. OFFICERS
Hon. Secretaries – Rachael Matthews & Perry Bruce-Mitford
Hon. Architect – Simon Hurst
Hon. Treasurer – Tom Chippendale
Hon. Curator – Stephen Gottlieb
Hon. Librarian – John Nash
Hon. Archivist – Nicholas Cooper
Hon. Editor – Jane Dorner
Hon. Chaplain – Rev. John Valentine

GUILD SECRETARY
Monica Grose-Hodge

ORDINARY MEMBERS
Simon Smith
Gerald Cinamon
Christopher Claxton Stevens
Vicki Ambery-Smith
Phil Abel

GUILD STEWARD
Elspeth Denning

Proceedings and Notes is edited by Bro. Jane Dorner, glass artist

THE ART WORKERS' GUILD

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

CANDIDATURE FORM 2014

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. Candidates are advised to arrange their own insurance cover for this period. The Guild will not accept responsibility for loss or damage however caused.

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