

THE ART WORKERS' GUILD

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A MESSAGE FROM THE MASTER

Looking at the range of talks given this year, anyone not at Master's Night in January may have wondered about the overall theme of my year. My talk called it 'things I might have done', but perhaps more explanation is needed.

I am sure I am not the first to have found preparing for Master's Night cathartic. It sent me off into distractions and dreams for months. Revisiting things, thoughts, people, photographs and drawings that had been tucked away years ago, looking at them with a more dispassionate eye and trying to put my life into perspective. I reached 70 this year, an age when one takes stock anyway. My career was built in the design of architectural interiors and buildings, but I was always an artist underneath, only able to think with a pencil or brush in my hands, and pursuing many other artistic interests and passions. Making things, playing with colour, designing buildings, interior decorating, mural painting, product design, drawing, cycling, photography, painting interiors, creating gardens, designing fabrics, sculpting – these are my passions and (except perhaps cycling) areas in which I might have built a different life.

Over the year I have been truly delighted by the breadth and sheer quality of talks we have heard. I would particularly like to thank my Guild speakers: PMs Peyton Skipwith, Edmund Fairfax Lucy and Ian Archie Beck, and Bros Alan Powers, Ian Rank-Broadley, Ben Pentreath, Mark Miodownik and Geoffrey Preston. I have also appreciated the high attendance at all the meetings, and the skill of the Minute-takers – my thanks to all of you.

An underlying theme which emerged in many of the talks was the tactile – as opposed to intellectual – dialogue we have when making and designing; so important and brought up in Christopher Frayling's talk, with his reminder that 'the three Rs' once stood for 'Reading, (W)roughting and Rithmetic'. Too much talent is being lost today through insufficient attention to those people who think with their hands. The discussion that followed showed how passionately Guildsmen feel about this subject, and it became clear that a proper forum was needed about what the Guild's role should be in rectifying this imbalance. We were going to hold a debate after the AGM about the function and future of the Guild, but the AGM took longer than expected and we are now going to have an additional Ordinary Meeting in 2016 to discuss this.

The Master's Suppers have been very popular this year. These used at one time to be seen as somewhat exclusive, in that you had to be invited by the Master, but I wanted them to be open to all, especially new Brothers and anyone else who hadn't been before. Over the year we've had over two hundred guests, including all my speakers, and I think they've really enjoyed coming into what seems like the heart of the Guild. These suppers have been provided and organised by a small core of Brothers and Guild staff, and I have hugely appreciated their time and effort. They are PM Prue Cooper, her daughter Kitty, Hon. Ed. Jane Dorner, Hon. Secs Rachael and Celia, Monica, Iona and Elspeth. My thanks to all of them.

The New Members Evening highlighted the diversity of the Arts and Crafts within the AWG, and it was wonderful to see the passion, integrity, quality of work, and the honesty of artists striving for perfection within personally set parameters. I felt this was a microcosm of what the Guild is about, and it reflected and reinforced my impression of its very special nature.

Finally, the 3D postcards made by Brethren for the auction showed how rich in talent the Guild is. The inventiveness of the ideas and quality of the craftsmanship were impressive: and so was the £15,000+ raised. This should set a bench-mark for future years. I have been proud and honoured to have served as Master, and wish David Birch every success for the coming year.

ANTHONY PAINE, MASTER FOR 2015

15 January 2015
ORDINARY MEETING
GUILD BUSINESS

The year opened with a very crowded Hall and a convivial New Year atmosphere. This prevailed at the outgoing and the incoming of both Masters. The outgoing Master, Prue Cooper, confessed she wasn't sure what to do next as she had no printed agenda. Laughter and applause followed this and then the Minutes of the previous meeting were read by Hon. Sec. Rachael Matthews. She went on to make a valedictory speech thanking the Master on behalf of the Guild for her excellent year. Prue Cooper responded and said she had felt honoured to have been the Master and thanked everybody present for their support. To thunderous applause she left the stage accompanied by the Master-to-be, Anthony Paine, and the Hon. Secs.

During the brief interval Past Master (PM) Alison Jensen introduced herself as the new Trustee of the Guild Chest and her fellow Trustee Bro. Matthew Eve read out the definition of what the Guild Chest was established for. PM Ian Archie Beck was thanked for his long stewardship of the Chest and a collection was taken which raised £530.

MASTER'S NIGHT
Master Anthony Paine

To renewed applause the incoming Master, Anthony Paine, entered. He began by showing an image of Brocket Hall which was designed by James Paine (no relation) in 1770. There followed an image of Anthony as a baby alongside an image of the grand salon at Brocket Hall. 'In June 1945 I was born', he said, 'in that very place, not with a silver spoon in my mouth, but rather a Bakelite one'. He was a cockney evacuee. The house had been commandeered as a wartime hospital for women from East London.

After the war his father carried on the building firm founded by the Master's grandfather. C. Paine & Sons carried out a great deal of post-war work, renovation, repair, modernisation and new builds. Thus the act of building was in the blood. The Master was sure that the firm had built most of Billericay. There was even a close named after him.

After school it seemed inevitable that he would join the building firm. His own inclination was towards illustration and graphic design. His abilities in that area would prove significant in his later work. It was legally impossible for him to be an architect and the director of a building firm. So his higher education became scattered and mostly incomplete. He began courses, abandoned them, returned to practical work in the family firm until finally he discovered and started a course in Interior Design at the North London Polytechnic. He came under the influence of PM Anthony Ballantine who instilled in the Master a strongly independent view of architectural design.

The Master was married young and started a family while still at college. His father had retired to Spain leaving Anthony with the dregs of the firm to wind up. There were debts and tax demands – and also 400 very run-down lock-up garages. These brought their own problems, to the extent that the Master decided to invent a whole office of fictitious and punning characters to deal with the fractious tenants, including secretary Gay Rage and manager Paddy Locke.

Keen now to start his own design practice he painted murals (including for his daughters' bedroom) and designed children's wallpapers. He also freelanced as an illustrator and cartoonist for magazines, and designed graphic logos, including one for his own practice which is still in use. But his main work was in interior design. He set up a showroom in Islington and later moved it to Highgate Village, combining an interior design practice with the sale of fabrics, wallpapers and curtains. He became obsessed with kites and made some beautiful miniature examples, all of which flew. Meantime his design practice grew, with a wide range of clients and projects in Europe and Japan. A prize-winning demountable Rotunda Bookroom which he designed for the British Interior Design Exhibition brought an enormous number of enquiries. Among these was a German nobleman whose hotel interiors in Frankfurt the Master redesigned, later creating a riverside classical thatched folly for the same client. Here the Master illustrated the importance – especially to clients who cannot read architectural drawings – of his hand-drawn development sketches, plans, elevations, and many watercolour renderings. Several projects were shown, some on a very grand scale such as an enormous fortified villa and garden in Morocco which had been based on extensive research into Islamic and the local vernacular architecture.

The Master favoured the infinitely flexible language of classical architecture in both his exterior and interior works. He had spent 14 years designing a range of tailoring premises for Gieves & Hawkes. His designs of both interior space and furnishings were applied to more than 120 Gieves & Hawkes stores, including across the whole of China, with fitting rooms hung with his caricatures and punning cartoons. He was a keen London cyclist but lamented that several of his bikes had been stolen over the years. He showed plans for a huge lakeside neo-classical villa near Munich with 98 rooms, including a pool, a cinema, a wintergarten and a garage for 12 cars. It was clear that 'Master' was an apt term for a designer who could tackle such huge and costly projects.

The Master concluded by recalling that he had served as Guild Honorary Secretary for 12 years. He showed photographs of PMs Gradidge and Boulter stripping the Hall for an earlier redecoration and revealed the image they had discovered on the reverse of the painting of the Guild Founders that hangs

over the fireplace. It showed workmen stripped to the waist wielding hammers, 'Art Workers', he said, 'stripped for action and perhaps laying the foundation of this very Hall'.

After prolonged applause he entered into discussion with several Brethren and guests, including Bros Caroline Bullock, Alan Powers, Jane Dorner, PM Ian Archie Beck and others. The evening ended as convivially as it had begun with warm applause.

PM Ian Archie Beck

29 January

ORDINARY MEETING GUILD BUSINESS

The Master took the chair, welcomed Brethren and guests, and announced that Bro. Celia Ward would soon be taking over as Hon. Sec from Perry Bruce-Mitford who had retired from the post. Two new Brothers were signed in after introductions from their sponsors: Helen Robinson, a stained glass artist and Tom Ponsonby, an arts facilitator. Notices were given of various exhibitions and lectures.

LECTURE

HIDING IN PLAIN SIGHT, DISCOVERING MODERN MURALS IN BRITAIN

Bro. Alan Powers

Alan Powers said that studying murals in Britain over the course of 30 years had made him aware how much work existed but how through over-familiarity or lack of understanding, people often ignored it. He said that there were not only mural painters in the Hall, there were also the descendants of mural painters present.

One of the founding principles of the Guild had been the notion that all the arts should work together: Art is Unity. The early Guildsmen believed that commissioned work had a positive virtue. Work, such as mural-painting, was made for specific places and spaces; work made for public appreciation, for all to see not just, quote, 'for the swinish luxury of the rich'.

The technique of designing and painting in this way was felt to be a good educational discipline, based on the early Renaissance fresco method of painting directly into wet plaster. Because art school training in the early twentieth century was focused on murals, they were often made by young artists at the start of their careers, some of whom continued to work and develop throughout a long career. Murals were little known because they were often in difficult to get at places and were usually hard to photograph.

The Barbican show 'The Last Romantics' in 1989 revealed artists from the Edwardian period and after who continued painting well into the modern era in a formal figurative style thought by many to be old

fashioned. Bro. Powers had been able to influence the selection made by the curator, John Christian, to include this later part of the story which only now is beginning to be taken more seriously by larger institutions and by the art market. The Guild had always been pluralist allowing for both modern and traditional approaches, and Bro. Powers was grateful for the lesson that it taught about how these could co-exist.

PM Walter Crane had lectured to the Arts and Crafts Exhibition Society on 'The Decoration of Public Buildings' in 1896. He said that public art was the highest form of art, as it mixed accessibility with civic pride. There was a socio-political motive behind much of mural painting. It was, he said, a way of dealing with modernity itself. He moved on to the history of the particular style of mural painting, itself derived from early Renaissance models. 'Primitive', he said 'was seen as the source of virtue'. Thus in the anti-academic movement, from the German Nazarene painters beloved by Prince Albert, through to William Dyce and the Pre-Raphaelites, a direct line of tradition could be seen, culminating in the murals by William Morris and other artists at the Oxford union. Murals commissioned for the palace of Westminster were seen as an artistic failure at the time and set the movement back. Bro. Powers said that there was a clear link from them to Stanley Spencer's Burghclere chapel. Spencer, he said, was a curious exception always 'allowed' by both the moderns and the traditionalists.

He went on to show a wide variety of examples, such as the murals in situ from Baron Arild Rosenkrantz's work for the Royal Academy of Music. The building was designed by Ernest George and Rosenkrantz's murals were painted to fit specific spaces. They depicted the various moods of music. Later, they were removed and thought lost. They were happily tracked down to the artist's family home, Rosenholm Castle in Denmark, and have now been partially reinstated.

Mary Sargent Florence was an early exponent of the revival of fresco technique. Her mural in her own house in Marlow was destroyed by a new owner, the art dealer David Messum. At Oakham School in Rutland she painted a series of murals on an Arthurian theme, her most important surviving work. There was a proposal to destroy these in the 1990s, and it was only grudgingly that they were panelled over instead. Bro. Powers hoped that a campaign could be mounted to remove the panelling and make them visible again. The Frederick Cayley Robinson murals at the Middlesex Hospital were discussed and their fate during demolition and subsequent rescue by the Wellcome Institute demonstrated Bro. Powers' thesis that such things were often hidden in plain sight, since they only received attention when they were put on show at the National Gallery in 2009, although they had been on view for decades before. A great many images were shared from a variety of muralists including Winifred

Knights, Tom Monnington, and A. K. Lawrence which showed the influence of Piero della Francesca, an artist central to the fresco revival. Many examples from PM Brian Thomas were shown. His work was more Baroque than Renaissance. He often worked with the architects Seeley and Paget and shared their wit and invention, although on one occasion they included a fine altarpiece by Norman Blamey in a church in Luton. Rex Whistler and his famed Tate restaurant murals were discussed along with the subject of patronage. Lord Beaverbrook commissioned Mary Adshead to produce a mural scheme for his Newmarket house. Adshead included recognisable caricatures of the Beaverbrook circle and Lady Diana Cooper persuaded Beaverbrook to suppress it. Adshead was paid but the canvases were returned to her and stored in the attic until exhibited and sold in the 1980s. Other examples shown included work by Robert Baker and Edward Payne, and Mildred Eldridge, whose enormous Dance of Life murals, much admired by Stanley Spencer, were rescued from a demolished nurses' home dining room near Oswestry, and are now safely displayed at Glyndwr University, Wrexham.

Émigré artists such as Bro. Hans Feibusch were also discussed. His colour and grandeur were inately different from the British school. Work by Leon Underwood and John Ward and Bro. Celia Ward, his daughter, were shown along with examples from Fred Millett and Gilbert Spencer. The Millett murals of the 'Seasons' for St. Crispin's School, Wokingham, were painted over but then later cleaned and mostly reinstated. The Spencer mural for London University Student Union was covered over in order to install a cash machine on the outside of the building, but could be recovered. An early mural of 1920 by Ivon Hitchens in Golders Green Unitarian Church was shown, different from his later landscapes yet showing his attraction to panoramic formats and the effect of water beneath trees. Discussing the vulnerability of most murals and their lack of protection, Bro. Powers ended with a quote from Joyce Cary's novel *The Horse's Mouth*: Gully Jimson, a rogueish painter who cannot resist painting on any wall said, 'the National Galleries don't like walls; they can't hang 'em'.

Loud appreciative applause followed this typically erudite and wide-ranging talk.

Discussion followed with contributions from Bro. Caroline Bullock on fresco method, Bro. Rory Young on lime and its uses. Bro. Caroline Swash, herself the daughter of Edward Payne, said that there were rumblings of possible removal of PM Thomas's murals at Fulham Palace. PM Wyatt mentioned a very camp ceiling PM Thomas had created for PM Paul Paget's own house, Templewood in Norfolk. Bro. Bullock asked what defined a mural. 'A picture without a frame created for a specific place', suggested PM Skipwith. Various other problems of the mural were raised finishing with an inevitable mention of

the threatened Paolozzi mosaics at Tottenham Court Road and Banksy. Bro. Powers thought that Banksy's wall work was half way between graffiti and fine art, becoming the latter when, as often happens, it is taken down and sold. An excellent and stimulating evening.

PM Ian Archie Beck

12 February

ORDINARY MEETING GUILD BUSINESS

The Master announced with regret the death of Bro. Stephen Rickards, a sculptor and glass engraver. Warm tributes were paid to him by Bro. Juliet Johnson and the Guild stood in silence. The Master mentioned the recent visit to the Guild by HRH the Prince of Wales and the Duchess of Cornwall for the inauguration of London Craft Week. He thanked all of those who had helped to organise it especially the Guild Secretary. The evening had been a great success and had generated good publicity for the Guild with photographs appearing in many national newspapers. PM Ian Archie Beck read out a letter of thanks sent on the Prince's behalf from his secretary via Clarence House.

LECTURE

SCULPTURE IN THE ROUND

Bro. Ian Rank-Broadley

The speaker began by saying that the image of the male nude haunted him and his work. He added that the 'idée fixe' is important to the artist as a driver of his creativity. In the 21st century the male nude had almost completely disappeared except perhaps in Calvin Klein underwear photographs and gay culture which had never relinquished it.

He discussed Anthony Gormley's use of his own body casts in his sculpture. He felt that these had undeniable presence but lacked the tactile and erotic frisson of the modelled figure. He showed examples of his own sculptures hoping that they conveyed something of the erotic power of the male body. He emphasised the permanence of sculpture: how the discovery of the Belvedere torso from ancient Rome had influenced Michelangelo. He went on to show in great detail the making of his groups of figures for the Armed Forces Memorial at the National Memorial Arboretum in Alrewas, Staffordshire. His 'Stretcher Bearers' was conceived out of Classical mythology. After the death of Patroclus at Troy his body was carried on the shield of Achilles. Similarly in Ian Rank-Broadley's sculpture the body of the dead soldier is held aloft by two stretcher bearers. He said that the naked body emphasised the vulnerability of the flesh. Various groups of grieving figures were shown, from a mother and child to the parents and grandparents.

He said the work had to be made swiftly; he had only three weeks to model each of the over life-size figures. He had been helped greatly by the foundry and the technicians. They had managed to solve a problem of distortion in the casting through immense skill. He went on to discuss the practicalities of modelling and casting against the clock. In one instance in order to replace a figure he had to be his own model. His wife Hazel took the necessary series of photographs in their garden and he modelled the figure over the ensuing weekend. The result he said was his favourite among the group. He explained the reasoning behind the many choices of figure for the whole memorial. After the unveiling he had a congratulatory letter from HRH Prince Charles, 'the work had', the Prince said, 'brought a tear to my eye'.

He mentioned the past roster of fine sculptors who had been members of the Guild. The one sculptor who had taught him the most was Eduard Lanteri, and his books on modelling for sculpture formed the basis of his own education. At art school in the 1970s following the Coldstream Report, 'the baby had been thrown out with the bathwater'. Life drawing and modelling was devalued. For Ian the quality of flesh was paramount, not flat shapes of welded steel. He liked the feel and look of sweaty flesh, 'one is not modelling a bag of potatoes'. He tended not to use professional models and the camera was a useful adjunct to, though not a replacement for, the act of drawing. He showed Charles Sargeant Jagger's Artillery Memorial at Hyde Park corner and said how much it had moved him. Jagger had been gassed in the trenches and his soldiers were very real, solid and rough hewn. They spoke of real experience in contrast to Gilbert Ledward's Guards Memorial which Ian felt lacked similar gravitas. He discussed the work of Derwent Wood who sculpted the much-derided Machine Gunner's Memorial with its naked statue of David. Wood had used his skills in WWI to model tin facemasks for soldiers who had suffered terrible facial mutilations. The naked David represented the vulnerability of flesh. He showed examples of his work which were more non-naturalistic, including a sculpture of the Whig statesman Charles James Fox. He also showed examples of religious work including a gilded semi-relief of Dean Colet in St Paul's Cathedral and a small crucifixion panel. He had sculpted Napoleon as well as several medals: 'sculptures', he said, 'which you can hold in your hand'. He showed among others his bronze relief of PM Buttress, along with clay masks awaiting casting. He showed the Mercer's Maiden, the updated symbol of the ancient Mercer's Livery Company. He concluded with his thoughts on the state of art education, much of which he lamented. He felt the need to encourage apprenticeships in skills through bodies such as the Guild. He ended by saying that, 'the tactile qualities of three-dimensional work compel us to reach out and touch. With touch comes the emotional connection and perhaps that is

what humanity is about'.

A lively discussion followed with, among other topics, the importance of drawing. 'You look differently when you draw; you see things differently.' There were contributions from Master Elect David Birch on matters of scale; from the Master's consort Alison Paine on the number of sittings for the Queen's portrait head; Bro. Rory Young on the sequence of modelling figures; Bro. Anthony Davidson on the problem of short deadlines and timing and being able to say 'no'; PM Dick Reid on the lack of decent visual material supplied by the Royal Family and finally the use of assistants. Ian Rank-Broadley said they were often less than useless for his purposes and again he encouraged a revival in proper skills training. Warm applause followed for what was a fascinating and enlightening examination of one artist's creative approach to figurative sculpture in the 21st century.

PM Ian Archie Beck

26 February

ORDINARY MEETING GUILD BUSINESS

The new Hon. Sec. Celia Ward was welcomed. She read out the previous meeting's Minutes with great clarity. A new Brother, the conservator Tim Ritson was introduced.

LECTURE

BRETHREN PAST AND OLD MASTERS

PM Peyton Skipwith

A quick look at the small but informative annual programme card will reveal a plethora of distinguished PMs. Now Peyton Skipwith, an eminent PM himself has gleaned PM Ashbee's archives for juicy anecdotes and pithy descriptions of a number of some of our earlier Masters. With these he formed the first part of his fascinating evening's talk.

Was C.R. Ashbee possibly the Guild's John Aubrey of his time? Ashbee described John Brett as 'a turbulent old baggage with a big, bushy beard', and William Strang as 'a tough Dumbarton Scot with a sense of humour and a mixture of realism and fantasy'. He attributed Halsey Ricardo with being a handsome fellow with an easy nobility about him but quipped (possibly jealously) that Harrison Townsend rather fancied himself in the Ben Jonson manner. Ashbee had crossed swords with him when they worked together on the text of the masque of *Beauty's Awakening*. He recalled William Morris as that 'downy old card' and described Walter Crane as having 'a Gothic soul with a Renaissance training'.

Ashbee on Stirling Lee was most poignant: 'I never think of him without a stab at the heart, for he was a family friend and the last time I saw him was lying

dead outside Sloane Square station, June 1916, and I didn't know it. I thought like many others in the crowd that here was just a drunk and hurried on. Next day I read the obituary.'

In the second part of the talk, Peyton discussed what he considers to be the finest example of Guild co-operation that culminated in the construction and decoration of Holy Trinity, Sloane Street of 1880. Working with its architect J.D. Sedding were Henry Wilson, William Blake Richmond, Christopher Whall, F.W. Pomeroy, William Morris, E. Burne Jones, Hamo Thornycroft, Onslow Ford, Nelson Dawson, Harry Bates, William Reynolds-Stephens, Henry Longden and John Tweed – all Guildsmen. The gates were made by the polymath Henry Wilson, a man more typical of his time in being a metal worker, sculptor and architect. There was co-operation between Sedding and Burne Jones for the great window made by Morris and Co. The reredos was by John Tweed and the sculpted angels by Pomeroy. Wilson and Dawson visited Turkey seeking inspiration for the Byzantine reliefs.

A second example of Guild co-operation was to be seen at St Mary the Virgin, Great Warley (1902-4), with Reynolds Stevens followed by Harrison Townsend as architects. Pevsner recorded it in 1954 as 'an orgy of the English Arts and Crafts variety of the international Art Nouveau'. Peyton described it as an over-the-top gem. An image showing the electroplated organ console proved the point.

Next on the screen were images from the trip that he organised during his Mastership to Le Bois des Moutiers, designed by PM Lutyens in 1898 for the banking family the Mallets. Here he designed innovative, angled glazing against the force of the sea winds. Anning Bell (another polymath) was commissioned to make plaster reliefs. The sortie to France proved irresistible. An exhibition was organised as well as an English music concert, attended by French notaries such as the Mayor of Dieppe. The spirit of Morris permeated and fun was had while creativity flourished. Among others Anne Hickmott made prints, Sally Scott, Marthe Armitage and Glynn Boyd Harte produced paintings. Madeleine Dinkel designed a lovely commemorative inscription on glass for the Mallets and it remains there proudly inserted into the glazing.

A 'reminiscence' then took place together with PM Ian Archie Beck and the Master Anthony Paine, both of whom were Hon. Secs during Peyton's year as Master. Archie is a natural reminiscer, an invaluable recorder of events and people. He recalled that PM Carl Dolmetsch invariably began a conversation with 'as my father used to say' (his father being a notable recorder player). He told how PM Christopher Boulter was described by his friend PM Glynn Boyd Harte as a 'drowned water rat and a lounge lizard', who liked to frequent the Riffi Club. PM Gradidge was remembered as being truculent but fundamentally kind. He was known for his 'skirt' (rather than

kilt) and for his pigtail. He often sparred with PM Bentham. When Fred Bentham teased Roddy G for becoming an ordinary committee member once he was a PM, Roddy retorted – 'I am sure you will find a perfectly ordinary member underneath!' With his lighting consoles, Fred was known for his psychedelics (his business was Strand Electrics). Ian Archie Beck recalled that when travelling through the channel tunnel on the French trip, Madeleine Dinkel exclaimed her disappointment: 'I was expecting to see fossil-bearing strata!'

PM Boyd Harte used to arrange extremely entertaining pantos using the talented Brethren, as well as the odd performance at Dolphin Square (*Les Frères Pervers*). Roddy produced *Grey Roses* about a Lutyens house overlaid with modernist additions that had a chorus line of builders. At this point Luke Hughes, former chair of Trustees, reminded us of Roddy's generous bequest to the Guild he adored. PM David Peace was known for being straightforward – he reminded Glynn, rather too late, that '44 slides was plenty for any lecture'. In Denmark he asked PM Alison Jensen if he might sleep in 'her hayloft'. PM Ted Greenfield, the prominent music critic, arranged a wonderfully musical year and Josephine Harris was praised for having been a particularly friendly and welcoming Master. PM Paddy Curzon Price, still painting in her nineties, had the assumed false ribbon removed from a glassless monocle in PM Sullivan's portrait by Clausen; later it was painted back.

The Guild archivist Nicholas Cooper thanked Peyton for a marvellous evening, asking whether Ashbee's reminiscences might be published in a pamphlet. He reminded us about the recent appeal for such valuable memoirs and anecdotes to be sent to himself or Monica, so they can be contained in a specially designed folder. A pride of Guildsmen applauded PM Skipwith and retired for tasty sandwiches and useful gossip.

PM Sally Pollitzer

12 March

ORDINARY MEETING GUILD BUSINESS

The Guild welcomed as a new Brother, Patrick Baty, an expert on historic paint and paintwork, introduced by Bro. Luke Hughes. Notices were given out and Minutes were read.

LECTURE
*THE FALL AND RISE OF ARCHITECTURAL
DRAUGHTSMANSHIP IN A DIGITAL WORLD*
Charles Hind

Charles Hind, Keeper of the Royal Institute of British Architects (RIBA) Drawings Collection at the

V&A, treated us to a masterful overview of how the aims and techniques of English architectural drawing have evolved over half a millennium, taking his examples from the incomparable collections owned by the RIBA. Although in general British practices tended to follow continental, the quality and diversity of British drawings was the equal of any. He began with a few early examples, including the marvellously detailed drawing for Bishop Fox's chantry at Winchester of 1512, now thought to be a presentation drawing for the client and very much in a medieval tradition. He went on to summarise significant Renaissance innovations: Raphael's invention of the sectional drawing, Alberti's important distinction between the representational conventions of architecture and those of painting, and the rapid spread thereafter of the orthogonal elevation. He showed John Smythson's drawing of the Elysium room at Bolsover, around 1610, to illustrate the earliest English practice of architectural perspective. Only a little later, Inigo Jones's acquisition of a great number of Palladio's drawings was as revolutionary for English draughtsmanship as it was for English architecture. The later 17th century saw the development of the bird's-eye view, combining architectural accuracy with the visually attractive in a way that has been prized by architects ever since. It was not long before the professional draughtsman would emerge, skilled in preparing precise drawings for builders, elegant engravings for publication, and idealised images to seduce potential clients.

Much of the rest of Charles Hind's talk was devoted to illustrating the application and development of these drawing conventions through the extraordinary riches of the RIBA collections. He showed many outstanding examples of drawings that followed the conventions of orthogonal projection by men as diverse as William Chambers and William Burges. But in very many other drawings one felt that the architect had been carried away by his own romantic vision, reordering the topography, the climate, the historical era and even the rules of perspective in order to show his creation as he would himself like to see it. Yet when one saw such visions as those we were shown, for buildings by Alfred Waterhouse, James Wyatt, C. R. Cockerell, Edwin Lutyens and many others, one felt less inclined to blame the draughtsmen for idealising their settings, than to blame their real-world settings for being unworthy of such masterpieces.

The speaker went on to discuss what he saw as a decline of draughtsmanship, for which he offered a number of explanations. The computer appeared to facilitate architectural drawing of every kind, even though the very facility of the processes was often destructive of inspiration. Whereas in the past the practice of measured drawing in architecture schools developed an understanding of draughtsmanship's many and varied applications, in many schools now measured drawing, by hand, was no longer practised.

But hand drawing can even be faster than working on a computer, and above all it fosters creativity. It remains the best way for an architect to work out and refine his thoughts.

So stimulating a talk provoked very many contributions to the discussion that followed, in which a number of practising architects took part including PM Julian Bicknell, Bro. George Saumarez-Smith, Bro. Mark Hoare and John Bucknall, a guest. Other contributors included Bros Luke Hughes, David Birch, Richard Kindersley and Annie Sherborne. All agreed on the importance of the creative sketch as a means of developing an idea, and while none denied the value of computer-aided design it was essential to recognise which representational method was best suited to which purpose. The applause that followed the Master's thanks to the speaker, showed how greatly appreciated Charles Hind's talk had been.

Hon. Arch^{YST} Nicholas Cooper

26 March

ORDINARY MEETING GUILD BUSINESS

The meeting started with the sad news that Fritz Wegner, illustrator had passed away aged 90. PM Ian Archie Beck talked about his shy nature, in a brief history of his extraordinary life, and description of works including *Fattipuffs and Thinifers*. PM Julian Bicknell talked fondly of him as a family friend and Bro. Caroline Bullock remembered him as teaching PM Glynn Boyd Harte and many other Brothers at St Martins School of Art.

LECTURE

*'AN ELEGANT FLAG': THE STORY OF
GARDEN DESIGN IN NORTH WALES 1600-1900*
Bettina Harden

From virtually her first breath it was evident that we were in for a treat. Bettina Harden is the most wonderfully engaging speaker and the subject, the story of garden design in North Wales 1600-1900 gave no real hint of the vividly researched and brilliantly colourful story to come. The high spots came so thick and fast it feels almost more appropriate to reveal her text verbatim as there are so many 'delicious' nuggets within it.

Bettina revealed that she had 'married' an historic garden, Nanhoron, 30 years ago and prior to that had barely managed to keep her window box alive. Along with the spectacular garden she also enjoyed the lovely Regency house (and a very charming husband), noting that her fashionable position in Wales had been previously described as 'remarkable that a house so far from London should be so smart'. The whole talk was punctuated with laughter and straining ears to catch her witty observations.

Describing Wales as the ‘cradle of British gardening’ is the prerogative of a dynamic woman who has found her love of gardening firsthand at home and then extended her largesse to record and champion the other remarkable historic gardens, principally found near the coast of North Wales, to tell ‘the tale of how North Wales reflected taste and fashion in gardening seen through the prism of Nanhoron – not aristocratic, but aspirational, upwardly mobile and later wealthy’.

In the early 1600s she tells us that the gardens were in the ‘Plain English’ style, knot gardens with simple ‘plats’ – squares of flat grass with topiary punctuating the corners, places for games, arbours and raised beds. Bettina noted that elaborate patterns for knot gardens, principally of hyssop, were published up until the Civil War and ‘In spite of the Civil War people still gardened e.g. Welsh Sir Thomas Hanmer (Royalist) exchanging choice tulip bulbs with General Fairfax (Parliamentarian)’. How pleasant to think that in the midst of war all differences were set aside for tulips.

We moved on into the delights of the landscape at Chirk, developed by Thomas Myddleton during his ‘gardening leave’ whilst barred from Parliament c.1651 – my favourite bit about Chirk was this poem of Myddleton’s.

When first, I did begin, to make
This Garden, I did undertake,
A worke, I knew not when begun,
What it would Cost, ere it was donn,
But I repent not, for ye poore,
Doe there find work; had none before.
I found some worke for every trade,
Some walls did make, some Arbours made,
Some mowed ye Allys; some I putt,
To preuine ye vines, and Hedges cutt,
And some poore woemen, that had neede,
I kept, & payd them, for to weede.

Frankly, this marvellous verse is as apposite today: how little things change!

By the later 1600s things were beginning to get quite fanciful as rich landowners brimmed with exotic ideas and matching technology creating spectacles such as the Enstone Marvel described as *giochi d’aqua* with every type of water feature, cascading through a series of rooms to the ultimate basin. These marvellous feats of engineering the natural water-courses (it is Wales, after all, the stuff is everywhere!) to create gravity-fed watery mischief and pleasure are sadly missed today. Apparently ‘if there were not corroborating evidence for its existence, it would be tempting to suggest that it was pure fantasy’.

There was clearly a drive to keep up with the Joneses as the galloping gardens evolved at giddy-ing speed and swallowed up every exotic plant to overwhelm and impress neighbours and high-born guests; oranges, lemons ‘sensitive plants’ and ... ‘the

most skilful arborists’ to tend them all.

It’s too tempting to rattle through the full lecture as it was so crammed with things worth knowing and remembering and I needed to listen and enjoy it. By the 1770s there was a huge burgeoning wealth in North Wales and the pace in gardening picked up considerably as moneyed landowners came back from the Grand Tour. Philip Miller’s *Gardener’s Dictionary*, the gardener’s bible of its day, written by the curator of the Chelsea Physic Garden until 1771, is full of helpfully obvious advice such as: ‘Gravel & Grass are naturally ornaments to a country seat’ whilst noting that straight paths ‘...greatly offends the sight of persons who have true taste’.

Bettina now took us on a gallop through the rather wonderful architectural landscape embellishments that this period was so famous for: temples, cold bath houses, Doric dairies, lakes, rustic bridges, Gothic seats, to say nothing of the Chinese cattle, buffalo herds and curly haired pigs – doubtless causing some consternation for the poor Welsh shepherds whose views were never recorded. All the notable names of the period, including Launcelot ‘Capability’ Brown, were brought in to represent their skills.

We moved on towards the Industrial era: copper, coal and indirectly slavery, made vast fortunes for the country and Bettina focussed on Penrhyn Castle and Plas Newydd on Anglesey where the feats of creative landscaping and associated ornamental building rivalled that of Marie Antoinette at the Petit Trianon. Humphry Repton was the perfect commercial artist architect of his day producing his revered and much copied Red Books to evoke his lyrical alterations for his clients including the ‘Druidiana’ much in favour.

As we drew towards the close Bettina showed us her wonderful home, Nanhoron, the genesis of this fascinating talk. All I can say is that by the time we returned to 2015 I was itching to sign up to the September garden tour she is leading. Firstly, and to my shame, I had no idea these gardens existed and secondly, who wouldn’t want to go and see them first hand and have the benefit of Bettina’s deliciously rich, spicy commentary. Hesitate no more. To Wales!

Bro. Jinny Blom

Editor’s note: pictures of these gardens and a report of the September outing is in the Autumn 2015 Newsletter

9 April

ORDINARY MEETING GUILD BUSINESS

The meeting stood in silence for PM Richard Grasby who was Master in 1995, and a master of letter design and letter cutting in stone. At his last lecture to the Guild (‘Letterboxes of Augustus’, 7 March 2013), PM Peyton Skipwith had risen to thank PM Grasby for his talk, and to remind the Brethren how much he had done for the Guild in his year as Mas-

ter. Richard Grasby had in effect made the Guild fit for the 21st century, and we all owe him an enormous debt.

LECTURE

PRODUCT DESIGN, ART AND CRAFT

Allen Boothroyd

Industrial and Product Design is making useful things combining engineering, marketing and craftsmanship. This statement underlined the theme of Allen Boothroyd's lecture.

After an Engineering degree at Manchester under the eyes of Misha Black and Robin Darwin, he started in London figuring out why people buy things, why they are like they are. Questions about shapes, materials, mass production and reliability have to be considered; installing the largest piece of acrylic ever used as a window in the Drum Bar showed how tricky new materials can be. We were asked to remember how cars in the 60s and 70s usually broke down; just as the first electric bike set fire to the rider's trousers on its first outing: a shame as 400 million will be built in China this year alone. Cambridge's loss but not for long.

We should always consider why we make things, whether one or one million, one craftsman or 100 robots. Can we make it smaller, faster and cheaper? Look at the iPhone: 16 functions and 3 million apps.

On meeting Bob Stuart, Allen Boothroyd began by designing the first of his many audio products. The Lecson Amplifier, space-aged with ribbons of coloured lights, proves the maxim 'if it looks good, it will sound good'. And to get rid of the heat generated by amp, the Victorian stoves in Ely Cathedral inspired a solution.

Not so successful was the Sinclair Watch – never made, unlike the Sinclair Car. But the lesson is: 'Make it simple with clean lines and easy on the eye'.

Designers are challenged by tight deadlines and zero budgets. The Acorn Micro Computer was for schools. It had to withstand being dropped three times from a desk and to be designed in two days. Off it went with the paint still wet. In payment Allen Boothroyd was offered 10p a unit or a fee of £2,000. He took the fee. It later sold 3.5 million units!

Allen led us through the range of cutting-edge products, from a prototype iPad, killed off by AT&T who were scared by its potential, to upside-down speakers, coffee makers, and home entertainment centres for hospital patients, killed off by Sue MacGregor on Woman's Hour on the mistaken grounds of cost. He even turned his inquiring eye on the Aga and Rayburn. Why can't we have an Aga with two windows on the stove doors?

As a sound engineer, no pun intended, Allen is without parallel. By reducing the number of parts from 1,380 to 230, making timpani sound becomes much more simple and cheaper to build. The reward was to sit in the middle of the London Philharmonic

as Ashkenazy conducted. Speakers need to be solid: 43 layers of plywood for the Beryllium speaker are required to achieve the rigidity and the form. And for your household radio, why not have 80 watts, rather than the measly 10 watts, with all the toys, CD, DVD, DAB and with some Aston Martin leatherwork to soften the edges. And for those without a real Ferrari, feed your head with headphones cleverly concealed in a real Ferrari petrol cap. Naturally Aston Martin could not do without our master of audio magic, strong enough to drown the throaty roar of a 4.5 litre engine; we were treated to an image of a sumptuous ocean of leather

Throughout Allen's brilliantly illustrated lecture, he spoke clearly and wittily about the themes of functionality, technical innovation and mastery of material. The range of his products covered a bewilderingly wide landscape, from coffee bars to robotic cabinet making, from indestructible phones to Maclaren sound systems. The purpose and hence the design of each object made by Allen is tempered by a thirst for accuracy and simplicity of design which belies the fancy stuff going on under the surface which was far too technical for us hewers of wood. His quiet leadership of his successful companies in Cambridge has proved that Cambridge is home to industries that lead the world in innovation and design rooted in Art & Craft. His great personal warmth was much appreciated by an entranced audience.

As a finale we were treated to Flanders & Swann singing 'High Fidelity' via the M80, all 80 watts, their familiar voices filling the Hall effortlessly.

Among the questions asked, Alison Paine asked if Allen Boothroyd had any regrets. Steve Jobs was the answer. PM Sally Politzer wondered whether a microphone on the throat would have helped her hear his words. The audience agreed.

Nicholas Cooper asked whether CAD helped. Allen said a pencil stub still worked for him. Mark Winstanley asked whether vinyl is better than CD. Not if you have the right equipment. Sustained applause for the lecturer.

Bro. Mark Winstanley

23 April

ORDINARY MEETING GUILD BUSINESS

The Master invited PM Ian Archie Beck to give an illustrated tribute to the late Bro. Fritz Wegner, held over from a previous meeting. A posthumous portrait of PM Stephen Gottlieb was on display, and Bro. Jane Dorner, on the anniversary of Stephen's death, spoke about the painter of his portrait, Madeline Fenton, and how the work had been made as a composite of figure and background. The election of new members was announced, and Bros Vita Gottlieb, Venetia Rudland and Sandy Ross Sykes were introduced to the Guild and signed the Members' Book.

LECTURE
ENGLISH DECORATION
Ben Pentreath

Bro. Ben Pentreath opened by telling a crowded Hall that he had not chosen the title of his talk, and really wanted to talk about other things, but by way of concession started on the theme of the transitoriness of decoration, as demonstrated by the changes he has made during the past seven years or so to the house he rents in Dorset. These included the making of a vegetable garden, and the painting and furnishing of the interior, where he moved from his Farrow & Ball phase of tasteful cool colours to stronger brews, some of which were concocted by Bro. Patrick Baty.

Accidental purchases, whether of comfortable chairs or sets of Piranesi etchings, had dictated the look of different rooms at different times, and when photographers were due, a bunch of out-of-season flowers from Covent Garden Market could always make it summertime. The moral was to go with the flow and let rooms change and develop according to taste and circumstances, despite which he found some of his clients agonising over small details and determined that everything should be permanent. He also showed some show-house interiors that he had done as part of new housing schemes in Scotland and in Chichester, where he had succeeded in providing an alternative to the standard developer's model by supplying things partly from the stock of his own shop.

After this enjoyable gallop, we embarked on another case study with a moral. This was a description of work that Ben has done over a number of years at Fawley House, Oxfordshire, a house of varied date once owned by Alistair McAlpine, for whom Quinlan Terry had added an ornate flint and stone frontispiece. The clients seem to have enjoyed the adventure of enlarging the house and making a new garden with Ben's help. The project began with a swimming pool on the site of McAlpine's former art gallery. Ben did not like indoor pools, and disguised this one as an orangery on a heroic scale, where people could throw up the lower half of the windows in summer and walk out onto a terrace without stooping. Then came work on the house itself, which involved an almost complete transformation. Two new wings were added to the sides, built with wood-fired bricks made by Jim Matthews of H. G. Matthews, which recaptured the mixed tones of historic bricks.

Other highlights included ripping out walls and ceilings at the front of the house to make a new double-height entrance hall, with a balustraded gallery around it. As an economy, the balusters were cast from a set of four carved models, since they were always intended to be painted, and it would have been an extravagance to have had them all carved in wood. By varying the repetition of each slightly different pattern, the appearance of mechanical uniformity was avoided. The reason for this economy

was to help provide for a spectacular plaster ceiling over the staircase, made in his Exeter workshop by Bro. Geoff Preston and his wife Jenny. It is a new staircase which in this case does have all its detail carved. The *cour d'honneur* created between the new wings called for iron railings in Georgian style, and Ben was delighted when the young local contractor for the structural steelwork offered to make them, with impressive results.

The audience was able to share in the excitement of seeing a silk purse emerging out of a very mixed bag of a building, and the high quality workmanship that had gone into it. As one would expect, the commentary was both amusing and informative. Ben finished by questioning himself about the virtue of working so closely in a historical style, even though the quality and the permanence of the work, by contrast with decoration, were justified by the long future that the house can be expected to enjoy.

In answer to questions, Ben explained that his clients were open to suggestion, and always asked for different options to consider. At that point they made a decisive choice. He denied having bought the complete supply of mochaware pottery (massed ranks of which were on display in his own house and in one of the show houses), but admitted that he had cornered the market recently in Victorian decorative tiles to cover a large recess in the kitchen for another job.

Bro. Alan Powers

7 May
ORDINARY MEETING
GUILD BUSINESS

Four new Brothers were then introduced: Neil Jennings, publisher and print dealer (Associate), Mick Csáky, film maker, Jens Torp, jeweller and miniaturist and Tiff Hunt, photographer.

LECTURE
READING, WROUGHTING AND ARITHMETIC
Sir Christopher Frayling

Sir Christopher, former Rector of the Royal College of Art, proceeded at speed to give a brilliant lecture firing off ideas and thoughts of a lifetime with ease and skill as though they had just occurred to him for the first time. He insisted that the three 'R's were not meant to be Reading, [W]riting and [A]rithmetic, but Reading, Wroughting (as in making) and Arithmetic. He insisted that Wroughting – making things by hand – helped to re-engage individuals with the tangible world in an age of distraction. He went on to talk about a recent slow television documentary on the making of a chair, with no commentary but occasional flashes to inform the viewer of how much time it had taken to get to that point in the construction. He quoted Mae West: 'Anything worth doing is

worth doing slowly'. The appalling decline in doing and making – in both education and society – was the leitmotif of his talk. He decried cuts in government funding, criticised higher education establishments, took a swipe at health and safety and the aversion to messiness among other causes all of which had helped bring about the appalling state in which 42% of all craft courses within Higher Education had closed since 2007.

Emphasising the importance of making, he went on to talk about the change of use of the word 'product' which had traditionally referred to something crafted but had now been usurped as an advertising slogan about a bundle of services. He urged those present to reclaim the language for the maker whether artisan or artist craftsman and cited Michael Oakshott making an omelette. A cookery book could give you the ingredients of an omelette but it could not tell you how to make it. Crafts needed to be taught and coupled with the desire to do a job well. The English translation of the original Bauhaus manifesto urged the 'return to the crafts', though the original in German meant a 'turn to the crafts'. A very different thing.

It was a quarter to eight before Christopher Frayling showed his first slide, a design by PM Walter Crane, followed by examples from Owen Jones's *Grammar of Ornament* to emphasise how the slavish copying of styles or even of nature could lead to bad design. He flashed up Victorian images of what were considered good and bad design contrasting, as happened in the 1850s, a popular but execrable design for a convolvulus-inspired gas lamp with Richard Redgrave's reed-decorated decanter; he also made great play of the fig leaf designed to cover up Michelangelo's David's manhood to protect the modesty of Queen Victoria.

Good craft examples by Phyllis Barron and Dorothy Larcher, Bernard Leach, Michael Cardew, Ethel Mairet and others followed. The speaker emphasised that this ability for one human being to physically make an object was both satisfying as well as pleasing to others, and stands in stark contrast to the way students have been taught since the late 1970s with the introduction of screens and interactive technology. The new technology opened up many possibilities, though, and here Sir Christopher showed amusing slides of Willow Pattern deconstructed and animated William Morris wallpaper, as well as jokes at the expense of interactions from within craft departments.

From here he progressed to the Duchampian tradition of taking an object, such as the original urinal (which, as he pointed out, will celebrate its centenary in a couple of years' time) out of its original context and calling it a work of art. As a reaction to such games he cited David Hockney, at the time of his big exhibition at the Royal Academy in 2012, provocatively printing an announcement that: 'All the works are made by the artist'. He praised the mature

craftwork of Elizabeth Fritsch, Walter Keeler, Mary Restieaux and other craftspeople and showed a number of images from the 2013 exhibition 'The Power of Making' at the Victoria & Albert Museum, which had attracted a record number of visitors. That the public should respond in such numbers to what was basically a craft exhibition showed how important it was that skills, crafts and the ability to make should continue to be taught, quoting once again the alarming statistic of the closure of 42% of craft classes during the last seven years.

Commenting on continuing government cut-backs in funding, he urged the Guild, which he said was strategically well placed, to lobby on such matters and to speak out publicly. He cited a shining example of good and sane governance in America when in 1936, during the depth of the interwar depression, Roosevelt created the Public Works Administration which spent more money on the arts than ever before or since for reasons of national prestige and morale.

Words such as humanity, learning, spirituality peppered Sir Christopher's inspiring lecture, which he delivered with the zeal of a true proselytiser, and ended by quoting late Bro. Edward Barnsley's favourite poem by D.H. Lawrence:

Things men have made with wakened hands,
and put soft life into
Are awake through years with transferred touch,
and go on glowing
For long years.
And for this reason, some old things are lovely
Warm still with the life of forgotten men
who made them.

After warm applause there was some discussion among the Brethren. Bro. Mick Csáky talked about apprenticeships and the need for training. Bro. Peter Cormack, decrying the V&A's 2005 Arts & Crafts exhibition as the worst exhibition he had ever seen, went on to talk about PM Morris's devotion to Marxism. The speaker again urged the Guild to get involved in lobbying the Government, after which the Master thanked him for a truly inspiring talk and the meeting broke up to enthusiastic applause.

PM Peyton Skipwith

21 May

ORDINARY MEETING GUILD BUSINESS

After the reading of the Minutes, a debate erupted, with many thoughts still being discussed from Sir Christopher Frayling's lecture. Bro. Annie Sherburne was disappointed that some of the questions, to which he gave either a lengthy answer or not enough answer, were not minuted. Bro. Luke Hughes was in agreement that some of these discussions were important enough to have been documented. Hon.

Sec. Rachael Matthews explained that minute takers only had 800 words to describe an evening's events. Thoughts were circulated as to how our evenings could be recorded, either by Minutes or filmed and shared on the internet. Sir Christopher Frayling's talk had got us thinking deeply, and Brothers were frank about the talk, the structure of the art world, and the Guild's function.

SKETCHBOOK EVENING

The tour of works started with Hon. Sec. Rachael Matthews showing sculpture work made with adults with learning difficulties. The brief was to inspire them to look after their teeth through 'making' teeth and gums. Wrapping cream coloured yarn around bubble wrap tooth shapes and torn red fabric strips around chicken wire for gums, combined the limited skills in the group. The finished piece will be shown in the window of a dentist who specialises in working with the group.

Hon. Sec. Celia Ward turned pages of a giant book, filled with fantastical watercolours of soft and spooky protest. Fairytale folk characters were raiding the City of London, smoking dreams in pipes, re-distributing treasures, and arranging themselves amongst ribbons in beautiful half drop repeat patterns.

Bro. Joe Armitage, showed pictures of his process of designing furniture and small rooms, using tracing paper and CAD. His work incorporated fabrics and papers designed by his grandmother PM Marthe Armitage.

Bro. Matthew Eve relaxed us with a Greek holiday through sketches and doodles.

Bro. Angela Barrett presented her illustrated story entitled *The Most Wonderful Thing in the World*, about a girl who falls in love whilst all were looking the other way. It is set in a parallel universe of Venice.

Bro. Ivy Smith hates sport, but through drawing and painting has developed a fascination for the strong poses of netball players, all taken from life and then worked into painting.

Bro. Jane Smith took us on a whirlwind tour of hats. Kevin Kline was having six versions of his felt hat for the forthcoming Disney production of *Beauty and the Beast*. Little pill box hats for BBC's *Call the Midwife* were to be worn in many different ways. Hats from the Royal Courts of Justice were being refurbished. Made with cork inside, they were worn tucked under the arm rather than on the head. The Bacca Uro games had tracked Jane down to form the central structure of large turbans, which I don't think any of us had seen before.

Bro. Tony Wills showed pictures of his recently exhibited Omega: an executive range of office furniture shown at Clerkenwell Design week. There was also a range based on the paintings of Mondrian. Tony once dreamed about a 'deformed geometry' where two flat surfaces, of different shapes, would fit together to form a new shape, which he calls G-forms.

This was shown as two ellipses cut in 1/4" (6 mm) plywood, and put together to form a smooth blade-like form.

The Master presented two of what he called 'bundles' which were the desk copies of all the drawings he had made in designing two houses. Some in pencil and watercolours, his drawings showed every detail of the projects and both bundles were quite big. One of the houses was in Morocco and had taken him on a trip to Syria to search for ceramic tiles.

Bro. Luke Hughes had made 2,500 chairs in a little known recreation of Coventry Cathedral, called the Chapel of the Resurrection, in Valparaiso, Indiana. Gordon Russell made the original chairs at Coventry Cathedral, which Luke based his design on, but each chair had to be widened to fit the larger Americans. 2,500 extra large chairs is a lot of wood and work.

Bro. Daphne Gradidge showed her portfolio of gouache paintings: hyper-real studies of collections of small things, such as rusty nails and pieces of string tied in knots. The work was arranged like archaeological or natural collections, and attention to detail infinite, and bright.

Bro. Janice Lawrence showed us photos of her recent trip to the sand dunes of Gambia. She loved the big shapes and colour with dovetail dunes and animals and their footprints wandering in and out of the shapes. She is intending to make a textile wall hanging possibly 6ft by 20 inches, using appliqué and machine embroidery.

Bro. Ha Nguyen had just started a new sketchbook, visiting the Royal Horticulture Society, and from her sketches was working on wax carving leaves which would be cast in silver and worn as knuckle-dusters.

Bro. Vicki Ambery-Smith was in production mode, making 60 miniature models of Thomas Hetherwick's Garden Bridge which is about to be built across the Thames: a ridgelight resin base with polished silver river, and minute nickel silver trees and bushes.

Bro. Andy Tanser is currently immersed in building fantasy creatures for a magical garden at Hampton Court. We saw pictures of a limestone unicorn with a bronze horn, a beast with yellow spots and twisting horns, a panther in Irish limestone with coloured spots about to launch himself at visitors, who were yet to encounter the dragon's head, as big as a man, made from stone-effect fibreglass (money getting short) with steam coming out of the nostrils and lights in the eyes.

Over sandwiches in the Master's room, everyone agreed it was a spectacle of diversity, the Art Workers' Guild, and chatting went on until late.

Hon. Sec. Rachael Matthews

4 June

ORDINARY MEETING GUILD BUSINESS

Two new Brothers were signed in: Patricia Lovett, calligrapher and illuminator, was introduced by Bro.

Gerald Cinamon, and Bridget Edwards, botanical illustrator, by Bro. Meredith Ramsbotham. Both were warmly welcomed.

Members were delighted to hear of Bro. Martin Grierson's lifetime achievement award from the Furniture Makers' Company, and also that the V&A had purchased one of Bro. Fleur Oakes's pieces for the permanent collections.

LECTURE

ATMOSPHERE IN INTERIOR PAINTING

PM Edmund Fairfax-Lucy

It was illuminating to hear this subject discussed by a painter rather than by a critic or an art historian – but particularly by one as erudite, as analytical and as self-aware as the speaker. A starting point for his own wish to paint had been the 17th century Dutch peep-show box of an interior at the National Gallery, in which a room and its furnishings are glimpsed almost as a dolls' house. You are drawn into the room, yet part of its allure is its inaccessibility. In his own paintings of rooms and their contents, the tangible – the reality that one wants to touch and examine, but cannot – is recorded in views where light and colour have an existence of their own, in space that somehow seems both intimate and unbounded.

In the 16th and 17th centuries, interiors filled with meaningful objects were more of a Northern European than a Southern taste, and the speaker showed many early paintings of rooms and their contents, seen with a fascinated and tantalising exactness as allegories or just as possessions. But it was the Venetian influence that taught the northern painters to capture atmosphere. He went on to show many more, notably 17th century Dutch paintings in which a mastery of atmosphere transfigures the detailed depiction of the events, objects and spaces of everyday life. In paintings by Pieter de Hooch, Johannes Vermeer, Gerard ter Borch and others, atmosphere is created by light bouncing off surfaces, by nuances of tone, by a technical command of glazes and by subtleties of composition. The influence of Dutch painting long persisted, but earlier techniques were superseded. The effects of impasto are not those of glazes, and a greater range of colours has led to many more ways of depicting the dark.

From 17th century Holland the speaker moved to a much wider range of artists. Modern painters have recourse to infinitely more sources than their predecessors, from which they can absorb the ideas that help them to gestate their own. Edmund Fairfax-Lucy had a vast collection of postcards of pictures that he felt related in one way or another to his own preoccupations. Out of the 120 paintings that he showed one can only minute a few, but his perceptive comments on each suggested how deeply he understood his own intentions. These covered not only technique, but the huge range of meanings of which

interior paintings are capable. Moral challenges are almost inherent in many artists' ostensible simplicities, though rooms can simply be desirable, as a palazzo by John Singer Sargent or a château by Pablo Picasso. Jean-Baptiste-Siméon Chardin's interiors are deeply satisfying records of well managed ordinariness. Rooms might be satisfying in themselves, as in paintings by Georg Friedrich Kersting, or less so as with a Rex Whistler and a Jacques Joseph Tissot where space is stifled by comfort.

Anne Redpath, Paul Cézanne, Gwen John and many others illustrate the challenges of white. In an attic studio by Henri Matisse, colours stand in for light and shade, prompting the speaker both to discuss the painter's technique and to describe how the painter is challenged constantly as his eye moves from dark to light, and from white to colours. Describing how Pierre Bonnard must have worked, the speaker felt that:

He so enjoys the sensation, the kinetic energy, the process of looking up and down ... and so wants to record it now, in the same canvas, that he goes where the spirit moves him to go, as and where it moves him and that is when and how he uses his almost mystical faith in home life, life at home, indoors.

One senses that in attributing such an approach to Bonnard, PM Fairfax-Lucy was in part describing his own.

Not surprisingly, such a talk raised far more points than can be minuted here, and gave rise to many more comments and questions than could be recorded. These touched on the inclusion of figures, on the nature of still life, on the speaker's development as a painter, on the mysterious and on how to imply those things that are not seen. It was late before the Master called a halt and closed discussion of what had been a marvellously illuminating talk.

Hon. Archst Nicholas Cooper

18 June

LECTURE

STUFF MATTERS – UPCOMING CHANGES TO THE MATERIAL WORLD

Bro. Mark Miodownik

A riveting presentation showed how Bro. Mark Miodownik's lifelong fascination with the material world brings science and history together, combining insights into the past with glimpses of what our future may hold. Starting with an everyday photograph of a London street, Mark showed how everything around us – our cities, our technology and ourselves – is made up of materials whose behaviour profoundly shapes our existence. Yet for many of us, materials are just 'there' – taken for granted as part of the world we live in. Mark's perspective is radi-

cally different. By understanding the materials themselves, he argues, we can see ourselves in a different perspective.

Materials are Mark's obsession. Well known to many as a broadcaster and passionate advocate of material science, his recent bestseller – *Stuff Matters* – explores how understanding the physical and chemical properties of materials is key to our relationship with the world around us. The Institute of Making at University College London (which Mark established and leads) sets out to raise awareness of materials, inviting people to experience for themselves the materiality of things.

A central thesis of Mark's argument is that all materials – physical and biological – can be examined at different levels of scale, and that each level discloses different properties of structure and behaviour. These scales are nested, so that hidden within the macro (the scale of our everyday world, visible to the naked eye and perceived directly through our senses) lie the miniature, the micro and the nano. Striking parallels between the inanimate and the biological at each level of scale offer fascinating opportunities to engage with materials and shape their behaviours.

To illustrate his theme, Mark took us on a tour through the centuries, showing how the study of one material can act as a lens for bringing history into focus. Appropriately enough, the material he chose was glass. Mark traced the development of glass from the ancient Egyptians to the present, from natural desert fulgurites to fibre optics and the mobile phone. This seemingly humble material has exerted a profound effect on every aspect of our civilization – its art, its science and its technologies. For example, the different approaches to drinking vessels which evolved in the East and the West had far-reaching repercussions. In the East, opaque ceramics resulted in vessels of extraordinary sophistication and beauty, but the development of transparent glass paved the way for scientific revolution in the West.

There, when the optical properties of glass became recognised, new fields opened up all around. At a macro level, spectacles corrected deficiencies in human vision, swiftly leading on to instruments for exploring other levels of scale. Technology of glassmaking was matched by skill in lens grinding and instrument design. Telescopes revolutionised astronomy; microscopes unlocked the wonders of the small; transparent test tubes made visible the processes of reaction, establishing the basis of observational chemistry; prisms seemed to illuminate the behaviour of light itself.

In the centuries to come, the pace of technology increased relentlessly and glass remained at the centre of things, powering the industrial revolution and leading on to our contemporary world. Things that we take completely for granted – glass shards on our city skylines, instantaneous communication across the world, computers – all depend on this humble substance.

Having brought us firmly into the 21st century, Mark began to speculate about the future. Already, research at nano levels has shown that 'inanimate' materials show properties we associate with life – molecules that assemble, re-form and repair themselves. Our relationship with the material world, he argues, is much less straightforward than we often think. An understanding of materials may allow us to respond more effectively to the huge challenges facing our planet. Climate change, rising sea levels and shifting distribution of water and other resources will result in mega-cities, while medical advances lead to longer lives and different patterns of disease.

Self-repairing buildings, wearable assistive devices, replacement organs which combine stem cells with bespoke inorganic scaffolding through 3D printing, disposable evening dresses made of starch – the possibilities seem endless. If we can build cities made of buildings which recognise when they are damaged and then repair themselves, will this allow us to rebalance relationships between the natural and the material world in completely new ways? And most challenging of all, perhaps – how might we redefine what constitutes life itself?

Lively questions from the Master and from many others (including Bros Bullock, Lawrence and Armitage) raised intriguing issues. What implications might there be for makers of working with self-correcting materials? Is it possible to do 3D printing with wood? What are the possibilities for craftsmen and makers of these new ways of looking at materials? Could new plastics be used as counterparts to horn and amber? And, Bro. Dorner, asked – given the ubiquity of glass throughout society and our dependence on its many forms – what if a glass-eating superbug were to be unleashed upon us?

Mark's presentation eloquently showed how the science of the materials which constitute our world is inseparable from how we use them.

Bro. Professor Roger Kneebone

2 July

ORDINARY MEETING GUILD BUSINESS

The Master welcomed all, saying how he had visited the Alexander McQueen exhibition at the V&A and reading a quote in favour of decorative excess by Suzy Menkes. PM Ian Beck, acting as Hon. Sec., reported the recent death of PM Edward Greenfield, saying that a proper commemoration would take place at the first autumn meeting. He gave notice of the AWG Summer Party on 25 July. The Guild Secretary gave notice of visits to the Cotswolds and the gardens of North Wales, and a forthcoming fund-raising auction of 3D postcards designed by AWG members.

LECTURE

OLIVER MESSEL: IN THE THEATRE OF DESIGN

Thomas Messel

Oliver Messel's nephew ran through the phases of his uncle's life and work, starting with his family background, with its mixture of German bankers and art lovers and, on his mother's side, the Linleys of Bath, a famous family of musicians, leading on to the Punch artist Linley Sambourne. In Oliver Messel's early life, his parents took over Nymans in Sussex after the death of Ludwig Messel and remodelled the house in a variety of medieval styles. They consulted Oliver about this work and he prepared the way for his future architectural designs by seeing builders at work. Most of his childhood was spent in a large house in Lancaster Gate, and he spent much time visiting museums and galleries with his sister Anne.

Oliver was at Eton but, on the advice of his godfather, the painter Glyn Philpot, left early to attend the Slade School. While there, he started making masks which attracted the attention of Diaghilev and C. B. Cochran, who used them in one of his revues for Noel Coward's song *Dance Little Lady*. He went on to design many famous productions, such as *Helen*, a light-hearted version of Offenbach's *La Belle Hélène*, all in white under the inspiration of Syrie Maugham, before moving into films, including Alexander Korda's *The Scarlet Pimpernel*.

With the outbreak of war, Messel was appointed Captain in the Royal Engineers, where his talents were employed in camouflage, including 'elegant exploding lavatories to inconvenience the invading army'. Film work continued with costumes for the spectacular *Caesar and Cleopatra*, starring Vivien Leigh, released in 1945. It was, said the speaker, a triumph of make-do and mend in the middle of strict rationing and doodlebugs. In 1946, Messel performed a similar feat of creating glamour in austerity with *The Sleeping Beauty*, the production that reopened Covent Garden and established the basis for the Royal Ballet. Film and theatre work flourished in the 1950s, including *The Queen of Spades* with Edith Evans, *Suddenly Last Summer* with Katharine Hepburn and Montgomery Clift, supported by carnivorous plants, and, on the London stage, *Ring around the Moon*, 1950, the sets for which were described by Kenneth Tynan as 'a complete wedding cake, traced with an icing gun on gossamer.' *Under the Sycamore Tree*, 1952, by contrast, explored the insect world with a giant ant's nest.

At Glyndebourne, Messel became a favourite designer. He understood stage design as a craftsman and as part of a team. In the discussion after the lecture, a guest of the Guild, Nuala Willis, described how she had taken part in Messel's Glyndebourne productions, and found his 'solid knowledge of where performers needed to be on stage' unsurpassable. It

was at its best, she recalled, in the spatially complex final act of *The Marriage of Figaro*.

In the 1960s, Messel's decorative style went out of fashion for theatre, but he made up for it by exercising his skill as an interior designer, notably for the Dorchester Hotel, where his penthouse suite, still named after him, has been preserved and enhanced by the speaker. He designed Edward Rayne's shoe shop in Old Bond Street, where the external *treillage* still remains, although the interior has gone. This work brought him a private client, Mrs Watkins of Flaxley Abbey, Gloucestershire, where he designed furniture, carpets and much else besides, as well as painting a mural.

Eventually, Messel left London and, with his partner, known as 'The Great Dane', went to live in Barbados. He bought Maddox, an old plantation house, and transformed it with elegant informality. He became much in demand for designing villas and gardens, and furnishing them, both in Barbados and on the island of Mustique, made notorious by the visits of Princess Margaret. This was where he died in July 1978. The speaker recalled his uncle's generosity, kindness to others, his sense of fun and his creation of so much beauty.

In the discussion, the Guild Secretary, Monica Grose-Hodge, asked if the villas in Barbados were protected. Thomas Messel replied that they were not, although the current owner of Maddox, a football star, is very respectful of it. Asked about the influence on his own work, he replied that although he never collaborated with his uncle, the furniture especially was key to his way of thinking. The meeting ended with renewed applause for an enlightening and entertaining talk, beautifully delivered and rich in pictures.

Bro. Alan Powers

1 October

ORDINARY MEETING GUILD BUSINESS

The Master spoke of the recent death of the son of Past Master Alison Jensen, and the Chaplain to the Guild, the Revd. John Valentine expressed the deep sympathy of the Brethren. The Master also announced the deaths of three members: PM Edward Greenfield, Bro. Robin Wade, and Bro. Dalma Flanders. A number of the Brethren in the Hall paid tributes to them, and members stood for a moment in their memory.

Richard Adams, graphic artist, was announced as a new Brother. Minutes were read and notices given out and the meeting then moved on to the principal business of the evening.

LECTURE
*ARCHITECTURAL DECORATIVE PLASTER-
WORK*

Geoffrey Preston

Bro. Preston began by showing Rex Whistler's title page of a burning house from *The Last of Uptake*, a remarkable prescience of the fire at Uppark which had played so important a part in his life.

It was as a consequence of the Uppark fire that the art of stucco had been reintroduced into England. Stucco is basically a mixture of lime mortar and gypsum. It is modelled freehand, and working time is about two to three hours before it hardens after which it cannot be worked. The speaker traced its history, from the ancient worlds of Pompeii and Afghanistan, through the baroque of Bernini in Rome, the Assams in Bavaria and Giacomo Serpotta in Sicily. It was used in England from the 16th century, notably in overmantels and ceilings, but it was James Gibbs who brought Italian stucco artists to England, where their style was taken up by native stuccadores such as Charles Stanley, Joseph Rose and William Wilton. But in England the styles and techniques of the baroque and rococo artists would go out of fashion when replaced by the flatter, repetitive decoration in neo-classical and gothic styles favoured by Adam, Paine and their followers. Such ornament would be moulded rather than modelled, and made from fibrous plaster rather than true stucco.

All this was by way of background to Geoffrey Preston's own career as a stuccadore. He paid generous tribute to the teachers and others who had inspired him. These included Hubert Dalwood under whom he had studied sculpture at Hornsey Art School, and Keith Critchlow at the Royal College who had encouraged an interest in geometry and in Islamic buildings – an interest that prompted Bro. Preston to go and see them for himself in eastern Turkey. In due course he would work on the west front of Exeter cathedral for Professor Robert Baker, who had a policy of employing artists, of encouraging them to study other work of the period under restoration, and who had profoundly changed attitudes to conservation.

In August 1989 Uppark burnt down, and the National Trust resolved to restore it. This called for the extensive recreation of stucco ornament, based on surviving fragments and on recent photographs. To carry this out required the development of an authentic stucco formula with which to work, and the recruitment of a skilled team of artist craftsmen. Careful analysis showed the geometrical basis on which ceiling decoration had been laid out, and with a series of photographs and diagrams Bro. Preston demonstrated how the work was done. Further photographs illustrated similar restoration work at Prior Park.

However, Geoffrey Preston also created his own work, and we were shown his stucco trophies and

ornament in the dome at Thornhill Park. This had been Sir James Thornhill's house in the 18th century, and the new work at Thornhill was in part inspired by Sir James's own drawings for decoration at Moor Park. Another recent job was making four panels for a new house designed by Bro. George Saumarez Smith. At Great Fulford, Geoffrey had employed an alternative technique, modelling decoration in clay which was then moulded with silicon rubber and cast in gypsum plaster. He used stucco again, however, in a new ceiling at Fawley House, and in a large landscape panel commissioned by the Friends of the Royal Albert Museum at Exeter.

The audience in the Hall were enormously impressed by the levels of technical skill revealed in Bro. Preston's photographs and drawings. But they were equally struck by other qualities: apparent spontaneity of his carefully considered forms and their modelling, by the balance, the liveliness and the grace of his designs, and by the way in which he perfectly captures the spirit of the great stucco artists of the past without in any way compromising his own originality. And last, but by no means least, by the generous way in which he acknowledged the work of those who work with him in making these astonishing creations. The applause and the number of questions that followed testified to the audience's admiration for the evening's speaker and their fascination with his subject.

Hon. Arch^{vt} Nicholas Cooper

15 October

ORDINARY MEETING
GUILD BUSINESS

NEW MEMBERS EVENING

The first to speak was Carol McNicoll, potter and firebrand. Her starting point, constantly revisited, was making clothes and we saw photographs of Brian Eno and Piers Gough in the exuberant suits she had made or boldly customised for them. She loves function, she said, and on hearing a tutor describe something as 'merely decorative', she knew straight away that daring to be decorative, and daring to be functional, was the way to go. Her interpretation of function became increasingly loose, and questioned later about the frequent mismatch of form and decoration, she pointed out that that was the point – the form says one thing, the pattern another. Making people laugh is important to her, though her work is increasingly political; the final image showed a ceramic sculpture of lawyers dancing at the Occupy protesters (supporting a fruit bowl – still functional).

Ged Palmer, who had in time-honoured fashion, 'learned on the job' then spoke. He had spent six months in San Francisco learning about gold leaf,

and showed us photos of many projects for which he had had to learn new techniques and skills – mirrored outlining, brush blending, faux marbling etc – starting with a tattoo parlour on the Kingsland road, then the Wyvern Bindery, and ending with a short video of him working on the window of a Paris coffee shop. But the work which he says makes him dance is repeat commissions for the Folio Society.

Next was Patricia Lovett, calligrapher and campaigner for the understanding of craftsmanship. Her most famous work is anonymous – she is whose hand ghosts that of Queen Elizabeth as she signs a death warrant, and the missal belonging to Thomas Cromwell's daughter in *Wolf Hall* was made by her, though with understandable difficulty, as the remit was 'to do it not well'. Most of her work is to commission, and we saw wonderful examples, full of thoughtful and graceful solutions to tricky specifications. As a campaigner for her craft, she has persuaded the British Library to extend their calligraphy collection into 21st century.

Seemingly very different, yet with the same process of disciplined creative thought as the other speakers, Jeremy Jessel spoke of the collages which he now finds more rewarding than painting. First painting on cheap cartridge paper (less seductive but easier to manipulate than more expensive papers) then tearing it into shapes – tearing giving life and interest through accident, which would be killed off with scissors. Collage keeps you on your toes, he said, because it can't be scraped off like paint, so each move changes the dynamic, each subsequent move producing such an adrenalin rush that he keeps a bed in the studio so that he can get over it. He keeps to a smallish scale, as he believes in art being accessible, hanging on a wall, and affordable – buy two and get one free.

The final speaker was Mick Csáky, maker of more than 700 documentary films. He showed us clips of two which he felt would be of particular interest to the Guild; the first an extraordinary record of, and insight into, the reconstruction of the Minbar of Saladin, which had graced the Al-Aqsa mosque in Jerusalem for 800 years until destroyed by fire in 1969. The skills had to be re-learned, the construction methods re-discovered, and the excerpt showed how much the devout Muslim craftsmen felt it was their privilege to work on an enterprise so full of meaning. The entire edifice was constructed without nails, glue or pegs, an astonishing feat requiring pinpoint accuracy. The second clip, also recording positive creativity born of religious passion, was from Mick Csáky's film about Sister Rosetta Tharp, the 'Godmother of Rock and Roll', whose bravura guitar technique influenced Elvis and all who followed. The clip showed her performance of 'Didn't it Rain', on a disused railway station, and everyone made a note to watch the whole film on YouTube at home.

All five speakers then took questions, which quickly moved from the technical to the common

concern of passing on skills, trying to impress on government the importance of craft skills, both in education and in the economy, and how to prevent these skills disappearing. Mick Csáky, it transpired, is working with Terence Conran on a film about the crafts, Patricia Lovett is chair of the Heritage Crafts Association, and the Guild being full of makers and designers, the evening ended with a hopeful feeling that much might be done.

PM Prue Cooper

29 October

ORDINARY MEETING GUILD BUSINESS

The Master opened the meeting with the following quote appropriate to the subject of the evening's lecture: 'Most things in life are moments of pleasure and a lifetime of embarrassment, photography is a moment of embarrassment and a lifetime of pleasure.' Nobody in the audience could identify the source, which, surprisingly, was the Labour politician, Tony Benn. Following the announcement of details of various exhibitions, Bro. Peter Cormack paid tribute to Bro. Hugh Arnold on the centenary of his death in the Great War. Bro. Arnold was a stained glass maker of distinction.

After welcoming PM Anthony Ballantine and Bro. Virginia Ballantine, who had not been able to attend recently, the Master introduced the speaker, although, in the circumstances that was hardly necessary as PM Ian Archie Beck was known to virtually everybody in the crowded Hall. His subject was his mother-in-law's photographs.

LECTURE

THE PHOTOGRAPHS OF JANET STONE

Ian Archie Beck

Janet Stone, apart from being the speaker's mother-in-law, was the wife of the engraver and calligrapher, Reynolds Stone. She was a photographer of distinction, though her approach was somewhat hit and miss, preferring the rapid-fire method to the carefully posed portrait. She never developed her own photographs, giving instructions to the developer or her agent to 'choose the three best'. Janet Stone was the daughter of the Bishop of Litchfield and had been brought up in the Episcopal palace, of which the speaker showed a couple of poignant interiors taken as the family prepared to leave, with their possessions stacked in the hall ready for removal. Although most of the images the speaker was to show during the evening were of people – some very well known – Janet Stone obviously shared a vision with the Victorian artist, Robert Braithwaite Martineau, painter of *The Last Day in the Old Home*, as the speaker was to end his talk with a couple of equally poignant and

melancholy images of Reynolds Stone's work desk taken after his death.

The setting for most of the photographs was the Stones' Dorset home, the Old Rectory at Litton Cheney, where they entertained many of the great and the good – or rather Janet did – and the audience was treated to images of Iris Murdoch, John Bayley, Siegfried Sassoon, Kenneth Clark, John Piper, Stanley Morrison, John Betjeman and many more. Bottles, glasses and cigarettes featured in many of these as, apart from Reynolds himself, who continued to work, oblivious of the company, even when they were in the same room, many of the photographs reflect the atmosphere of the 'country house weekend'. The Stones were fortunate in having inherited the Bishop's cook – the subject of another of Janet's photographs – so hostess and guests could relax. Although there were photographs of members of the family such as a young Emma Beck dressed as Prince Arthur, and tyros like Julian Bream and Johnny Cranko, Janet really preferred photographing older people, delighting in the well lived in faces of John Nash, David Jones, Henry Moore, Frances Partridge, John Piper and particularly their gardener, Tom Pile, who Janet thought was the image of Noah.

Most of these photographs – as most of the best photographs are – were in black and white, with an old Rolleiflex camera of the sort which you had to look down into. Janet Stone clearly preferred this as she felt it was less disconcerting for the subject than being stared at through a lens. However a couple of photographs of Janet herself, taken at Ian Archie's and Emma's wedding, showed her as an elegant and commanding figure in pink with a more workaday camera in hand.

Although the speaker had selected mainly portrait photographs he also showed a fascinating sequence of images of his father-in-law working on Winston Churchill's Memorial Slab for Westminster Abbey, commencing with Reynolds polishing the stone and continuing through the entire process of laying out the design and carving the lettering, to its completion and collection from the Old Rectory by seemingly workaday removal men unawed by the extraordinary responsibility of what they were about to undertake.

Among the more bizarre images were those of Janet Stone's husband, Iris Murdoch and John Bayley lying on a railway track, John Bayley breakfasting in bed reading Russian poetry and an action shot of John Piper attacking a canvas – or it could have been a large watercolour – in a mountainous Welsh landscape. However, the general atmosphere conveyed through the many and various images was that of the last lingering days of post-Edwardian leisure, redolent of books, wood smoke and Martini.

At question time the Master Elect commented on what an extraordinary mother-in-law she must have been, and Bro. Carrie Bullock asked about lighting, to which the speaker responded explaining that the photographs were all taken by natural light.

It is a brave man who is prepared to stand before an audience that includes both his wife and his sister-in-law and speak about his mother-in-law, but PM Beck did not falter. The tone for the evening was one of discretion as well as humour, and it ended with enthusiastic applause.

PM Peyton Skipwith

12 November

ORDINARY MEETING GUILD BUSINESS

Minutes and notices were read. The Master announced that tonight was his last Master's Supper (of which there had been 13 during the year) and took the opportunity to thank the 8 cooks who had made these suppers such a success. Moving on to the theme of the evening, he had found a quotation from Sir Arthur Conan Doyle about escapism on a bicycle which was an apt introduction to the main business of the evening.

LECTURE *THE BIKE DECONSTRUCTED AND THE CRAFT OF CYCLE FRAME BUILDING*

Richard Hallett

'The Bike Constructed' might have been a better title, as Richard Hallett told us how to build ourselves a steel bicycle. We need to start by measuring ourselves (or getting a friend to measure us), and once we know how big we are we can then draw a frame the right size on graph paper. We should not use titanium because it is too expensive and too flexible, or aluminium because it is too weak, or carbon fibre because we will find it difficult to stick the pieces together. Good old-fashioned steel is the stuff, preferably Reynolds 953tube which is strong, and is light because it's thin. Thus equipped we can make lugs and forks like the ones that were passed round, and we need no very special tools but can bend the forks to the right shape by hand and assemble the tubes on a jig we could probably make ourselves. However, the way that the tubes are cut, chamfered and brazed will probably take most of us a good deal of practice, and it will take practice too to get all the bits properly lined up. If we've bent the pieces to the wrong shape or if they're out of alignment we'll probably find it difficult to ride our bicycle in a straight line when it's finished. However, if everything has been done properly, we will have our very own frame worth a couple of thousand pounds, to which we can then if we wish add our own favourite extras such as handle bars, pedals, brakes and wheels.

This account of Richard Hallett's talk may suggest that he made making a bicycle frame sound easy. However, the process could only be made to sound so simple by someone who had complete command of every part of it. The business of hand building

a bicycle, which had been so straightforwardly described, unquestionably calls for enormous skill, huge experience and an extremely keen eye. Such skill was clearly recognised by Guild members who excel in other disciplines, and everyone in the Hall who works with their hands will have been able to identify with the speaker's obvious love of his art and mastery of his craft.

Afterwards a number of questions were asked. These touched on the alchemy of brazing, the angle of the top tube, whether joints should be X-rayed, if bicycles could be built for people with legs of different length, how to judge minute measurements by eye, and the best sort of gas to use for welding. The large audience showed by its applause how much, like the writer of these Minutes, they had enjoyed so clear an explanation of a craft with which most were unfamiliar.

Hon. Arch^{vst} Nicholas Cooper

26 November

ORDINARY MEETING
GUILD BUSINESS

After usual Guild business, there were notices about the upcoming 3-D Postcard Auction, and Christmas Party. The Master introduced the speaker with one of the quotations that have peppered his year: 'If in doubt, add 20 more colours.'

LECTURE

*AMERICAN NIGHT: A PATCHWORK OF
COLOUR – KNITTING, TAPESTRY AND
CERAMICS*

Kaffe Fassett

Wearing a blue black floral shirt, burgundy trousers, orange, yellow, green and blue stripy socks with brown slip-on shoes, silver hair, red spectacles and a happy face, Kaffe Fassett presented a lifetime of working with colours, which if used with confidence, never clash.

Kaffe Fassett was raised near the sunny, flower-clad cliffs of Big Sur, California. 'Buggering off' to the East Coast to study painting at a Boston Art School in 1964, he was outraged by the structured theory of the colour wheel, and booked a trip to the UK. He craved our colours, decoration of big houses, pubs, and the V&A. He relished English greys. Filthy weather, pin-stripe suits, and neutral twin sets were exciting and he hoped we didn't have grey underwear too.

Travelling through rainy Scotland, Kaffe stumbled upon tweed wool. Echoing the colours of the landscape, yarn became a new form of paint. Excited, he bought loads of it and on the train journey home, a lady taught him to knit. He could not stop knitting and his career spiralled into textiles.

Kaffe Fassett takes inspiration from everywhere, his priority being freedom and enjoyment of colour

and texture. A fabulous slideshow of holiday snaps, painted studies and finished textiles, including knits, needle point, rag rugs, and prints designed specially for quilting, took us on a kaleidoscopic global tour.

Water-stained wallpaper backdrops, historical houses, and a teenage Kate Moss presented Kaffe's work in charming ways. Kaffe likes to photograph his quilts as if they were each dealt from a pack of playing cards. A Bulgarian Sweet Corn Quilt was flung into Christopher Lloyd's flower beds at Great Dixter, or a 'Bold Period Half Circle Quilt' was imposed upon a Portuguese market stall selling buckets, while the stall holder was having a nap.

Collections of shells and stones, from greys into pastels appeared as paintings, knits and quilts. A semi-washed paint pallet, splattered in the sink was captured and worked into prints. Perhaps it was the same sink in which he washed the potatoes he studied so carefully?

Collections of crockery are arranged into still life carnivals of stripes and checks. A much-loved Oriental pot collection, started by his mother, enlightened his studies of blue. Tall stacks of cups informed designs for Missoni. End-paper marbling from the First Edition Library at Port Elliot, the more distressed the better, informed a 'Book of Quilts'. Philip Jacob's archives of French Wallpapers were a dream come true for Kaffe's team to produce new fabrics for quilts.

After knitting the faded colours of Egypt, he stitched aboriginal paintings. A burnt-out rusty building, powdered eye shadows, Islamic tiles, studies of cabbages, and holiday snaps of stacked crates on the street in Istanbul, all inspired quilts and knits.

From the 1980s onwards Kaffe lit up the commercial market of home-made textiles, designing mohair silk yarns and patterns for Rowan yarns, selling 40,000 books in two weeks, and inspiring the masses when he became the first living textile artist to show at the V&A.

Kaffe isn't interested in the art versus craft debate. All that matters is being moved by the colours in things, and making pattern. Working with his partner Brandon Mably and their team, the working day is long, but hugely rewarding. Kaffe has no mobile phone, no computer, doesn't drive, or type, and yet his recent tour of America has shown him that his global popularity continues to grow.

The talk ended with a soft photo of the Kaffe Fassett rose, a beautiful mid dusty pink, dedicated to him by Brandon.

Questions inquired about control of floating threads along the back of the work, when 20 colours were in use. Kaffe denied any technical expertise, explaining that it took him 20 minutes to learn to knit and he has 'chucked' the yarns together ever since. Another asked the speaker's view of William Morris, to which he replied that he loves to fall into landscape and make life beautiful through the humble art of knitting. Hon. Arch. Simon Hurst amused Kaffe

by having taken the same photograph of handbags against a wall in Istanbul as Kaffe had shown.

Much applause from a brightly-dressed Hall, packed with extra seating, proved how much we all had in common with the speaker.

Hon. Sec. Rachael Matthews

REPORTS

CHAIRMAN OF THE TRUSTEES' REPORT

2015 has been a very busy and successful year for the Guild. In addition to Anthony Paine's rich programme of Ordinary Meetings, Master's Suppers and Guild Outings, there have been many new outreach initiatives and collaborations. And, of course, we continue to act as host to some 300 events a year involving as many as 200 independent but related groups.

The Guild's finances are healthy. Income exceeds expenditure and we have raised almost £300,000 through our various fund-raising efforts. Tom Chippendale, our Hon. Treasurer, is retiring at the end of the year after serving the Guild, first as accountant and more recently as Hon. Treasurer, for a total of 35 years. We are deeply grateful for his care and diligence over many years. The Trustees are delighted that Associate Bro. Alec McQuin is to take his place from January 2016.

Our finances are dependent to a large degree on the tenancies of the upper storeys of the Queen Square building. We are very fortunate to have an excellent group of tenants whose leases continue for at least five years to come.

As a result of the successful fund-raising we have been able to complete Phase 1 of the Courtyard Project – including the wholesale refurbishment of the courtyard itself and the adjacent spaces. Phase 2, the roofing of the courtyard, will proceed as soon as the necessary funds are available.

The Guild Secretary and Guild Steward continue to do a fantastic job for the Guild. But their duties have grown enormously over the past few years and they have been increasingly dependent on part-time assistance of various sorts.

The Trustees are delighted and proud that the Guild continues to fulfil the objectives of the founders: '...fostering and maintaining the highest standards of design and craftsmanship ... in a way ... [that is] beneficial to the community'.

PM Julian Bicknell

HONORARY ARCHITECT'S REPORT

2015 has been perhaps the most exciting year for 6 Queen Square since the completion of our Hall in 1914. Just over 100 years later, and we have seen the completion of Phase 1 of the Courtyard Project. As many of our Brethren will have already seen, we have

a brand new wheelchair accessible unisex toilet off the courtyard with a ramp providing step-free access from here to the meeting hall. Several brothers have provided elements of the new work: Bro. Katherine Worthington has superbly carved a new archway in Portland Stone; Bro. Neil Stevenson has provided all the new raised and fielded panelled doors; PM Dick Reid has provided all the new hand-turned spindles for the ramp balustrade, and Bro. John Nash has painted all the signage throughout. Some modern technology has also been employed: waterjet-cut brass plate has been used to form new floor grates in the courtyard with interlocking As, Ws and Gs forming the pattern.

We also have refurbished ladies WCs on the first floor, and gents in the basement with a further unisex WC in the basement for those in the know.

The contractor for the works – Goldsmith (London) Ltd – were a delight to work with and I hope all agree that the works so far have transformed the courtyard into a much more useable and attractive space. We just need a permanent glazed roof to make it complete.

For the time being we have fitted a temporary polycarbonate glazed roof (a modified off-the-shelf car-port) so that we can at least benefit from a dry courtyard space whatever the weather, but this really needs to be made permanent. We are in the process of making patterns for the casting of the cast-iron arched ribs that will support the new glass roof: the wooden pattern being carved by Bro. Wally Gilbert. It is hoped that, along with the proceeds from the 3D postcard sale, some major donations will provide us with the £200,000 we need to enable the roof to proceed in June 2016.

Phase 3 is intended to finally complete the project with full disabled access from the pavement into the front of the building, and down to the courtyard level. It will also include the wrought iron lanterns either side of the front steps. If funds permit, this would be carried out in 2017.

Other works carried out this year have been the alterations to the layout of the Guild Secretary's work space to create two workspaces, and this has freed up further space for a small meeting table for some sub-committee meetings to be held there too.

Furthermore, the clock in the Hall, which has not been wound for many years due to difficulty of access, has been electrified so that it keeps time and adjusts itself for GMT and BST automatically. The original mechanism is safely stored inside the case.

I look forward to another rewarding year in 2016.

Hon. Arch. Simon Hurst

HON. TREASURER'S REPORT

This has been a very successful year financially for the Guild, and income has increased in almost every respect across the board. The hirings income from letting of rooms during the year has increased by

over 25% thanks to Elspeth's tireless efforts, and subscription income is also up by 15%.

The combined overheads have reduced by £31,000, and so we have ended the year with a net excess of income of £72,813.

Part of this, together with the funds raised by the Appeal, has helped to finance the completion of Phase 1 of the Courtyard Project. Details of this are covered in the Hon. Architect's report, and the results speak for themselves.

The Appeal Fund which was launched in order to provide funds for this part of the project had been reduced by 30 September to £5,495, and so further efforts are needed now to raise additional funds for completion of Phase 2 and the construction of the roof over the courtyard. This is estimated to cost £200,000, and so further fund raising avenues are already being pursued.

In view of the substantial surplus income for the year it has been decided to make provision in these accounts for a number of queries on balances on the hirings debtors' ledger. The new Hon. Treasurer and I, together with the book-keepers and Elspeth are going through these in detail, and will also be reviewing the Guilds' arrangements for billing and credit control.

The annual accounts include a copy of the Guild Chest figures for the year. PM Alison Jensen has asked me to draw attention to the availability of funds in the Chest. Applications for assistance from the fund should be made direct to her and will be treated with complete confidentiality.

This is my last annual report to the Guild after over 35 years as accountant, and then, latterly, as Hon. Treasurer, and I am pleased to be able to leave the Guild in excellent financial health. I am very grateful to all those in the Guild who have made my work easier over the years, and, particularly in recent years, to Monica and to Elspeth. My successor is Alec McQuin, and he will be taking over from me at the company AGM in January. I will leave you in his capable hands and wish you well for the future.

Hon. Treasurer Tom Chippendale

HON. CURATOR'S REPORT

In 2015 a one bay/one or two shelf spot has been devoted to displaying New Books by Brethren. This has been rather occasional so far. Would brothers please keep the curator informed, and ideally loan two or three copies for display?

There have been several different hangings of members' work in the Master's Room to coincide with events, important visits, and meetings. With Neil Jennings, a 20th-century drawings and prints expert, now elected an Associate Brother, we have had two excellent selling exhibitions and a Brother's book launch also in the Master's Room.

The 3D postcard auction took place at the Christmas party on 11 December. There were 160

pieces of work donated by the Brothers and their friends. The sale raised just over £15,000 for the Raising the Roof fund.

I would like to take this chance to thank everyone for their enthusiasm in supporting, generously contributing, and/or making new work for the 3D postcard project. Extra thanks are due to those who decided to spend their Christmas money at the Guild.

The reason any of this has been possible is that 'Mission Control' has been particularly brilliant. Monica Grose-Hodge, Iona Ramsay, Elspeth Dennison, PM Prue Cooper, Christopher Claxton Stevens, and Rachael Matthews have been supportive well beyond the call of duty.

Following the success of Table Top Museums, an idea introduced and implemented by Bro. Stephen Fowler in 2014, it is proposed to repeat this one day pop-up event in 2016. I have suggested a slight change of direction in that submitted proposals should emphasise the word Museum and concentrate on narrative rather than amassment.

After two meetings with Watts Gallery the Outreach Group are starting to explore possible events that could link our two institutions. 'Watts Gallery in Queen Square', or 'Twenty AWG Made Responses to Watts Gallery' with a conference for educators are possible starting points.

PM George Hardie

HON. LIBRARIAN'S REPORT

There have been various donations during the year. A most recent acquisition has been a book about Bro. (and a co-founder) E. S. Prior, *An Architect Speaks* for the Art Workers' Guild, by David A Valinsky.

Bro. Mark Winstanley has generously offered to re-bind the tattered volumes containing the early Minutes of Guild meetings, and it is agreed that the cost of this can be considered a Library expense.

Hon. Librarian John Nash

HON. ARCHIVIST'S REPORT

The character of the archive

The AWG archive was sorted and catalogued in 2007-8 by Emma Berry, a professional archivist. Together with the memories of its members, the archive is the raw material for the history of the Guild. It contains records relating to the Guild itself, and also records relating to its members. The former – the papers relating directly to the Guild – include committee minutes and records of meetings, administrative, personnel and financial records, and papers relating to membership, premises, policies and the Guild's history. These are sorted and catalogued by category and subject. Although minute books go back to the founding of the AWG, most of the papers in this part

of the archive are those created in its daily administration, and few date from before the 1950s.

The latter group – papers about members and their work – comprise some half of the total archive. These are an extremely diverse collection, including pamphlets and brochures, notices, newspaper cuttings, offprints and obituaries published elsewhere, and photographs of members. They include documents presented by members, bequeathed by executors, or collected by former members of staff, but no coherent collecting policy seems to have been kept up for any length of time and the result is a haphazard accumulation of extremely varied value. The catalogue appears to name many of the members represented in these holdings, but by no means all.

Suggested policies

These papers occupy a considerable amount of space, many of them are difficult of access in present conditions, and many are of little or no enduring significance. However, the staff need to be able to consult certain classes of papers, and to be able to answer enquiries from outside about past and present members.

It must be recognised that the permanent staff of the Guild have very little time to spare for the administration of the archive, that the Honorary Archivist also has commitments elsewhere and limited time to spend on it, but that any work to revise the catalogue or to weed out or further rationalise the archive must be done by someone with a knowledge of the Guild, its history, and the movements that its members have represented.

Administrative papers

Papers with continuing legal or historic value should be retained, besides those which we are obliged by law to keep. A start has been made on weeding out legal, financial and personnel records before c.1980, and the process might be extended at least up to 1990 (i.e. 25 years ago).

Minute books, recording elections, policies, subjects and attendance at meetings, etc., should be kept. These however are fragile and should be digitised when funds permit. The Guild is currently consulting with a company that specialises in this work, with a view to obtaining an estimate. Committee and Trustee Minute books should be indexed by subjects discussed, when time and resources permit.

Records relating to members and their work

Papers about members should be acquired and retained insofar as they concern members' activities in the Guild. Thus election and membership records, records of meetings and of participation in Guild events should be kept.

The Guild should encourage members to offer reminiscences, etc., memories of past members, and of their experiences of the Guild.

Other than above, the Guild should cease to collect works by members, whether originals, reproductions

or photographs. The AWG has neither the space nor a suitable environment for their preservation. Nor should the Guild collect notices, offprints, obituaries, or other ephemeral material which has been published elsewhere. Published catalogues and booklets on the work of members, currently held in the archive, should ultimately be boxed and indexed and placed in the library with other publications about members and their work.

There should be sampling made of this section of the archive: 1. to check how complete its cataloguing is; 2. to see what might be disposed of without loss and whether a weeding of the entire archive is practicable; and 3. what measures may need to be taken to ensure that retained material is housed in optimum conditions.

Hon. Arch^{vst} Nicholas Cooper

HON. EDITOR'S REPORT

The spring and autumn editions of the Newsletter were again distributed in paper form and Bro. Winstanley produced a specially bound copy of the Spring Newsletter (which reported on the visit to the Guild by the Prince of Wales) thus reinforcing the value to the Guild of printed matter rather than electronic versions disappearing online. A limited edition of this as a fund-raising initiative is on offer. The Newsletters relay articles of general interest about current or past Brethren, reports on Guild outings, on parties and fund-raising events, accounts of the Outreach activities, and announce new members. Their value is in keeping country members more closely in touch with some of the social benefits of being a guildsman.

Proceedings and Notes continues to come out once a year and is an edited version of the year's Minutes of Ordinary Meetings and the lectures that took place at them. The committee is looking into the viability of making this into an illustrated magazine.

Hon. Ed. Jane Dorner

OUTREACH COMMITTEE REPORT

The purpose of the Outreach Committee is 'to initiate, consider and promote projects or events which further the Guild's educational objectives, and such charitable objectives which play to our strengths. Such projects and events should enhance the capabilities of individuals, of other organisations, or both.

The Outreach Programme gathers momentum, and the Guild is now, pleasingly, on the radar of other organisations wishing to collaborate with us. Monica's networking is invaluable, and many functions of the Guild depend on the results – forging links, encouraging new members to join, fund-raising, public action, etc. – and the presence of an

outreach programme makes these things easier to accomplish.

There have been several events this year building on last year's collaborations with both the Wellcome Foundation, and East London Textile Arts, and more are planned for next year. An event at the Watts Gallery is planned for next October, involving Guild members and an invited audience, with a follow-up event at the Guild; a dozen Brethren have been down for meetings with their Education Team, first to explore the possibilities, then to firm up plans.

Monica's contact with the director of the Coram Foundation has borne fruit, and a collaboration with the Foundling Hospital, the Guild, and the Creative Industries Federation is planned for June, when Cornelia Parker will be curating an exhibition there, titled *Found*. There will be a debate 'centred around the subject of how artists can mobilise in the face of social, creative and/or educational deficits', and possibly related events/demonstrations.

Monica is also in discussion with the Prince's Foundation about a co-hosted conference in June, to be held at the AWG – 'Decoration in the age of Mass Production'. It will be recorded for dissemination. The head of education at the Prince's Foundation is keen for Brothers to be involved, and also keen for a wide range of approaches to be aired/represented, both in the discussion and in the audience.

The sense of common purpose, and the teamwork, is rewarding, and good-will and fraternity make such expeditions as the Watts recce enormous fun. Brethren are strongly encouraged to volunteer.

PM Chairman Prue Cooper

FUND-RAISING COMMITTEE

22 September saw a party at the Guild to celebrate the successful completion of Phase 1 of the Courtyard Project and the launch of Phase 2.

After architectural historian Dan Cruickshank had set the scene with an erudite and supportive talk, I was able to announce that we had managed to fully fund and carry out the first phase to the tune of over £280,000. Besides £100,000 from a major trust, some £93,000 came from amongst the Brethren of the Guild – a wonderful achievement. With Gift Aid added, the auction of historic and contemporary arts and crafts, and pictures last November ended up totalling over £61,000. In addition a number of guildsmen generously involved their craft skills in the project, making balusters and doors and carving a stone arch. Such creative collaboration between craft and architecture is absolutely fundamental to what the Guild stands for.

Phase 2 of the three-phase project, 'Raising the Roof', has been described in the Autumn Newsletter and requires about £200,000. Applications are being made to a number of trusts. Now that we have a track record of successful fund-raising, we can hope that

these will be looked upon seriously. Around £16,000 was raised on the night of the party, but clearly we have a long way to go and the generosity of individual Brethren is not unlimited. But I hope that some might have wealthy or influential clients who could become interested in the project. For those who have not managed to contribute yet, perhaps a bit of lateral thinking might find a way.

The climax of the year is the Postcard Auction, given an ingenious and clearly successful three-dimensional twist by PM George Hardie whose report outlines the auction results. Amongst other fund-raising ideas, another auction of the work of Guildsmen is being discussed for next autumn, perhaps with sales on a commission basis.

I would like to thank the members of the Fund-Raising Committee for their continued support: in particular PM Prue Cooper for her boundless energy in making sure that the events happen so successfully, and Monica and Catherine O'Keefe for all their sterling efforts with the applications and logistical work.

Bro. Chairman Christopher Claxton Stevens

GUILD SECRETARY'S REPORT

At the beginning of the year we had another royal visit, this time to launch the London Craft Week. Our ties with other organisations are getting stronger and stronger, and the lectures have been very well attended. The general feeling is that the Guild is thriving. Elspeth celebrated her 35th anniversary at the Guild with a lovely stay at a Landmark Trust property, thanks to the Brethren.

Closer to home, the office has now been refurbished with a workbench and a round table for meetings. With three people here two days a week, we are quickly upgrading the office to meet the growing demands of the Guild and its building.

Catherine O'Keefe is looking into improving maintenance support to the office equipment, as well as continuing to identify and submit grant applications. Iona Ramsay has been an enormous help with the fund-raising 3D postcard auction and chasing subscriptions.

This year the Trustees have looked at the role the office plays on a day-to-day basis and have realised that it needed re-structuring and I needed support. It was a difficult year, but one that makes me look forward to the future.

I would like to thank the Hon. Secs, the Hon. Officers and the regular volunteers who always agree to help when asked. The things that we have accomplished through events and outreach are entirely down to the goodwill of you all.

Monica Grose-Hodge

THE ART WORKERS' GUILD CHEST

The Guild Chest is a benevolent fund for Guildsmen in special need. It is financed by legacies and donations from Brethren, and the annual collection that is made on Master's Night. It is administered in strict confidence by the Guild Chest Trustees who at present comprise PM Alison Jensen, Bro. Matthew Eve and Bro. Angela Barrett.

The Trustees of the Chest are keen that Brothers should use this facility if in need of materials or studio equipment, or perhaps to purchase frames for an exhibition. A loan might be seen as a stop-gap in difficult times. When money is borrowed, it can be paid back, without interest, entirely at the convenience of the borrower.

Please contact the Guild Secretary or one of the Trustees, whose contact details are in the Directory.

NEW GUILDSMEN in 2015

New Brethren

Mick Csáky – documentary film maker

Vita Gottlieb – textile designer

Will Hill – typographer and graphic designer

Patricia Lovett MBE – calligrapher and illuminator

Carol McNicoll – ceramist

Tim Ritson – gilder, decorative arts conservator

Helen Robinson – stained glass artist

Venetia Rudland – leatherworker

Sandy Ross Sykes – botanical illustrator

Jens Torp – goldsmith and miniaturist

Richard Adams – graphic artist

Fred Baier – 3D artist

Peter Malone – illustrator

Associates

Tom Ponsonby – arts administrator

Neil Jennings – publisher, dealer in works on paper

Alec McQuin – businessman

VALETE

Ken Breeze

Donal Channer

Richard Grasby

Fritz Wegner

Stephen Rickards

Dalma Flanders

Edward Greenfield

Robin Wade

OFFICERS AND COMMITTEE OF THE ART WORKERS' GUILD 2015

MASTER

Anthony Paine

IMMEDIATE PAST MASTER

Prue Cooper

MASTER ELECT

David Birch

MASTER ELECT ELECT

Phil Abel

PAST MASTERS

Julian Bicknell

George Hardie

HON. OFFICERS

Hon. Secretaries – Rachael Matthews and Perry

Bruce-Mitford followed by Celia Ward

Hon. Architect – Simon Hurst

Hon. Treasurer – Tom Chippendale

Hon. Curator – PM George Hardie

Hon. Librarian – John Nash

Hon. Archivist – Nicholas Cooper

Hon. Editor – Jane Dorner

Hon. Chaplain – Revd John Valentine

COMMITTEE CHAIRS

Prue Cooper – Outreach

Christopher Claxton Stevens – Fund-raising

Simon Hurst – DAB (Decorative Arts and Building)

Mark Winstanley – Website

ORDINARY MEMBERS

Vicki Ambery-Smith

Katharine Coleman

Anne Thorne

Tony Wills

GUILD SECRETARY

Monica Grose-Hodge

GUILD ADMINISTRATORS

Eleanor Cherry, followed by Iona Ramsay

FUND-RAISING AND BUSINESS ADVISOR

Catherine O'Keefe

GUILD STEWARD

Elsbeth Dennison