

THE ART WORKERS' GUILD

PROCEEDINGS AND NOTES · NO. 31 · FEBRUARY 2017

A Message from the Master

With a long period of Guild membership behind me, I accepted the invitation to be Master reasonably readily, without understanding the true implications of the role on my time. The first year as Master Elect is a kind of apprenticeship, where, with calendar in hand, and calling in a lot of past favours, one tries to fill the coming year with interesting speakers. I shadowed Immediate Past-Master Anthony Paine, who was very generous with his time and advice. But the deep-end was beckoning me alone.

My January Master's Night talk concentrated mainly on what has been a very focused career centred, in the main, around designing large scale mass produced ceramics, mostly in China. I wanted to put this subject of ceramics on the back burner, at least for the first half of my term, and instead draw upon speakers to talk on a range of connected subjects linked to architecture – another long established love! Only in the last few talks did I return to the familiar world of ceramics and glass – then with an emphasis on the handmade variety – having been initially a maker myself in my earlier days. We had many wonderful speakers throughout the year, as can be seen from the following minutes. However, in deciding who to approach and ask to speak, I also wanted to give an opportunity to younger people to firstly address the Guild on their chosen subject. In this I was massively impressed, first by Zoë Thomas who gave her talk on a much neglected subject entitled 'Women's Guild of Arts and the Arts and Craft Movement' – since this talk I am pleased to announce that she graduated with a doctorate. I am also happy to write, following my sponsorship, and her election by the Committee, she is now an Associate Brother of the Guild. The next young speaker was Tarn Philipp, again in his first public address, on his recent experience and knowledge of surveying Ethiopian rock churches.

In the main, I like to think the mix has been successful. Following the talks, all my guest speakers and I enjoyed tremendously the question-and-answer sessions from a well-informed audience. Still with an architectural theme, my Master's Outings – in July to Le Bois des Moutiers in France, and in September to Merton Park to my own restored Arts and Crafts cottage – were the highlights of my year. Both trips

were blessed with blue skies and warm weather throughout. It gave an opportunity to get to know Guildsmen, outside the confines of Bloomsbury. Some twenty-two plus members took part in each outing, generating a small healthy surplus of funds for the Guild.

Whilst still Master Elect, I had decided against holding the regular Master's Dinners. The two main reasons for this decision were: first, I had felt for some time now that the arrangements were seriously constrained by time. In my opinion, they tend to break up the evening for the general membership, by isolating the Master and Guest Speaker along with a few selected Guildsmen from his or her Guild audience. They also limit the Q&A session. Lastly, they place a huge burden on both the Master and Consort (if indeed he is lucky enough to have one) and the serving Hon. Secs. All would be involved in the preparation and cleaning up, which usually involved the ever present around-the-clock hardworking Guild Steward Elspeth. In place of these regular Master's Dinners, I arranged, by way of saying a big 'Thank you', an 'End of Term' Special Master's Dinner for all my valuable helpers throughout the year, namely Guild Staff, Honorary Secretaries and those regular Brothers who assisted with all the loose ends – like the all important bar staff. This important event took place on 19 December in the Hall with Lebanese food supplied by a local restaurant. The Master's Lebanese friend and neighbour provided the concert grand Bechstein piano (circa 1880), and Mr Alberto Ferro provided the virtuoso musical accompaniment from this amazing beautifully restored instrument. Present were twenty-five Guildsmen and other invited guests, and an enjoyable evening was had by all, which seemed a fitting end to an action-packed year. Returning to my introduction, I know it has been said many times before, it is only at the end of one's year as Master that one really begins to understand how to do the job, and, just as importantly, enjoy it – only to hand over the baton. Such is life! It has been a great honour to both my wife Brigitte and myself to have served the Art Workers' Guild this year. I wish Master Elect Brother Phil Abel all the very best for the coming year.

DAVID BIRCH

Guild Business

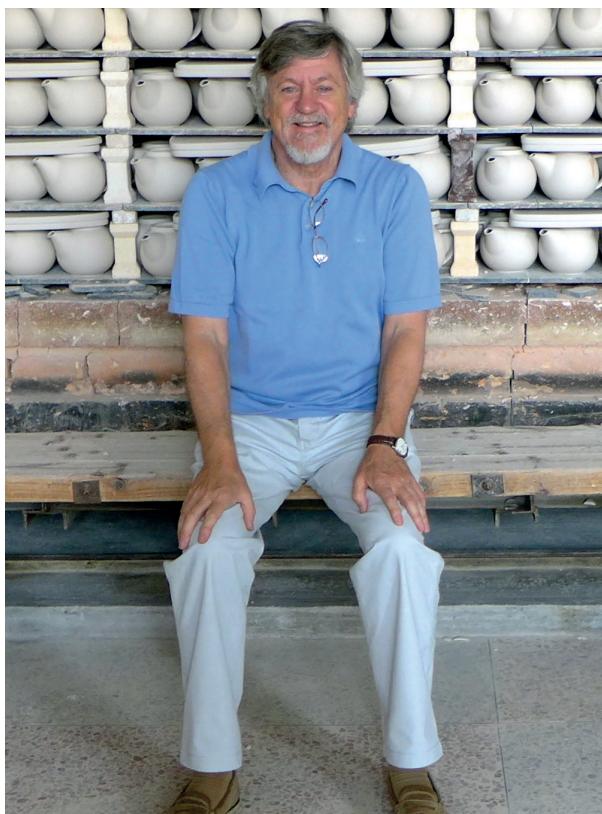
Anthony Paine made his farewells as Master stressing that it had been an interesting year and that he had made many discoveries. Before he retired to hand on the robes of office, the wooden bowl for the collection of funds for The Chest was held up and it was announced that the Chest Trustees had decided it was unnecessary to collect this year as the funds were flush. The suggestion was made to collect for the building fund instead.

PM Julian Bicknell objected on the grounds that there had been no consultation on the diversion of the collection. He pointed out that a collection had been made on Master's Night for the last twenty years at least and there should be some explanation of the proposal before proceeding. PM Alison Jensen, flanked by fellow Trustees of The Chest, Bros Matthew Eve and Angela Barrett, spoke eloquently to defend her decision that a collection was unnecessary. The re-robing process then continued with Brethren keeping their money in their pockets.

Master's Night · MASTER DAVID BIRCH

With a flurry of popping flashbulbs suitable for a red carpet event the new Master took his place at the podium. 'I think we should crack on', he said as the Hall darkened, thus setting the tone for the brisk and no-nonsense journey which was to follow.

He said he had dug deeply into the past for his talk. The Master had joined the AWG through the good graces and encouragement of Guildsman Brother



David Birch



Globe Teapots © London Pottery

George (Stevie) Stephenson, a sculptor. The Master stated he wanted to dedicate his forthcoming year to their past friendship, which he still regarded as very special. Back to 1967, the Master as an eighteen year-old with five O-levels took an entrance exam to join the army, and his test results led to him being offered a place in the Intelligence Corps. At the same time he had met Brigitte his future wife. A couple of months into his army training he was taken aside and the incompatibility of army intelligence work and a girlfriend from Leipzig East Germany was pointed out. With that his career path changed direction. He went instead to Shrewsbury College of Art. At the same time he rejoined the army as a part time reservist; throughout the talk he stressed the importance of the army in his life and work. Through cultivated discipline and motivation the Master demonstrated an admirable and well-organised approach to art, craft, and also to business.

At art school he tried various crafts and skills but pottery was the revelation. He went to Hornsey College of Art's new 3D design department in 1970 and here under various tutors became interested in industrial ceramics. He was offered a job at Poole Pottery in Dorset but at the same time was snapped up for the Royal College by Professor Lord Queensbury. His dilemma was solved by the College deferring him for a year allowing him to go to Poole where he was shown and absorbed the industrial processes involved.

He spent two years at the RCA enjoying the 'Albertopolis', drawing in the V&A and absorbing many influences. He travelled to India visiting workshops and was offered jobs which he reluctantly had to turn down. He taught at the NID (the Indian equivalent of the RCA) taking his students to see how local potters crafted their wares.

On his return to London he was employed to run the historic Fulham Pottery, and it was here that

he established his long running relationship with Harrods.

In 1981 he set up the London Pottery Company working out of a conservatory at his modest Wimbledon home, and re-established contact with Harrods, for whom he designed and made distinctive food jars in the Harrods livery. Larger orders were farmed out to Stoke-on-Trent, but many items were made in the home kiln. Brigitte now worked with him full time and brought her admirable teutonic efficiency to paper work. In 1983 they bought a corner shop and further premises next door. He modelled new designs day and night, but frustrated by inefficiencies in Stoke he moved some production to South East Asia. He took his plaster models to Taiwan and soon had production going in several small factories shipping containers back to the UK. An attempt was made to revive architectural ceramics in terracotta in conjunction with Bro. Robert Adam, but this was sadly abandoned through high costs.

The London Pottery Company is plainly a great success story, with production in China and sales increasing year on year. An apprenticeship scheme has started and their wares are now distributed world wide. The master emphasised the importance of drawing to show process and also the need for close quality inspection and having good quality control on board for detecting the inevitable frauds and fakes. Throughout the Master's talk a wide selection of images were shown. We were treated to an evening that was part autobiography, part history, and part travelogue.

Lively discussion followed: Luke Hughes asked how quality was defined? The Master referred back to the army and leading by example. PM Bicknell was concerned with the sources of design. Design came partly from history. Bro. Caroline Bullock asked about the cost of patenting and what difference it made? 'You sound like my wife', the Master replied. Bro. Gareth Mason congratulated the Master on his career path and the evident energy and commitment and the sustained high quality of the finished work. The Master again cited the influence of the army, which encouraged self-reliance and the will to succeed. He cited the example of his old mentor George Stephenson who worked into old age and like the Master could never retire. The evening ended with much warm applause.

PM Ian Archie Beck

28 January 2016 · ORDINARY MEETING

Guild Business

The Master's first Ordinary Meeting, began with his description of nerves, much soothed by a telephone call from Past Master Josephine Harris. PM Josephine had asked how he was feeling, and the Master explained he was taking advice from President

Ronald Reagan, who when faced with a daunting crowd, imagined them all naked. Josephine asked if she could be wearing a swimming costume, to which the Master agreed.

Bro. Alan Powers then delivered a tribute for the late Bro. Martin Meade, an architectural historian, with a love for the theatre, and 'exquisite panache which was neither camp nor foppish'. Bro. Powers described his enthusiastic tours of Paris as being fascinating but exhausting to follow. Bro. Meade leaves behind a colourful legacy including the listing of Regent Street.

New Brother Sally Mangum, the Queen's Calligrapher, was then introduced by Bro. Neil Stevenson to a great round of applause.

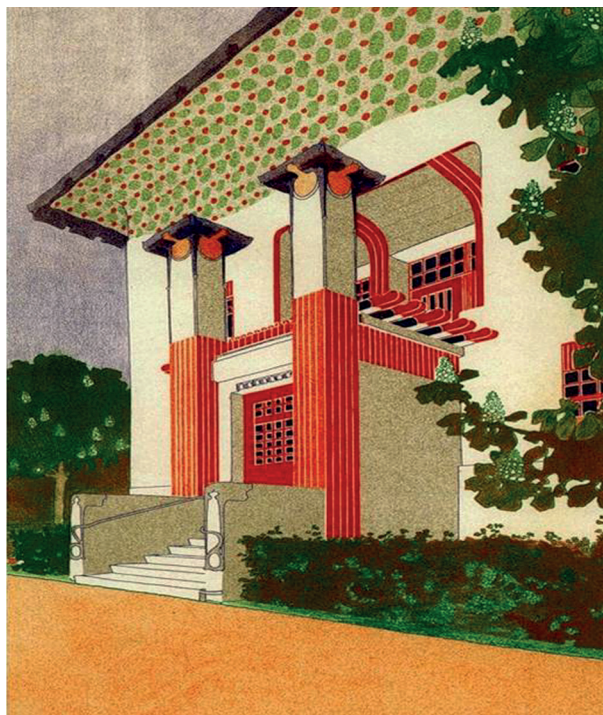
Lecture · The Meaning Of Art Nouveau

BRO. PETER KELLOW

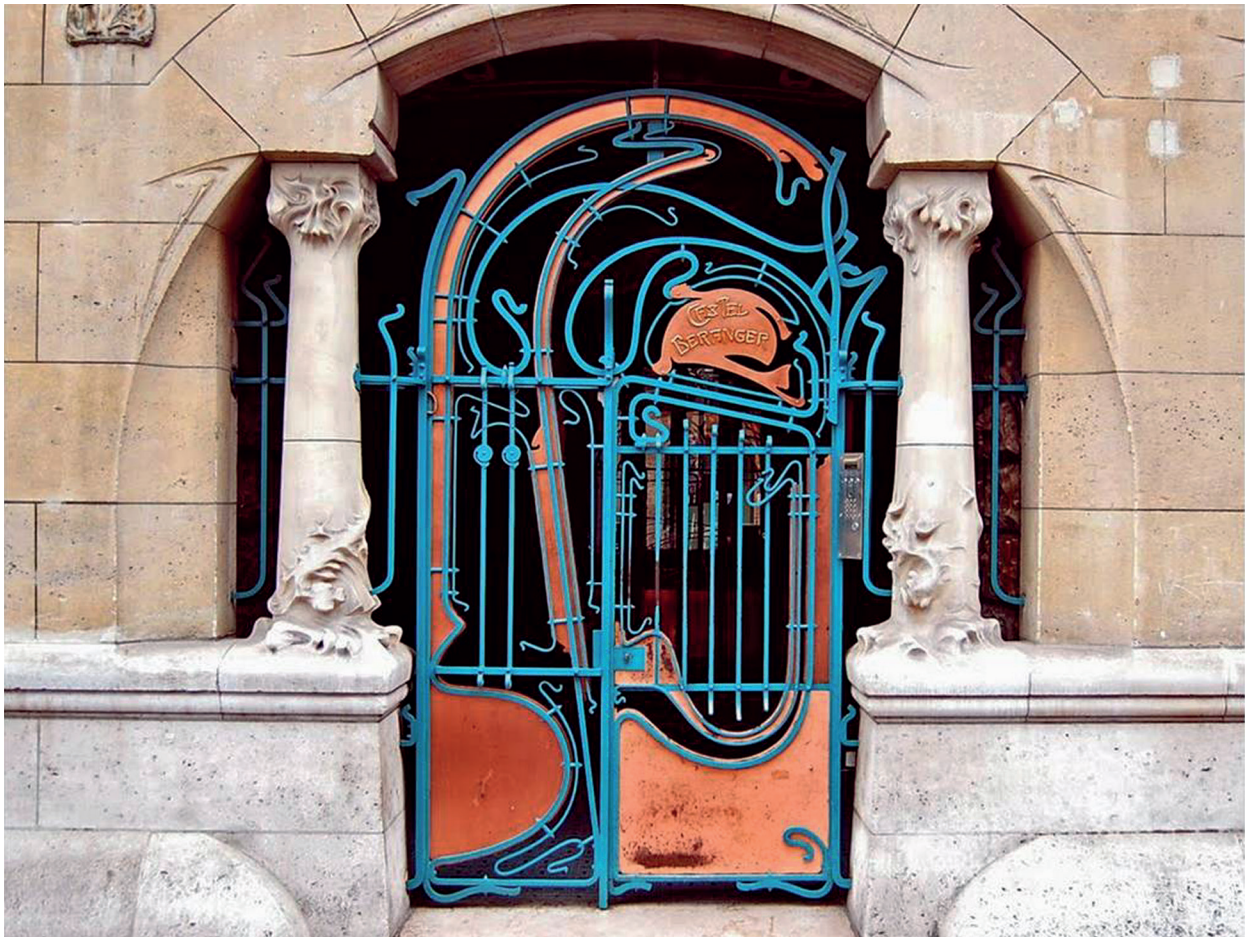
Peter Kellow started his talk by explaining that the Master had chosen this talk not because Art Nouveau was the most important or greatest movement but because it was beautiful. He had travelled from France to talk to us about the similarities of Art Nouveau to the Arts and Crafts Movement since all crafts disciplines united to create it. AWG Brothers of that era did not feel the affinity, perhaps having a 'Johnny Foreigner' attitude and seeing it as a style best left on the continent.

PM Lewis F Day referred to Art Nouveau as a 'New artistic revolt against order, that showed symptoms of a pronounced disease.' PM Voysey called it 'Mad eccentricity!' and PM Walter Crane summed it up as 'That strange decorative disease.'

Pevsner described Art Nouveau as: 'A short but very significant fashion in decoration,' and Peter Kellow's motive this evening was to dispel the myth



Entrance to a Studio House Architect Oscar Velgel circa 1900



Entrance door to Castel Beranger, Paris, Hector Guimard, 1895

that the movement had no depth, and was merely a collection of motives. If we could find meaning in the work, we could build on its style today.

Although the movement seemed to emerge all over Europe, its beginnings were most extravagant in Spain, where Gaudi first allowed wild colour to undermine the purity of structure. Swirls and curves enabled nature to breathe throughout the building. Early Art Nouveau buildings in Belgium were the first to be built with an Arts and Crafts concept of many craft disciplines working together. Bro. Kellow showed us a diagram of the placement of Art Nouveau buildings across Europe, and how they tended to grow out of Catholic countries where Baroque style was strong, or moved their way further east where the Russian Orthodox Church had an equally decorative tradition. In these cultures, people were used to the decorative arts reinforcing the authority of the church.

Art Nouveau emerged as the teachings of the church were challenged by Darwin's theories of evolution, and the idea that nature is a scientifically understood machine. The new findings inspired people to question how life worked. French philosopher Henri Bergson provided an alternative thought that evolution is fuelled by a 'vital impetus' that can also be understood as humanity's natural creative impulse. Vitalism didn't have to be understood for us to know of its existence. If you were to look at a tree, you would know it was living and expressing itself; it's metamorphosis was not explained by mechanics. The

Anti-Rationalists, including Nietzsche, made a case for philosophy evolving from the act of living, and that there was an element to life which we can't analyse. PM Morris questioned 'what is modernity' in this unhappy industrial society, and the continental architects respectfully considered the question.

Whilst the thinkers ranted, the architects got on with making vernacular styles merge with nature. Designers were unconcerned with any particular species or naturalism, rather embodying the 'Vital force'. There was an intention to express a reality which was different from that of Darwin and Huxley. Vertical elements were incorporated into the design, to deny what is happening in the structure of the buildings, and give the impression of growth. Sometimes these designs were feverish, as people became more concerned with the mechanics of their medical health. There was a decorative craze for kissing the head of Salome, or for naked men to form arches and in one case, a set of swirling ladies curving down rainbows on a ball, had 'the sharpness of over excited nerves.'

Bro. Kellow showed over one hundred slides of amazing craftsmanship, with elaborate ceramics adorning the roofs of buildings, windows and doors of all shapes, and sometimes buildings with a complete abandonment of the rules. He made a case for Art Nouveau coming from a universal style, as Classicism and Gothic also adapted elements of nature.

As we heard about the Art Nouveau era coming to an end, a slide of a swirly foyer with central hanging

feature of a large purple hippo with dragonfly wings, indicated the show could be coming to an end.

Then followed movements influenced by the Art Nouveau movement, including Aubrey Beardsley, Oscar Wilde and the Aesthetic Movement, and the American Art Deco scene, represented by a pyramid of swimming costume clad beauties, which caused a murmurous giggle in the Hall, possibly because the Art Workers' Guild under the direction of the new Master and PM Josephine, could have curated a much less tacky version.

Bro. Kellow finished with a film of his design for an Art Nouveau opera house, to a soundtrack of Prokofiev's Dance of the Knights.

There were several questions and comments including Bro. Michael Sangster pointing out that Art Nouveau so rarely appears in England but that the style thrives in our literature, such as works by C.S. Lewis and Tolkien.

The Master thanked the speaker by confirming that 'More was definitely More.'

Bro. Rachael Matthews

11 February 2016

Lecture · Moving Heaven And Earth: Celebrating Lancelot 'Capability' Brown 1716-1783

STEFFIE SHIELDS

The Master introduced Steffie Shields' lecture by saying he had heard her speak once before in Wimbledon and was confirmed in the belief that Brown should have been a Guildsman on the strength of what he had discovered.

Steffie Shields is mad about 'Capability' Brown by her own admission and her enthusiasm for him tumbled forth in the lecture like one of his imaginatively

created streams fuelled by the most magnificent header tank.

Lancelot evidently liked nothing better than amiably chatting with friends during long bibulous evenings. His friendships were with the artists, scientists and craftsmen of the day and these conversations were profound and affecting for him. Apparently Darwin worked in one of his parks and Walpole famously coined the name 'Capability' for him as his polymath skills were so fluent and numerous. Apparently this nickname belied the true breadth and range of his ability, quick wittedness and innate talent as an engineer and master of manipulating water and levels within the vast landscapes he undertook. And he undertook so many! Our breathless scramble through them in the talk takes in, amongst others, the surprise of his input at Roehampton where we still look down onto his cedars today, his improvements to Gray's Inn, St James's Park that he shared with Nash though few remember this, and Wooton in Buckinghamshire. At Wooton, the sister to Stowe, the scale of his engineering is rendered almost imperceptible by his great skill at manipulating contours. Our speaker was in awed reverence of the sheer scale of his vision and his capacity to move so much ground and water that the canal ended up being higher than the lake. Once this is pointed out it is, indeed, quite awe inspiring! Especially as it was all done by horse and cart and manual labour.

How did he do it? Why did he do it? Steffie's questions are driven by her hugely emotional response to the landscapes Brown built. She said her father finds her enthusiasm quite incomprehensible and said: 'When I look at landscapes all I see are gun emplacements'. Fortunately we are all made differently. As a landscaper I can appreciate Brown's profound love of the practicalities of water management and land



Blenheim Bridge



Stowe Temple of British Worthies

manipulation. One forgets that there is a deeply practical mind at work and the aesthetic sensibility is that of an engineer rendering his useful work beautiful- a rare combination and culturally one that set the tone for the future of British landscaping. Often the estates needed the water as the houses were so vast and the households so populous, so the need for lakes as reservoirs for domestic water and of course food were led by much more than a desire for beautiful vistas. One of his lakes produced 50,000 wildfowl a year for market!

As an architect as well Brown was keen that all his ram pump houses were rendered beautiful and sat intelligently within landscapes. He planted gorse to insulate the many water-carrying pipes and as fodder for legions of horses used in his work. His innovations spread to creating an early tree spade for transplanting mature trees. He saw his landscapes develop in his own lifetime much as we do today, quickly and instantly mature.

The dizzying volume of intelligence in the lecture was very hard to keep up with and therefore I urge all interested parties to invest in books on the subject rather than the frenzied minute-taking by an engrossed Brother of the Guild! Lord Bute said of Brown: ‘The Romans didn’t solve their landscapes – it took Brown to solve how to set a classical house in a landscape’.

The Brethren asked many useful questions. Brown didn’t have cheap labour as labour was required for road building at that time but he kept loyal crews and was very strict about money and very fair minded. He travelled the country on horseback, and fortified himself with red wine. His epitaph: ‘Never less

alone than when alone’ is still resonant of the lifestyle of the committed landscaper. He built innumerable wonderful landscapes all justifiably revered and still found time to ‘sort out the drains in Green Park’.

Bro. Jinny Blom

25 February 2016

Lecture · Anti-Ugly Action: An Episode in the History of British Modernism · GAVIN STAMP

The speaker prefaced his talk by telling us that many of the ‘villains’ of this story were stalwarts of the Art Workers’ Guild and it was a tale of the ephemerality of taste and what is good and bad in architecture.

The speaker then called for the last remaining lights to be turned off, and members of the audience called for the microphone to be switched on and doors opened. These were all actioned to cheers and Mr Stamp proceeded.

E. Vincent Harris’s Kensington Library was the first victim presented in a slide showing the 1958 march with the spokesman being wheeled along in a Bath chair dressed as a seventeenth-century architect along with *de facto* ‘town crier’ complete with cardboard tricolour and curled paper wig. The message behind it all being that ‘we don’t wear seventeenth-century clothes so why build seventeenth-century buildings?’ Banners read: ‘300 years and still going strong,’ and ‘Rebirth not Rehash’. Harris was unimpressed but the Architects’ Journal and John Betjeman welcomed their anti-establishment views.

Amusingly we learnt that the key figures of the Anti Ugly Action (AUA) movement were not students

in architecture, but from the Royal College of Arts' stained glass department, egged on by their tutor Lawrence Lee (author of the modern glass for Coventry Cathedral), and Ian Nairn who, a few years earlier, had published an *Architectural Review* special entitled 'Outrage', an attack on the uglification of Britain. Key student members included the glamorous Pauline Boty whom we saw dressed up as shepherdess and later as a lady in mourning.

The AUA came at a time when the Campaign for Nuclear Disarmament was going strong and adopted their style of publicity-seeking marches in duffel coats with banners. In fact the two organisations were confused at least once. We heard that a girl gate-crashed a march she thought was against the H-bomb but later discovered it was just against an ugly building, but she joined in anyway.

Their focus was anti tradition which transpired to be quite indiscriminate. Their simplistic view was: new stuff good, traditional stuff bad. However, one of their most successful campaigns was against a vulgar and not at all traditional scheme to redevelop Piccadilly Circus with an enormous neon lit tower. The AUA garnered Ministerial support and with the support of the Civic Trust saw a Public Enquiry halt the scheme.

Other victims were Bro. Stephen Dykes Bower for his scheme at Queen's College where a model of his scheme was reputedly thrown into the Cam. He was later, regrettably, replaced by Sir Basil Spence. The AUA frequently cited examples of what they saw as 'Architectural Stodge' including Caltex House on the Brompton Road with its rampant horses, since modified. They even held one minute's silence outside Ronald Ward and Partners 'Stalinistic' Agricultural House, now demolished. Their indiscrimination



London Press Exchange, St Martin's Place, Trafalgar Square: perspective 1960
Fitzroy Robinson & Partners with Sir Howard Robertson, 1958-62

however was manifest in their giving 'three cheers' for Bowater House Knightsbridge, now replaced by something far worse, and their derision of PM Albert Richardson's Bracken House, which subsequently became the first post-war building to be listed. They campaigned against Victor Heal's polite crescent at New Change by St Paul's, sadly now replaced by the 'pretentious rubbish' designed by the 'Johnny Hallyday of French architecture, and grossly over-rated' Jean Nouvel. We later learned in question-time that this monstrosity was inspired by a stealth bomber, but sadly is not as invisible as one might hope. The AUA's banner stating 'The City is ugly enough already' proved to be all too prophetic for future atrocities.

Their campaigns were always theatrical: processions with black arm bands and cardboard coffins with banners reading 'RIP Here lies British Architecture'. Other slogans included 'small windows, small minds'. They secured plenty of press coverage and were interviewed by Alan Wicker for the *Tonight TV* programme. Pauline Boty was once asked



Anti Ugly Action (AUA) Movement

what sort of house she lived in, she replied that it was a 1930s semi in Carshalton, 'I don't approve of course but daren't say anything or Daddy would be upset'.

By 1960 the movement had fizzled out after a final demo against the Press Exchange next to St Martins in the Fields, still there and standing the test of time. Students had finals to take, moved on and it lost momentum. The key figures all digressed from stained glass to other design-led careers, including book design and automata. Pauline Boty became a founder of the Pop Art movement but tragically died young. Her last work 'Bum' was pertly displayed in technicolour on the screen. An attempt to revive the AUA not long later failed, the paucity of architects wishing to criticise their own cited as part of the reason.

The lecture ended much as it began with a slide of someone in fancy dress as a seventeenth-century architect, but this time architects got the last laugh as it was none other than Sir Albert Richardson.

Many questions and comments followed. A current student asked if Mr Stamp had any desire to galvanise anyone, to which the answer was 'no', but Bro. Mervyn Miller stated that if Gavin Stamp did not, his *Private Eye* alter ego 'Piloti' most certainly did. Mr Stamp's *Anti Ugly* book was recommended to everyone, upon which more rapturous applause was then followed by the usual scrum for Elspeth's sandwiches.

Hon. Arch. Simon Hurst

10 March 2016 · ORDINARY MEETING

Guild Business

Notices were given out, and the Master welcomed Sarah Ashmead, Landscape Architect, as a brother of Guild.

Lecture · PM W.A.S. Benson · DR IAN HAMERTON

The Master then invited Dr Ian Hamerton to speak on the life and work of W.A.S. Benson, arts-and-crafts metal-basher extraordinaire. Benson's background was thoroughly upper-middle-class. His father was a barrister, and he himself went to Winchester and New College, Oxford. But his family was artistic, encouraged him in his wish to make things, and his father gave him a lathe. He was briefly pupilled to the architect Basil Champneys, but although he never wholly abandoned architecture he soon took up full time metalworking. He was successful from the first, beginning with a studio workshop on Campden Hill, and was soon able to establish a factory in Hammersmith, and a shop and showrooms in New Bond Street. Benson was involved with the Art Workers' Guild from its outset, was first Secretary of the Arts and Crafts Exhibition Society, and became Chairman of Morris & Co. in 1896.

The many pictures that illustrated Dr Hamerton's lecture included the remarkable Hammersmith factory which Benson had designed, with a large work



Price List of Fittings for Oil, Gas, Candle, Table Ware, (1899-1900)

force posing outside; the Bond Street premises; Burne-Jones's famous painting *King Cophetua and the Beggar-Maid* for which Benson posed as the king, wearing armour probably of his own design; the improvements to the terrace at the back of the house that he and his wife Venetia occupied in Montagu Square; houses designed by him in Winchelsea; the house he designed for himself at Withyham; and numerous examples of his metalwork. Notable were his electric lamps. At the turn of the nineteenth to the twentieth century, domestic electric lighting was just beginning to be installed in private houses, and Benson's brass and copper lamps, expensive but artistic, appealed greatly to rich clients. Now regarded as evidence of honesty in design is the fact that no attempt was made to conceal the flex. Other things designed by him and made at Hammersmith included kettle stands, chafing dishes, cake stands, flower pot holders and vases and vase holders. The catalogues issued by the firm illustrated a huge range of objects, some fairly plain, some highly ornamental, but all sharing characteristics by which they are immediately recognisable as Benson's designs.

Following Dr Hamerton's interesting talk, a number of questions followed from the audience. These touched on Benson's use of lacquer to enhance the depth of polish on his pieces, on modern forgeries, on the fabric shades he devised for his lamps, and on the potential conflict between the core ethos of the arts and crafts movement and that of employing workers to make in quantity, albeit by hand, identical objects that they had not designed themselves. After words of thanks from the Master, the audience showed by its applause how much they had enjoyed what they had seen and heard.

Bro. Nicholas Cooper

31 March 2016 · ORDINARY MEETING

Lecture · The Sign of The Falcon: The Extraordinary Life And Work of Bro. Henry George Murphy

BRO. JOHN BENJAMIN

Henry Murphy, known throughout his life as Harry, was one of the most accomplished jewellery designers and craftsmen of the Art Deco and Arts and Crafts movements. Though widely revered during his lifetime – he was one of the first recipients of the Royal Designer for Industry award – in the latter part of the twentieth century his work was considered *passé*. Murphy died on the eve of the Second World War, 'arguably the very worst time for a craftsman to disappear,' explained Bro. John Benjamin. By 1945, pre-war design had fallen out of favour and so, over time, Harry was largely forgotten.

As the lights were dimmed in preparation for his lecture, Bro. Benjamin gave a prelude to his talk, in

which he recounted the extraordinary story of how he came to discover the forgotten archive of his hero Harry Murphy.

Some twenty years ago, Benjamin, then International Director of Jewellery at Phillips Auctioneers, was asked to value, for insurance purposes, a collection of jewellery owned by a woman in Sevenoaks. The jewellery, kept under her bed in a Freeman Hardy & Willis shoebox, turned out to be a stunning treasure trove of Murphy's finest work. The woman was Murphy's daughter. She told him that she had the remaining stock of her father's shop stored in the loft, and that no one had been up there since 1939 when it closed. Would he be interested in going through it?

So began John Benjamin's voyage of discovery in researching the archive, visiting on a weekly basis to trawl through the collection of working sketches, correspondence, documents, and photographs. Piecing together the story of Murphy's life and career, these findings would provide the framework of his lecture.

During this time, he explained, the shoebox and its contents were stolen from the house, seemingly lost forever. But 18 months later, a woman in beige towelling jump-suit – trimmed with mink, we were told – turned up at Phillips seeking a valuation. Unwittingly choosing John Benjamin, the one person in the world not to approach, she brought out a Coronation biscuit tin containing the entire stash of stolen jewellery. The woman was arrested and the jewels returned.

And this was only the prelude! Did we want to hear more? our speaker asked. Indeed we did!

Young Harry Murphy, he told us, was a quiet and studious boy, given to reading Encyclopaedia Britannica in his local library. A formative moment in his life came one day in 1894 when, aged ten, he happened to glimpse through an open door three men installing an exhibition of arts and crafts. Harry wandered inside, fascinated by the work on display. He was noticed by one of the men, Henry Wilson, the great designer goldsmith (PM of the Guild in 1919). Encouraged by the boy's keen interest, he introduced him to the other two men present: Walter Crane and William Morris. This meeting was to change the course of Harry's life.

Wilson later offered him a six-year apprenticeship. Under him, Harry mastered a range of techniques including enamel work, gem-setting and polishing, niello, engraving and hammering. From among the speaker's discoveries in the loft we were shown the original indentures, along with Harry's first apprentice piece made when he was sixteen, demonstrating his early skills in *cloisonné* work.

After a brief and unhappy stint working for Emil Lettre in Berlin – 'It was a disaster', Benjamin told us – Harry returned to set up studios in West London, marrying his fiancée Jessie Church in 1913. We were shown the intricate Holbein-esque wedding ring he made for her – part of the haul stolen from Sevenoaks,



the inscription of which, sadly, had been scraped out by the robbers.

John Benjamin's fascinating lecture was punctuated by many such anecdotal connections. His research and subsequent detective work had initiated the serendipitous relocation of various lost pieces traced through working sketches, trade cards or photographs.

We were shown a broad spectrum of Murphy's stunning work – domestic and corporate silverware, intricate enamels and a sumptuous range of gold and gem-set jewellery. Notable among these were the topaz and sapphire tiara he designed for the Princess Royal's engagement, and the exquisite miniature version of the crown jewels he created in 1924 for Queen Mary's dolls' house.

Later pieces, adopting the modernist lines of the Deco look, avant-garde and innovative, showed influence from Scandinavian designers such as Georg Jensen.

What made Harry Murphy unique as a designer and craftsman, John Benjamin told us, was that he was adept in so many genres and styles. 'He could do it all,' he said. He found inspiration in nature, architecture, the Ballets Russes and the vibrancy of the jazz age – not to mention the creamy yellow hue of Bird's custard.

By 1928 Murphy had founded the Falcon Studio in a former chemist's shop in Marylebone. From here he worked with tireless energy. His output was prodigious and though business thrived he often

struggled with cash-flow, which affected his health. It is remarkable too that throughout his working life he also maintained a regular teaching career, becoming Principal of the Central School of Arts and Crafts in 1932. It was clearly a stressful existence. The workload he undertook was crippling and finally took its toll.

The photographs illustrating the evening's talk provided rare insights into the artist's life and work: sketches on scraps of paper bearing testament to his restless imagination, a photograph of determined-looking Harry Murphy in the garden behind a lawn mower – always pushing forward.

Bro. John Benjamin proved to be a compelling and thoroughly entertaining speaker with a gift for storytelling. And it is the richness of these stories, carried through these pieces themselves, that gives them their true value.

The lecture prompted questions from the audience who wanted to know more: how had Murphy been able to afford the silver and gold? There were questions about the speaker's role on the Antiques Roadshow, brown enamel and Murphy's characteristic bubble motif. The final comment came from Bro. Carrie Bullock who said that in 35 years of attending Guild lectures this talk had been one of the very best ever. The audience heartily concurred and the meeting concluded with enthusiastic applause.

Bro. Graham Rawle

14 April 2016 · ORDINARY MEETING

Guild Business

An excellent account of the previous meeting was read by Hon. Sec. Celia Ward, after which Bro. Hugh Petter introduced fellow architect Robert Cox as a Brother.

A very positive report was delivered of 'Thinking with Your Hands', a demonstration afternoon involving Brethren and people from the medical profession. This was part of the Guild's Outreach programme to promote craftsmanship to the wider world. The idea would be repeated. The Master's initiative of inviting work in progress was kicked off with a beautiful quality Macassar ebony games table that was introduced by its designer and maker Bro. Martin Grierson.

Lecture · Decoration In Architecture

BRO. HUGH PETTER

This was clearly a long-overdue lecture as it was the first time that Hugh had been invited to speak after eighteen years as an architect member. And we were far from disappointed by this personal view that negated the all-too-often expressed view that Classical architecture used today is slavish and even boring, and the only way ahead is modernist. Hugh questioned the idea that Modernism developed from Arts and Crafts in this country, suggesting that it happened in Germany and was re-imported to

Britain later. Indeed Lethaby once said ‘beware of a style called Modernism’. He sees Classicism as a living phenomenon, adapting and evolving according to circumstances. Such influences include regional identity and variation of materials which was well illustrated by the work of Lutyens and other early architect members of our Guild. He showed how the classical orders were varied over the centuries, for example with Bernini’s changing of the proportions of Vignola’s Doric order for his Vatican colonnades in order to increase the sense of height. The Romans did not use measurements but rather relied on good proportions. With these, classical detail could be very restrained and pared back, as in the case of Sir John Soane’s work or the RIBA headquarters. He also paid tribute to the work of Bro. Robert Adam, with examples of stripped back classicism where it is possible to be endlessly individualistic while still fitting into traditional scale and proportions. The American ‘tobacco’ and ‘corn-on-the-cob’ orders used by Latrobe on the Capitol, were idiosyncratic examples; the ‘palazzo formula’, whereby a courtyard could be re-duplicated to suit the scale of a project while keeping the same proportions, was another.

Hugh then moved on to discuss some of the work in which he had been involved through his own career. This included the renovation of the British School in Rome, a Lutyens building whose façade is based on the west front of St Paul’s Cathedral. An extension included a verandah, planned but never built, by

Lutyens and other features in his style. A large house of 15,000 square feet near Guildford to be built on the site of a demolished bungalow, would have been the first zero-carbon house in Britain but was sadly never constructed. However another, of some 55,000 square feet with an entrance courtyard and grandiose baroque features did make it, albeit without its planned central dome. Of his international work, the Olympic monument at Atlanta, Georgia spawned many subsequent buildings around it, including an arch with three-times human scale figures. Modern technology allows new techniques such as large-scale mirrors to be used internally to create illusions of space, and computerised stone carving, which Hugh regards as acceptable progress, provided that the conception and finishing are done by the craftsman’s hand.

With his largely traditionalist views, it is not surprising that Hugh has done much work for the Duchy of Cornwall, including a grand brick entrance with portico to replace a poor previous attempt at the Oval’s Surrey Tavern. This included ostrich feather capitals as symbols of both Surrey and the Prince of Wales. The project, carried out in concert with his friend Bro. Charlie Gurrey, has been termed ‘putting lipstick on the gorilla’! In urban design, Hugh gave fascinating detail of Nansledan, a project for a 4500 house development on eco principles, again for the Duchy, around a town centre at Newquay in Cornwall. The planning consortium had the benefit of lessons learned at Poundbury in Dorset, using



The Oval © Adam Architects

different local materials (granite, slate and painted brick) and bearing in mind the different economy. Here the main road runs through the centre to bring it more vitality – quite a turn-around in town planning! The varied building styles include Art Deco bus shelters and some fascinating touches such as swift boxes and street signs carved from slate. Of the questions that followed, many related to Nansledan and its success, selling off-plan at 20% over par and 90% to local buyers. The subtlety of this project was masterful. Indeed this was a theme of Hugh’s thought-provoking talk: a good architect can add value by doing less. As he put it, the biggest compliment one can be paid is to be asked what you have done to a building.

Bro. Christopher Claxton Stevens

Tregunnel Hill Art Deco Building ©Hugh Petter



28 April 2016 · ORDINARY MEETING

Guild Business

Notice was given of a small display of calligraphy organised by Bro. Patricia Lovett in the window of Cornelissen’s, a talk by Bro. Mark Miodownik, and a forthcoming open day at the Guild in collaboration with the Prince’s School of Traditional Arts, with a masterclass in Persian miniature painting. Notice was given of Bro. Roger Kneebone’s event at the Wellcome Institute on 14 May, ‘The Craft of Medicine: Illumination through conversation’, which will include eight members of the Guild.

PM Julian Bicknell spoke as Chairman of Trustees to report the healthy financial position of the Guild, including increased revenue from hiring the hall, donations, and the negotiation of new leases for the upper floors of the building. He explained the new staffing arrangements and hoped that this information would set at rest any concerns raised in the course of the meeting earlier in the year on Guild Outreach. He concluded by saying that while the Trustees and Committee would be seeking nominations for new members of these bodies in the forthcoming months, it was open to all members of the Guild to stand for election in accordance with the Guild Rules, at the AGM.

Wendy Elia, a painter and educator, who had been elected at a Committee Meeting on 27 April, was introduced as a new member by Bro. Gareth Mason. Her striking portrait work was on display in the Hall. Peter Malone also signed the member’s book using the glass pen.

Lecture · Is Letter Cutting Dead?

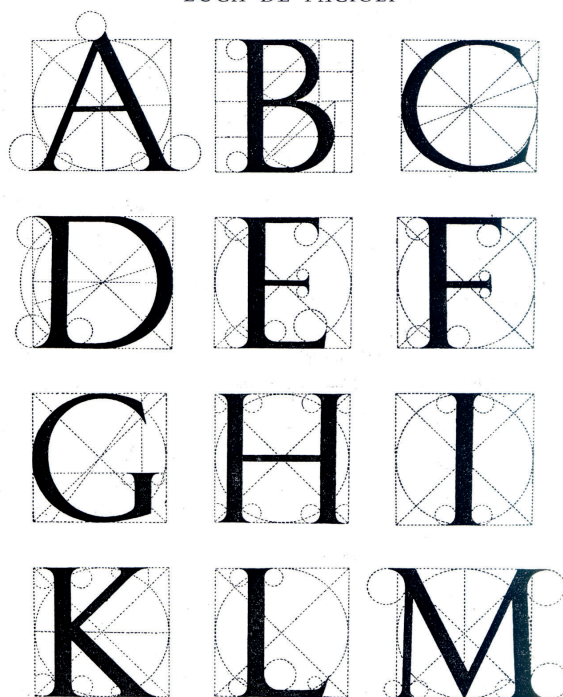
BRO. RICHARD KINDERSLEY

The Master explained that he and the speaker had collaborated on a project in Folgate Street in the 1980s, as part of an architectural scheme by PM Roderick Gradidge.

Bro. Kindersley offered a review of the history of lettering from the ancient world to the present, beginning with ancient Rome, when lettering conveyed power and authority of the State and Empire. He showed photographs of the famous lettering at the base of Trajan’s Column, including a recent photograph showing the severe damage caused by ‘cleaning’ the marble with acid. He showed how the size of letters increased towards the top as a form of optical correction. There were, he explained, five Roman inscriptions of supreme quality, from the early Imperial period. The Trajan inscription at the base of the column; Epaphroditus fragment outside The National Epigraphy Gallery, Rome; Sextus Pompeus Justus memorial commemorating two of his children on the Via Appia and two small inscriptions in the Palatine Epigraphy Gallery. Over the course of the succeeding 480 years, the classical style was abandoned and oddities such as bifurcated serifs were seen.

Moving to the Renaissance, Bro. Kindersley introduced the figure of Luca da Pacioli, the Friar, mathematician and polymath who had tried to find a way to

LUCA DE PACIOLI



Luca De Pacioli ©Richard Kindersley

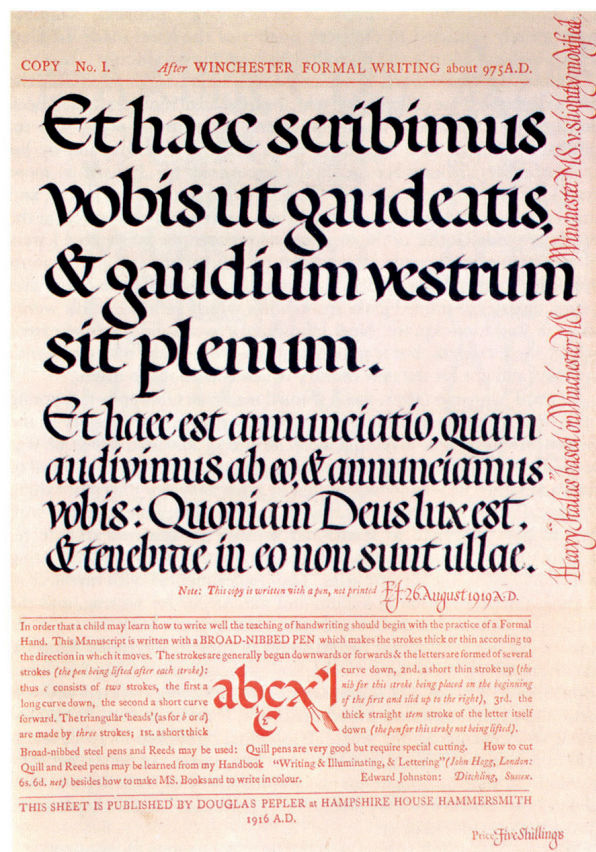
make Roman lettering conform to a Platonic theory of ideal geometry, with results that were stiff and crude. By contrast, showing an ancient Roman single letter D on a piece of marble beside the Via Appia, which he had often visited, he explained how the beauty came from the movements of the hand and arm, first of the ordinator who would have drawn it with a brush, followed by the carver who would have brought his own quality to it. However, the Renaissance did succeed in producing some beautiful lettering.

Jumping forward to the time of the Bauhaus, it was a time when lettering had gone to seed and needed to be ‘reset’. The letters spelling ‘BAUHAUS’ on the side of the school’s building in Dessau were designed by Herbert Bayer using geometric curves. Die Form magazine, also shown, benefitted from the fact that much of the lettering was hand drawn rather than, as today, simply being modified digitally. Eric Gill and Edward Johnston were responding to the decline in lettering in their time. Bro. Kindersley went on to illustrate and comment on examples of their work, pointing out the different qualities found in it, especially Gill’s treatment of incised mouldings around some of his inscriptions and his ability to present lettering ‘not just as writing but as carving on a piece of stone – you just enjoy the form, in Johnston’s calligraphy, you just enjoy the form and the sense of energy behind it. He commented that both Gill and Johnston were ‘essentially amateurs’, enabling them to escape from the tyranny of the lettering current at the time. Gill recaptured the quality of the ancient Roman letters, and then made them his own including some of their quirks of spacing. When Stanley Morison commissioned him to design Gill Sans in 1928, it was an extraordinarily successful typeface, still the corporate face of the BBC. The German Futura was more mechanical, and Bro. Kindersley had observed that they alternated in favour on a cycle of about five years.

Moving on to Post-Modernism, we saw the extruded architectural lettering of Terry Farrell’s TV a.m. building in Camden Town (‘Oh boy, the rows’) and one of the witty Best supermarkets in the US by James Wines. Modestly concealing his authorship, he showed an apprentice alphabet from 1959 which was in fact his own early work in the Gill tradition, including the use of colour.

Now, lettering was in a decorative and playful phase. We were taking from the German tradition the idea that the stone itself should play a major part. In conclusion, Bro. Kindersley said he was sure that there would be another ‘reset’: ‘If I live long enough I can hope to see it’.

The first question came from Bro. Lida Kindersley, who, in response to the speaker’s complaint that ‘people can’t stop fiddling’ argued that fiddling was necessary, and that Gill himself did it. The speaker replied that the continuum between simplicity and complexity was something ‘we all travel; that is how it is’. Roman and Bauhaus are beautiful, so is the most

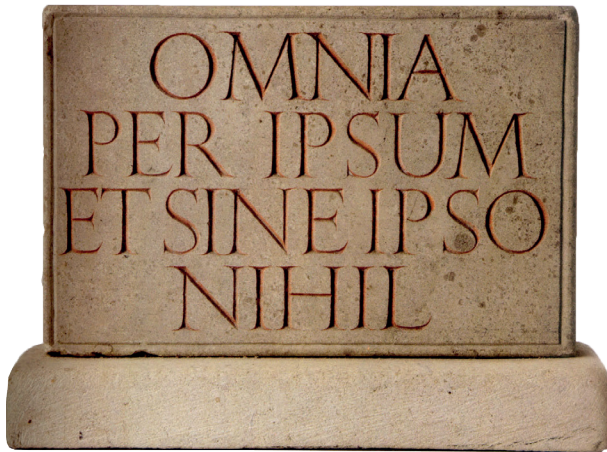


Winchester Formal Writing ©Edward Johnston

complex lettering. You need to look at the history of how lettering develops, but at the end of a cycle, ‘it gets messy, which is why great resettings are so interesting’.

Bro. Luke Hughes stressed the context of the site and the client and the poetry and emotion that came from these, commending the speaker for his ability to define the context in his own work like a poet. Bro. Kindersley thanked him and said that when you are asked to do something, you choose words you really love.

The Master asked about the skill involved and the difference between chisel and pen lettering. Bro. Kindersley said that it was fascinating how Roman tools were exactly the same as our own, so it is ‘a very mature technology’. It was necessary to fight off the influence of computers in hand lettering. A propos the damage to the Trajan inscription, in response to a question by PM Marthe Armitage, Bro. Kindersley said that the ‘cleaning’ was a response to the demand of tourists to see something ‘as if they were straight out of Marks & Spencer’. Equally shocking was the fact that the original fragment of an inscription to Epaphroditus, the man who helped Nero poison himself, is deteriorating out of doors in the courtyard of a museum, while a fibreglass cast of it is on show inside. He had written repeatedly to complain, but to no avail. In response to a question from Bro. Caroline Bullock about the relationship between writing and carving, he explained how in the period AD 0-50, the lettering would first be set out on the stone by the ordinator using brushes, very quickly. These craftsmen came at different prices and levels. The good



ones might rough out the inscriptions several times in different colours to improve the quality of the setting out and spacing. Then the stone cutter would come and add to the job and change it. We tend only to look at the best Roman inscriptions. About 95% of the total have been lost.

Bro. Juliet Johnson recalled how her mother had attended Johnston's classes at the Royal College of Art. She found it was necessary to sit at the front in order to hear him, but since not many students attended, this was not difficult. He might spend the whole morning talking about the letter A.

Bro. Rory Young thanked the speaker for mentioning the temptation to admire the stone too much, because we are reacting against the machine quality of so many things today. The sculpture of Emily Young, for example, depended for its effect on the geology of the stones used rather than the quality of the carving. Was this decadence? No, it wasn't, replied Bro. Kindersley, but the influence of the Germans, way before us. However, he deprecated the practice of using a digital router to produce carved letters, to which the carver then came, purely as a PR exercise, to tinker with it.

Bro. Ged Palmer commented on a phrase used in the lecture, 'the natural mathematics of the tail of the Q'. Bro. Kindersley said that while a drawn letter was 2D, a carved one was 3D, and that it was lovely to see it come alive, through the gestural quality of the hand, the finger joints and so on. Bro. Palmer replied that he had studied graphics, and that nobody had suggested that lettering was a separate subject. He had never heard it put so eloquently. The Brethren and guests present heartily concurred.

Bro. Alan Powers

12 May 2016 · ORDINARY MEETING

Guild Business

Three new Brothers were introduced: PM Ian Archie Beck introduced Peter Malone, an illustrator; Bro. Celia Ward introduced Sonia Tuttiett, an embroi-

derer and Bro. Tim Crawley introduced Nina Bilbey, a stone carver. Exhibitions including members' own were announced.

Lecture · William Beckford And His Tower

AMY FROST

Dr Amy Frost, curator of Beckford's Tower, Bath, was passionate about her subject: the brilliant, eccentric collector and patron William Beckford. This proved to be a fascinating talk that told the story of William Beckford's life and works, revealing how he used his great wealth to create and lead taste from the High Georgian period well into the nineteenth century.

Dr Frost outlined his background, his vast inheritance derived from sugar plantations in the West Indies that he was never to visit. He was the son of the all-powerful Alderman Beckford, twice Mayor of London, a third generation sugar planter, who sired at least thirteen illegitimate children. William Beckford was his only legitimate offspring. He died when Beckford was nine and a half and the child became the richest man in England.

Coddled by his mother, he was educated at home on the Fonthill estate in Wiltshire, known as Splendens because of its ostentation. Beckford was adept at creating a personal mythology from an early age, claiming, for instance, to have been taught the piano by Mozart when Beckford was five and Mozart eight and of improvising the aria 'Non più andrai' for Mozart. But he was instructed by the architect Sir William Chambers and by the artist Alexander Cozens and completed his education in the intellectual powerhouse of Geneva. Trauma was suffered aged thirteen, when his collection of oriental drawings was burnt by his tutor. He was spoilt, highly intelligent, drawn to the arcane, obsessed with his ancestry and attractive to both sexes.

His extended Grand Tour brought him down to Naples and a friendship with Sir William and Lady



Fonthill Abbey

Hamilton. He was married safely off to a childhood friend, Lady Margaret Gordon, and had a brief period as an MP. However, his passion for young William ‘Kitty’ Courtney of Powderham Castle led to ruinous accusations of immoral behaviour. Beckford and his wife, whom he seems to have adored, travelled to Vevey, Switzerland where he wrote the Gothic–Oriental tale *Vathek* in French, a work stolen from him by its English translator Samuel Henley, who published it in London anonymously. The book has never been out of print. At Vevey his wife died in childbirth, leaving him a widower with two daughters. He remained the focus of scandal, socially excluded on his return to England.

A period in Portugal was consoling and he paid two visits, taking in the monasteries of Alcobaça and Batalha, the latter an inspiration for Fonthill Abbey.

Dr Frost gave an engaging account of the demolition of *Splendens* and the building of Fonthill Abbey, with works going on night and day, and of Beckford’s stormy relations with his architect James Wyatt. The spire of Fonthill collapsed three times and Beckford did not move into the Abbey until 1807. We were given a vivid sense of the speed at which Fonthill Abbey was built, its plan and internal appearance, with its immense galleries and gigantic Great Western Hall, and of Beckford’s remarkable collection – his books specially bound to his design, the purchase and resale of the Altieri Claudes now at Anglesey Abbey, his silver (many examples in the Gilbert Galleries in the V&A) and porcelain (including the Fonthill vase, now in the National Museum of Ireland), and his Boulle furniture. Aside from the Claudes, he owned remarkable pictures including Giovanni Bellini’s *Doge Leonardo Loredan*, and Raphael’s *St Catherine*, both now in the National Gallery as are many of his paintings. He collected quattrocento paintings before they were more widely appreciated. But he was also drawn to objets d’art of the highest quality, collected in a *Kunstkammer* spirit – ivory cups and covers, nautilus shells mounted with silver, and the Mazarin Chest, now in the Japanese Galleries at the V&A.

Dr Frost described his dramatic downsizing to Bath in 1822, the building of the Lansdown Tower with the architect Henry Edmund Goodridge, and the subtle furniture, pedestals and display cabinets Beckford himself designed for his collection as arranged in the Tower.

Dr Frost gave a wonderful sense of a tragic, often lonely life, in which collecting took the place of society. But Dr Frost also conveyed Beckford’s remarkable and influential range of tastes, and his obsessive aestheticism in which his collections became one single work of art, manipulated by Beckford himself.

Questions and observations were eager. The Master asked how Dr Frost became involved with Beckford and his towers. Bro. Carol McNicoll wondered why the Fonthill Tower fell so frequently. Bro. Carrie Bullock recalled Lucinda Lambton dancing



Lansdown Tower, Bath

on the Beckford *pietra dura* table at Charlecote Park after her wedding to PM Edmund Fairfax Lucy. PM Archie Beck recalled the 1979 William Beckford Exhibition held at Salisbury and Bath, and a ball at which PM Glynn Boyd Harte dressed up as Fonthill Abbey, unstable tower and all. The Master asked about Beckford’s relationship with the origins of his wealth. This does not seem to have been an issue for Beckford: on receiving compensation for the loss of his slaves in the 1830s, he spent the money on commissioning new furniture. All in all, this was a wonderful introduction to Beckford and his world.

Bro. Tanya Harrod

26 May 2016 · ORDINARY MEETING

Guild Business

Bro. Kneebone showed a short film presentation recording the ‘Thinking With Your Hands’ event recently held at the Guild. Technical difficulties prevented the soundtrack being heard so Bro. Kneebone took us through the event which explored hand skills held in common between craftsmen, surgeons, and other practitioners. ‘The hand’, he said ‘in surgery, is a heat seeking missile’. He regretted the expunging of craft skills from secondary education and feared for the development of such necessary intuitive skills in the future.



Treasure Island © John Lawrence

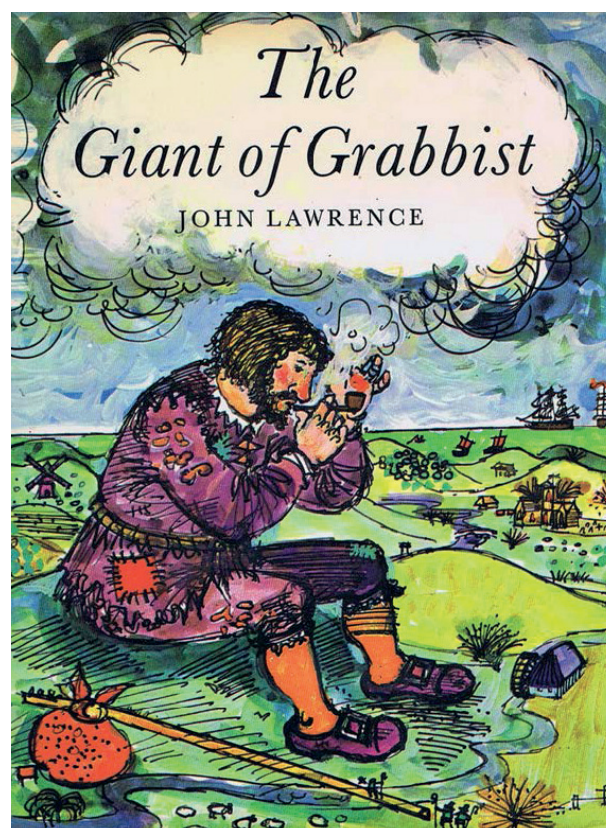
The Master then introduced PM John Lawrence by announcing that he had taken a Guild centenary birthday card engraved by PM Lawrence in 1984 and made 100 copies for those who would like one.

Lecture · Current Work · PM JOHN LAWRENCE

PM Lawrence took to the lectern in his own inimitable relaxed and conversational style. He said that he had fortified himself with three glasses of wine and then admonished himself and said, 'I must remember not to apologise all the time'. He announced that he had been an illustrator for sixty years which drew a round of well-deserved applause. He had attended his local art school at Hastings in the days when there were such things. He had enjoyed a traditional drawing-based education and felt that everything had changed in 1960. He had taken and enjoyed National Service, spending most of his time on the Gold Coast now Ghana. He had been astonished by the light and colour of Africa and made many paintings. These stood him in good stead for his interview at Central School of Art and he spent a happy two years there on the book illustration course. Here he was taught by the engraver and sculptor Gertrude Hermes. He brought her half bottles of whisky which he said was her 'poison'. He was able to print his own wood engravings on her studio press in Chelsea. He taught engraving at Maidstone under William Stobbs. He felt he was very much finding his way. He also taught one day a week at Camberwell Art School which went on for 33 years. He was very much a figurative artist if not necessarily a traditional one. He was also proud of his Guild membership over a forty year period.

Lawrence then showed a selection of his work from 1958 to the present. Here the Guild was treated, in the

Master's later summing up, to a 'visual feast' starting with lively but modest line drawings on book jackets for the Oxford University Press. More black and white work in the form of free line drawings for a series of historical fictions all well researched and where possible drawn in the actual places represented in the text. This was a theme which ran through all of his work. In 1968 he wrote his own story resulting in the colour picture book *The Giant of Grabbist* a Cornish



The Giant of Grabbist © John Lawrence

folk tale. It was obvious from these images and indeed all of his work how much John Lawrence relishes moments of humorous detail and observation. He has illustrated many books for the Folio Society including the quirky *Tristram Shandy*, and he said these gave him the chance not only to illustrate classic books but also to design images which were printed on the outer cloth binding which he enjoyed.

Enjoyment was the key word as we were taken through a marvellous array of lively images and characters, from Daniel Defoe's *Robinson Crusoe* to Philippa Pearce's *Baby Elephant in London Zoo*. All were characterised by the Past Master's wit, draughtsmanship and tender observation. He had worked on a series of fairy tales under the editorship of Brian Alderson who, much to the PM's surprise was present in the Hall.

He discussed the values of wood engraving versus his discovered technique of engraving on vinyl. This he said, combined the crispness of wood with the freedom of the lino cut. He often made a larger engraving and then cut it into individual sections to be placed throughout a book. The larger engravings made good pictures for the wall. He discussed his working relationship with authors such as Susan Hill, Paul Theroux, Alan Ahlberg, Philip Pullman, Charles Causley and the notoriously tricky Richard Adams, author of *Watership Down*. PM Lawrence was the first to illustrate that classic tale of rabbit life. He ended with a series of pages from his newer picture books which showed a masterly combining of his engraving with vivid nursery colour ideal for young children in books such as *The Little Chick* and *Seahorse* which were a joy to see and sang off the screen.

The Master asked him about early drawing in childhood. PM Lawrence said he did not come from an artistic family but just naturally drew all the time much of it copying characters from Disney.

Bro. Bullock asked about preparation for the engravings. PM Lawrence said that he drew freely on the block and that once engraving started it took on a whole new feeling. He very much enjoyed the mark-making process. In answer to PM Skipwith he regretted the modern lack of freely drawn book jackets. He emphasised how much the collaboration between publisher, editor, designer, author, and illustrator meant to him in the making of his books. Cue much applause.

PM Ian Archie Beck

9 June 2016 · ORDINARY MEETING

Guild Business

The availability of the heritage craft newspaper was announced.

Lecture · Current Work · PAUL DAY

Paul Day showed us images of his sculpture includ-

ing the Battle of Britain memorial in London and the meeting place at St Pancras. He started talking about his history when there was a technical glitch. With the computer malfunctioning, he told us that he had become a sculptor by accident having wanted to study painting at art school but his applications had been rejected and he had ended up after a short and unsatisfactory time at Darlington being accepted to study sculpture at Cheltenham Art School. His sculpture he described as story telling and always figurative, his inspirations have included the Italian Renaissance, Emilio Greco and Raymond Mason, whose work in relief was a great inspiration. He has mostly worked on public commissions. Before art school he worked in a bank and was determined never to have to do anything like that again. After finishing art school he moved with his wife to Burgundy where he still lives.

His first commission was a 25 metre frieze in Brussels, followed by a commission for a restaurant in Brussels telling the story of the city past and present. He has done a number of commissions in Brussels including at the Palais de Justice, a building that was erected on the demolished site of a poor residential area. Apparently an old lady resident of the demolished estate put a curse on the architect who subsequently died even before the project was finished. The work of this period is in relief and often plays with distortions of space moving between two and three dimensions. It is always narrative employing social comment and a somewhat comic book approach.

He told us about a show in New York which happened at the time of the Iraq war when anti-French feelings were running high in the US. The dockers refused to unload the work as it had come from France so the show opened empty.



The Queen Mother Memorial ©Paul Day

He showed us images of his studio in France, and talked about his working process, which is to model in clay, a material he enjoys working with because it is so forgiving. The Battle of Britain Memorial, a job he got as a result of winning a competition, was modelled in clay, fired, and then cast in bronze. He described the project as a nightmare, which never the less lead on to other things including a solo show in Canada where he showed the terracottas. They were flown to Canada in a military transport plane, which was appropriate.

He went on to discuss the St Pancras sculpture; it was a job he got through knowing the architects who wanted a large sculpture but had left it too late to use the conventional method of commissioning a public art work i.e. to have some sort of competition. The brief was that the sculpture had to be romantic and accessible to the general public, a brief it definitely fulfils. When it first went up it was not finished, a frieze around the base was added later. The reaction from the commentariat including Antony Gormley was strikingly negative, but Paul got more publicity from this work than anything else he has done, and all publicity is good publicity.

A recent job has been a series of life size bronze cows, which now live in the client's pasture. They were modelled in clay in his studio and cast in china, a first for Paul. He is currently working on a memorial to the soldiers killed in the Iraq and Afghanistan wars and has for the first time started to use colour.

There were various questions the Master asked at what scale his sculptures were modelled. The St Pancras one was modelled smaller in polystyrene, cut in slices and scaled up, whereas the cows were made in clay scanned and resized digitally.

Carrie Bullock asked if he had ever wanted to work in wood; he said No, clay was his preferred medium. He was asked if he ever used press moulds; he said he preferred modelling.

When asked if his figures are ever portraits of real people he said No, he looks at photo and film archives then creates the people in his sculptures out of his head.

Questions ended with one about his working day, which he described as: walk the dogs; get to studio at 9; work till 1; lunch; work 2 to 5 tea; work 6 to 8.30; supper and maybe work after supper till 10 p.m.

Bro. Carol McNicoll

Lecture . Women of the Arts and Crafts Movement
ZOË THOMAS

Zoë Thomas began her talk by explaining that her research into the Women's Guild of Arts (WGA) owed much to a recently discovered archive. This, combined with personal memoirs written by members of this Guild, enabled her to give an illuminating lecture on the way women engaged with the fine and applied arts during the period 1880-1925. She reminded her audience, right at the start, that throughout this period, women were barred from entry to the Art Workers' Guild. The precise reasons for this were not given, but it does seem to be a fact that women were excluded from membership. Later contributions from the audience suggested that ebullient male conviviality and heavy smoking meant that women might have felt out of place, had membership been permitted.

So, as the speaker made clear, they took things into their own hands, and in 1907, in the studio of Mary Sargent Florence, the Women's Guild of Arts (WGA) began. They immediately began holding their own meetings, lectures and exhibitions. One of their speakers addressed the topic – 'What is the role of a guild?' – a title that may suggest that women art workers were a tad dissatisfied with the existing model. The executive committee of the WGA met for the first time on 18 January 1907 in Clifford's Inn Hall, just off Fleet Street. It was chaired by the ceramicist and designer Mary Seton Watts, and the tone of that meeting appears to have been pragmatic. The aim was to bring female representatives together from across different arts, to encourage each other and to do everything possible to bring them in touch with 'the best thought, the best work, of the world outside our circle'. These were laudable aims, and everything that followed in the lecture confirmed their achievement. Perhaps more examples of the WGA's work could have been shown, but the talk was peppered with interesting names, among them Christiana Herringham, who acted as Vice-Chair between 1907-09 and who had also been in 1903 a key figure behind the founding of the National Art Collections Fund (The Art Fund). There were now also several women who were or had been associated





with Pre-Raphaelitism, Marie Stillman, Evelyn de Morgan and May Morris, among them,

The slides were a welcome addition to this talk, and one showed a charming map of Putney, giving the bus services, making mention of the District and Metro lines to Putney Bridge station, showing the whereabouts of the Fulham Pottery and detailing the Rope Family network in this area where three female members had studios. The map was drawn, in medieval style by the stained-glass artist Clare Dawson.

The talk made this listener wonder again about the deep attraction of the medieval world to the later Victorians. It also provoked lively debate in among the questions that followed and made us reconsider the role of women within the crafts, at a time when the need for respectability among the middle classes had such a debilitating effect on the way young women lived, moved and behaved. Yet this separatist movement within the crafts proved innovative and highly creative and enabled women to move into more professional roles as both artists and makers. All this was delightfully conveyed, with great enthusiasm, by the speaker.

Bro. Frances Spalding

14 July 2016 · ORDINARY MEETING

Guild Business

In the absence of Hon. Sec. Celia Ward, PM Prue Cooper read the Minutes of the previous meeting, which were duly approved and signed. Hon. Sec. Mark Winstanley then made an announcement

about plans for the forthcoming auction, saying that works should be delivered by the end of the month.

Lecture · Current Work · BRO. CHARLES GURREY

Bro. Gurrey began by saying that as it was eleven years since he had spoken at the Guild he was going to concentrate on his work during the last decade, but had chosen to introduce his talk with two slightly older images of the carvings he had made in 2004 for the West front of Guildford Cathedral, which were both figurative – Archbishop Michael Ramsay and St Columba – and symbolic – the Holy Spirit. This he immediately contrasted with a neo-classical garden house in which the very secular images in the tympana included Humpty Dumpty and the Chicken that laid the Golden Egg.

He had chosen to divide his talk into the three sections that he regarded as defining his work, although there was considerable overlap: the sections were Architectural, Ecclesiastical and Textual. Two characteristics quickly emerged: his love of hard materials, Caithness stone, Marlborough granite and concrete, and his delight in lettering. He then took us through a range of work starting with a column depicting ‘the inhabited vine’ in Caithness stone, but incorporating a bronze jay with a stolen grape in its beak, which he had carved for the Hospital of God at Hartlepool. This work evoked in 3D the image of PM William Morris’s ‘Strawberry Thief’ textile design. As we were to see as his talk progressed, much of his work was commissioned by northern clients – an art school at Bootham in York, Bradford and Ripon Cathedrals and York Minster among them – but he immediately contrasted these with a fireplace in a house in north London incorporating a text in Hebraic Script. Above the fireplace hung a large and impressive painting of three male nudes by Keith Vaughan. The final image in this section of his work was of two capitals composed of Prince of Wales feathers, which he had designed for the Oval Cricket Ground. Gurrey expressed considerable reservations about this work as, although he had been commissioned to design the capitals, he had not carved them. His input involved the modelling of two of the feathers, which then went through a process of computer scanning in order to produce a template, which was then sent to China



Leicester Cathedral Nativity Figures
© Charles Gurrey



where the work was largely laser-carved before being hand-finished.

Despite the fact that many of the images he had shown in his introductory section, including the signage for Bradford Cathedral, was distinctly ecclesiastical, Gurrey now began to show, and to talk about, some rather different jobs. Among these were commissions for liturgical furniture for Guildford, nativity figures for Leicester, a portable font for York Minster and a large, meter square, relief depicting the fourteenth-century hermit, writer and mystic, Richard Rolle, for Doncaster. The brief for the first of these, a portable altar and font for Guildford Cathedral, stipulated that they should be able to be moved by two vergers. These and the other commissions demonstrated not only Gurrey's versatility in the use of diverse materials, but also his ingenuity, and pleasure, in solving the practical and technical problems they posed.

Long before he got to his third category – Texts – it had become clear to everyone present that lettering was an important ingredient of his work, and one of his chief delights. A fact that was highlighted later at question time when he said that one of his greatest pleasures was looking at carved lettering, especially in non-Roman fonts, in languages he didn't understand, as he could look at them as pure form. His love of concrete poetry became clear as he showed images of the VC Memorial at Tunbridge Wells, a floor plaque for a terrace in Barry and, particularly, the memorial at Bletchley Park with its humorously jumbled – encoded – message. He finished his talk with two images: one of a memorial to a breeder of rare sheep and the other of Minerva's owl for a garden

setting, at which point his computer projection dramatically expired.

The Master opened the questions with a comment on the speaker's apparent interest in Germanic or Teutonic fonts and wondered whether this was conscious. Bro. Carrie Bullock was concerned that much of the speaker's lettering was so dominant that it overpowered the meaning. Gurrey responded that he was anti virtuosity. He tried to express the power of the quotation through the physicality of the lettering and cited David Jones's painted inscriptions in defence of such an approach. Asked whether he worked on a computer screen, Gurrey responded that he did all his drawing by hand, and, although the computer might get involved at later stages, drawing was a physical activity and computers could not read. Bro. Rory Young, speaking from experience, noted that due to the difficulty of working in hard stones, such as Caithness, one was not tempted to cut away more than necessary, thus achieving bold, but simple, imagery. The Master thanked Bro. Gurrey for a stimulating and thought-provoking talk, a suitable end to the season. He wished everyone present a good summer and looked forward to seeing Brethren again in the autumn.

PM Peyton Skipwith

6 October 2016 · ORDINARY MEETING

Guild Business

Names were invited before the AGM for the nomination of the Master for 2019. Brothers were encouraged to make proposals before the end of October, in time for the Past-Masters' informal luncheon.



Notices of individual's exhibitions were read out and Brethren were reminded of the Guild Auction on 31 October: proceeds to go towards the new courtyard roof.

Lecture · Architecture as Sculpture: A Study of Ethiopian Rock Hewn Churches · TARN PHILIPP

Tarn began with the heading Architecture as sculpture? This was illustrated by crisp photographs of rock-hewn columns, beams, bases and capitals. He outlined the origins and development of Christian Ethiopian Architecture, then Ethiopian churches, measured churches, finishing with recent examples – showing that the precious tradition is very much alive to this day. Modern Ethiopia was shown to have changed very little, with slides of colourful food and public gatherings. The development of the Aksumite culture was illustrated with maps and clear hand-drawn diagrams of construction detail.

The influences on the architectural forms of churches were from the Greco-Roman tradition – basilica, cross, circle, rectangle, Solomon's Temple. The various liturgical spaces, situated within the forms, were shown in clear plan diagrams.

We were transported to a twelfth century cave-built church near a cave-palace where King Yemirhane Kristos is believed to have lived. Then on to Mika'el Debre Selam, a more modest cave-church within a church. We enjoyed breath-taking topography cradling the Meagab church. The church is both carved and modelled. The key architectural features identified: Monkey heads, doors, windows, friezes, ceilings, arcades, pilastered walls – all carved. We then were given a tour of the measured churches. Medhane Alem, Addi Quesho was noted as the only church



The Freestanding Church of Beta Giyorgis ©Tarn Philipp

in Tigray which has a portico. The extensive survey, particularly the sectional drawings, of Maryam Bahera church was fascinating; it was done in collaboration with the Ethiopian Heritage Fund, which was conserving much of the frescoed interior. The evolution of the Ambager Complex was shown with concise plan diagrams. We also saw how a modern church is carved from the top down. The Master started the discussion by asking what tools were used – the speaker said just primitive tools, no modern machinery, concrete or reinforcement. Interestingly, health and safety issues were notably absent with just four fatalities reported in recent years. The churches were typically 500 to 2000 years old. Tarn was asked if the sites were popular with outside visitors and how they coped with the language. Yes, there were visitors



The Gheralta Mountain Range ©Tarn Philipp



–Tarn had been there three times in the last two years – frequently enough to be ‘welcomed home’. Sign language was often used.

Tarn described the rock as volcanic, which oxidised on exposure to air and which became more solid with time. The rock was reached though a soft clay and sandstone crust. The churches were carved without the use of string lines or other forms of setting-out.

Reference was made to the Codex Alexandrinus, the cave shelters inhabited by hermits, and nuns, in religious communities, living life in prayer, in the remote mountains. Building new churches required permission. Bro. Rory Young was in awe of the vision and the spiritual arrangement of the space, as if handed down by God. Frescoes were sometimes added later. Remarkably, no drawings were used to guide the hewing of the rock. Church services were frequent with the large number of saints’ days. Bro. George Saumarez Smith asked about the measured drawings shown in the slides. They took about five days to survey. Travelling to the sites was often arduous. Robert Adam thanked Tarn for the talk – food (for thought) to be savoured – and expressed great satisfaction with the worthwhile work supported by the practice’s annual ADAM Architecture Travel Scholarship, founded in 2007, of which Tarn Philipp is the seventh awardee.

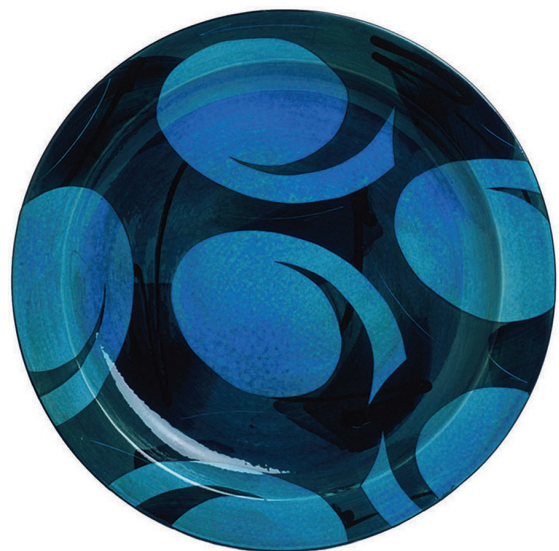
Bro. Rolfe Kentish

20 October 2016 · ORDINARY MEETING

Lecture · Current Work · BRO. JANE COX

The ease with which Brother Jane Cox gave her exemplary talk matches the confidence she has when designing and making her ceramics. While Jane actually calls herself a potter, a wizard ceramicist might better summarize her. Over the past twenty years she has explored clay, glazes and methods of making to the full. It was apt that the Master David Birch introduced Jane as ‘a ceramicist at the top of her profession. Jane did not come immediately to her

profession. Her first degree was in Social Anthropology at Sussex University. She soon decided that she did not want to work in that discipline although her knowledge and enjoyment of it was to influence her work as a professional potter. The term professional should be emphasised as her career has been planned to a considerable extent. We were delighted by images of Jane’s early work made at Camberwell, where there was a focus on drawing and being inventive. Jane specialised in hand building of quite complex forms, often richly decorated. Her anthropomorphic, non-functional teapots proved the point. Several versions were made partly slip cast and part hand built. One image showed teapots evolving in a line, getting increasingly larger as they rose on their hind legs! She also showed us beautiful red and black mugs, inspired by Malevich and the Russian Constructivists - and a salt glazed teapot from this period. During her MA at the RCA, Jane then decided to specialise in functional work, remembering her childhood enjoyment from eating off Alan Caiger-Smith’s pottery. Alan Caiger-Smith is one of her heroes. She records his work as uncontrived, showing the free gentle speckling from the kiln, such lustreware collected by her parents. She noted the bold, exuberant brushwork and the well-judged fit of decoration to form and its strong presence. Holidaying in Provence gave her a love of the region’s pottery with its rim beading and rich yellow and green glazes. She also showed us a treasured Sunderland ware mug inscribed with her name. Her architect father’s business partner Graeme Shankland gave it to her. At the age of 6 with the help of a Bryanston teacher - Donald Potter - she had her first go on a wheel and was delighted when he wrote her name on the back of it before firing. A lasting influence was this association of her name being given to something that might be permanent. And Jane’s concise and elegant signature can be seen sitting neatly on the base of all her work. Jane often visited Peggy Angus at Furlongs in Sussex. She was a great friend and colleague of





her parents. We were reminded of Angus's enormous creativity as a designer and painter and told that this piper figure full of laughter and friendship was hugely influential on Jane's creative life. Some paintings by Ravilous showed the economy of style and sweeping lines apparent in Jane's work - connections were made when we saw her enlarged screen images. Jane's father, a brilliant architectural draughtsman, also renowned for humorous drawings, made some beautiful water-colours that she greatly admires. For her first studio she shared her father's garage. This imposed the discipline that was to stand her in good stead. The second studio was established in rural south-west France. A romantic photograph of the barn's interior belied the danger from the dodgy wiring around the distressed walls. But eventually Jane had need of London and so there converted a house to suit her professional needs (with more dodgy wiring). She worked hard in her orderly basement and used the ground floor to display and sell her work. She broadened her practice, partly as a result of the stimulus of teaching at Central St Martins. Eventually the pressure of working from home with the dust and the movement of materials around the house, the airless basement and the inevitable problems of letting accommodation plus the isolation when her relationship ended indicated a change was needed. So to Bonchurch, a small village close to the sea on the Isle of Wight. We saw a photo of the Old Smugglers Cottage that her family had owned since the 1930s and Jane reminisced about a Bonchurch potter who would relax playing a piano decorated in barge art. Nearby Ventnor, popular in Victorian days and often referred to as the 'English Riviera', also attracted her. From her shared home named Rock Villa, a three year search resulted in a studio with five other art-

ists once occupied by Isle of Wight Glass. She enjoys living by the sea, allowing for beach combing and fossil hunting. Her recent translations, in particular from seaweed textures, have resulted in some beautiful speckle glaze jugs and large cylindrical, sculptural forms. Jane describes these as 'Torpedo vases' or sea pods. The images she showed us of the studios and her personal way of working proved how organised Jane is with her creative life. She indicated the many advantages gained, and how she is working at accessing a new market as well as keeping up her connections on the mainland. Jane finished by showing pictures of a variety of her work, notably a black and white Haj Set, inspired by the work of Bridget Riley and Terry Frost. She was invited to contribute to an exhibition in the British Library on sacred religious texts where she selected a twelfth century Kufic Qu'ran and noted the relationship between sweeping Islamic calligraphy and the blank spaces between. A new range of black and white ware resulted. Her distinctive blue-green-turquoise dishes continue to be popular and we saw rich examples displayed on the Guild table. We had been treated to a very personal account of Jane's career to date and the applause was suitably loud and long. Contributors from the floor were full of praise for Jane's professionalism and technical expertise. There was much curiosity about her glazes, particularly the new ones. She skilfully avoided giving away her secrets, even to the Master!

PM Sally Pollitzer



Speckle Glaze Torpedo Vases ©Jane Cox

10 November 2016 · ORDINARY MEETING

Guild Business

Two exhibitions were announced both of which were held in Guild rooms, PM Prue Cooper showed her

fine ceramic slipware on the ground floor and PM Marthe Armitage showed recent paintings in the Gradidge rooms.

Lecture · Cosmo China · JOSIE FIRMIN

The Master introduced Josie Firmin the proprietor and ceramic decorator from Cosmo China which is round the corner from the Guild in Cosmo Place. Josie Firmin expressed nervousness at talking to the Guild. She explained that she only normally spoke to children who were smaller than herself which meant 8-11 year olds. A Hall full of grown-ups was thus intimidating. She began by explaining her family history. There is a large and extended family. She has five sisters. All of them graduates of art school like her parents. All of them involved in the arts. She showed an example of her sister Hannah's work as an illustrator of the book covers for Alexander McCall Smith's Ladies' Detective Agency series.

Her parents met at art school. She showed a photograph of her father Peter at Central school in 1949. He had trained as an illustrator. They married in 1952 and lived in a shared house in Battersea with lots of other creative artists. He worked for a while for Francis Spear mending bomb-damaged stained glass. Later he worked at a design company in Bond Street and freelanced as an illustrator for, among others, the newly published *New Scientist* magazine. By 1958 they had three children in a shared house with no bathroom. Enter Oliver Postgate: an eccentric and an original. He had worked in the pioneering days of television helping to move sets and so on. He had seen a gap in light entertainment. There was very little for children. He saw a chance and had written a story. Now he needed an illustrator and Josie's father Peter was recommended. So began *Noggin The Nog*, *Ivor The Engine*, *Pogles Wood*, *The Clangers* and *Bagpuss*: a happy and fruitful fifty year partnership producing some of the best-loved children's TV programmes of all time, all written by Postgate and illustrated by Firmin. Their earliest collaboration *Alexander The Mouse* was technically primitive: in effect, a form of onscreen live animation using magnets to move the cut-out figures. Another series was

commissioned. The growing Firmin family moved to an old farmhouse in Kent near Canterbury. The outhouses and barns were soon co-opted as studios by Oliver Postgate and her father Peter. Josie Firmin grew up surrounded by hectic creative activity of all kinds. Their first films were made in and around the farm and outbuildings. An early episode of *Pingwings* was shown inspired by the time somebody peed on Josie's toy penguin which had to be washed and hung out to dry. The penguin was duly shown pegged at the beak to a washing line in charming stop-motion animation. It was a family affair and everybody was involved. Her mother knitted the characters from 'The Clangers' and all of these iconic programmes were filmed by Oliver Postgate and Peter Firmin in the barn using an array of home-made equipment. Josie Firmin said that when she herself went to art school, she studied for a textile design degree. At the end of her course with no job in sight she ghost-illustrated a strip in the 'Buttons' comic series based on a David McKee character King Rollo. She was living with her sister Hannah in Stoke Newington and worked part-time at Christopher Strangeways' shop. He was a protégé of Richard Branson and was equally entrepreneurial. He had started a furniture shop employing graduate designers. He also had ceramics and gifts in the shop and it was this aspect that took off and eventually led to the founding of Cosmo China. Josie had begun decorating plain white bone china in a building that Christopher had bought in Northington Street. She showed examples of spongeware designs and other bright and cheerfully illustrated plates and mugs designed both by herself and others. The most popular of her own designs are her stylised cats which she has produced for a number of years.

The shop in Cosmo Place was bought and an architect commissioned to make it look as if it had always been there. A disparate group of artists came as often or as little as they pleased to work in the studio at the back of the shop. They prided themselves on their eye-catching window displays especially at Christmas. A branch was opened in Canterbury. All the designs were painted on plain white bone china and the artists came in on a regular or irregular basis. They had currently twenty artists contributing. She found that working on china was liberating and inspiring. Of her own work she said that her cat design had paid for the mortgage. Special commissions were taken for wedding anniversaries, significant birthdays and other occasions and more recently for the Coram Fields institution. She ended by showing a short evocative film made by her son which showed various aspects of the day-to-day work in the studio part of the shop, montage of china, people and more. Painting was shown, curled tendrils formed on a plate, cats, brushes in pots.

In discussion the Master said that Josie Firmin had at first been reluctant to talk but it had proved a triumph. Bro. Carol McNicoll asked about Christopher



Cosmo China Shop ©Josie Firmin



Strangeways and whether he still took an active interest. Yes, he did and he was a very understanding landlord. Bro. Caroline Bullock asked about the use of just the blank white china and whether they would consider any other kind of ceramic surface? Josie Firmin explained that all the china now came from China because Stoke-on-Trent could no longer supply. PM Prue Cooper hoped that one day the supply might be revived. The evening ended with well-deserved warm applause.

PM Ian Archie Beck

24 November 2016 · ORDINARY MEETING

Lecture · Furniture Should Embellish Architecture Not Embarrass It · BRO. LUKE HUGHES

Bro. Luke Hughes arrived just in time to give his talk, much to the relief of the Master. He began by expressing his debt to the Guild and said his work and his talk were based on the Guild principles of the integration of the decorative arts and architecture and the dignity of the people who do that work.

We then switched to a short video on the 'Luke Hughes approach', complete with piano accompaniment. Bro. Hughes declared that he is now as much a social anthropologist as a furniture designer. He stressed that he was only part of a team and that this included experts on logistics as well as engineers. His work comprised only 65% wood; the rest was steel, glass and stone. In particular, the video promoted the commercial opportunities from flexibility and declared that the building is as much the client as the client. The video finished with a quotation from the French social anthropologist, Pierre Bourdieu.

Bro. Hughes told us his personal history, in particular his empathy for architecture gained from his study of medieval and architectural history. He found inspiration in medieval Cistercian architecture, describing it as 'incredibly pure' and with ornament reduced to a minimum. To demonstrate the significance of furniture Hughes showed a bare church interior, which he described as a 'stone barn', with only an altar. It was the altar that made it into a religious

building; it is the furniture that gives the building a narrative.

He described the start of his business in a tiny workshop in Covent Garden, where he worked with a few craftsmen and lived there too. From there his business has grown to be one of the most important furniture-makers today. His success has been based on his respect for architecture, his pleasure in working closely with different architects and his willingness to adapt different styles and sublimate his ego to produce furniture that should embellish, not embarrass, the architecture.

Bro. Hughes then treated us briefly to a catalogue of furnishing horrors, to the amusement of the audience. This was followed by a race through an extraordinarily extensive catalogue of projects. He noted his work was principally for major institutions (listing fifty-five out of sixty-eight Oxbridge Colleges) and ecclesiastical work (listing twenty-three out of forty-two British cathedrals) but also included corporations, luxury hotels and occasionally rich private individuals.

It is impossible to do more than record some of the highlights of Luke Hughes' presentation. Of particular note were the UK Supreme Court and the Sainsbury Botanical Study Centre in Cambridge, working with the architects Stanton Williams to design a complete interior. In the dining hall at Trinity Hall Cambridge, the furniture could be stacked to change the use in twenty minutes, and in Westminster Abbey he designed self-levelling chairs for the irregular floors. In most projects he stressed the value, and demonstrated the ingenuity, of maximum functional flexibility. He also illustrated close co-operation with other Guildsmen, many of whom were present.

We were taken abroad first to the USA and to Yale, described as 'Cambridge on steroids' and a good



The Queen and Prince Michael at the Tower of London



client, as well as the Chapel of the Resurrection at Valparaiso University, Indiana, an architectural pair of Coventry Cathedral where Bro. Hughes adapted the original Gordon Russell seating design from Coventry with a 25% increase for American ‘butt size’. With work in the Middle East and China, we were finally shown a major project for the Keystone Academy in Beijing.

Bro. Hughes concluded with the importance of good and lasting furniture design, illustrating his point with a twelfth-century door. He believes that the objective should be to design for a minimum of fifty to one hundred years as the longer it stays relevant the longer the carbon remains locked in.

The evening concluded with an informative series of questions and answers, where we learnt of his support for small local craftsmen through sub-contracting and that in his success he ‘missed the making’. Luke Hughes received resounding applause in appreciation of a full and fascinating talk.

Bro. Robert Adam

1 December 2016 · ORDINARY MEETING

Guild Business

The evening opened by announcing the AGM on 15 December and the Master noted that this was the last formal meeting of his time in office.

Lecture · Glass Projects

PROFESSOR MAGDALENE ODUNDO

The evening was then given over to the distinguished ceramicist Professor Magdalene Odundo. She explained that her main theme was her relatively new involvement with hot glass, but that she planned also to show some ceramics. She wanted her talk to be primarily visual and to share images with us and she went on to offer her audience a memorable visual feast. She explained that the vessel had always been central to her work. The idea of containment and the container in which both the inside and outside

of a vessel carry resonance was important to her and she believed that this was a concept that was central to the discipline of ceramics. Magdalene was born in Kenya, East Africa and was interested in Nilotic culture, taking in all the material cultures along the White and the Blue Nile. She spoke movingly of the Oromo people of Ethiopia and Northern Kenya, their persecution and marginalisation and the current crack-down on the Oromo in Ethiopia. She wanted to talk more about the Nile but realised that she was primarily here to talk about her recent work with glass. She had been interested in glass as early as 1997, when she was involved with a drinking glass project and even earlier, while at the Royal College of Art in 1979-82, she had been urged to experiment with glass by David Queensberry. Her more sustained interest was triggered by an invitation in 2010 from Northlands Creative Glass at Caithness on the North East Coast of Scotland. Here visual artists from all disciplines are invited to work with glass and to teach. The theme during her residency was ‘Form’ and she encouraged drawing. The hot glass artist who made work in glass possible for herself and for the students was James Maskrey and their friendship became an important one. Her interest in glass was expanded by an invitation to the famous Pilchuck Glass School in Seattle in 2011 where she worked alongside the highly skilled Venetian glass artist Lino Tagliapietra. She began researching at University College London’s Petrie Museum and was struck by a group of 5000 BC Egyptian glass ear studs. During 2011-12 she had a collaborative residency at the Museum of Glass at Tacoma, Washington State where she worked with the museum’s glass blower Benjamin Cobb and his team. This experience of teamwork, so different from her own ceramic practice as a creative hand-builder in clay, was inspirational. She enjoyed getting out of the studio and into the conviviality of the glass shop.

The process of making was both dramatic and direct with Odundo drawing her designs out on the floor of the shop in chalk. She recalled instinctively wanting to touch the hot glass – because she was steeped in a studio ceramic practice where direct touch is so important. Professor Odundo spoke eloquently on other problems connected with this new world of glass – its alarming transparency, after the opacity of clay, and of the problems of creating



shapes at one remove, working in a team of three. She returned to the UK with some forty-five pieces of clear and coloured glass that, while based on the ancient ear studs from the Petrie Museum, had morphed into chrysalis-like forms. These became the origin of her large-scale installation *Metamorphosis and Transformation* made using the Venetian technique of *filigrana*. This was a highly theatrical piece and largely created at Tacoma by a team of six and installed at Tacoma and at Seattle. Back home the installation was further developed by James Maskrey at the National Glass Centre at Sunderland into the installation *Transition II* which involved 1000 pieces of glass, mainly monochromatic but with some 10 coloured pieces. The installation of *Transition II* demanded that she work with engineers and 3D designers using Rhino software in order to hang these pieces in a riverine configuration. Prof. Odundo then showed us a short film about this project, with commissioned music, which again emphasised her fascination with working with a team. *Transition II* was also installed this year at the James Hockey Gallery, engineered by Buro Happold, as a celebration of achievements on her retirement from teaching at the University for the Creative Arts at Farnham. Prof. Odundo ended a visually thrilling talk with images of two pots from West Africa – pots of inspiration that have fed continually into her art – both glass and ceramic. Bro. Carol McNicoll, thinking of Robert Rauschenberg and his collaboration with dance, asked if Odundo had ever worked with dancers and Odundo spoke of her interest, going back to sketching in the ballet school while at the RCA. She has dreams of creating an opera complete with dancing hot glass artists.

The Master asked how drawing fitted into her work. Odundo said that she drew and made models in clay and paper but that the configuring of these large installations required digital drawing and here she relied on specialists.

PM Prue Cooper praised the lecture and spoke of the work of Roger Kneebone, bringing together surgery and puppetry in which there was an element of speechless teamwork in which body language took primacy. Odundo expressed an interest in puppets, particularly in Alexander Calder's *Circus of 1926-31*.

PM Cooper went on to ask if the beauty of the installations had come as a surprise. Odundo side-stepped a direct answer by speaking of the Museum of Glass at Tacoma's proximity to the expanse of Puget Sound and the importance of water in the installation.

Sally Pollitzer was interested in the long history of drawing out designs on ambient surfaces going back to medieval times and possibly earlier. She asked if computers would ever play a part in Odundo's work. Odundo replied that she felt it was too late for her to engage with the digital realm. She spoke of finding a permanent home for the installation.

Bro. Emma Barker wanted to know more about ceramics and its opaque qualities by contrast with glass. Odundo said that ceramics had taken up 45 years of her creative life and this was a new experience so she couldn't say.

PM Anthony Paine asked if the material culture of sub-Saharan Africa was an important influence. Odundo spoke of the body and adornment and of the Oromo of North Kenya bedecked in jewellery that followed the body shape, and of a culture in which there were all kinds of objects associated with rites of passage. Where the written word was not primary, visual imagery had an important role. She reflected on death as a part of living and the fact that death was not an ending but a translation of an ancestral role.

The evening ended with enthusiastic applause.

Bro. Tanya Harrod



Reports

CHAIRMAN OF THE TRUSTEES

We, the current membership of the Art Workers' Guild, are extremely fortunate to inherit an astonishing legacy established a century ago by the founders of the Guild, and maintained since then by the many whose names appear around the Hall. That legacy is in two parts. The first is what you might call the 'Intellectual Legacy', by which I mean the activities of the Guild – the meetings organised each year by the Master, the discussions that follow, and the interaction between members and their guests which, in many instances, lead to lasting friendships, fresh ideas and productive collaborations. The second part of our legacy is the 'Material Legacy' – the building that houses our activities and provides us, through hiring fees and rents, with the income that sustains the activities of the Guild. The founders also showed great wisdom in the arrangements they devised for the governance of the Guild. The 'Intellectual Legacy' is managed by the Master and the Committee. The 'Material Legacy' is managed by the Art Workers' Guild Trustees Ltd. The Trustees' responsibili-

ties are much less glamorous but significantly more onerous.

Finances of the Guild

Our Hon. Treasurer, Alec McQuinn, has now been in the job for a year. During that time he has not only kept a watchful eye on our finances, but he has also undertaken (with the help of the Guild Secretary, the Guild Administrator and our Accountants) a wholesale review of our accounting procedures. The details are spelled out in his own report. The Trustees are delighted with what he has achieved and are very happy with his firm management and gentle exposition of our finances. He will report that the finances of the Guild are very healthy with a general increase in profits and worth year on year. We should also note that he has given many hours of his time to these tasks, as well as travelling from Bournemouth for many meetings beyond the formal meetings of the Trustees. I am sure you would wish to join me in thanking him profoundly for this generosity and for all he has achieved.

Our Building

A considerable amount of work has been done on the building over the past five years – under the excellent direction of our Hon. Arch. Simon Hurst. Every part of the building from the roofs to the boilers, is in a good state of repair. Two summers ago, the first stage of the courtyard works was completed – and met with all-round approval. We do not yet have the funds for the second stage of the works – the completion of the new roof to the courtyard – but the Fundraising Committee continues to work tirelessly and the Guild Secretary has a number of applications to Charities in progress. The Trustees review the available funds regularly and hope to be able to implement Stage II within a few years. We are extremely grateful to Simon for his work on both the new courtyard and the never-ending sequence of maintenance, repairs and renewals. The leases on the upper floor have been agreed for the next 10 years at realistic commercial rates. Adam Architecture, who occupy the 2nd Floor, are refitting their offices in the coming months. Ben Pentreath, who now occupies both 3rd and 4th Floors, has already fitted them out as a very attractive single dwelling.

Thirdly, the Guild's staff

In the autumn of 2014, we undertook (you will recall) a wholesale review of the roles and duties of the Guild Secretary and the Guild Steward and their various part-time assistants. We also reviewed their terms of employment. On the basis of this review, we reallocated the roles and duties between the Guild Steward (Elspeth Dennison), a new part-time Guild Secretary (Catherine O'Keeffe), a part-time Communications Officer (Monica Grose-Hodge) and a new part-time Guild Administrator (Leigh Milsom

Fowler). New salaries were agreed and formal agreements put in place that included, among other things, proper pensions provisions. This was a complex and exacting process. But the results, I think we can all agree, have been everything we hoped for. We are extremely grateful to all involved for their hard work, support and good will. I'd particularly like to thank Catherine O'Keeffe who has taken on the difficult role of Guild Secretary and has contributed hugely to the reorganisation of the office, the accounting systems, credit control and in our approaches to Charities. We should also thank Elspeth Dennison, who continues, in her role as Guild Steward, to manage the endless comings and goings of the many bodies who use the Guild for their meetings. To many of them she is the face of the Guild – always welcoming and helpful. In the past week, we have learned that Monica Grose-Hodge wishes to step down as a member of the staff at the end of February, after twelve years of devoted service to the Guild. She has been an extraordinarily committed Guild Secretary, and has become part of the very fabric of the Guild – and a close personal friend to many of us. She plans to embark on a more creative path and hopes to continue to contribute to Guild activities. So it is not a goodbye. In recognition of her many years of service, the Trustees would like to recommend to the AGM that Monica is elected as an Honorary Member of the Guild. Thank you Monica, we wish you all the best in your future endeavours.

Appointment of Trustees and their Chairman

It is important for both the continuity of any Board of Trustees and its general health, that there is a regular turnover of faces round the table. The Guild constitution, as embodied in the Rules, provides for this in two ways. First, the Master, the immediate Past-Master and the Master-Elect are Trustees ex-officio – which means each Master in turn serves as Trustee for three years. Second, the term of office for the six appointed Trustees is limited to five years – though they may be reappointed. There are six Trustees in this category, so at least one should step down each year – sometimes two. Next year Graham Rawle will become a Trustee as Master Elect – and, subject to the approval of the Guild AGM, Anne Thorne will be a new 5-year Trustee. As to the appointment of the Chairman of the Trustees, there are no specific provisions in the Guild's constitution. Nor does the Chairman have any special powers or privileges. At last year's AGM it was noted that the new members list would be updated every three years. It was agreed that each year between the updates, a list of the new year's intake (with contact details) be sent out with the AGM papers. His or her role, as I see it, is to achieve a consensus on the issues of the day, and serve strictly as the mouthpiece and signatory of the Trust. In recent years the Trustees have arranged a secret ballot to select a Chairman from among their

number. When I accepted the role myself, I did so for three years only – though my term of office as Trustee is five years and will continue. I will be stepping down at the end of this year. As my replacement the Trustees selected Tony Wills. I am delighted that he has accepted. I wish him well. I have had a very busy three years as Chairman. It has been an honour and a privilege.

PM Julian Bicknell

HON. TREASURER

The year has been a successful one for the Art Workers' Guild and I am pleased to submit my first draft annual accounts as your Hon. Treasurer.

Income has increased from £255,966 to £317,502 an increase of £61,536 (24%) and I would acknowledge the hard work undertaken by the Guild Secretary, Catherine O'Keeffe, the Guild Steward, Elspeth Dennison and their team for this excellent result.

Rental income is slightly down on last year due to a rent free period on the changeover of one of the flats.

Expenditure for the year was £253,251.

Expenditure was higher than expected in several areas, the key ones being detailed below. In the last six weeks of the year a considerable amount of work was also undertaken on the building.

- *Legal and Professional* – £15,871. We have completed new leases for the flats and offices, set up new contracts and agreements with staff, as well as the usual legal requirements of the Charity.
- *Building repairs / courtyard works* – £34,610. Other than general repairs and maintenance of the building, notable items of expenditure were: The installation of a new boiler, asbestos removal, completion of the decoration of the back stairs, fire provision upgrading and the production of a sample cast iron bracket.
- *Staffing costs*. Appointment of the new Guild Secretary, transitional staff and sickness cover.
- The purchase of Sage accounts software, along with the necessary computer hardware.
- The development and commissioning of the new website.

Despite these costs, the accounts show a profit for the 12-month period of £64,251 (£16,581 in 2015) for the year, an increase of £47,670 compared with last year.

The balance sheet stands at £227,182 as compared to £162,931 last year, an increase of £64,251 (39%).

In addition to the above, the works detailed below were completed during the year: a complete analysis of debtors was undertaken and I am pleased to report new processes have been implemented, ensuring that no invoice submitted this year is beyond terms. The total number of debtors at year end was only 26.

- The hiring rates have been reviewed and simplified.

- New leases have been implemented.
- Pensions have been put in place for all staff.
- Contracts of employment for all staff have been reviewed and agreed.
- New systems and processes have been identified and implemented within the administrative and financial disciplines of the office.
- The membership has increased to 371.
- Within the next 12 months we will be processing our own accounts, which will result in significant savings on accountancy charges in the future.

In conclusion I am happy to report that the Art Workers' Guild is in good health, as reflected in the year-end financial accounts.

We will however need to raise more monies before we are in a position to complete the rest of the Courtyard works and I know that the fundraising team are working hard on this.

On a minor point we need to ensure that all our members have signed their Gift Aid form, as this is a simple and very effective way of raising money via the Government Gift Aid scheme.

Since the accounts were signed off, we received an anonymous donation of £20,000, a further magnificent £20,000 was also raised from our auction in October and we have also received a donation of £4,000 from another member of the Guild. This is an excellent start to the year.

Alec McQuin

FUNDRAISING COMMITTEE

The day after the AGM last year was the amazing 3D Postcard Auction which raised just over £13,000 towards Phase II of the Courtyard Project, or as we are calling it 'Raising the Roof'.

Other additions to the fund over the past year include £2500 from the Sylvia Waddilove Trust, £3000 from the John & Ruth Howard Charitable Trust and £2500 from the Hintze Family Charitable Foundation. In addition there has been an anonymous donation of £20,000 and the proceeds from the recent auction at the Hall. This totalled over £30,000, most of the lots being sold on a 50/50 basis, but resulted in just under £21,000 for the fund as some of these were generously gifted.

As the Hon. Architect will report, this has allowed for the cast-iron roof ribs to be made and stored until all the funds have been raised. Do keep an eye on the Appeal Thermometer just inside the front door to monitor progress.

As for the future, we decided to put much of the Phase III section of the project on hold for the present. We were able to apply for money from a number of trusts which insisted that at least 50% of project costs should be raised before application. We are awaiting decisions from most of them.

Various other fundraising ideas for 2017 have been mooted, including continuing the annual auction idea on a smaller scale, focussed on a different theme each year, with a view to raising money for brethren and the Guild. Another is to get groups from City Livery Companies more involved with what we do.

Bro. Christopher Claxton Stevens

OUTREACH COMMITTEE

Top of the bill was the 'Thinking With Your Hands' event in April. The purpose was to illustrate, through demonstration and collaboration, the wide importance of creative education and the learning of skills. It brought Guild members together with medical practitioners, engineers and scientists, working in mixed groups; arts and science practitioners demonstrated their different disciplines while discussing common ground and answering questions from the visitors (journalists, educators, heads of organisations, funders and policy-makers). It was organised jointly by the Outreach committee, Bro. Roger Kneebone and Rachel Warr, the puppeteer.

The positive responses, continuing still, confirm the success of the presentation: 'this event showed so clearly that skills which students of arts and humanities take as a given (observation, analysis, communication, close listening, non-verbal communication, dealing with ambiguity and failure, collaborative problem solving) are needed equally by students preparing for a career in scientific fields'.

There have been a number of fruitful offshoots. Bro. Fleur Oakes is currently Artist in Residence at Imperial College, where surgeons are finding that there is much they can learn from looking at their skills through other eyes, and that learning to draw, and to stitch fabric, very usefully extends their own expertise. And Bro. Katharine Coleman is working with an analytical chemist on the confidential solution to a technical problem, which was revealed by chance as they compared techniques at the Guild.

Thanks in part to the widely circulated Thinking With Your Hands film (for which we had outside funding), Outreach committee members have had meetings with several organisations keen to work with us, including the V&A's new Research Institute, who have invited two representatives to join a working party on 'embodied skills'. Hon Sec Celia Ward is working on a project at Kings College Dental Institute; the Professor of Dental Education is also keen for her students to learn to draw (since, rather alarmingly, they arrive on her course with limited observational skills), and the Museum of English Rural Life has suggested a collaboration with them to link with their Intangible Cultural Heritage project. Bro. Jinny Blom is currently artist in residence at Chelsea & Westminster Hospital, and is working towards establishing a collaboration between brethren and the Patient Environment programme.

The Guild has jointly hosted two conferences this year, the first with the Prince's Foundation, on 'Ornament in the Age of Mass Production' and the second, with the Heritage Crafts Association, on a 'Craft Skills Forum'. And in April, East London Textile Arts (the community project run by Celia Ward), staged a highly praised exhibition at the Guild called 'Tales of Diabetes and Stories of Teeth' supported by the London Borough of Newham

These activities have benefited from outside funding from private trusts and collaborating bodies who realise how much the Guild can offer them and time freely volunteered by Guild members. As always, active participation and ideas are welcome.

The Outreach committee would particularly like to thank Monica for her key role in its success. Her understanding of the aims and principles of the Guild, and her wise counsel when the committee is too ambitious, have guided us through many projects and events. Her sympathy with the ideals of inclusiveness and fraternity, and her fostering of exciting links with the world beyond the Guild, have been central to the success of all Outreach achievements.

PM Prue Cooper

HON. ARCHITECT

2016 has been a productive year, with the new courtyard layout proving a great improvement, although the very temporary roof is not going to last forever so I am hoping that we do get a boost in funds over the coming months rather than years to allow work to proceed. We have however had all the cast-iron arches made which support the glass barrel vault and these are stored in our coal vaults. The entrance hall and courtyard now have fundraising panels and our 'thermometer' on display, so that our efforts are more explicit and this hopefully raises awareness.

Other progress this last year has included the installation of a robust new boiler to provide our central heating needs, which ought to ensure we have efficient and reliable heating for many years to come.

Smaller decorative works have been carried out such as the decoration of the back stairs and Bro. Martin Grierson has made a new postcard rack for the Yellow Gallery. This will be complemented by a new shelf in the small window area to accommodate one of late PM Stephen Gottlieb's postcard carousels and a new notice board.

We also have new track-lighting in the Gradidge Room which is adaptable to the different uses of the room from lectures to meetings and exhibitions.

Next year we will be renovating the front façade: all 13 sash windows will be overhauled and redecorated and we hope to proceed with the wrought iron lanterns either side of the front steps, generously funded by a donation from Bro. Jane Muir.

We will also be improving the display cabinet in the Master's Room and look to fit an 'architecturally'

appropriate central light to the Gradidge Room.

Longer term projects include the redecoration of the library and installation of a new bookcase, but we currently do not have sufficient budget allowance for this to happen.

Bro. Simon Hurst

HON. ARCHIVIST

The Guild's archives are of uneven value, but the portraits of former masters and brethren are of considerable interest. The portraits in the Hall are of course well known, but less well known are some 150 portrait photographs in three albums, taken between c.1890 and 1920, and several hundred pencil sketches of members and speakers at meetings drawn between the 1890s and 1936 by Bro. F.W. Lawson. All of these have been digitised as high-resolution images to facilitate access and to preserve the originals, and the pencil sketches placed into individual archival sleeves for their protection. Cataloguing is currently in progress.

The agreement with the Bridgeman Art Library has been renewed whereby the Library handles the reproduction rights to the Guild's pictures, and these will in due course be added to images the Library already holds. Since these newly copied portraits include many well-known artists and craftsmen, there is the possibility that their reproduction may add to the Guild's income. The Guild of course retains the free use of its own images, and the right to license their reproduction to its own members.

Several brethren of long standing have responded to the appeal to contribute their memories of the Guild to the Archive, and it is hoped that more will do so.

Bro. Nicholas Cooper

HON. CURATOR

The Master made good use of the showcases in the Yellow Gallery throughout the year. First, to establish his personal practice and at the end of the year to share, in the form of photographs, his Guild visit to 'Le Bois des Moutiers'. He has also suggested that one showcase in the Yellow Gallery should be reserved for the current Master.

We have to thank the team – Monica Grose-Hodge, Leigh Milsom Fowler, Lisa Gifford and Bro. Christopher Claxton Stevens – for the recent Guild Auction in aid of the 'Raising the Roof' campaign. All work was available to view in the Guild. There were a total of 130 lots. With a basic rule of a minimum £100 reserve on all items, lots were given estimates by their makers and/or sellers who then received 50% of any sale above the £100 reserve. By this means, the Guild received just under £21,000. In the event there was a disappointing attendance, and some consequent low prices.

Any Brother who wishes to put forward a suggestion for an exhibition, or exhibit their work should contact the Hon. Curator. Brothers' exhibitions are usually mounted for two weeks and can be in the Yellow Gallery, or the Master's Room or the Gradidge Room.

Exhibitions in 2016:

16-21 May and 12-17 September

Bro. Neil Jennings exhibited items from the Jennings Fine Art collection during London Craft Week and London Design Week.

6-13 November – PM Prue Cooper held a selling exhibition in the Master's Room and the Yellow Gallery and PM Marthe Armitage held a selling exhibition of her paintings in the Gradidge Room at the same time.

Bro. George Hardie

HON. LIBRARIAN

Two items have been added to the Library:

1. A facsimile of a very important calligraphic manuscript by William Morris: *The Odes of Horace*, just published by the Bodleian Library, with an introduction by Clive Wilmer and a translation by no less a personage than William Ewart Gladstone.

2. A new publication by Rachael Matthews: *The Mindfulness in Knitting: Meditations on Craft and Calm* (Leaping Hare Press, 2016.) Donated by the author.

Bro. John Nash

HON. EDITOR

At the beginning of this year, the committee decided to reduce to two publications a year: the formal Minutes of Ordinary Meetings in the year, *Proceedings and Notes* (P&N); and a summer newsletter. It was felt that P&N, as it stood, was worthy but dull and that as a society supporting the visual we should show as well as tell so that Brethren who had not attended could be given more of a flavour of the evening by seeing one or two illustrations from each lecture. To balance the extra cost of this, the committee also proposed having one newsletter instead of two. This would report on the more informal aspects of the year: trips and outings, office anecdotes, Outreach projects, building developments, collaborations, and articles sent in by the membership. I hope you like the illustrated P&N. And I am always interested in collaborative projects as they are at the heart of our strength as a Guild.

I have been its editor now for the last six years and it is time to hang up my electronic red pencil. I will be succeeded by Bro. Tom Ponsonby who was elected in 2015 and is an Arts Facilitator.

Bro. Jane Dorner

GUILD SECRETARY

In my first year at the Guild, I have been delighted by the support and encouragement I have received from the Trustees, Committee members and other Brothers I have met. The job has an extraordinarily broad remit, combining as it does the duties of a landlady, business manager and secretary to a friendly club, and I am greatly enjoying it.

The office has seen quite a few changes this year. Leigh Milsom Fowler, who joined as the Guild Administrator in March this year, has made a welcome addition to the office, and is licking the accounting procedures into shape. She underwent serious treatment for cancer during the summer, and has made a full recovery. During her absence, we were very grateful to receive help from Lisa Gifford who covered for Leigh and did an outstanding job.

The accounting system is being upgraded and we are introducing the Sage accounting system into the office. This process is not without its complications, but it promises to make our lives a lot easier in the long run. We have also simplified the room hiring rates, which have been broadly accepted by the hirers. I have also spent some time in the early part of the year applying for grants for the building, which has met with some success.

One of my roles is to look after the Guild's very beautiful building. It requires constant attention, so along with the new leases for the upper floors, the boiler was replaced and a series of smaller maintenance projects undertaken over the summer. Thank you all for the help and encouragement I have received over the last year. In particular, I'd like to thank everyone in the Guild for making me feel so welcome.

Catherine O'Keeffe

Officers and Committee 2016

Master David Birch

Immediate Past Master Anthony Paine

Master Elect Phil Abel

Master Elect-Elect Graham Rawle

Past Masters George Hardie, Julian Bicknell

Hon. Officers

Hon. Secretaries: Celia Ward and Mark Winstanley

Hon. Architect: Simon Hurst

Hon. Treasurer: Alec McQuin

Hon. Curator: PM George Hardie

Hon. Librarian: John Nash

Hon. Archivist: Nicholas Cooper

Hon. Editor: Jane Dorner

Hon. Chaplain: Rev'd John Valentine

Ordinary Members

Vicki Ambery-Smith, Christopher Claxton Stevens

Katharine Coleman, Jinny Blom, Tony Wills

Anne Thorne

Guild Secretary Catherine O'Keeffe

Communications Manager Monica Grose-Hodge

Guild Administrators Iona Ramsay, followed by

Leigh Milsom Fowler and Lisa Gifford

Guild Steward Elspeth Dennison

New Guildsmen 2016

BRETHREN

Aaron Kasmin, artist

Alex Wright, film maker

Corina Fletcher, paper cutter

Geri Waddington, wood engraver

Iain Exley, architect

Nina Bilbey, stone carver

Peter Kindersley, photographer

Roger Kneebone, surgeon

Sarah Ashmead, landscape architect

Sonia Tuttiett, embroiderer

Thomas Greenaway, pietra dura artist

Wendy Elia, artist

William Hardie, wood carver / worker

AFFILIATE

Robert Cox, architect

ASSOCIATES

Simon Lewin, curator of St Jude's gallery

Zoë Thomas, academic

Peter Trippi, curator and museum director

HONORARY MEMBERS

Antoine Bouchayer-Mallet

Monica Grose-Hodge

VALETE

Martin Meade

Mary Fogg