



The Art Workers' Guild

Proceedings and Notes – No. 38 – 2023



A MESSAGE FROM THE MASTER

I didn't want to do this job at first, but when I said as much, people started flattering me.

'Go on, Fred, you're just the person we need. You'd be reeally good. We'd love it if you said yes.'

I had a long think and when I got the call there was a wobbly moment, because, after a string of excuses, I said no. More phone calls ensued, and letters. The flattering was ramped up and past masters sidled up and said things like, 'Aww, go on, it's actually quite good fun. I didn't think I could do it either, but once committed it turned out to be really energising and enjoyable – Catherine and Leigh are brilliant. They do all the work – why not talk to more of the others who've done it? They'll give you lots of support and advice. All you have to do is ...'

What nobody realised – and I couldn't say, because it would be far too rude – is that I'd only intended to dip my toe into AWG waters for a little looksee and certainly didn't imagine being associated with something so fuddy duddy for the long haul. Also, I'd never, in my life, sat in on a committee meeting; never had a real job or been involved with anything properly grown-up. I've spent my life winging it. But eventually, and perhaps because I had never done anything like this – a new adventure, I agreed to give it a go. Try something new and different, that is one of my mottos.

Through living the life for a whole year, and I mean living it – blimey – no sooner than I wake up, Guild matters pop into my head. I dream Guild dreams – wake in the night and have to make notes. Any spare moment where previously I might have had daydreams or thoughts about family or Freddy-world, Guild issues popped into my thought space. Through living the life, my mind has been changed. Doubts have been blown away. I now love it. Why? Because from what I have experienced, I now know the place is abounding with good intentions and somehow manages to make itself be the right amount of something for everyone. It's not about meritocracy or competitiveness. It has a broad brush that covers almost the entire spectrum of art working endeavours, penetrating tiny crevices where other products might fall short. I've grown to believe our Guild is a wonderful thing with a bright future.

I do, however, feel that its demeanour can seem confusing and at odds with its intentions. It often seems as if it holds the present at arms-length,

Cover Image: *Here+Now* – Fred Baier

Above left: *FredMaster Disco*

Above right: *The Great Malteser Run* – Guild Christmas party 2023



preferring to show where it's come from rather than where it might be going. I understand this as a kind of protectionism at play. One of the primary reasons for guilds being inaugurated from as far back as the 12th century was to protect jobs for their members. This may have now morphed into a safeguarding of hand-skills in an increasingly automated, computerised and expanding world. I have no objection to this nor to us offering refuge to artists cast adrift through ageing in a boiling sea of rapidly changing values and lifestyles. I am pleased that all sorts can find a home here, but I encourage you, please, not to think of this refuge as a place to hide away from the present. From whatever base your art practice stems, consider ways of working to justify and make contributions to the ongoing ideas of contemporary creativity. I believe it's time for the NOW to be allowed more wiggle room.

If the founders were to return, do you think they'd be pleased or disappointed that it still looks the same? You can be sure that when they sat round the fire in the pub discussing the formation of a new society, they didn't think 'Let's make it look as if it's been here for years like The Fishmongers, The Cordwangers or any of those other historic, masonic-like Livery Guilds'.

No, they wanted to create an up-to-the minute society of artists demonstrating the latest thinking – Arts and Crafts '... we are a Society that seeks to adopt a different set of priorities in relation to the manufacture of objects ...' they said. That was 140 years ago. Even Modernism is 100 years old now. Since then, we've had Art-Deco, Brutalism, Minimalism, Pop, Punk, Post-Modernism and Memphis to name but a few and, following on from those, we now have all things computer influenced. Actually, all so-called 'movements' are just phases, rising moments of yet another generation trying to make its mark, recognised and packaged by critics and art historians.

My brief to myself as Master has been to demonstrate what pressing the Refresh button might be:

1. Look outward not inward.
2. Start a process of unhooking the building and its illustrious past from what a Guild of practising art workers should look and feel like in 2023.
3. Encourage members to embrace the idea of change as a healthy thing. After all, isn't discovering and doing something new fundamental to being creative?

The plan has been to invite speakers who would illustrate and endorse the above thoughts. My peers, heroes and people I admire who run institutions, programmes and studios that inspire. I think it's gone OK. The hall has been full on most nights and overflowing on several. Thanks to honorary secretaries Chris Keenan and Isabella Kocum; to Emily and her crew who run all the events that are hosted here and tidy up afterwards; and most importantly, to Catherine and Leigh, who captained and steered the ship through the inevitably troubled waters.

Disco dancing has happened, almost causing smiles to appear on some of the Past Master portraits. A strobe light even flashed on and off, on and off, on the bust of William Morris. Further to wanting to make sure the walls say what we want them to say, a committee has been set up to research the portraits and find narratives for how we might justify who hangs where. Women, it seems after – not exactly a poll, but surprisingly (to me at any rate) – strong advocacy to remain, are happy to be referred to as Brothers. The audio-visual system has been upgraded to something we might be able to describe as state of the art.

We are a charity and I know 'charity begins at home', so I've been keen to support and encourage all those members who generously give their time to reaching out. We have a lot to give and a duty to pass on our energies, enthusiasms, passions and skills.



The stronger and more confident Outreach becomes, the more administrative work there is to be done. So, a committee is being set up to oversee fundraising in order afford the costs inevitably incurred in a more ambitious programme. Creative Connections seems to embody the magic formula needed to attract a new, younger cohort to be involved with the Guild. Thanks to all of you who thought that up and worked tirelessly to get it out there.

Having not wanted to start, now I don't want to stop. Stopping means getting back into the studio. Getting back into the studio means having to have some more ideas. Hay ho, off we go – although I can't say, 'back to the way things were', because things can never go back after the amazing once-in-a-lifetime's experience I have just had.

It's going to carry on being fun here, though – 'cos you've got Rob Ryan.

ROB RYAN EVERYBODY.

YAY!

Master Fred Baier



12 January 2023 · ORDINARY MEETING

Master's Night: Trouble
MASTER FRED BAIER

The new Master's talk tells us of what the coming year will hold, and the thoughts underlying the programme he or she has put together. So, after Tracey Sheppard, last year's Master, had signed off with characteristic grace and warmth, she handed over to Fred Baier, who set out his thoughts about what he wanted his year's focus to be.

Fred had been considering 'how the Guild could feel more current'. He aimed in his programme of talks to include 'inspirational and forward-looking speakers who are able to inspire future generations'. Closer to home, he hoped, too, for discussion about two issues which have often been brought up but never resolved – the use of the title 'Brother' for all members, and the re-arrangement of the portraits in the hall, to break up the walls of old men who don't always look very welcoming to younger generations. The continuity of the Guild's history can still be clear.

Fred then spoke of his own work, and of his roots in Liverpool, where his grandmother worked in the Birkenhead Della Robbia pottery factory and his grandfather had made the metalwork for which the Philharmonic pub is famous. He grew up 'before dyslexia had been invented', and when getting into art school was tricky without written qualifications. He got a job building the shuttering on the bridge at junction 38 on the new M6, (good anecdotes and good pictures) before finally making it to Birmingham College of Art, where they had a good woodworking department.

He and some fellow students lived in a derelict house, which they gutted and refurbished with his industrial-Birmingham/Andy Warhol/Russian Constructivist-inspired furnishings. The external assessor at his degree show encouraged Fred to apply for the RCA, where he found that 'having to write and explain what one is doing, and why, was actually a very useful way of thinking'. But whenever he could, he returned to Birmingham and worked in the wooden pattern shop at Taylor and Challen, manufacturers of presses for industry. Fred spoke of how much the monumental forms produced there fuelled his creative imagination. Vast warehouses were filled with redundant patterns, and since the firm wanted to sell off the land, he was free to find imaginative uses for the monoliths abandoned there.

Talking us through his career in making, Fred highlighted various turning points and breakthroughs with a dash of throwaway humour that disguised his seriousness, and skirted the fact that his use of computing has been pioneering. Tanya Harrod was clear about this in the Q&A, saying, 'You are the first person whose use of computers comments on the digital realm'.

Translating his ideas into the numbers and angles needed to realise his designs required his 'sitting next to the person who does all the fiddly stuff', (early on at a huge slow computer, with a bank of buttons and knobs, which programmed machining through punched holes in tape; and as computers have become more versatile, so Fred exploits their ever-increasing creative potential. Tanya Harrod also spoke (at Q&A) of Fred's 'incredibly exciting use of basic geometric shapes'. With a computer Fred uses Boolean geometries to put together divergent forms – 'half a cube, plus a cone, minus a cylinder = a table' (see pic) – which, with his favoured bright colours, transforms 2D drawings into objects that are uniquely his own.

He was also an innovative user of marquetry veneering, making all his own, to his required thickness – and showed an image of some laminated



The Chariot, a ceremonial book trolley made by Master Fred Baier for the House of Lords Library. Image – Mark Somerville

tartan. But woodwork, he said, was 'the means to the end, not the star', and his interest is in where processes can lead.

Asked whether he has a team of assistants, he said that when he needed help, he would stand outside the Co-op until he bumped into a mate who could give him a hand – again not mentioning how a generation of successful younger makers has benefitted from time spent in his workshop.

The images shown of Fred's innovative and engaging work clearly illustrated his very distinguished career, and his ideas for the Guild promise a memorable year.

PM Prue Cooper

26 January 2023 · ORDINARY MEETING

*Vision and Ambition: The V&A
and the cultural mission of museums*
TRISTRAM HUNT

The hall was full to hear Tristram Hunt, appointed director of the V&A in 2017, discuss the museum's future plans and recent achievements in reinvigorating

one of the world's greatest cultural institutions. The audience was to be richly rewarded.

The museum is one of the greatest in the world, and its collections span 5,000 years of world-wide creativity. There are more than 65,000 items on display, acquired to inspire and to educate regardless of their age or where they originate. Millions more are in store. And its essentially democratic principles of making access and learning available to everyone have guided its work from its outset.

The museum's collections have always been cross-cultural, and some, such as those amassed by the British East India Company, originate from before its foundation. Among these, Tipoo's tiger illustrates how things change their meanings with their context. Seen very differently by Indians and the British, it was originally made in Bengal to celebrate Tipu Sultan's victory over the British around 1792. Later as a trophy of war, it celebrated his defeat. Most visitors now see it primarily as a fascinating work of Indian craftsmanship, albeit containing an organ that was probably French.

But the policies that have guided the museum's approach were first developed with the design school movement that grew up with the industrial revolution



Tristram Hunt



Victoria and Albert Museum. Image – Hufton Crow

in the 1820s and 1830s, and with the establishment of the first government schools to encourage and inspire design. The 1851 Exhibition, under the direction of Henry Cole and actively promoted by Prince Albert, provided a huge encouragement for arts education of all kinds. Its enormous popular success (and the profits it generated) led to the creation of the scientific and cultural centre at South Kensington that has provided homes for the world-class creative and scientific institutions housed there ever since.

Democratic access and engagement with current issues have always been central to the V&A's public role. Its very first exhibition was of the Prince and Princess of Wales's wedding presents in 1862. In the 19th century it built up a large collection of plaster casts of works from all over the world, to inform people who were unable to visit the originals. And the museum has always engaged with topical issues. The *Britain Can Make It* exhibition gave a fillip to British industrial design recovering after the Second World War, and *The Destruction of the Country House* focused on the threat to an institution at the centre of British cultural history. Recent exhibitions celebrated contemporary African art and design, Korean 'K-Pop' fashion, and the work of Coco Chanel.

But creative education, particularly in the state sector, is currently in a crisis that the V&A has a duty to recognise. The museum is doing so in a variety of ways. It is supporting the DesignLab Nation initiative to promote design education in secondary schools. It is collaborating with local museums, as with the Wedgwood collections at Barlaston. And it is widening its own enterprises, as with the V&A Dundee. In London, the former Bethnal Green Museum, which had come to be more concerned with the social history of childhood than with actually engaging children, is being recast 'as a museum of art, design and performance ... to encourage creativity from toddlers to teenagers'. Museum stores are being relocated at the V&A East in London's Olympic Park, where visitors will be able to 'order an object' – an item they have themselves asked to see. And the V&A is developing partnerships with foreign museums to lend objects, some of which had been acquired through colonisation, back to their country of origin.

In achieving all of this and still maintaining free, democratic access, the museum faces public relations challenges – accusations both of populism and elitism, questions about sponsorship and funding, and questions about the ownership of cultural values.

The museum is aware of these issues and of its duty to engage with them. But it remains a fact that museum curators are among the most trusted of all professionals, and through recognising its public, democratic accountability, the V&A remains and will remain central to the encouragement of British creativity.

The word 'inspiring' is overused, but for once it would not be inappropriate to so describe this most stimulating account, which had clearly been prepared with the Queen Square audience particularly in mind. It was obvious from the enthusiastic applause how much it was appreciated, as is the museum's current programme.

Nicholas Cooper

9 February 2023 · ORDINARY MEETING

The humanisation of objects
ASSA ASHUACH

Hopefully you are reading P&N with your feet up in your favourite chair, inviting me to act as a window onto an utterly fascinating world. Artificial intelligence in design was introduced to the Guild tonight, through the genius of its cyber acrobatic collaborator Assa Ashuach, who has written the MA Design for Industry at Central St Martins. Landscape and leadership are paramount in this field, adding primary care for people, society and the planet. Sometimes this is an evolutionary approach through sensory data, which informs the next generation of the product's design. Bringing the 'God Factor' into the 3D printer through micro molecular observations of nature leads to structures with reduction of material, letting air be the tool and mimicking the hollow construction of bones, or bamboo.

Assa Studio's work can be seen in museums globally, including the Museum of the Future in Dubai. This is as far out as it gets! But how and why?

Like everyone in the room and watching on Zoom, the algorithm 'cares with a poetic philosophy' about the natural world and the health of us all. The extraordinary thing to discover is that you don't need to sit in your comfortable chair anymore; you could have something inserted in your trousers (or tights perhaps) which just bends to seat you when it is time, and you won't need to put your feet up either, because biometric evolutionary footwear with gel-filled pressure sensors built into the fabric of the shoe



Assa Ashuach

is designed to ensure that your feet will never hurt again. Even the shoes themselves are made with self-healing materials that can also regulate humidity and keep your socks dry. HI+AI, or Human Intelligence +/vs Artificial Intelligence plus machine learning apparently means that we can do anything, so what will we do?

Assa explained that he is not a digital technologist but a designer bringing objects to life. If you add personal value to a product, people will buy less, which is better for the planet.

Lemon squeezers, one-size-fits-all rings and solid gold pens are all desirable products, and Assa Studio's clientele list is impressive; Nike, Amazon and Target have interests and Terence Conran loved the AI light that, in the last years of his life, followed him around like the most flexible, illuminated spine.

A brief history of industry, from steam to assembly lines and early electrical problem solving, suggested an assumption that this lecture would go over the heads of Ye Olde AWG. Perhaps it did! Thankfully, the Master asked the most mind-blowing question – 'So, what IS a 3D printer?' We needed to consider this, because between us all, with our extraordinary non-verbal communications and knowledge of the planet's resources, we really can make anything, right? Luckily, it seems that this technology is too expensive for most of our studios, so we don't need to worry too much about our crafts being outshone just yet.

Prue Bramwell-Davis was quick to respond, explaining that even in Africa 3D printers are busy in sheds, making bespoke wheelchairs and other



essential products, with these machines also working together from different places.

Assa Studio's Intelligent Shoes, which we can't make in our sheds yet, were all reminiscent of sportswear, so I asked Assa how long I would have to wait for a pair of high heels which could dance all night and make me feel amazing. He kindly informed me that I could have them now and they could be whatever I wanted, but that didn't really answer the question. I wasn't sure how his studio could understand what I wanted to feel as I danced. More than that, perhaps dancing on tired feet at the end of a working day will send important messages to our nervous systems about how well our work is going, and how we will address the new day dawning.

Rob Kessler summed up the evening perfectly by explaining that the Arts and Crafts movement is inspired by nature ...

Rachael Matthews

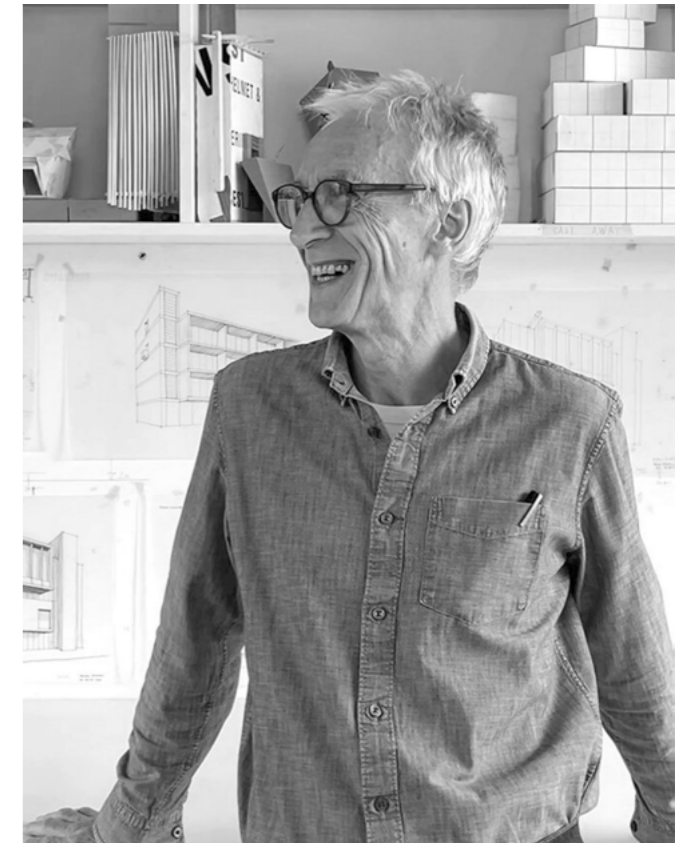
23 February 2023 · ORDINARY MEETING

*The Drawing Gym: keeping
sketching fit for purpose*
TREVOR FLYNN

One minute's silence was held in memory of Brother Rory Young, who died long before his time on Sunday, 19 February. Several Brothers recalled his great gifts and his remarkable charm and energy. He was described as a perfect Art Worker, working in many areas with great commitment.

This was followed by the appointment of a new member, Richard Noviss, a stone mason who had been proposed by Rory Young. His seconder, Simon Hurst, presented him. After notices were given out, the Master introduced Trevor Flynn, his friend of longstanding, who spoke on The Drawing Gym – keeping sketching fit for purpose.

Trevor outlined his career as he developed from being a painter to an illustrator. He described his gradual commitment to teaching drawing in a digital world as giving individuals a 'jolt of creativity'. Although initially he taught drawing as a species of 'treat' for corporate organisations, he was now committed to working on drawing with firms of architects and engineers as a continuation of their professional development. The intention was not to remind his students of past skills and experiences



but to give young engineers and architects drawing experiences.

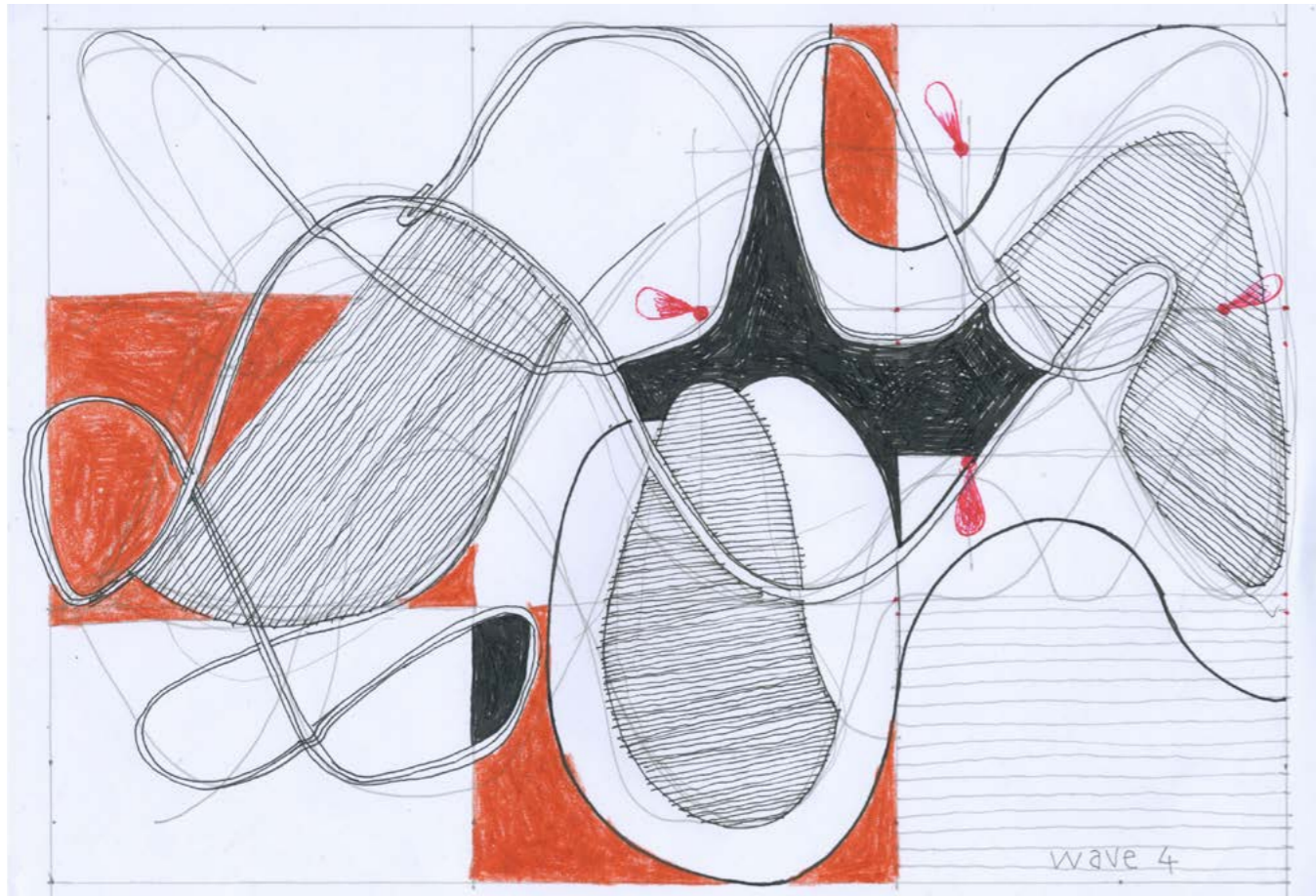
He explained that his talk to the Guild would be jumpy, not slick; that he was teaching in an era of digital dependency and that he believed drawing offered neurological as well as design benefits. He felt no nostalgia for drawing as a skill. If it was not useful the genre would die out. But, he argued, drawing gets invented for each generation.

Trevor emphasised the importance of optimism and enthusiasm when communicating with young professionals and he listed a number of books mainly connected with neuroscience, which has inspired him – in particular Daniel Kahneman's *Thinking, Fast and Slow*. He also spoke of Professor Sam Gilbert at University College London's Institute of Cognitive Neuroscience, who had inspired and educated him through conversations about cognitive neural activity.

Trevor pointed out that humans have been drawing for 64,000 years. It was a magnificent facility that was also empowering – and an important spatial and cognitive practice. He put up a drawing from 1556 by Georgius Agricola, a remarkable example of visual information, which was both a 'reveal' drawing – showing the operation of a water pump in a mine – and

Above: Trevor Flynn in his studio

Opposite: Evolve Footwear – Assa Ashuach



Bobbie and Izaak wave, study four – Trevor Flynn

an ‘exploded’ drawing – setting out the kit of parts of the pump mechanism.

In pursuit of these kinds of ‘reveal’ drawings, Trevor showed drawings by David Macaulay, the illustrator and author of *Cathedral* and *The New Way Things Work*, who is a great believer in the importance of drawing to aid understanding. Trevor suggested that a whole generation had been put off drawing by the highly finished graphics on PlayStation.

Trevor alluded to his Sketchmob projects and the act of drawing over photographs. He spoke of the concept of cognitive overload, in which an individual faced with too much information can employ a sketch to record thoughts. As an emotion, anxiety can be seen as the root of creativity. But sketches offer a compelling record in the face of amnesia and have the potential to relieve anxiety. Trevor showed various exercises he had carried out with architects and engineers, before addressing the problem posed by ubiquitous computing.

He wanted his students to experience life without the computer as an aid. He talked of long term, short term and working memory. Drawings, even in the form of diagrams, help us retain and organise concepts. The sculpture *Slipstream* by Richard Wilson in Terminal 2

at Heathrow Airport was discussed to make the point that it was created using digital motion capture, but also using drawing and model building. Drawing on iPads was discussed as a viable way forward. Drawing over Google Earth images was a liberating process.

Trevor observed that we share information with other people. The useful term ‘conversation sketches’ was invoked, as was the huge value of sketching as a physical speedy manifestation of ideas. Students are put off by seeing photographic verisimilitude as a goal. The Drawing Gyms set up by Trevor were intended to encourage drawing in a computer age and had taken place on a global basis with some 200 engineers online. Trevor argued that ideas move too quickly when computer-aided design (CAD) systems are used. Drawing is not simply about skill but about communication. Quoting Iain McGilchrist, Trevor ended by asserting that the digital realm and AI are not capable of judgment, nor able to offer intuition and emotional intelligence. He spoke up for areas of perception not available to machines, drawing being a crucial example.

Many lively questions followed in which relevant organisations such as Drawing Matter and the Campaign for Drawing – The Big Draw – were

discussed. Trevor expanded on activities after the 2008 crash, when many young architects were laid off. In this instance the Sketchmob activities that Trevor organised with his wife, Moira, helped fill a void among these unemployed workers, restoring dignity. Trevor has been drawing since the age of eight and he argued that drawing helps an individual create a world. During Covid, he ran three courses online for Foster + Partners in different time zones. These were a lifeline during the difficult time of the pandemic.

Tanya Harrod



Karn Sandilands

9 March 2023 · ORDINARY MEETING

Facilitating the Creator
KARN SANDILANDS

Notices were read, and then we were introduced to Karn Sandilands, one of three directors of the Brighton-based fabricating company Millimetre.

In his burnished-oak-coloured clothes, this calm, softly spoken former furniture maker took us on a fantastic journey through some of the stunning projects the company has brought to fruition, with a mixture of images and revealing short films. The talk illustrated well how the company achieves its mission to be brave and bold, and to make beautiful things that enhance life and well-being, taking on work that stretches creativity in the problem-solving and the production needed to bring a designer’s ideas to life.

The projects ranged from small to large, interior to exterior, even complete buildings. The challenges were breathtaking, as were the results: *Double Space*, two mirror-finish rotating fins running above the length

of the Raphael Cartoon Court at the V&A, carried on a huge horizontal spindle – involving precision planning and engineering in both design and practical construction that had to be achieved in 11 days, working day and night; Katie Paterson and Zeller & Moye’s *Hollow*, a compact wooden structure open to the elements and to people, with 10,000 tree samples from around the world, each individually mounted above the viewer; and the cantilevered steel-and-copper-clad Níall McLaughlin pavilion – a complete building that took a year on site to build. It required 3mm tolerance for the steel elements, owing to the need to accommodate 5m-wide, 500kg glass panels, which also required the possibility to be mechanically lowered to give an open view across the landscape.

Karn Sandilands gave us 13 examples of their work, each illuminating aspects of Millimetre’s approach and skill. Collaboration and communication play a large part in achieving their results, with a large team who participate in decision-making and who are respected for their individual skills. Made up mainly of metal- and woodworkers, the team is supplemented with other skills as needed, such as for the completion of *Fons Americanus*, a milled steam-baked cork working fountain, coated in Jesmonite for the Turbine Hall at Tate Modern. He emphasised the importance of working directly with Kara Walker, the artist, to ensure the finished piece reflected the feel of her work.

Design development; negotiating how to achieve required results within the various constraints of time, budget, ancient buildings, space, anxious clients; precision and great attention to detail; expert understanding of materials and tools; expert practical skills. The roles of these were all brought to the fore, as well as the clear importance of caring about the work. The short films also highlighted the role of specialised equipment, which the company has invested in as its range and experience has grown over the past 16 years.

The Q&A brought out other characteristics of the company: they turn down projects where there is a ‘mismatch of expectations’. Aligning budget/materials/scope has to be done on every project. While profit isn’t the priority, they still need to take on profitable stuff, even if there’s no love for them.

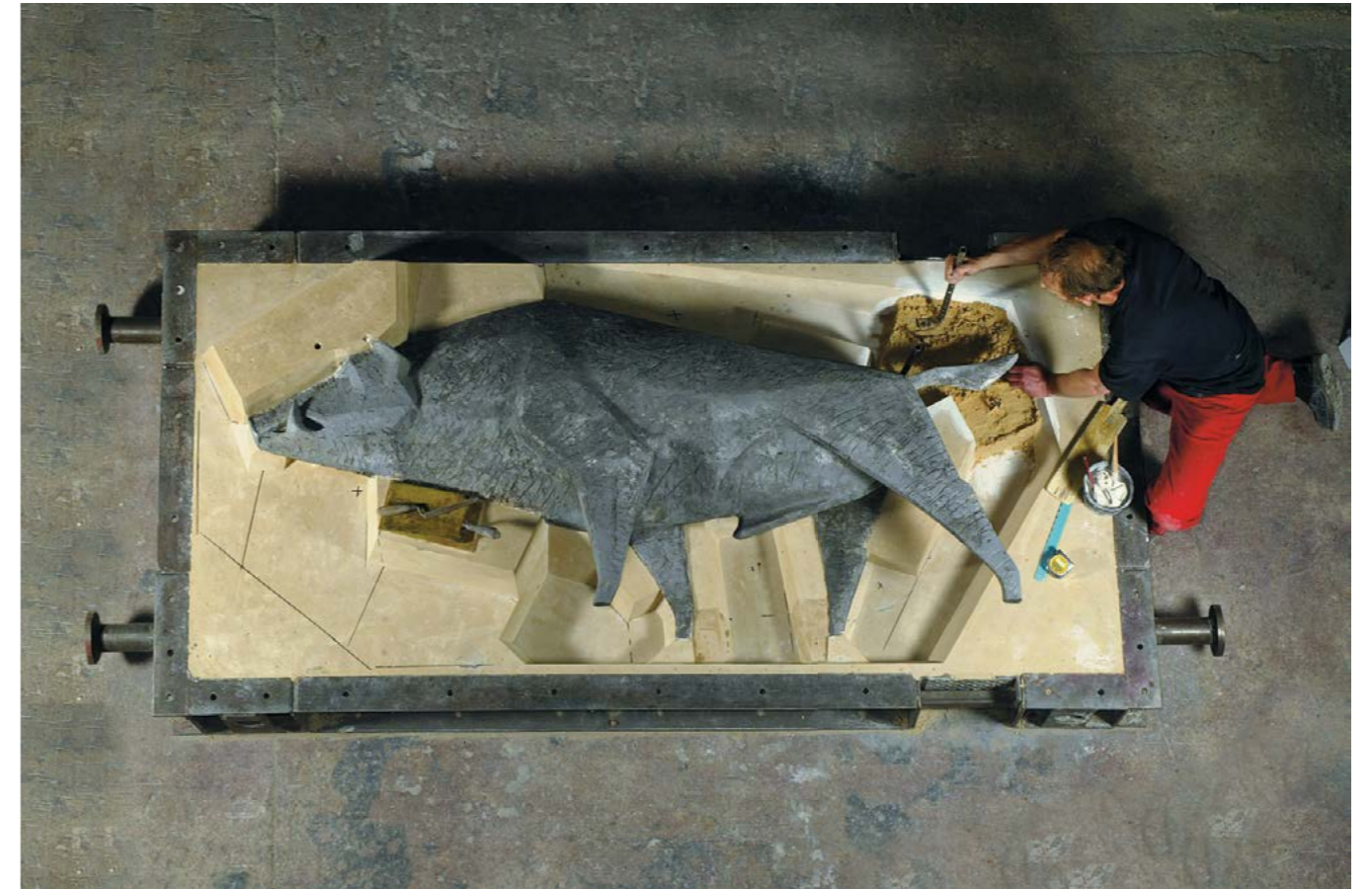
On pricing, they try to create trust by giving as much information as possible upfront, aiming to hone the project to a fixed sum where possible. They all have personal projects as well, and Karn Sandilands learns from what others are doing. It’s a predominantly male environment, with three women working in the



Freya's Cabin for Kielder Forestry Commission and Studio Weave Kielder Water National Park, Northumberland



Níall McLaughlin Pavilion. Cantilevered steel and copper clad pavilion created with Níall McLaughlin Architects, Isle of Wight



Work in progress at Pangolin Editions

design office. They are trying to focus on more long-term projects now, or at least recyclable ones. Some projects have been moved on to other destinations, while others are waiting in Millimetre's huge barn ...

The talk finished to great applause.

Charlotte Hubbard

23 March 2023 · ORDINARY MEETING

Pouring hot metal: the continuous evolution of casting technologies
RUNGWE KINGDON

Rungwe Kingdon and Claude Koenig set up their bronze foundry, Pangolin Editions, in 1985. Bronze casting is simple, he told us, but it takes a long time to get good at it. In the early days they did all the work themselves in a building they had put together from recycled materials in his parents' garden. Their company now has 190 employees over two sites and he regards himself as the conductor of an orchestra of virtuoso craftspeople. They work on everything from tiny pieces to sculptures of 216 tonnes.

We then had a tour of the various processes of bronze casting, but with little explanation of how they work. Pangolin use the traditional methods of sand moulding, which allows the work to be cast in one piece, and block investment casting, which can use moulds in excess of three tonnes. The latter was largely replaced by ceramic shell casting in the 1970s and '80s, but the newer method places constraints on what can be cast. There is also a process of vacuum moulding. They choose whichever method is the best for the piece they are working on.

After casting the work has to be chased, a process of removing artefacts of the cast. We saw pieces being welded and holes being filled by hand with clay.

Bronze sculptures are generally either brown, black or green. Inspired by an exhibition of coloured Chinese sculptures, Pangolin have developed methods of colouring bronze with metallic salts.

They also use modern technologies. Laser scanning, 3D printing, and five-axis milling allow them to cast things that could not have been cast before. We were shown a photograph of the last male Northern white rhino and the process of producing a statue of him using both digital processes and highly skilled handwork.

Another modern process in use there is photogrammetry, which records an object with an array of multiple cameras around it. A mould can then be made using computer processing and 3D printing. Pangolin have also made a sculpture from a mould that was printed from a file made using virtual reality, a casting of an object that had previously existed only as numbers.

Rungwe Kingdon clearly has a great deal of technical knowledge and practical experience. The two together could make a really interesting talk, but unfortunately he did not inspire your scribe. Questions from the audience were enthusiastic, however, and filled in some holes.

We learned that at the start of its 6,000-year history bronze was an alloy of copper and arsenic and that after about 500 years the arsenic was replaced by tin. Other recipes have been invented since.

We also heard that his current job is mainly being the point of contact with his customers and that he has a passion for innovation; that the temperature of the poured molten metal is critical; that an allowance has to be made for shrinkage on cooling; that the company's recruits come from all walks of life and that former car body repairers are particularly skilful; that the company was named after a reclusive African mammal; that it uses innovation from wider industry but that its own innovations do not move the other way; that the core of a casting has to be removed to prevent it weakening the bronze; and that recreating an ancient sculpture from a new mould produced artefacts also seen in the original.

Phil Abel

13 April 2023 · ORDINARY MEETING

The cloud of unknowing
RAY AND SASHA WARD

There is a lot to say but it means very little... Ray Ward

Sasha Ward is an architectural glass artist whose work reflects sensitivity to location, pattern, texture, light and colour. In contrast, Ray Ward paints pictures and makes drawings on paper and with the computer that are both comic and desperate observations of the world around him.

They met at Trent Polytechnic in 1981 and have shared a studio in Marlborough, Wiltshire, ever since. Ray's parents had thought art would be a safe career for



Ray and Sasha Ward

him. Sasha at the time was already a competent maker, as could be seen by a beautiful quilt made when she was 15 and still in use.

Sasha described how she was attracted to Ray's decorative painterly style and colours in egg tempera, painted on all kinds of material, boards, paper and card, some in light reliefs, even though Ray later chose to abandon colour for black and white, saying 'The more colour, the less we see it'.

Ray fretted constantly over making his art fit the world they lived in. Of his drawings, *The Anguish of Poverty* was particularly powerful, as were *Woman in an Opera Dress at a Prison Camp*, *Are They Nice to You in There?* and *Food is Killing Us*, presenting truth and nonsense, trying to answer the question, 'Is it worth it?'.

Sasha meanwhile had come to working with glass as she saw glass art as useful, her job that of taking other people's ideas onboard, without allowing her designs to become clichéd or dominant. Unlike church windows, her screens are often inside buildings, suiting interior lighting, with subtle and complex use of enamels and sandblast, such as the one she showed in Frimley Park Hospital, where she was able to encourage clients to see how light works through glass, how difficult spaces can be made beautiful.

Some of Sasha's panels are three metres tall, sandblasted and further rubbed with enamel. We saw some beautiful works for a shopping centre in Livingston, the bright colour palette being appropriate to the location, also some corner windows, several storeys high, for a hotel in Scotland. In another commission for a window in a children's mortuary in a hospital, Sasha's muted colours and designs were well chosen, so that the reflections on the floor and walls, together with the abstract, soft colour palette, would enhance the space without furthering parents distress.

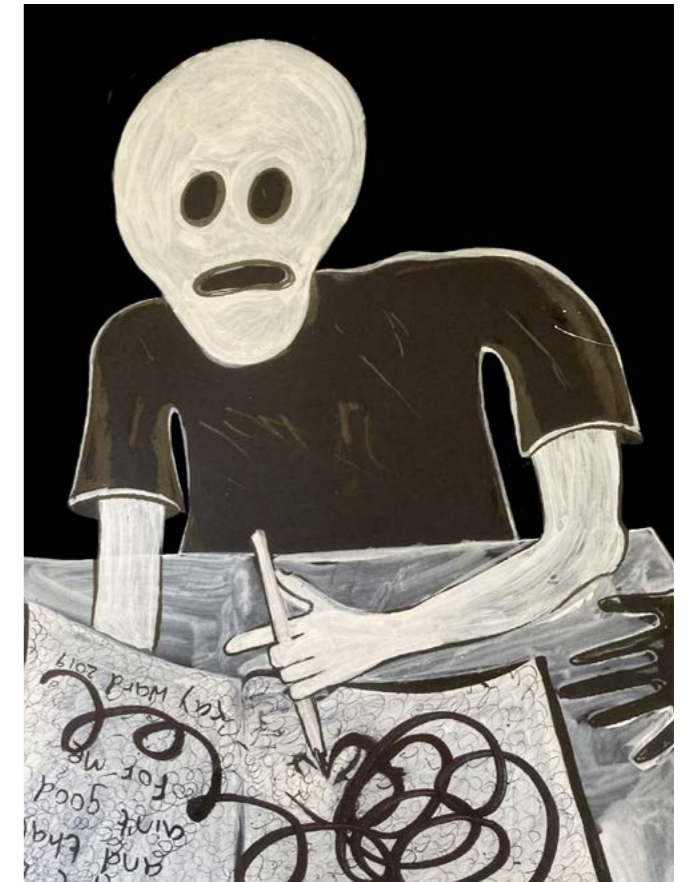
These great panels had to be made for her by a commercial company to her design, but eventually



I said tell me the truth and I got a lie by Ray and Sasha Ward

Sasha chose to work her glass herself in her own studio with a large kiln and larger windows, enabling her to experiment more freely with enamels and how they may change in the kiln, making many useful samples. Edge lighting of these panels has brought further possibilities.

Having her own studio also gave Sasha the idea of incorporating some of Ray's work into her glass art. They had discussed working together before, but truly collaborating was entirely new. She chose a drawing of Ray's, *I said tell me the truth and I got a lie*, sandblasting and painting it onto the glass, using lead lines as part of the drawing. A pair of contrasting drawings inspired by a German travel magazine of a couple in front of a waterfall also yielded positive results. The happiest of their early collaborations was a private commission for a bathroom window inspired



You're supposed to sign not deface – Ray Ward

by an account of how William Blake and his wife were once caught naked in their garden reading *Paradise Lost* to each other.

After their talk, the Master asked Sasha for a clue about her pattern generation and she said it came from her early years as a child visiting the V&A. Tim Hyman asked Ray why he thought there were now so few painters in the AWG, unlike the plethora in the early years of Morris, which Ray found difficult to answer. Past Master Sally Pollitzer asked about their recent visit to France and how they now collaborate; Ray said he tried hard not to draw for stained glass, leaving Sasha to select a drawing of his that she might interpret. So different in their work process, this collaboration provided material for a fascinating evening.

Katharine Coleman

13 April 2023 · FREDMASTER DISCO

As the sandwich plates cleared, the Hall lights went out and the disco lights came on, refracted through disco balls in the shape of heads, which sent sparkle to every portrait in the hall. Bro. Stephen Fowler settled



everyone in with his tunes before playing one on, one off, with DJs Rob Ryan, Harriet Vine and myself. Arms and legs streaked across the dance floor. There was plenty of space and people felt free. A guest thanking us at the end said that he led a very sociable life, but that he hadn't been around a group of such happy faces in a very long time.

The Art Workers' Guild disco can be a great place to let ideas melt down, and for prospective members, speakers and their guests to let rip. Thank you to the FredMaster and Guild Staff for making it happen.

Rachael Matthews

27 April 2023 · ORDINARY MEETING

Reworking Communal Life Worlds
JASPAR JOSEPH-LESTER

The central idea behind Jaspar's talk was that by treating a work of art as a text, its interpretation becomes a work of art itself. Informing the interpretations that followed such an approach was a notion that he encountered when at Goldsmiths in the 1990s and continues to find stimulating and provocative: Walter Benjamin's concept of 'the eternal return' – the idea that themes and ideas constantly reappear in new guises. Jaspar saw Robert Smithson's *Spiral Jetty* – an artificial shingle bank, a form returning on itself and periodically covered and recovered by the tide, as a concrete expression of the idea.

Together with colleagues and friends, they had created and participated in a series of city walks, in which their ideas and reflections constituted a collective work of art created in the light of Benjamin's idea. 'Walking cities,' the speaker said, 'can act as a method for dialogue and empirical mapping ... [and] inform and trigger new processes of making, thinking, researching and communicating.' First of these walks was in the Wedding area of Berlin, where observations of shop-front casinos along the main street and its subsidiaries, made seven years apart, prompted 'reading the buildings from the outside' – reflections on what one could infer concerning change. This exercise formed the basis of a short book and an exhibition of photographs and notes at the Gulbenkian Foundation in Lisbon.

This walk was followed by one in Whitechapel, observing echoes and evocations of 19th-century poverty recorded in Charles Booth's surveys and in Jack London's *The People of the Abyss*. But some Victorian poor, and many immigrants, had seen Whitechapel just as they may see Los Angeles today, as the first



step in a city of endless possibilities; and Los Angeles's immediate and violent juxtaposition of wealth and poverty is paralleled in Whitechapel's proximity to the City of London. The tour of Whitechapel was followed by a walk-through Chemnitz in eastern Germany, designated a European City of Culture for 2025, where the routes followed two distinct themes. One was following the line of 2,000 apple trees, all of different varieties, symbolising diversity in unity, planted as a living, democratic response to the deathliness of the extreme political right. The other was to explore the use of stickers to express individual responses to local cultural and political issues, by their sheer volume and variety making the whole city a collective work of art.

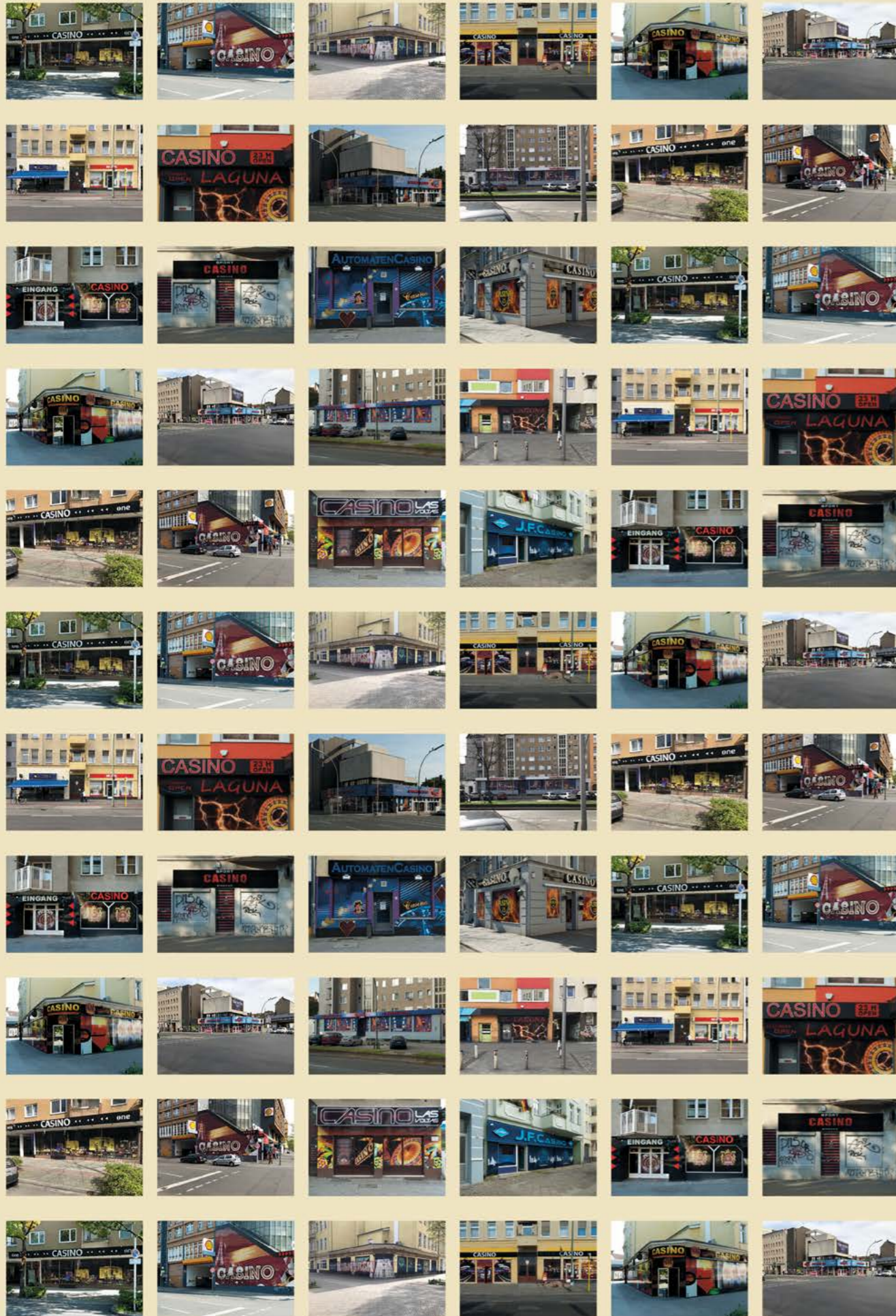
Finally, apparently unbounded infinity pools in Singapore and in America and a sky-level swimming pool linking high-rise blocks that overlooked the US embassy in London were seen as metaphors for the boundlessness of contemporary capitalism. These the speaker saw as 'the most advanced material expression of the ideological forces that constitute capitalism today'. 'The conflation of capital and cultural products,' he felt, 'leaves us with the ever-greater question of how we situate ourselves in a city where that which should be on the ground appears to be in the sky ... We wilfully deceive ourselves in order to experience a world that cannot exist.' The sky pools expressed both freedom and deceit, symbolised by the water appearing to float high above the constraints of the physical world.

Nicholas Cooper

Above: Jaspar Joseph-Lester

Opposite: *There is a grain of sand in Lambeth that Satan cannot find* by Ray and Sasha Ward





11 May 2023 · ORDINARY MEETING

Merseyside Mates
DENISE DE CORDOVA AND KATHY MACCARTHY

Sculptors Denise de Cordova and Kathy MacCarthy have been friends for more than 50 years. They met at Brighton Polytechnic in the late seventies, and both went on to study at the RCA. Much later on, a stint on a pottery course at a local community college threw them into the studio together again.

De Cordova and MacCarthy share common themes: an interest in landscape, geology and the body informs both their practices. They also share geographical roots, having been raised on either side of the Mersey – one of the many rivers that flow through their work. Their lives have often run in parallel, but their practices are distinctly separate.

De Cordova spoke first about her influences. Her work is narrative, and often centres on the female form. She creates large painted figurative pieces, referencing goddesses, myths, Terra Mater, 'wild women' and female deities. She works across a range of materials, including wood, Jesmonite, clay and textiles. The figures are richly painted and De Cordova explained that she feels she often makes her work twice – first in sculpting in, and then again in painting it. She shared examples of the painted sculptures she draws influence from, ranging from the Parthenon marbles (in their original form) and painted medieval wooden angels through to the sacred painted pole sculptures of First Nation communities.

Much of De Cordova's recent inspiration is drawn from two distinct and contrasting locations: British Columbia and Rome. Residencies there are reflected in her themes and recent work. Both landscapes existed in De Cordova's mind long before her visits – the 1966 film *The Trap* painted a vivid picture of the Canadian wilderness in her imagination, drawing her to the mountains, rivers and waterfalls; and to the First Nation communities and settler communities of this remote corner of Canada.

The landscape may be a very different one, but a residency at the British School at Rome was similarly prequelled by a much earlier memory of viewing the Bovedy meteorite. This astronomical phenomenon sparked an interest in ancient meteor myths of the classical world and during her residency she explored these connections between geology, myth and metamorphosis.

By contrast, MacCarthy's work is much more abstract. She started by speaking about the importance of industrial and post-industrial Liverpool in her early and continuing influences: abandoned factories with towering chimneys, warehouses and dockyards. This landscape simultaneously attracts and repels, with much of her work exploring the juxtaposition of the seduction of these architectural structures with the toxicity of their activity. Plumes of brightly coloured toxic smoke rise from funnel-like structures – beautiful and dangerous. Although initially reluctant to explore

Above: Denise de Cordova (left) and Kathy MacCarthy (right)
Opposite: *Berlin Casinos* – Jaspar Joseph-Lester



Installation by Denise de Cordova

the vessel in clay as being too conventional, MacCarthy has come to embrace the form in her pieces. She describes her forms as ‘exhausted’ – collapsing and propping each other up. Caged structures support and contain fluid forms, while tall cylinders elevate cloud-like shapes.

MacCarthy works from home, and unfinished pieces inhabit her domestic sphere for long spells before they are resolved into finished sculptures. Work and life co-exist in the same space, allowing her to find ‘a landscape in the corner of a drawer or the chipped edge of a plate’.

MacCarthy employs a range of materials, including clay, Jesmonite, papier-mâché and wood. Drawing has always played an important part in her creative process, but she did not see it as a finished work in its own right until a keen-eyed curator selected some of her drawings for a solo show. These large-scale compositions with their layers of marks, careful compositions and sense of dynamic space inform her work and add to the ongoing conversations between pieces.

Eleanor Pritchard



Through Which the Light Passes by Kathy MacCarthy

25 May 2023 · ORDINARY MEETING

A Side Hustle
MICHAEL MARRIOTT

Michael Marriott emerged from the Royal College of Art in 1993 – a good golden time, according to the Master, for British college graduates delivering a wave of talent onto the European design scene. Michael caught this wave just as he was finishing college, mixing and exhibiting with the day’s top designers in Europe.

He introduced his WOOD-METAL-PLASTIC project (WMP) as a web shop, housing products that are not just objects made from leftovers but are also useful things in their own right, categorised by materiality rather than by use or purpose. These ‘off-cuts’ receive the same streamlined rigour that any of his other projects might receive – *making* something useful with what is to hand.

Michael took us through these products (including some designed by others with a similar philosophy). He began with a piece made for Ernö Goldfinger’s



Michael Marriott. Image by Peter Guenzel

2 Willow Road, a hook ‘Ernö’ made from injection moulding Zitel, an engineered nylon used by BMX and Volkswagen. This project became mass produced and the precursor for WMP.

When his new studio and workshop in Dalston developed a kitchen, the kitchen required a cheese cutter – so one was designed; then came a small chopping board made from ash, these examples demonstrating his logical, organic and serendipitous design process.

A flat steel bar, remnant metal from degree show furniture, deftly manipulated becomes a toilet roll holder, and then a drawer pull – and is named Fiat, after the Fiat 500, which has a simple functional principle and is one of the first mass produced, economical and easily fixable cars around.

Candle holders – an ode to the Allen key and traditional tools evolved by engineers and makers, doing their jobs economically and without excess.

Responding to an invitation to participate and exhibit at the Harewood House Craft Biennale, Michael took a subversive approach to the grandeur of a Robert Adam and Thomas Chippendale & Son English country interior. For a building where even the wedge under the kitchen door may have been made by Chippendale & Co, he chose a Caribbean-inspired installation of WMP products, set off against the backdrop of the

panelled and veneered country house – which would originally have been paid for by profits from slavery and colonial power.

Michael went on to design with various small independent enterprises, such as restaurants, and printers. The process of completing various projects all delivered new items to WMP. Notably, the Japanese restaurant Koya, where solid oak panelling in the interior design produced offcuts that became side tables. The next Koya restaurant was designed with waste timbers collected from London streets that would otherwise be chipped and scrapped.

Roger Ackling, a former tutor at the London College of Furniture, had talked to Michael about craft – describing CRAFT as taking care, taking care of everything you do, decisions, resources, every step. A tape measure, inscribed *be curious, be careful* ensued.

A simple box section steel bracket of crushed bent corners with no triangulation – resulting in no limit to where storage boxes could go in the undercroft of council estate garages in west London redesigned as community rooms.

A credit card-sized form card adopts a pro-fix philosophy. Plastic that reforms with hot water, limitless reuses, created by Peter Marigold.

Michael acknowledged the difficult relationship designer-makers have to making stuff when the world

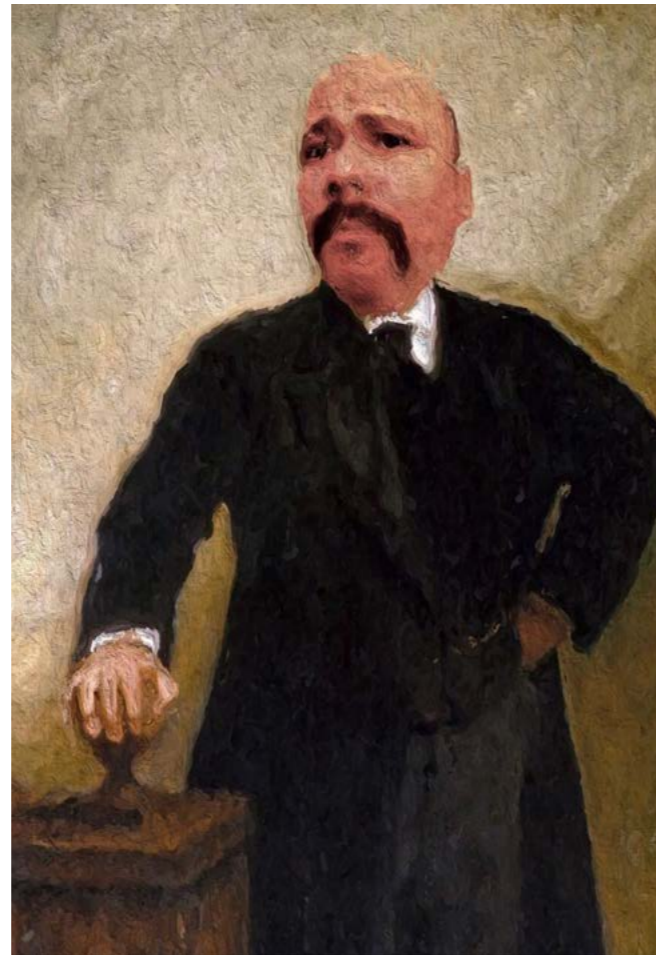


Atlas, Fusilli and Zurito by WOOD-METAL-PLASTIC

is full of objects. However, he appreciates the specific qualities that plastic offers as a material and has no problem with functional multiple use items being made from the material.

A series of serendipitous events leads to what gets designed – reacting to situations, and design solutions and problems, as they arise. Michael might see this as a broader approach to life.

Nicholas Hughes



Portrait of Carl Clerkin

8 June 2023 · ORDINARY MEETING

Outshining Wes Anderson?
CARL CLERKIN

Carl Clerkin's world is one of fabrication, both in the sense of objects designed and made (frequently from recycled components) and in the sense of histories and biographies made up and presented as 'is-it-true-or-is-it-fiction' narratives. In this talk, Carl took us through a series of projects he had either co-organised or participated in, many of which represented fabrication in both these senses.

For openers we saw and heard Carl's contribution to *Please Sit*, an installation at the National Trust's 17th-century Fenton House in Hampstead, renowned for its collection of harpsichords. Six designers had been commissioned to revitalise the rooms in a way that would hold visitors' attention for longer than the apparently documented average of 11 seconds per room, by submitting a chair inspired by its interiors and history. Carl had produced a wingback chair with speakers incorporated into the wings that played

excerpts from a tragicomedy soap opera, a short sequence of which we were treated to, charting the amorous adventures of the lady of the house, Lady Cressida, and her illicit lover Mr Harp.

This set the scene for the other projects Carl presented, three of which in particular seemed to encapsulate his interests and preoccupations.

The first, for the 2016 London Design Festival and titled *The Thing with Maltasingh*, concerned the re-creation of what was claimed to be Brick Lane's first ever curry house, Maltasingh's Indian Kitchen, in its original building at number 93, now the home of Gallery S O, the sponsoring gallery. Carl and his two co-authors of Maltasingh's fantastical life story had invited 16 other designers to fit out the re-created curry house with tables and chairs, all constructed in eccentric configurations from reject components supplied by the furniture manufacturer SCP.

The following year, Somerset House became the venue for a follow-up re-creation, *The Learned Society of Extra Ordinary Objects*, a fictional version of the many learned societies that met at Somerset House during the 18th and 19th centuries. Framed portraits of the Society's 'Fellows', the 30 contributing artists, lined the walls of the Terrace Rooms, some wearing the Tommy Cooper-esque fezzes that featured in the Society's coat of arms and were worn by guests at the private view. The Extra Ordinary Objects that comprised the exhibition were accompanied by texts describing in great detail their equally extraordinary provenances. These included an experimental pipe lighter from the engineer-diplomat grandfather of one of the contributing Fellows and a pair of clogs belonging to the grandmother of another that had somehow been implicated in the death of a much-loved goat. Carl's own contributions included a broom whose handle had been bent round in a circle to reconnect with the bristle side of the broom head.

Brooms seemed to feature widely in Carl's other projects, too. His exhibition at Gallery S O for the 2013 Design Festival 'The Other Way', included a broom with wheels each end of the broom head (titled *Broom*) and one with the handle bent round, in a half circle this time, and ending in the rubber ferrule of a walking stick (*Old Age Sweeper*). In similar vein, a bicycle wheel in the place of what had originally been the canopy of an umbrella formed a piece titled *Spinning in the Rain*. Such titles seemed to invite us to regard these and the other pieces as 3D 'one-liners' as much as prompts to re-examine our relationship to everyday objects that the gallery press release would have us do.



Corkscrew Lamp by Carl Clerkin

Images from other projects came thick and fast with Carl's commentary suggesting he might also be engaged in an ongoing additional 'meta' project of reconciling his fondness for jokes and puns in his work with a wish to be taken seriously as an artist. Some of this was picked up in the Q&A session following the talk. Asked about his relationship to comedy, Carl told an anecdote about a conversation with the actor Roger Lloyd-Pack in which he had felt embarrassed by repeatedly calling him Trigger, Lloyd-Pack's character in *Only Fools and Horses*. And to a final question about whether he saw himself as an artist or a designer, Carl simply replied, 'I'd rather like to be an artist and move in that world'.

This seemed a fitting end to an entertaining talk covering much ground in charting both a career to date and an evolving professional identity.

Jeremy Nichols

From Hiroshima to Clapton
TOMOKO AZUMI

Born in Hiroshima and growing up in the colourful 1960s and 70s, Tomoko started collecting house plans at eight years old and collaged them to create her dream house. Her father was an architectural engineer.

A natural progression was to work in an architects' office in the 1990s and she took that opportunity to get to grips with their early 3D computer modelling software to visualise this dream house, although it used to take all night to clunkily generate the most basic of renderings.

In 1992 she and her husband moved to the UK, where Tomoko studied at the Royal College of Art (1993-5). Master Fred Baier was a tutor. It was there that she started to create cunning metamorphic furniture: for example, a chest that turned into a coffee table. The V&A bought it, giving her the confidence to establish herself more permanently in the UK.

In her graduation year, she and her then husband set up a company called Azumi, which ran for nearly 10 years. Habitat was an early client, and trade fair stand design was a mainstay. We were shown one stand with a forest of zoetropes animating the company's products, all powered by a girl on an exercise bike. Other very visually beguiling stands included one for Tectonic for the Crafts Council, with thousands of bungee cords and dramatic lighting.

After a decade of intensive work, she and her husband parted ways and Tomoko went solo; it was, she said, the best decision of her life.

She honed her exhibition design, working on a contemporary ceramics exhibition design called *Table Manners* in 2005. This featured Hon. Sec. Chris Keenan among others. Several touring exhibitions followed, including *Raw Craft* in 2012. These required the exhibition stands to be flat-pack and Tomoko produced a set of assembly instructions to accompany them. This directly fed into her product design, creating flat-pack furniture whose efficient packaging for transport minimised the volume for shipment, thus reducing costs and carbon footprint.

Another key evolution was dealing with the jumble of cables, charger leads and so on associated with the plethora of electronic devices one has nowadays. So furniture developed with integrated cable management and hidden cubbyholes to hide unsightly cables and chargers. This culminated in a very prestigious project



Tomoko Azumi

combining all of Tomoko's previous ideas. From 2007 to 2009 a commission from the Supreme Court led to the design of all the courtroom furniture, including modular pull-out cabinets with cleverly integrated compartments for security devices. These were made by Brother Luke Hughes.

Chair design became the next obsession, with a commission by Flow in 2014 to design stackable dining chairs. Tomoko became fascinated by the traditional technique of steam bending, but wanted to use this in a contemporary way. Dining chairs should be designed from the back not the front, she stated, as that's what you see when you enter a room. Prototyping has always been a key part of her design process and she made full size cardboard/foam mock-ups, as there were no woodworking facilities in her studio.

Teapot and eyewear commissions followed, the common denominator being the use of folded and glued paper prototyping. This use of paper scale models led to the creation of a range of dioramas with 1:16 paper model kits of iconic chair designs with a contemporary backdrop to display them in. This was directly inspired by Japanese woodcut-printed kits (akin to our more familiar toy theatres) that she had made as a child.

Inspired by R. Buckminster Fuller, Tomoko concluded her journey from Hiroshima to Clapton with her latest creation: a range of geometric forms made from L-section strips of paper to form Platonic, Archimedean and even more complex solids in paper-kit form. This was launched in Japan House, where

Above: Tomoko Azumi

Opposite: *The Geo Poly Three* by Tomoko Azumi



she was amused by a visiting mathematician who came up to her and explained that one in the window was not geometrically possible. So she had to admit that, as it's paper, you can slightly twist and cheat the pure geometry.

To bring things full circle, Tomoko had dug out a 1979 photo for this talk, taken when she won a kite-making contest aged twelve. In it she wore a red and white hat to coordinate with the box kite she had designed, and this very day she had started reproducing her kite design using her current methods, noting how she could trace her passions now to the same ones she had then.

Questions followed, drawing out her reasons for loving paper in that it was immediate, tactile, flexible, delicate, requiring care and patience, and incited a sense of playfulness. Master Fred Baier asked if you have to wait ages holding the glued joints. Tomoko uses a special quick drying PVA, which only takes 20 seconds per joint, which is quite therapeutic, slowing life down just enough. One audience member asked how Clapton has influenced her life and work. She joked that she hasn't yet picked up a Cockney accent.

Simon Hurst

6 July 2023 · ORDINARY MEETING

Making it up
NATALIE MELTON

Natalie Melton agreed to be Interim Executive at the Crafts Council for three months and has now been there for a year! Although not a maker, craft has kept her going in what has proved to be a difficult year. Aware that she is now in a room full of skilled makers, Natalie loves the way they express their perspective through the objects they make and their sometimes amazing dress sense (with a wink at the Master).

She was introduced to craft when she started working on a mentoring programme in 2007-8 called Crafted, a partnership between Walpole and Arts & Business that recognised the need for makers to have the skills to manage and grow their business. Following that, she set up The New Craftsmen with Mark Henderson and Catherine Locke, to take on the business side for makers.

Now Melton is at the Crafts Council, makers are supported through a directory, advice, advocacy, guidance and the twice-yearly publication *Craft*, along with the annual international fair, Collect. The Council runs a bi-annual national Crafts School, developed



Natalie Melton

with Yinka Ilori and schoolteachers, which last year displayed short-listed entries from each educational 'Keystone'. For some of the children it was their first time in a gallery space, and juxtaposition with professional artists was essential. The Crafts Council now has an Equity Advisory Council, working on 18-month terms, to look at working practices.

Design technology and crafts and creativity have fallen massively in education over the last five years and Melton is not optimistic that this is going to change soon. The value of reaching out was exemplified in the *In the Black Fantastic* exhibition at the Hayward Gallery. Nick Cave learned to sew so that he could repair the hand-me-downs from his siblings. He now makes elongated 'sound' suits out of reclaimed materials like a Pearly King and Queen, thus illustrating that craft can start as a necessity but with the right support can become transformational.

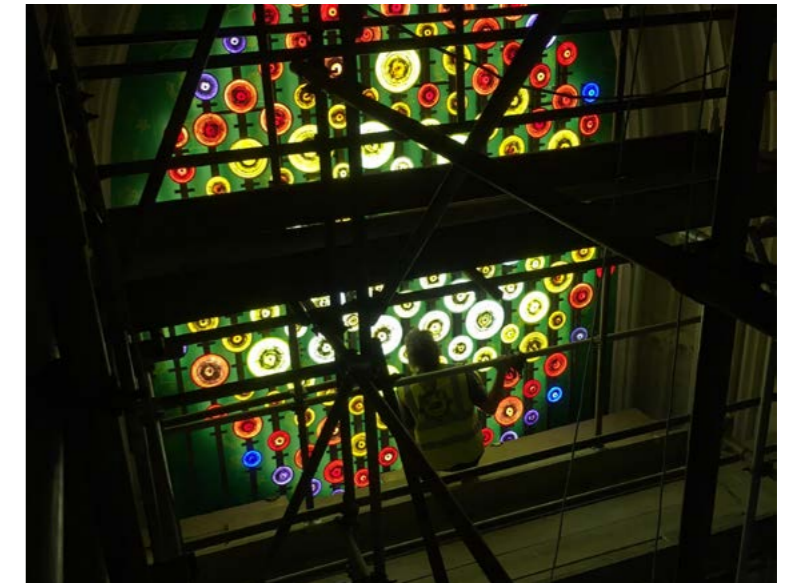
The Crafts Council has 1,800 contemporary objects in the main collection and has the gallery and a craft network, including special interest groups. But dealing with the legacy of Brexit and Covid, a funding cut from the Arts Council in October 2022 has been very challenging. Last year, it had to make really tough decisions, including closing the Crafts Council Gallery.

Natalie Melton says we are extraordinarily good at crafts in this country, and she is heartened by the joy and the esteem in which Craft UK is held. That we have really dampened our ability to share work with Europe is very disheartening. What an institution means and what it is for is a very live discussion for all of us. The Crafts Council is in a place to catalyse the next phase of creative and cultural spaces, which she sees as 'the churches of the 20th century' – a place where we go to be stimulated and learn.

PM Anne Thorne



Melanie Unwin



New Dawn by Mary Branson, courtesy of the artist. Image – Emma Brown

28 September 2023 · ORDINARY MEETING

The Politics of Art: The Art of Politics
(An Introduction to the Parliamentary Art Collection)
MELANIE UNWIN

Melanie Unwin began her talk by explaining that the Parliamentary Art Collection is NOT the Government Art Collection. It IS the national collection documenting the history, work, people and topography of Parliament and consists of two collections: the House of Lords Collection and the House of Commons Collection, each with their own separate budgets, committees and curatorial teams.

The Parliamentary Art Collection is funded by Parliament and is therefore a public collection – owned by us all – consisting of more than 10,000 works, from the 14th century to the present day. Despite the size of the collection, approximately 80% of it is on display – the reverse ratio to most public collections and museums in the United Kingdom.

We were shown examples from the collection: wall paintings, canvases, sculptures and reliefs. A slide showed easel paintings of three women: two MPs, the Rt Hon. Margaret Beckett and the Rt Hon. Theresa May, and one peer, Baroness Amos. Due to the fact that women were ineligible to sit in either House until the 20th century, portraits of women make up only a tiny fraction of the total number of portraits.

Sculpture and busts make up a large part of the collection and we were shown examples, including a contemporary bust of Olaudah Equiano by Christy Symington, a rare example of a work in the collection depicting black political campaigners. A large and

important collection of historic and contemporary textiles is also held. The largest body of works is on paper. Political satire is extremely well represented and is especially popular with MPs!

Having told us what it consists of, Melanie then explained why it exists. The current Palace of Westminster is a result of the destruction by fire of the old palace in 1834 and the new building, designed by Charles Barry and Augustus Pugin, saw the birth of the PAC. A Royal Art Commission devised an ambitious scheme of wall paintings, sculpture and easel paintings, chaired by the 'actively involved' Prince Albert. There was voracious public and press interest in the art and design chosen to decorate the new Palace of Westminster.

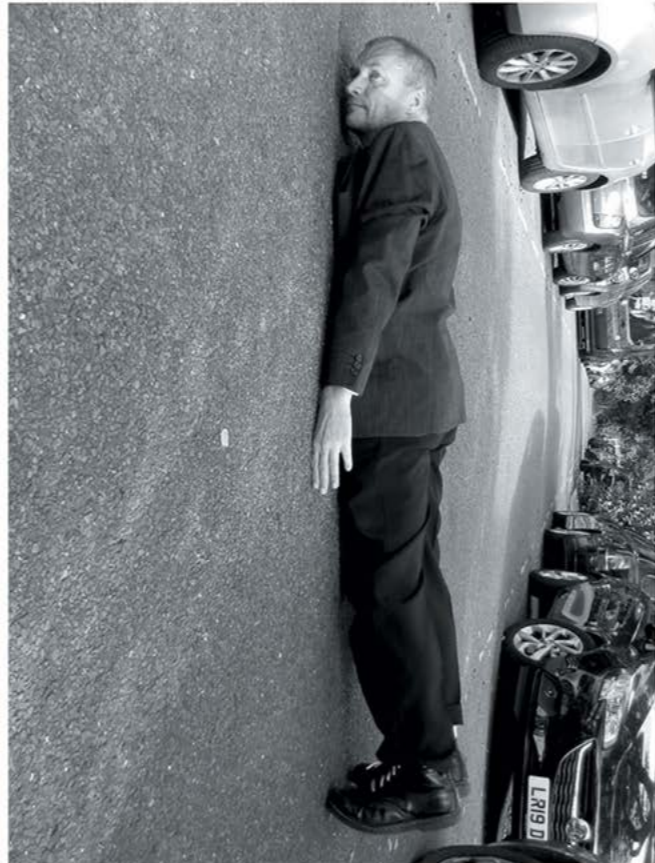
A key point of difference about this collection: it is a working collection – Parliament has no galleries or specific display areas, and so all the displayed works are in the working interiors of the Parliamentary Estate.

No. 1 Millbank was acquired by the Parliamentary Estate in 2007 and the Master won a commission to provide a work for the new House of Lords Library. He is one of 18 Masters of the Guild to have work in the PAC and one of only five Masters to have been commissioned to do so. He designed the unique, versatile and popular book chariot. Other commissions we learned about were Sasha Ward's glass screen for the Multi-Faith Prayer Room as well as *New Dawn*, the moving and technically remarkable site-specific light sculpture by Mary Branson sited at the entrance to St Stephen's Hall, which celebrates the many women and men who campaigned for votes for women.

Neil Jennings



Planet Earth Badge by Timothy Information Limited



Tim and Tim



This is Art Badge by Timothy Information Limited



Tim and Tim

12 October 2023 · ORDINARY MEETING

Stupid Punk?
TIM CARSON

Due to the unavailability of Gerald Ratner, the Master invited Tim Carson to fill in for the coveted jewellery slot in his 2023 programme, and he grabbed the opportunity with both hands. Tim Carson is a jewellery designer and punk (vocalist in the group Scrotum Clamp). Or should that be a punk jewellery designer, as the ethos and aesthetic of punk is embedded in his creations and his talk? This meant the lecture was irreverent, funny and disruptive. It involved film, audience participation, multiple personalities and an unsettling edge, all delivered with punk energy and a musician's timing.

Despite some early *interruptions* Tim declared himself an artist, jeweller, film maker and writer who also works in education. However, these definitions don't have hard edges and his work is an expression of all these things.

As an example of how Tim creates his work, he described a project he had designed for the Friends of Carlotta gallery in Zurich, which had given him an open brief. The collection he devised was called *The Seven Ages of Person (it's about time)* and used Tim's reworking of Shakespeare's *Seven Ages of Man* as an expression of time and a device to bring all the disparate elements of his work together. This was read by an alternative personality, Godfrey, created and inhabited by Tim, who also modelled the items of jewellery. The jewellery objects themselves are an eclectic mix of text, mysterious concealed objects, machines without purpose, a fusion of figurative and abstract forms, references to sound and music, awkward jewellery items and repurposed found objects.

Tim's talk was structured in a similar way: in seven parts, discussing questions about why the work he created might look the way it does.

Could his background growing up on a smallholding in rural Herefordshire, and a childhood lived amongst the odds and ends of a farm mending and making things, have influenced his choices attending art college? Is coincidence important in including a political context within his work? Did childhood experience influence a working practice that doesn't sit easily in one place or a love of creating different characters to express ideas? Is his work worth anything? What now?

What is certain is that a chance encounter at a football match and seeing a man with a safety pin as an earring introduced Tim to punk and jewellery, and has been a lasting inspiration. Punk provided an environment where Tim recognised a kindred spirit that reflected his experiences of self-sufficiency, an independent frame of mind, a context within which to see things differently and visual expression, which has always underpinned his work. He says, 'Punk dug its claws in, and I let it.' The political climate of the 80s drove him on, and he has remained a committed punk ever since.

Throughout the lecture, interspersed to reinforce the narrative, are images of Tim's jewellery. They are often political, angry, humorous and direct, but they are also beautifully made, crafted, and detailed with every aspect carefully considered. They make a point, but they are also jewellery, made by a craftsman with a knowledge of materials and how they fit together. His jewellery is diverse and thought provoking, but it is underpinned by a joy of making things as well as the messages and emotions the work conveys.

The obvious craft skill needed to produce these objects accounts for the discomfort felt by the people Tim has asked to destroy some of his work that has not sold and is seemingly unloved. This is quickly forgotten in the act of wielding a hammer, but there is always a pause and a space for a punk to challenge his audience and ask the questions about the value of objects and where thoughts and ideas might take him next.

This was not a conventional Guild lecture, but like his jewellery it was brilliantly crafted, irreverent, and entertaining. All punk and intellectual curiosity, definitely not stupid!

The lecture ended with a welcome game of Play Your Cards Right.

Eric Cartwright

12 October 2023 · ORDINARY MEETING

Looking out for London's Sky
LIZ ADAMS

Liz Adams of Adams & Sutherland, architects, advises planning authorities at planning enquiries, in particular helping to prevent damaging developments. The cases she considers can involve legal, amenity and neighbourhood issues of great complexity. There are often very many interests to be considered, numerous



Aerial view of Poplar Works. Image – Adams & Sutherland

people involved and huge piles of documents to be waded through, and all with limited resources of time and money. But common to very many schemes was their neglect of the visual and social impact of what was proposed, and the damage that would be inflicted on neighbourhood space.

Beginning in the City of London, she showed the notorious ‘Walkie-Talkie’, the most unloved recent building in London and which in her view ought never to have been built. From there she considered The Tulip, 20 Bury Street, proposed to be built close alongside The Gherkin – which was built in 2004 but is now half obscured by dense tower blocks and whose owners wanted the site’s former prominence to be restored. The City authorities have seldom refused permission for tall buildings, particularly if designed by famous architects, but the Greater London Authority refused building permission for The Tulip and the mayor called in the application for further consideration at a public enquiry.

Central to the opposition were the many ways in which The Tulip would constrict the space around it. This space, around The Gherkin, had remained informal – ‘a loose fit, which allows things to happen’. But that space would be seriously constricted by The Tulip’s overpowering, swelling base. The massive, unrelieved shaft that supported the glazed pod at the top would be oppressive, and the whole structure reminded of a surveillance tower. Also, the embodied energy in the great concrete shaft that housed nothing more than services was hugely wasteful.

Next, she considered a proposed 37-storey tower

block in Southwark quite close to The Shard. It was refused in 2018 and a revised scheme was submitted in 2022. The developers wished to emulate the cluster of towers in the city. Central to the opposition were the essential differences between the two areas – differences of use, of occupational and architectural mix, of scale and the character of open and circulation spaces, and in how proposed structures would relate to existing buildings.

But common to both applications was the calculated, cynical use of PR language and meaningless phrases in support – ‘elegant’, ‘soft’, ‘gentle’, ‘iconic’; a reticence about anything that might tell against the application; and the superficially convincing, mocked-up photographs that actually give a wholly misleading view of how proposed developments would relate to their surroundings. Criticisms of these developments also shared a number of points, points that recurred in the assessment of many other developments. These included:

1. Optimum use of space does not necessarily mean maximum use.
2. Understanding the place’s character is essential.
3. A ‘once in a generation opportunity’ is probably not.
4. Consider sustainability.
5. If something has been done already, that does not mean it should be done again.
6. Quiet places at ground level are important.
7. So are open spaces.
8. Many towers may not make a cluster.
9. Think about the sky.



CAD image of The Tulip. Image – Adams & Sutherland

In contrast to these large-scale proposals, Liz Adams showed a low-rise, low-cost, mixed-use development in Poplar, to house workshops and studios for the fashion industry with some residential space. This was economical, environmentally friendly and sustainable, respectful and supportive of the area’s character, and provided locally needed amenities. It was clear from the applause and from the questions and comments that followed her talk that the audience were in total agreement with her views and found her analyses penetrating and useful. There were many lessons in this admirable talk that can be applied elsewhere.

Nicholas Cooper

9 November 2023 · ORDINARY MEETING

Two Freds and a Cat

Fred Baier, Freddie Robins and Cat Rossi

Though billed as an Ordinary Meeting, this event was by no means ordinary. The packed house listened to a free-ranging and entertaining chat by the two Freds, mediated by Cat, accompanied by a continuous flow of projected images of work by the two craft artists. These minutes attempt to mirror the free-form nature of their discussion...

FB asked FR to take part because she’s the best knitter in the world and makes seriously funny things.

Differences of medium – FR wool, FB wood; commonality of purpose – challenging convention, idiosyncrasy, striving for perfection. Both were inspired by mentors – FR a cool, independent godmother needleworker, FB an inspiring woodwork teacher at school.

Attempts at working in each other’s medium – generally unsuccessful, though FB is proud of the patch he knitted on his (magnificent) cardigan.

FR – knitting is low in creative hierarchy, but being underdog is stimulating – gives great creative freedom but no money and no chance of the Turbine Hall (thankfully). FB impressed and inspired by longevity – Sutton Hoo pottery and gold; FR unimpressed, doesn’t care about posterity, or even what happens to work after she’s finished it. FB doesn’t like the colours in his work to fade, not a fan of patina of age, likes everything to look brand-new.

Both make striking use of colour – despite chromophobia in art world generally; FR says working with yarn intrinsically means working with colour – ‘I don’t paint with colour, I conduct it’. FB doesn’t like beige, likes all other colours, even opalescent ones – like Joan Collins.

To achieve what you want requires great skill. For FR skill means ability to communicate better – she’s a slow learner; FB says he’s just slow, sees no need to rush, if you get it wrong you have to start again. To perform below your standard of skill is dishonest – Venetian glass blowers and plasticising ceramicists – the challenge of taking away materiality – subversiveness.



Cat Rossi



Freddie Robins in her studio. Image – Douglas Atfield



Craft Kills – Freddie Robins



A Tool to Place You in the Here & Now – Fred Baier



Fred Baier

Gelotophobia – fear of being laughed at: they both like humour, but see an aversion to it in the art establishment. Life is sometimes funny, sometimes not. FR thinks only male artists are allowed to be funny. FB thinks FR is saying something serious in a funny way.

What they find annoying about their discipline: for FR the way it's not valued – FB finds almost nothing annoying about furniture making, except it often takes too long and he can't charge for all the extra time he puts in.

In response to questions we heard about FR's multifarious collections – robots, religious paraphernalia, knitted toys, stones shaped like fingers, screwed-up bits of wire, shabby taxidermy, etc., etc. – and that her experiments with digital design and machine making were unsatisfying – it's all about the hands; that they both strive for perfection, to make it as marvellous as you can; that FB enjoys putting right things that have gone wrong; that FR doesn't like collaboration, while FB used to work with a team – but he would change things on their work when they'd gone home; that the next generation are more natural collaborators; that when two famous

people 'collaborate' it's no more than marketing bollocks; that FR used to plan more, but is now more spontaneous, using available materials; that FB was stung by a criticism that he only made things for rich bourgeois customers and started doing more public commissions.

Cat concluded with a quote on FB by Michael Rowe in *Craft* magazine, which applied equally to them both – 'Radical thoughts, rethinking objects, reframing practices.'

Joe Whitlock Blundell

23 November 2023 · ORDINARY MEETING

A new type of hacking
GARETH NEAL

Gareth Neal is the son of an archaeologist. A cute childhood picture of him wearing his father's muddy shoes introduced a 30-year portfolio shown in 157 slides. Early KLF-inspired furniture was followed by eight glorious years in Master Fred Baier's studio, but



Grace by Gareth Neal. Part of the Dune collection of sand vessels.
Image – Michael Harvey

Gareth's energetic storytelling required a glass of water only 10 slides in, proving the point that hard work needs support.

Chairs and tables appeared to be digitally cut in wood, but Gareth's joke was to painstakingly hand cut and sometimes smash up digital-like intricacies, as if a computer had crashed. Clever stuff of its time and shown at the V&A, the process wasted so much wood; Gareth lost heart.

IPOCN or 'In Pursuit of Carbon Negative' was Gareth's new adventure. The furniture industry's carbon footprint and the cost of transportation and storage was and still is ludicrous. A scrap metal collecting junkie in Dalston and Mike Berners-Lee's book *How bad are Bananas?* inspired a mission to produce completely carbon neutral furniture. Could he cycle from London to his friend's woodland in Hereford, make a table and four stools in green wood, and cycle them back to the retailer SCP?

Things got off to a bad start when Gareth ordered a mobile phone holder for his bike handlebars and realised it was shipped from China. One of his two accompanying students got a bad cut on his knee, but they carried on. Food to fuel cycling was impossible, as there was no local meat and everything in the shops had travelled miles, becoming carbon heavy. Church taps provided good water. On arrival, the furniture-making experience looked fantastic, with horses pulling the wood, pole lathes, and the table and stools very desirable. Cycling the furniture home was a nightmare, as the green wood was heavy with water and there were too many hills to climb. There were tears, but back at SCP the mission was accomplished.



Hack Chair III by Gareth Neal.
Image – James Champion

The New Craftsmen then sent Gareth off to study the Orkney chair. Weaving straw backs takes up to four days of tough work on the fingers, but the driftwood base and Bible/whisky drawer were enjoyable work. Other versions crossed the straw back with a Windsor chair base, working with willow or leather ensued. A commission from a whisky company inspired the ultimate festival drinking chair; a classy version of those cheap fold-up, throw away things with cup holders.

Then Zaha Hadid's office called! In collaboration with the American Hardwood Export Council and Benchmark, Gareth decided to work only with digital crafting, throwing pots to remind us that water is the most precious thing in the world. Persuading Benchmark to up the size of its digital printing software enabled the production of outstanding pieces, leading to a whole new way of working.

Interestingly, the 3D printing Gareth uses now has a very low carbon footprint. Selling pots is far more lucrative than furniture, saving his physical energy and giving him the freedom to explore shapes. In retrospect, that first journey to bodge green wood in Hereford, would have been much more efficient by electric car. His life is now simplified to sketching shapes with a 0.3 pen in a sketchbook and 3D printing from recycled materials. Knowledge of shapes from 30 years of frequenting museums, becomes playful as 50 model versions of a product are honed down to five, then three, then one final piece. We could have asked many questions about this exciting work, but the Master knew the speaker needed a sandwich, after having really given us his all.

Rachael Matthews

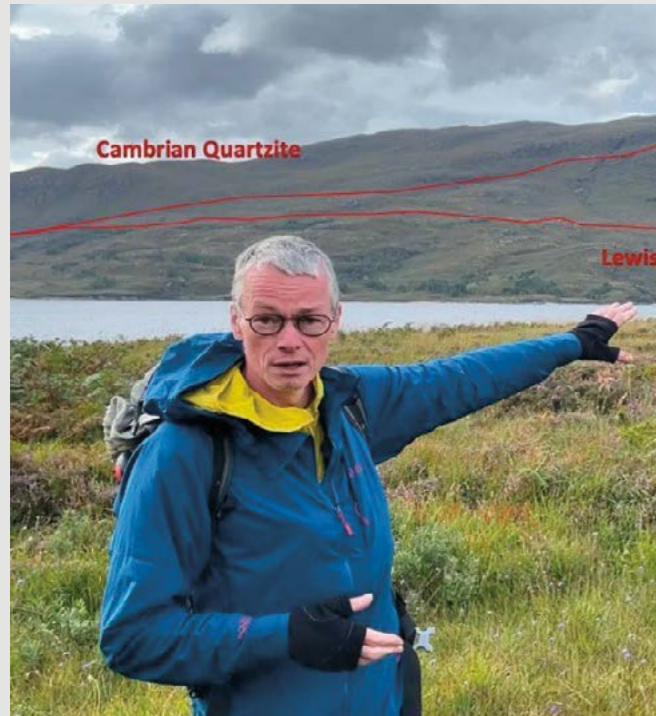


Gareth Neal. Image – CliQQ Studios



Gareth Neal with *Khaya* cabinet. Image – James Champion

• CONVERSATIONS BETWEEN BROTHERS •



Left: David Dobson. Right: Will Wootton and colleague in the reproduction Roman Villa at Butser Ancient Farm.

David Dobson and Will Wootton

David: It's interesting that we both work with materiality in our academic disciplines in quite different ways. I was wondering if we could come at it by thinking about craft being a means to an end? In terms of my research, it's very clearly a means to an end. You have to be a good craftsman to do those experiments.

Will: Yes. I can see that, having just visited your lab. It's clear that the level of technical expertise there is very high; and that expertise is about reproducing something, so you do that sort of experimentation.

David: Reproducing is reducing inconsistencies and errors, being as precise as you can – so you can remove sources of error in experimental results. I was thinking, in terms of archaeology, often you're dealing with objects of craft and actually trying to figure out what the end is.

Will: Yes. One of the things that I'm interested in when it comes to looking at the ancient world is thinking about those basic questions of how things were made; understanding their materials, but also trying to get into why things were made in particular ways. How that object that we've discovered in an archaeological context tells stories going backwards but also going

forwards, i.e. what was the intended end product. That makes me think a lot about the working practices. I see the craftspeople of antiquity, and probably makers now, as essentially problem solvers. I really appreciate that, working with craftspeople. It seems to me that's something you do a lot of – slowly crafting your way through your research problems.

David: Absolutely, and the really good experimentalists in my lab all have that same kind of attitude. There's always that level of experimentation, if you like, what in an art school might be called play, to get to the stage before you can actually do the experiment you want to do. You've got to experiment solutions, develop solutions, before you can even ask the question that you want to ask.

Will: I think in archaeology there has been a tendency to treat the thing found as an end point – to misunderstand its place as part of a process. Anthropology at least has taught archaeologists quite a lot about that idea of process; about understanding or working backwards from an object to see what processes have gone into its manufacture, playing around with materials and thinking about how these processes actually work in practice. Also in antiquity, where the idea of copying has

played a really large part in shaping our understanding of that past, but often in a misleading way. When you look at the material, you find such huge variation even in those things that are meant to be copies, the idea of what the finished end point might be is vastly different.

David: One of the things for modern sciences students or PhDs, perhaps, who would be coming into my labs, is that they don't have that sense of material properties. Actually, developing an understanding of material properties has to come before you start to do experiments. I showed you in the lab that we now use computer numerical control (CNC) mills. That's not how I teach PhD students to make experiments. I teach them how to do it on a lathe, because after a week or a month of machining things on a lathe, they understand when things will break, what are the limits of the materials.

How do you deal with materiality and understanding material properties within an archaeological teaching context?

Will: That's a really interesting question. I have students who are interested in history, material and visual culture, but what I find in my university is that we often lack that sense of the physical and the material. What I've tried to do is simply to reconstruct that in very basic ways, e.g. bring bits of wood or clay into the classroom. We might be doing a class on ceramics in the 5th century BCE, but they'll all be sitting there making pinch pots at the same time just to get them making that connection.

I created a module many years ago called the art of making, where we look at a series of different crafts and we go to visit craftspeople in their studios, talk to them, make things and try to contextualise the process, and then use that as a way into understanding the past. What is this metal we call bronze? How does it function? How do they turn it into a sculpture? What are the various approaches that one could take? What does a bronze foundry look like? What does someone who works in a bronze foundry tell you about the personal experience of actually being there? What do they look like when they're pouring bronze? What do they have to wear? Why?

You know, really simple things, but actually, when you're confronted with that, it's a hugely transformative experience for the students. If they walk away having made a mosaic or some pots, they immediately understand a whole range of social, cultural and

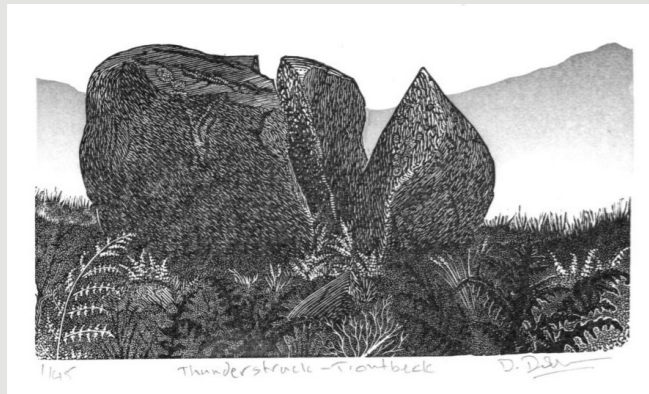
economic issues in a way that they would simply have found quite difficult otherwise – the laborious nature of making things, the complexity of it, the necessity to learn, what sort of questions you might want to think about learning. Are medieval apprenticeship systems good for understanding antiquity? And so forth. You very easily access those topics with someone who has just had a day of making something.

David: Yes, I genuinely believe that there's a truth to the adage that doing is thinking and drawing is thinking. One of the nice things about teaching geology, of course, is that we take our students into the field and make them, often screaming and kicking, do drawings of rocks in the field. Observational drawing is really about close attention and some level of self-awareness as well. There's a lot of geological vandalism that you don't need to do these days, but there was always that sense of interacting with the material as well as just the intellectual study, so I guess it was always there.

Will: I do a lot of drawing with my students and I do a lot of very basic description, because, actually, many of my students are not used to describing as a meaningful act of understanding the world around them. Obviously, looking and vocalising what they're seeing is an important process, and drawing is another. I'm trying to make them see things that otherwise they may not have seen, because they may have glanced or just read something and assumed on the basis of that reading that that's what they are seeing. There's usually some very nice and surprising revelations that they might see the object quite differently from the way that someone else has described it.

David: I was an undergraduate in Bristol, and I went there to become a palaeontologist. Having grown up in London, my experience with geology was largely sediment fossil collecting. Bristol was great for palaeontology, but I did an experimental research project in my third year which was down in the lab, mixing chemicals, grinding them up, making pellets and being physical and producing things, even though they were just pellets of sintered materials and reacted to make olivines. They were things of beauty. These little round pellets that no one else knew what they were, but I'd started off with oxide powders and I'd made something, an end product, that was actually a thing to me of beauty. It clicked.

Will: It feels that the students are sometimes missing out on the real experiential aspects of the subjects that



Thunderstruck – David Dobson

they're studying. I think it does make a difference to suddenly take them out of the classroom and drop them into – well, in your case, you take them to the lab – but for me, taking them into an artist's studio is important, because suddenly everything is different and often aesthetically stimulating – beautiful.

David: That's often where it clicks for the students. For us, it's either when they go in the field or when they go in the lab and start to do their own research project. That's where it becomes real. Once it's hands-on. We're back to that whole doing as a way of thinking, as a way of experiencing.

Will: It strikes that I'm in classrooms where there really isn't anything other than some desks and chairs. They're very much lacking in terms of exciting stuff. One of the things about walking into your lab is just that joy of really beautifully made things that I think must have an impact on your students. I think classrooms (or the laboratory, obviously) are places where actually you learn those relationships with the world around you. And if things are well made or well fitting and nicely crafted, you absorb that, don't you? There's a level of expectation that the things that you're going to produce in that space are also going to be well made.

David: Absolutely. Certainly, with the better students and certainly when they get to post-doc level, the good ones do all have that feel for quality. They will have the particular tweezers that they use, because they know that they can bend a piece of metal in a particular way, and it will always work with these tweezers. They'll start to make their own tools, and once people start making their own tools, then you know that they've got it. You need a specific thing with specific properties to do a specific job and they've understood that, and they can start to actually make new things and that's when you can start to innovate. You know, until you're making

your own tools you can't really innovate, because you haven't understood that basic relationship between the tool and the outcome.

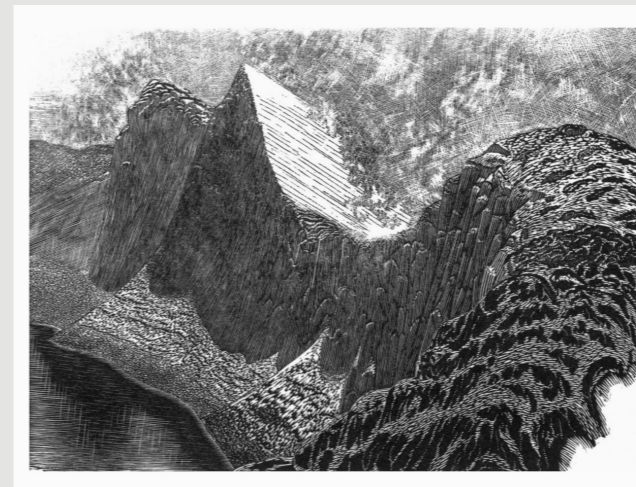
Will: What interests me also about the lab is this idea of looking at things at different scale. I think we were talking about description, and what I also do a lot with students is, well, how much can we describe of this one tiny element and how does that work between focusing in, focusing out, relating that to the whole? I work a lot on mosaics, and mosaics play a particular game. The images fracture as you get closer to them and as you move away they resolve themselves, and they play a game between those levels of looking.

You obviously look at microscopic levels, and I wondered whether actually working at those very tiny levels means that the expertise and the craftsmanship needs to be exponentially higher, because it's so small and requires such incredible detail and focus? That must be something that you encounter?

David: Yes, certainly when you're machining by hand. There are some things that you can do right at the limit of material properties that you can't do with the CNC machine. That's all about having fine control and feeling the feedback of the material – those kinds of things. It's very much about having that physical control. It's actually very fulfilling. You get into a flow state and have that kind of Zen feeling of everything else having gone away and it's just you and this spinning little bit of grey ceramic.

With wood engraving, because I've moved to making larger compositions now, it's distinguishing between the fine detail and the larger composition. It's very easy to get really caught up in engraving this little corner, but in a slightly different style from when I was over in the other corner and so the composition doesn't work as a whole. Presumably there's a very similar issue when you're laying down the tesserae and doing all that fine detailed work, making it into a coherent whole becomes often really the hardest thing to do.

Will: A lot of ancient mosaic is picking up on images that are available elsewhere. Maybe some of those issues about the whole have to some degree been resolved, and so maybe the mosaic maker is not dealing with some of those specific complexities of what we might call an original composition. I think what strikes me with mosaic making is the consolidated learning that goes on. It enables groups of people to work in very



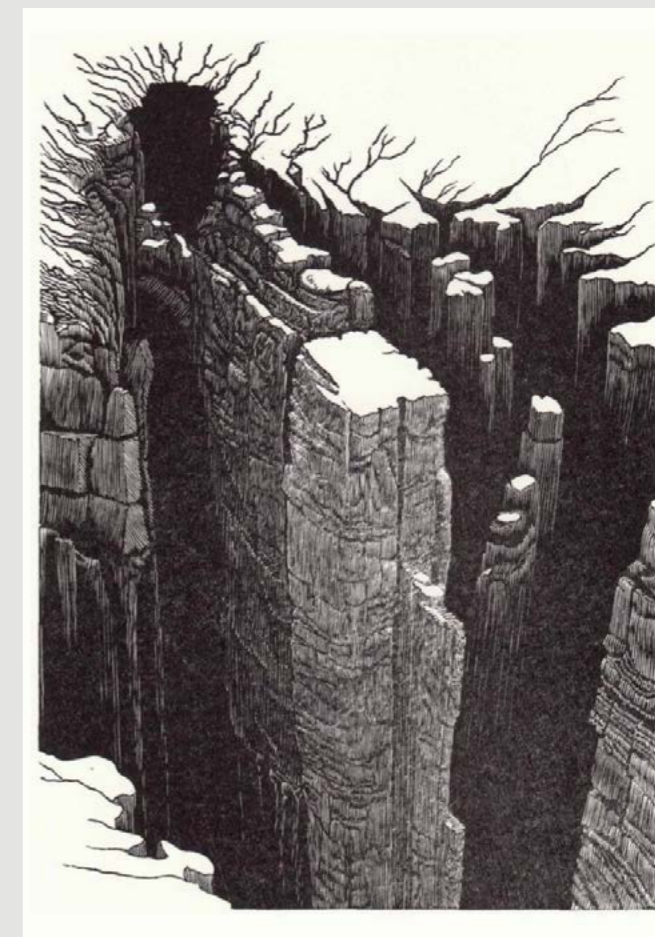
Y Lliwedd – David Dobson



Highland Birch – David Dobson



Will working on reproduction mosaic at Butser Ancient Farm.



Snowbound Buttertubs – David Dobson

similar styles and actually create hugely complex and big things, a bit like those large 17th-century French tapestries where the weavers work in a line and collaborate on the same cartoon. It's got to be identical in terms of quality and style, and they are able to do it because of the incredibly high levels of training with learning carried out in a really similar way.

David: This is like trade engravers in the 18th century. The London Evening Post had a full page wood engraving, broken down into two-by-two-inch blocks, which have had 20 people working on them. Then the real master was the person who joined up all the blocks to make them seamless.

Will: I don't think this is part of an industrialised process, I just think that actually learning within these communities produced groups of people who were able to work in very similar ways. Certainly when you look at relief carving on large scale stone monuments the joining between the blocks is really important. Something like Trajan's Column shows that the working over the blocks was critical to conceal the seams, but also to make it all work together, seamlessly. It's fantastically skilled work. It is amazing to me when I look at really quite large mosaics how difficult it is to spot different hands or mistakes. You can usually find them, but actually I think they're hugely similar in just the way that they've been carried out. Which speaks to me again of that consolidated training and these groups who are able to come together and make stuff.

David: As you say, the kind of medieval workshop sense, where you end up all working in a certain way. We see that in our labs nowadays. People who have been through UCL will do things in a certain way. I've worked in Japan in a couple of labs and in Germany, and they do things differently there. The outcome is the same, but they are really quite different and when someone comes to work in my lab. I know where they were trained, because of the way they do things.

Will: It brings us back to the problem-solving. But you can solve problems in very different ways and have the same end result. I've been involved in the London School of Mosaic, where again, the idea is to train people in a way that they have a common approach, common technique and process. They can go off and elaborate their own projects, but they can also come back together and make projects as groups.

David: Do you make mosaics yourself as well?

Will: Yes, that's how I ended up where I am. There was a mosaic maker, Marjorie Knowles, in the village where I grew up and [as a holiday job] I was helping her to make mosaics that she had commissions for. Now, really, the mosaics that I make are with other colleagues and friends, and we often go and do experimental archaeology. We went the summer before last to Butser Ancient Farm in Hampshire and made a mosaic in their reproduction Roman villa.

David: Was it a thing of beauty? What did you do?

Will: We did a contemporary take on a mosaic that had been found at Brading Roman Villa on the Isle of Wight. Butser Ancient Farm was actually started by a classicist, Peter Reynolds. We did a picture of him in the centre, with his Iron Age round houses in the background, in a very nice geometric surround with guilloché patterns. I think a 4th-century Roman patron would have liked it. It was a simple and very enjoyable way to break down some of those scholarly misconceptions that often come from actually having little idea of materials, or the practicalities of the making or the processes.

David: The organisation.

Will: Exactly, and so those assumptions all get embedded within the scholarship for decades or centuries even, and it's really difficult to shift the scholarship away from those basic assumptions.

David: This is one of the issues always. There's not enough time in the curriculum for those really important but tacit skills and knowledge that come with materiality. That's one of the nice things about the Art Workers' Guild's initiatives such as Useful Parallels.

Will: Yes. It's about actually engaging yourself, but it's also the opportunity to talk to those artists and craftspeople and to have those responses. That's what was very nice about talking to you.

David: It's been an absolute pleasure.

David Dobson is a wood engraver, geologist and mountaineer.
www.dpdwoodengraving.co.uk

Will Wootton is an academic.
www.artofmaking.ac.uk



Mosaic in the reproduction Roman villa at Butser Ancient Farm – Will Wootton.



Left: Chris Keenan. Image – Sophie Massarella. Right: Agalis Manessi

Agalis Manessi and Chris Keenan

Agalis: I'm thinking about how we both started from a different discipline and how that connects with what we're doing now. Repetition and rehearsing (which are not necessarily the same), and the performance at the end. We both exhibit work, and that is performance in a way. So, tell me how acting started with you?

Chris: At school, I was a very unsporty child – I wheezed my way up and down rugby pitches and was shit at it. Then I started acting and here was something I could do. So, after school I did a drama degree, three years up in Hull. I just did play after play after play and that was glorious. But then, working as an actor, there were long, long periods of unemployment between the jobs, culminating in a year where I did one day's paid work in the whole year. I thought, 'I think there's a bit more to me than this'. A day's TV work has no satisfaction, you're not part of any process, you go in and hit your mark, you say your line and you go away. Making pots is so much better.

Agalis: So how did you get into clay?

Chris: I met Edmund [de Waal] in 1989 when I was working in Sheffield for a theatre company. One of the

guys in the company was his lodger. I'd just done a TV commercial for Ronseal that paid well, and I decided to buy some of Edmund's pots. And over the next few years we stayed in touch. I bought his work as presents for my partner; she bought them for me. And they assumed a significance in my life as useful objects and things to relate to, which also gave me real pleasure. So, when he said, 'I'm thinking about taking on an apprentice', I wrote him a letter. It was the letter I had wanted to write to Mike Leigh, the film director, saying, 'I really like your work, the way you work etc., etc.', but coming from an actor to a director, it can sound like a lot of bullshit. Whereas writing to Edmund, I said, 'I don't know if you want somebody who's been to art college and knows about pots. Or somebody who makes.' Because I'd said I made things – I cook, I do DIY, I've made clothes. And that process of raw material to finished thing is so satisfying. So, we met, we chatted, and I think my making was the 'hook', the reason he decided to take me on. Before he went to Cambridge, Edmund had been an apprentice with Geoffrey Whiting, but I was his first apprentice. And nobody else got what I got, because by the time my apprenticeship came to an end, he needed someone who knew what they were doing rather than a complete beginner.



Continuing Drama – Chris Keenan

I was with him for two years. And then he took on another apprentice. I'm a youngest child and had never been supplanted before. And his new apprentice came along, and I thought, 'Ooh, I don't like this very much'. But having that extra year when I was sub-letting space was a time for me to develop and separate.

In the early days I used to have (what I called) 'The Leach Police' living in my head – critical voices – then one day I thought, 'They're my pots, I can do whatever I like with them.' That was really liberating.

You encountered clay young, and then you went to dance. Is that right?

Agalis: Well, dance was definitely my first ever love. At Greek school we did not do any art. None at all. But because we had very long summer holidays, there was obviously a lot of time to explore the nature around us that Corfu is well known for. There was the light, the colours, things there that stimulated your imagination. And as a child, I used to love to look at the clouds. I would say, 'Oh, that looks like a dog' and make some sort of real story in my head. I think I was a fairly quiet child. I was intrigued by objects. I liked looking at things; they'd talk to me, and I'd be somewhere else.

But dance was definitely my love. I liked the feeling music gave me, and sensing somehow that I could do something with my body along with this amazing music. And when I was about seven my mum put me in

a little dance school in Corfu town, because the mothers of that time thought that if you did dance you would move nicely, you would walk nicely. I was a bit of a tomboy myself, but I loved it. It was just a room, very, very basic, with the teacher and a woman who played the piano. But she'd show us different movements and positions, and one day she said, 'Now, we're going to do improvisation'. I just loved that. And behind the curtains I overheard her say to that piano teacher, 'She's got it in her', and I thought, 'Yes, I know I've got it in me. Now it's recognised, I can go for it.'

I said, 'Mum, can't I go to Athens? I can go to a ballet school.' She said, 'You can't go to Athens. You're just a child.' And then when I was about 15 another school opened up where the teacher had connections with Germany and although I wanted to go to England she said, 'You can go to dance school in Munich.' It was a sort of lonely existence, but I didn't really mind, because I was doing what I really wanted to do, and dance is silent expression in a way. Then I fell and broke my arm really badly. And it was a shock, but it gave me time to rethink the future and I fell upon clay. And with clay I didn't have to necessarily talk. And London is where it was at, wasn't it? So, England seemed a good place to come in the 70s.

Chris: Glam (rock) time.

Agalis: Yes, I thought, 'God, I landed on the right place,' studying at the Central School of Art with the British Museum round the corner.



A dog for Van Eyck – Agalis Manessi



The Land, set of monochrome beakers – Chris Keenan. Image – Michael Harvey

Chris: It's such a big part of the work, looking; educating the hands, but also the eyes. I think with any learning, the lessons take time to bed in, to be reproduced. It's not immediate.

Agalis: Exactly. And slowly, slowly, I realised that you can build up that strong understanding of image, which you can apply yourself.

Chris: And the repetition thing. With a play you repeat it every time, and with a pot too. I'm not bored by repetition.

Agalis: Well, it's about perfection. Say you're making cups or mugs or something fairly simple, the fact that you're making 50 of them doesn't mean that they don't have, each one, their own personality. Yes, there are people who make 50 mugs, and they're all bang on, but they leave you cold. Why is that? I don't know, but I probably realised early on that I am not a perfectionist. I know I do have people who say, 'That's really interesting what you are doing here, but why are they not straight?' Or 'why do you leave marks on the body?'

Chris: They're not tuning in to the work?

Agalis: They're not tuning in to it, yes. So, it just gave me the confidence to think, actually, this is how I want

to do it, rather than feel I should just scrape the surface and make everything level. I don't want it to be level. I like that aspect.

I've been asked a few times to do different commissions that take me out of my comfort zone. It invites a different way of thinking. I made this piece with shards, because I had a piece that was to do with faces that hadn't quite worked the way I wanted them. So, I took a hammer and smashed them all up and there were a lot of eyes and lips. For an exhibition I had a big crate with straw in it and I used all these fragments sitting on top of the straw, like it had been transported. Through commissions you discover other parts of your creativity.

Chris: If the main body of the work is travelling along in a straight line, and then you go off at a tangent, it somehow finds its way back and is incorporated into the main body of work again.

Agalis: Alongside my work I always taught. I feel I've learned so much from my students, particularly the ones who had problems. The way they handled clay was liberating. They'd go a completely unconventional way. I discovered that you don't have to go by the book. And also, the wonderful thing I suppose with ceramics is that there are so many different techniques. When



Frida dish – Agalis Manessi



Green eyes from Brancaci – Agalis Manessi



Tenmoku and celadon tea set – Chris Keenan. Image – Michael Harvey

you are working in your own studio, you just have to decide a narrower area to explore, going with the results that sing to you. Or even if they don't sing but there's something interesting going on, you have to leave it on one side and look at it again. I am inspired by looking at paintings in museums and exhibitions – often thinking, 'Yes, I'd really like to bring some of those painterly elements to my work, be it colour, a pattern, a face, the expressiveness of the brushwork.'

Chris: What I think is interesting is that sometimes you'll make an animal, and the decoration will be quite patterned, almost like a textile, which I thought spoke to my work as well in terms of mark-making. Sometimes the marks are very geometric and other times more organic. Using porcelain, any mark is a result of action rather than the clay body giving you an effect. It's a plain body, a plain surface, basically a canvas on which to apply colour.

Agalis: You can't escape from having an expectation, and then tempering that expectation with what you actually see when it comes out of the kiln.

Chris: Yes, you can't legislate for that. I've got a huge sack of shards in the back of my car at the moment, destined for the tip. I very rarely break a pot straight away, unless it's really hideous. It'll go on a shelf, put to one side, and then it catches your eye, and you go, 'Actually, this is okay, this works'. You need to give it the time to be seen again.

Agalis: I wanted to ask if you ever do things you wouldn't normally do.

Chris: Yes. Do you know the Siobhan Davies dance studios in South London? I was invited to do a project there. The brief said I could do anything. Use any material I wanted. What I ended up doing was commissioning a wall cabinet housing 25 thrown and enclosed porcelain forms based on the column, the cone and the sphere. And people were invited to open the cabinet, choose some pieces and make their own installation, which was then captured in a photograph. The piece was called Continuing Drama – which is what Bafta calls a soap opera. I made a ceramic soap opera with 25 characters!

Agalis: So, there was a link with your past as well.

Chris: Yes, exactly. That's the thing. There's that conversation backwards. I'd be quite interested to do



Chris and Agalis, portrait on the day something performative that also involved clay.

But I'm taking six months off this year. I've been in my studio for 25 years and I think I've got 10 to 15 years of good making left, if I keep my health, and I want to know – what might those years be about? I want some thinking time and I won't necessarily be making. I want to do some reading, possibly go on a road trip and visit some makers whose work I like, and I whom I admire. And after the six months, the work could be the same, but I'll have thought about it differently. And I also can't help wondering about the effects of ageing and workload ... cheerful things like that!

Agalis: Yes, I'm all of a sudden thinking, gosh, it's 50 years. You know, time for reflection. My book wasn't planned. It wasn't thought about, other than people saying, 'Why isn't there a book about your work?' 'You should have a book.' I was thinking of myself as the maker, as an artist, but not as a writer. But it has made me reflect on what I've been doing. I don't spend time thinking, 'Gosh I've been doing this so long and what have I achieved?' I just carry on. Because one piece of work leads to another, and creativity is continually enriching. I don't feel it's a spring that's drying up other than maybe old age will take over. OMG!

Agalis Manessi is a ceramicist. Her book, *A Journey Painted in Clay*, was published by Unicorn in 2023 www.agalismanessi.com

Chris Keenan is a ceramicist. www.chriskeenan.co.uk

• AWG CREATIVE CONNECTIONS 2023-24 •



Creative Connections participants at a discussion evening



Creative Connection discussion, cross-disciplinary working – Roger Kneebone, Fleur Oakes and Rachel Warr

This year the Guild launched Creative Connections. The initiative provides a space for creative people who are beginning to establish themselves to meet and connect with Guild members, build supportive networks and develop their professional practice. Our first cohort of 23 enthusiastic participants includes a furniture designer, a horologist, a letterpress printer, a milliner, a sugar-glass artist, an enameller, textiles artists, stone and wood carvers, jewellers and ceramicists.

The year-long programme includes hands-on workshops, discussions and social events – all opportunities for participants to share insights and ideas, encourage each other and navigate the challenges of a creative career. We began in September 2023 with a welcome party. Since then, the group has taken part in a workshop led by Bro. Nicholas Hughes and joined a discussion evening with Bro. Harriet Vine and Master Elect Rob Ryan. Participants have also attended Ordinary Meetings and started to get to know the Guild and its Brothers.

This isn't a business-development scheme nor is it about matching participants up with someone more established in their field; it is about finding common ground and unexpected connections with people in other disciplines, about discovering insights that will help the participants consider the goals they want to set themselves, the collaborations they hope to establish, and the values they want their work to embody.

This programme is something new for the Guild, but the sentiment behind it isn't new at all. Since the Guild began, it has been a rare place where creative people

from different fields can come together. One of the joys of the Guild is the way it sparks friendships and projects that span disciplines and boundaries and generations. It is this kind of cross-pollination that makes the Guild so special, and it is why we are keen to invite emerging creatives to join the conversation too. We're delighted that the group has already begun to organise its own discussions and field trips alongside our scheduled programme.

A small but mighty steering group has got Creative Connections off the ground: PM Prue Cooper, Bro. Hannah Coulson, Bro. Rachel Warr, Bro. Ruth Martin, Bro. Aliénor Cros and Master Fred Baier. We've been really well supported by the Guild office team and would like to extend our thanks to Catherine, Leigh and Emily. Creative Connections has also been warmly supported by the Guild's Trustees and Committees.

Please do look out for and say hello to our wonderful Creative Connections participants!

Hannah Coulson

'We've been made to feel really welcome by all the Brothers and the wonderful steering committee, with some great events so far to help us connect with each other, reflect on our practice as well as stimulating creativity. The mix of creatives involved is so interesting – diverse, but all with very similar challenges and doubts. I'm really looking forward to all the events in 2024 and making the most of these special experiences.'
Creative Connections member Joanne Lamb

• A CELEBRATION OF MARIONETTES •



Edie Edmundson performing with Boom Beastie



Roger Lade demonstrating his Griffin marionette.



Lyndie Wright MBE – co-founder of Little Angel Theatre



Swallow marionette by Sarah Vigars. All images Tom Crame

A celebration of marionettes (stringed puppets) was held at the Art Workers' Guild on 7 September 2023, organised by the Outreach Committee. Marionette makers, puppeteers and Guild members came together for displays, talks and demonstrations. Marionette making is at risk, the Heritage Crafts Association added marionette making to the red list of endangered crafts earlier this year, and so the event sought to bring people together to share knowledge and form connections across generations and geographical areas. There were marionette makers attending not just from London but from the West Country and the north of England.

Marionettes have a strong cultural tradition in this country. Punch was originally a marionette rather than a glove puppet. During Victorian times there were multiple marionette companies touring the country, presenting a wide range of work from Shakespeare to variety and satire. These companies began to dwindle with the arrival and growth of cinema. In the 20th century marionettes were a regular presence on television screens, although it forced a transition to making work specifically for child audiences.

Marionettes offer a different experience from that of watching a human actor perform. While marionettes may portray a specific character, they are metaphors, universal signifiers, a blank canvas onto which we project our own emotions. They speak to us through their materials and their metaphysical position, pulled upwards by a puppeteer and pulled downwards by gravity; caught between heaven and hell, if you like; or the airy lift of ideas versus Earth-bound reality. The puppeteer is in a constant dialogue with the force of gravity through the tension of the strings and the weight of the puppet. Keeping a marionette still is itself a skill.

Many countries have a tradition of string puppets, but each country has its own specific style and design of control (the wooden bars from which the strings hang). It is specifically our culture of marionettes in the UK that is at risk. Perhaps we can learn something from post-colonial India. It was recognised there that a form of Indian string puppets were close to being lost completely and successful efforts were made to revive them. We are now in need of reviving our own culture of marionettes.

Today, many master marionette makers are past retirement age and there are too few training opportunities. The same problem exists regarding marionette training for puppeteers. In general terms, marionettes are often more expensive to produce; with hard pressed budgets puppet theatres choose cheaper options. Yet, when audiences are presented with marionette shows, they are enthralled.

In recognition of this interdependency, the day at AWG started with a masterclass in performing for a group of mid-career puppeteers who had little or no previous experience of working with marionettes. This was led by Stan Middleton of the Puppet Theatre Barge. The masterclass dispelled some anxieties and ignited some passions for working with strings.

In the afternoon, expert marionette makers arrived to set up displays of their tools, materials and work in the Master's Room, Courtyard and Gradidge Room. There were videos of work showing in the library and a chance for anyone to have a go at puppeteering a marionette under guidance in the Hall.

Marionette makers with different approaches shared insight into their process: Lyndie Wright MBE with a display charting 2D sketch to 3D puppet, with marionettes made with her late husband, John, with whom she co-founded the Little Angel Theatre; and Mary Turner, doyenne of TV marionettes familiar to anyone who watched Thunderbirds, Captain Scarlet or Stingray. Andrew Grundon's display focused on carving character. Andrew is a traditional sign maker, for which he has just been awarded Maker of the Year 2023 by the Heritage Crafts Association, and he has a passion for marionettes.

Nik Palmer, of the Noisy Oyster theatre company, shared his exploration of new materials and technologies in his marionettes, principally 3D printing and electronic components. Sarah Vigars displayed her beautiful bird marionettes, with their complex stringing systems which enable them to open and close their wings with a breathtaking degree of naturalism. Dave Barclay (all the way from LA) and Roger Lade had arrays of puppets including 'trick marionettes', which transform from one thing into another with the right handling of the strings. The event was also supported by marionettists Ronnie Le Drew and Sue Dacre, providing demonstrations and expertise. Attendees were invited to wander and engage with the displays as they chose.

The evening continued with some performances, including a flavour of the morning's masterclass and some more established performance pieces, such as Edie Edmundson's dancing boombox, *Boom Beastie*, and Roger Lade's bone-dislocating skeleton. The event concluded with a discussion on marionettes and what the future holds. It was a valuable day. I hope perhaps there may be another in the near future.

Rachel Warr

• SALON OF DOUBT •



Charlotte Cory



Claire Collinson



Holly Burn



Julia Lancaster



Nathalie Edwards



Rebecca Hollweg and Andy Hamill



Noa Weintraub



Simon Hurst



William Hardie



'The Salon of Doubt'. All images – Lorna Ryan

My idea for 'The Salon of Doubt' arose out of my own case of 'impostor's syndrome', that nagging inner voice that's always reminding you that you're not good/clever/deserving enough ever to be properly accepted. Over the years I had constantly asked myself, 'Is this the direction that I really want to be heading in? Am I doing just the same old thing over and over again? Am I really representing how I truly feel and who I actually am?' The word 'doubt' seemed to be the right one to hang this feeling on, and I began to imagine an event at Queen Square where people could share not only their excitements and enthusiasms but also their fears, uncertainties and misgivings. I suggested, too, that it could be interesting to hold a meeting where the invited participants were not all designers and artists like us, but where poets or musicians, film makers and performers stood up as well to talk about their practices. The Outreach Committee responded positively, and the event took place in the Hall on 22 October 2023.

A programme of 12 contributors was drawn up, each speaker having 10 minutes allotted to them. There was little curating of content, and I was happy to let people say whatever they wished. I tried to make the Hall look as cosy as possible. I asked Leigh if it would be possible to balance some candles on the frames of the portraits of past masters, to create a softer, more flickering light. After reacting with horror, the ever-resourceful Leigh suggested battery powered tea lights! Two hundred of them did indeed create a warm and intimate atmosphere. The seating in the Hall, rather than the very lateral 'all eyes to the front of the class', was arranged in a semi-circle, focusing on the stage – where speakers were invited to join me in conversation, not unlike a TV chat show.

Four Guild members spoke candidly and clearly. Brother Roger Kneebone spoke about the similarities but also the differences between doubt and uncertainty. Brother Simon Hurst shared with us radical but brave changes in direction he was taking with his work. Brother Charlotte Cory spoke on the very personal importance of doubt. Brother William Hardie, using extensive diagrams and workings out, revealed his own personal way for analysing misgivings.

From outside the AWG, Martin Grover, painter and printmaker, told us how doubt lay behind all his work, but also how he used that as a strength. The poet Claire Collinson read us some examples of her work that related to personal aspects of her life and how they both overlapped and interlinked. The ceramicist Julia Ellen

Lancaster at first played just the soundtrack of a film she had made of her working in her studio. We then watched the film itself and the meanings of the mysterious sounds were wonderfully revealed. Holly Burn, the actress and comedian, told us how much she needed live audience feedback and how during the pandemic she had struggled to create within its vacuum.

The ceramicist and studio owner Nathalie Edwards spoke openly about how doubt and fear of the unknown created a physical reaction in her body that powerfully projected her into action. Noa Weintraub read a treatise on the role doubt plays in creating her delicate ceramic pieces. Katy Bentall, illustrator, shared with us some of her drawings and talked about how an intuitive force helped her make them. The singer and songwriter Rebecca Hollweg (accompanied by Andy Hamill on double bass) performed two songs, one of which at the time of writing she considered 'outside of her comfort zone' but subsequently led her into a fruitful direction.

The evening seemed to be appreciated and enjoyed by those attending. As artists and creators, we live in quite small worlds of our own, and so much of the thought process involved behind our work stays locked in our brains, too precious and too personal to share – the Salon of Doubt proved that this doesn't have to be the case. We can all learn so much from each other, not just from being able and confident but also from being uncertain and full of doubts. Isn't supporting and learning from each other what the Guild is all about?

Rob Ryan

• TABLE TOP MUSEUMS •



On Saturday 16 September 2023 we held the sixth annual Table Top Museums event, in conjunction with Open House weekend. An inventive celebration of the madness, and the individual and extraordinary rules of those who collect. We delighted in an exhibition of 30 installations, curated by Guild members and others, featuring museums of measurement, mercies, mudlarking and much, much, more! We also held sold-out tours of the building, given by our Honorary Architect, Simon Hurst.

Top left: *Guest soaps from around the world* – Laura Down

Top right and middle left: *Mudlarking collection* – Lara Maiklem

Middle right: *Pin Badges* – Nolan Price

Bottom left: *Pumpkin pulp paraphernalia patch* – Nicholas Pankhurst



Table Top Museums 2023. All images – Leigh Milsom Fowler



Art gallery toilet paper – Caitlin Hazell



Staircase Bannisters – Nicholas Cooper

• MEET OUR NEW MEMBERS •

Philippa Brock
Woven textiles and
future materials
Brother



Philippa Brock has an interdisciplinary practice developed over 30 years as an international designer, researcher, academic, editor, curator, strategist and textile artist within the field of woven textiles and materials. Her primary research interests lie in developing disruptive approaches to 2D and 3D woven methods on hand woven Jacquard looms, and within digital industrial manufacturing. Philippa co-curated (with Elizabeth Ashdown), The Experimental Weave Lab, a nine-month residency, outreach and public-facing experimental making programme and she edits The Weave Shed, a resource site and blog for professional weavers.

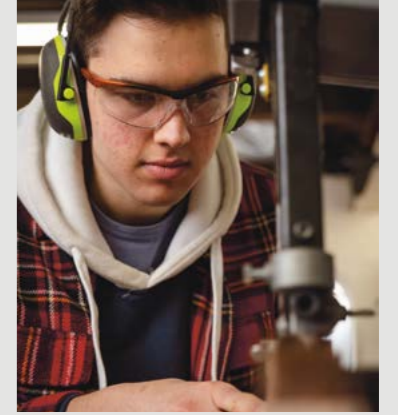


Sarah P Corbett
Craftivist
Brother



Sarah P Corbett is an award-winning activist, author and Ashoka Fellow. She grew up in an activist family and has worked as a professional campaigner for more than a decade, most recently with Oxfam GB as Activism Manager. She founded the new global Craftivist Collective in 2009, providing craftivism (craft + activism) products and services for individuals, groups and organisations around the world to use her unique 'Gentle Protest' methodology – which has helped change hearts, minds, business policies and government laws around the world as well as expand the view of what activism can be.

Sean Evelegh
Furniture designer
Brother



Sean Evelegh is a furniture designer and maker, based in Sevenoaks, Kent. His passion for creating beautiful wooden furniture embraces the whole process, from milling up the tree to applying the final coat of finish, allowing him to create contemporary pieces that highlight the natural beauty of wood. Sean is detail oriented and devotes as much time to the unseen parts of the piece as to the seen, ensuring his furniture can be cherished for generations to come.



Above right: *X-form* – Philippa Brock
Below right: Dream-making – Craftivist Collective
Opposite: *Norman chair* – Sean Evelegh



Olivia Horsfall Turner
Architectural
historian, curator
Associate Brother



Olivia Horsfall Turner is an architectural historian, curator and author. She is Senior Curator of Architecture and Design at the Victoria & Albert Museum, where she looks after the designs collection, which documents process in the applied arts and architecture through drawings and models from the 14th century to the present day. She also publishes, lectures and broadcasts about architecture, objects and ideas.

Alice Kettle
Textile artist
Brother



Alice Kettle is a contemporary textile/fibre artist who has established a unique area of practice by her use of a craft medium, consistently and on an unparalleled scale. The scale of her work belies its component parts: individual tiny stitches, which combine to form great swathes of colour, painterly backgrounds incorporating rich hues and metallic sheen. She is one of Britain's leading artists in this art form achieving world recognition. Her work is in international collections, and she received the Brookfield Properties award with the Crafts Council in 2023. She is currently Professor of Textile Arts, leader of the Design and Craft Research group at Manchester School of Art, Manchester Metropolitan University.



Stephen Knott
Director of the
Crafts Study Centre,
Craft historian
Associate Brother



Stephen Knott is Director of the Crafts Study Centre (CSC), a specialist university museum based on UCA's Farnham campus. He is a writer, researcher and educator, specialising in modern and contemporary craft history and theory. After training as a historian at UCL, the focus of his research shifted toward craft, design and material culture during his PhD at the Royal College of Art/Victoria & Albert Museum, where he researched amateur craft, supported by an Arts and Humanities Research Council (AHRC) Collaborative Doctoral Award. Stephen has shown his commitment to craft studies through his editorship of *The Journal of Modern Craft* since 2012 and several notable publications.

Left: *Poppy* – Alice Kettle
Opposite right: *Looking Through exploded II* woodcut – Celia Scott

Peter Pritchard
Architectural
lighting design
Brother



Peter Pritchard is an award-winning lighting designer and co-founder of Pritchard Themis. Peter understands light. He knows how it can transform a surface, whether it is a historic façade, the interior of an airplane, a public square or the foyer of a new office. His skills are in making narratives with light, using colour to enhance mood and character, to dissolve edges, making light liquid and seductive, and above all changing and playing with our perception of space.

Sara Rawlinson
Photography
Brother



Sara Rawlinson is a contemporary photographer specialising in both abstract fine art and heritage architecture. She has had a camera in her hands most days since she was six years old.

Sara spent a decade in academia, teaching seismology and natural hazards, before returning to her childhood love of photography in 2013. Her academic years still heavily influence her photography – often showcasing textures, landscapes, geological features and geological current events, such as sea level rise and volcanic eruptions. Her work has won and been shortlisted for several international awards, and is held in private and public collections around the world.

Celia Scott
Portrait sculpture,
painter, architect
Brother



After training at the Bartlett School of Architecture, University College London, Celia Scott worked as an architect in New York and London, and she has an MA in Fine Art from the City and Guilds Art School, London.

Her artwork has been exhibited widely and she has had solo shows at the Eleven Spitalfields and Velorose galleries in London and the John Nichols Gallery, New York. Her portrait sculptures are held in public and private collections in the UK, including King Charles' Highgrove Gardens, the Scottish National Portrait Gallery and the Royal Institute of British Architects, and she has three in the British Library, as well as in private collections in Europe and the USA.

Her recent reliefs, paintings and prints compress 3D space into a 2D surface in unexpected ways. In 2023, she curated the exhibition *Modernism at the Mall* at the Isokon Gallery in Hampstead.



• GUILD STAFF •

FAREWELL, CATHERINE

After eight wonderful years at the Guild, Catherine O’Keeffe decided to step down as Guild Secretary at the end of last year. During her time here she transformed and streamlined the Guild and was fundamental in shaping the thriving organisation we know and love today. She will be much missed, and we hope you will join us in wishing her the very best.



Guild Deputy Secretary: Gemma Lodge

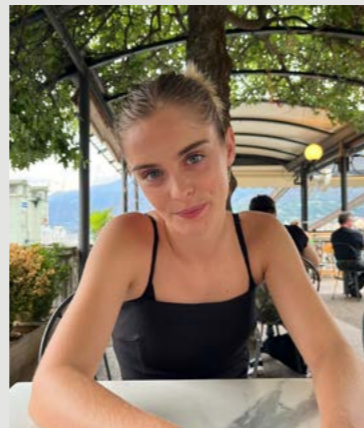
Gemma is our new Deputy Secretary, she joins us from the world of fashion and exhibition logistics and is settling in well to Guild life. Gemma looks after all our communications, generating all our fortnightly newsletters, social media posts and website updates. She also looks after our Guild events, lecturers and AV system. She will also be working with the Guild’s Hon. Editor to create our biannual publications, the Proceedings & Notes and the Summer Newsletter.



Speak to Gemma if have any queries about Guild meetings, or if you need information about our social media, mailings or the website, and if you would like to update your member profile. Please send her any interesting news, events or exhibitions you have coming up and she will be happy to share them with the membership.
gemma@artworkersguild.org

House Manager: Emily Snape

By now, most of you will have met Emily, who is our new House Manager, taking over from Elspeth Dennison in March 2023. Emily looks after our busy room hire business and oversees our lovely team of front of house staff.

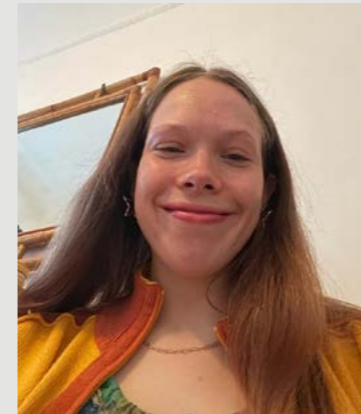


Speak to Emily if you would like to organise an event at the Guild, have queries about room availability, or want to know more about catering arrangements, AV, deliveries, or anything to do with the general day-to-day management of the building.
roomhire@artworkersguild.org

All three of us are in the Guild Office Monday to Friday, 10am-6pm.

Front of House Team

Our brilliant front of house team assist Emily in running our many room hire events, helping to manage the use of the Guild’s facilities. They meet and greet our hirers, set up the rooms and catering arrangements, and clear up afterwards. You may meet them at any of the Guild meetings, or if you choose to hire a room from us!



Daisy Faull



Ettie Smith



Eloise Robbins



Naori Priestly



• REPORTS •

Chairman of Trustees
PHIL ABEL

It has been a year of change for the Guild: Elspeth left Queen Square in January and we appointed Emily as our full-time House Manager. Elspeth's contribution was enormous, and our Hon. Architect is working on a suitable memorial to her. Emily has become an important part of the team and the room hire business is doing well. We have updated our software systems to improve the running of bookings and ease the workload it entails.

In the autumn, Catherine told us that she, too, would be leaving at the end of the year. We are very sorry to see her go after eight years in which she has played a central role in transforming our organisation. We are most grateful for all she has done and wish her well for the future. Leigh has taken over as Secretary and Gemma Lodge joined us in January as her Deputy.

The AV system has also been updated to improve streaming for both ourselves and our hirers. We also funded improvements to the basement flat, to make it suitable for letting, and we now have income from our new tenants.

It is thanks to our Treasurer, Alec, and to Catherine, Leigh and Emily that our financial situation remains relatively healthy despite the substantial investments we have made this year. As the Guild continues to become more outward looking through Outreach and Creative Connections, there will be increased demands for expenditure. We have therefore established a Fundraising Committee to generate additional income.

The Guild's activities and income are all possible because our predecessors bought 6 Queen Square. The building has been substantially overhauled in recent years, a programme led by Simon Hurst, our Hon. Architect. He, too, is stepping down and Karen Butti will be taking over. Very many thanks to Simon for all he has done, and we look forward to seeing where his work takes him in the future.

Hon. Treasurer
Year Ended 30 September 2023
ALEC McQUIN

I am pleased to submit the annual accounts for the year 01/10/22 to 30/09/23 as your Honorary Treasurer.

The year presented many challenges, including the illness and retirement of our well-loved Guild Steward,

Elspeth Dennison, the consequent reorganisation of the administration processes of the Guild, the significant building refurbishment works required to the basement flat, and the other items detailed below.

Despite these challenges the year has been a successful one for the Art Workers' Guild.

My report compares the figures achieved during the year against the results of the prior year. I am pleased to report that we exceeded our budgeted surplus, despite additional unexpected expenses.

The hiring and catering income was pleasing as confidence returned to our hiring customers and, indeed, we attracted new customers during the year. Income derived from these activities was £154,888.00 (£95,331.00). Difference: £59,557.00 (+62.5%).

Despite the challenges, I am pleased to report that we achieved a respectable surplus for the 12-month period of £25,120.00 (£20,339.00). Difference: £4,781.00 (+23.5%).

The administrative team worked tirelessly, meeting the needs of the membership and completing the myriad Guild meetings and other events and exhibitions, room hirings, Guild organisation, minutes, organising maintenance of the building and its equipment, along with the endless administrative and financial details that keep us in check.

I would like here to acknowledge the heroic work undertaken by the Guild Secretary, Catherine O'Keeffe, and our Deputy Secretary, Leigh Milsom Fowler, for the exceptional support they gave us during this challenging and demanding year.

Sadly, Elspeth was unable to continue with her duties and I would like to acknowledge my heartfelt thanks to her for the many years she dedicated to the Guild. It is no understatement that the Guild's success is due, to a large extent, to the exceptional service she gave during the many years she worked at the Guild. I would confirm that the Guild Trustees paid a substantial bonus to Elspeth on her retirement, in thanks for her support and dedication.

I would also like to acknowledge the support and generosity of the individual donations, bequests and trusts that assist the Guild and support our work, and in particular the whole membership for their continued support during the last few difficult years.

Income

Income for the year was £346,230.00 against last year (£258,390.00). Difference: £87,840.00 (+34%). This was a truly excellent result, despite the difficulties and challenges we faced during the year.

The income was made up as below (last year's figures in brackets):

a. Rental income and investments: £118,189.00

(£96,444.00). Difference: £21,745.00 (+22.54%).

b. Subscriptions: £46,512.00 (£42,872.00). Difference: £3,640.00 (+8.5%).

c. Donations, Gift Aid, bequests & fundraising: £26,252.00 (£20,047.00). Difference: £6,205.00 (+31.0%).

d. Hiring of rooms and catering: £154,888.00 (£95,331.00) Difference: £59,557.00 (+62.5%)

e. Other income: catering, Guild guests, outings, postcards, outreach and sundry £8,936.00 (£9,433.00). Difference: -£497.00 (-5.3%).

Total expenditure

Total expenditure was £324,926.00 (£223,496.00). Difference: £101,430.00 (+45.4%).

Overall position

The accounts show a surplus for the 12-month period of £25,120.00 (£20,339.00) or +23.5%.

Balance sheet

The balance sheet stands at £550,912.00 as compared to £525,792.00 last year, an increase of £25,120.00 (+4.8%).

In addition to the above, the items detailed below should be noted:

- Despite the difficult trading conditions during the year, we have ended the year with a reasonable surplus.
- The major refurbishment of the basement flat has been completed and I am delighted to confirm that it has now been let.
- The building and flats are in excellent condition and only regular maintenance items will be required in the future.
- The administrative team have worked exceptionally hard and supported the membership and me brilliantly during this demanding year.
- Our monthly P&L management accounts are accurate and timely.

At this point, I would like to acknowledge and thank Simon Hurst, our Honorary Architect, who is standing down at the end of the year, for all the magnificent work and energy he has put into looking after the Guild buildings. His work this year on the basement flat has been excellent and I am sure everyone will join me in thanking him for his support, professionalism, and excellence over the many years he has been our Honorary Architect.

Simon has been a major force in helping to make the Guild the special place it is today.

The Art Workers' Guild remains a viable and

successful charity and continues to strive to fulfil its aims and objectives.

We have undertaken in the last year the following:

1. A complete overhaul of the administrative functions.
2. Reviewed and updated our financial systems, software and support services to ensure accurate and prompt financial reports.
3. Undertaken a complete refurbishment of the basement flat and maintenance works on the other flats.
4. Reviewed our computer and software functions, and replaced and updated equipment.
5. Reviewed and set up a new administrative system including digitising the booking system for the hiring of rooms.
6. We have reviewed and strengthened the administrative team to ensure the Guild and our hiring customers receive the best service we are able to provide.
7. Taken the first steps in setting up a fundraising committee, to assist with Outreach and its activities.
8. Starting up and funding the new Creative Connections initiative, a very exciting development.
9. Upgrading our AV system.

In what may be a difficult trading year ahead, we are in a good position to face the difficulties that may present themselves.

I would conclude by thanking everyone for their support and encouragement in the year, in particular our Chairman, Phil Abel, and our Master, Fred Baier. I would also thank the Trustees and Committee for their constant support and help, and lastly our membership for their continued loyalty and support during the year.

Finally, I, as I know are many of you, am sad to hear that Catherine, our Guild Secretary will be leaving us in the New Year. Catherine and I joined the Guild around the same time, and it has been a great pleasure to work with her and see the Guild grow and flourish under her guidance and wisdom. I will miss her and am sure you will all join me in wishing her every happiness and success in her new adventures.

I trust the report is clear and should anyone have any queries please don't hesitate to contact me on 07831 456 505.

Hon. Architect
SIMON HURST

When I took over the role of Honorary Architect at the beginning of 2011, I had no idea of how lucky I would be, to have the honour and privilege of working on our historic building in so many rewarding ways.

Over the last 13 years I have overseen the complete renewal of the roof finishes and all exterior windows and doors. Challenges included reglazing the lantern over the Meeting Hall as well as the refurbishment of the Hall itself, with the installation of a new heating system. The ground-floor kitchen was completely refitted and has recently been augmented with some new additions. Internal decoration has been refreshed nearly throughout, some of which I carried out myself, in particular the polychromatic painting of the cornice in the Master's Room. The Library has also been refitted, and a new floor laid on the first floor. The Yellow Gallery has had the display cabinets remodelled, and the basement flat has also been completely made over. However, the cherry on the cake has been the realisation of the Courtyard roof, and the front lanterns. I am particularly proud of the way the Courtyard has transformed the way the building can be used, and I will always be grateful to the Trustees for having faith in me. I have, of course, not been alone during those 13 years. I have been ably supported by the members of the Decoration and Building Committee, who have collaboratively agreed the decorative schemes around the building and helped hone the architectural alterations into their final forms.

As we approach the end of 2023, I have decided it is also time for my role as Honorary Architect to end, and I am pleased to say that Karen Butti has kindly agreed to take over from me in 2024. I wish her the very best in continuing where I have left off, and I look forward to seeing the building improve further over the coming years, but now from the backseat!

Honorary Secretaries
ISABELLA KOCUM

My energetic companion and fellow Honorary Secretary, Bro. Mark Winstanley, stood down from his post after seven years of service to the Guild. Mark has a contagious passion for bookbinding, and he also made us laugh with his witty and spirited delivery of the minutes. He mastered the post with a military discipline, and we thank him for his memorable contribution to Guild life.

Bro. Chris Keenan has stepped up to the office of Hon. Sec. and has already performed with ease in his new role. I look forward to continuing our work side by side and welcome him officially to his new post. We both would like to say a big thank you to all the minute-takers who contributed during Master Fred's term and to the volunteers who have been 'at the door' for

meetings and given such a warm welcome to guests and Guild members.

We are sorry to see Catherine go, but her contribution to the Hon. Secs should also be mentioned. With her knowledge of the Guild and sound advice, she is truly 'magnifique' and a big 'merci' goes out to her. Thanks also to our new Guild Secretary, Leigh, and House Manager, Emily, who have both done fantastic work this year.

Hon. Curator
NEIL JENNINGS

March 2023 saw an exhibition of early and current slipware by Prue Cooper. In April/May, Joe Whitlock Blundell's 'Blue Sky Thinking' photography exhibition took place. Both of these were much enjoyed by Guild members and visitors.

The schools project exhibition in June/July saw work made by pupils from the Sir John Heron Primary School in Newham light up the Guild. Huge thanks to Sonia Tuttiett and Jeremy Nichols for coordinating this project – and many thanks to the Guild teachers, the school staff and the children for giving so much time and enthusiasm to this project, which has been successful and inspirational and will again take place at the school next year – when the project will expand to also include a primary school in Winchester.

In October, Brigid Edwards and Annabel Maunsell exhibited their mezzotints, drawings and photographs.

Crafting Circularity, a group exhibition of work by members of the Guild, led by Daniel Heath, continued into the New Year.

The display in the Gallery of Guild performances, masques, revs and pantomimes finished in September. The current exhibition is Making Plans, a display of drawings, original printmaking and models by architect members of the Guild. Many thanks to all those who supplied their designs for us to enjoy.

Many thanks to Leigh for everything over this year.

Hon. Librarian
RACHAEL MATTHEWS

The Library is being sorted with a new set of Post-it® notes. We have a long list of books by Brothers that are to be purchased next year. If you are a Brother and have written a book, or had a book written about you, please let the office know.

Outreach

There have been several Outreach activities this year: the schools project, the All-Party Parliamentary Group (APPG) for craft, the marionettes seminar, and Useful Parallels.

There have been four Useful Parallels events this year, for a wide range of groups, all of which are keen to return for more. From the thoughtful and enthusiastic feedback, it is obvious that the intended message does land – that through a greater understanding of how other makers think one deepens one's own thinking.

The event involves six demonstrators and about 40 students for a whole day. In the morning, students move round from table to table, talking to each demonstrator, handling tools and having a go. Students then choose one particular discipline in the afternoon session, to experience it in slightly greater depth. The demonstrators all formulated projects that would be both rewarding and achievable in the time, and students were able to discuss and discover parallels, differences and comparable problems in a three-hour workshop.

There have been two Useful Parallels events for students from colleges who have been keen to return (the University for the Creative Arts, and the London School of Architecture); one for a group of refugees with craft skills, who are involved with a project run by Seher Mirza at the London College of Fashion – 'Exploring ways in which making can bring diverse cultures of practice together'; and a fourth, with a mix of four groups of MA and PhD students – archaeology and classical history students from King's College London, PhD students from UCL studying geology, botany students from Kew, and MA textile students from the RCA – all joined by a handful of young makers from the Creative Connections scheme.

Feedback as always was positive and encouraging, both from the participants ('establishing a relationship with the tools'; 'learning the rules to beat them'; 'different outcomes through materials') and the demonstrators. If you are interested in taking part, do talk to a member of the Outreach Committee and find out more about what is involved.

APPG for craft

The Art Workers' Guild Outreach group continues to be represented on the All-Party Parliamentary Group for craft, which meets four times a year in the Houses of Parliament. A range of topics are discussed: apprenticeships, funding for small businesses,

accreditation for training schemes etc., etc., and a wide range of organisations, colleges, livery companies and individuals take part. It is run by its initiator, Guild member Patricia Lovett.

Schools project

The schools project is designed to take Guild members into primary schools to teach craft skills to the children and, in doing so, support their general social and emotional development and introduce them to the idea that careers in the arts are viable options for their futures.

This year saw us complete a successful second year teaching at the Sir John Heron Primary School in Newham. Our thanks go to Julie Arkell, Paul Jakeman and Bobbie Kociejowski for inspiring the children to produce the rich variety of work we exhibited here at the Guild in July. We will be returning there next year, with Carolyn Gowdy joining the team. Also next year, we will be adding a second school to the project, thanks to funding from the Thomas Roberts Trust in Winchester. St Bede's Primary serves a large estate in the town and, like Sir John Heron, has an intake that includes a number of refugee children. Our teachers for this school will be Ruth Martin, Thuyha Nguyen and Rachel Warr. We want to thank Caroline Scott, founder member of the organisation EmpathyLab, and PM Tracey Sheppard for facilitating and supporting this new Winchester initiative.

We will again be exhibiting the children's work at the Guild in the summer and plan to invite the children from both schools to an activity day, when they will not only see their work on display but also work together on a small project and meet other Guild members we hope will come and talk about their work.

Volunteers and demonstrators are always needed for Outreach events, so do think of putting yourself forward – Outreach projects reward recipients and participants alike.

Outreach Committee

Fred Baier, Prue Cooper, Hannah Coulson, Nicholas Hughes, Ruth Martin, Rachael Matthews, Seher Mirza, Jeremy Nichols, Rob Ryan, Anne Thorne, Maiko Tsutsumi.

As the Guild's outreach has increased in both its scope and the number of projects, we will be launching a fundraising appeal in 2024. The funding will ensure that the outreach programme continues to thrive and enhance the lives of the people it touches.

Mentoring Committee Report

SIMON HURST

Chairman of the Mentoring Committee

The Mentoring Committee under the chairmanship of Llewellyn Thomas continued with its programme of panel discussions this year, concluding with one on graphic design in June. Llewellyn has served admirably as chairman of the Mentoring Committee, but stood down in summer due to work pressures. We all owe him enormous gratitude for the time and effort he has put in over the last few years to keep mentoring alive.

However, from the feedback we have from current mentors/mentees, and panel discussions, which although worthy, have not generated any new mentees, it is clear that the newly formed Creative Connections programme is more likely to provide connections between the Guild and new creatives than the Mentoring Programme has been able to. One of the issues with mentoring has been that insufficient Guild members have been willing, or just not able to spare the time, to be mentors.

Currently, we have 31 mentor/mentee connections, but few are particularly active. We have only managed to make three new connections since lockdown. Four applications have been received this year and three of these were planning to apply for the Creative Connections programme. In light of this recently adopted programme, which aims to introduce young and upcoming Art Workers-to-be to the Guild with a programme of events, talks etc., it was very much the view of Outreach, the Creative Connections team, and others, including myself, that the Mentoring Committee was no longer serving a necessary separate function and it has now been disbanded.

Creative Connections

HANNAH COULSON

Chair, Creative Connections steering group

This year the Guild launched Creative Connections – a space for creative people who are beginning to establish themselves professionally to meet and connect with Guild members, build supportive networks and develop their professional practice. Our first cohort of 23 enthusiastic participants includes a furniture designer, a horologist, a letterpress printer, a milliner, a sugar-glass artist, an enameller, textiles artists, stone and wood carvers, jewellers and ceramicists.

The year-long programme includes hands-on workshops, discussions and social events – all opportunities for participants to share insights and

ideas, encourage each other and navigate the challenges of a creative career. We began in September 2023 with a welcome party. Since then, the group has taken part in a workshop led by Bro. Nicholas Hughes and joined a discussion evening with Bro. Harriet Vine and Master Elect Rob Ryan. Participants have also attended Ordinary Meetings and started to get to know the Guild and its Brothers.

This programme is something new for the Guild, but the sentiment behind it isn't new at all. Since the Guild began, it has been a rare place where creative people from different fields can come together. One of the joys of the Guild is the way it sparks friendships and projects that span disciplines and boundaries and generations. It is this kind of cross-pollination that makes the Guild so special, and it is why we are keen to invite emerging creatives to join the conversation too.

A small but mighty steering group has got Creative Connections off the ground: PM Prue Cooper, Bro. Rachel Warr, Bro. Ruth Martin, Bro. Aliénor Cros, Bro. Hannah Coulson, and Master Fred Baier. We've been really well supported by the Guild office team and would like to extend our thanks to Catherine, Leigh and Emily. Creative Connections has also been warmly supported by the Guild's Trustees, Committees and membership.

Guild Secretary's Report

CATHERINE O'KEEFFE

This year has been a challenging one for Guild staff. Elspeth's illness, retirement and subsequent death have left a big mark on all of us. She was, as we already knew, completely irreplaceable. And so, it has proved.

After a rickety arrangement with temporary staff, we alighted on Emily Snape, whose energy, youth and charm have kept the show on the road for room hirings. She is now supported by a team of front-of-house staff to look after the hirers and their many varied requirements. At the same time, we reviewed our room hiring charges, upgraded the AV system in the hall, revamped the catering we offer and designed and implemented a new room integrated booking and invoicing system – all in the hope (and expectation) that the Guild's room hiring business will go from strength to strength.

Meanwhile, Richard Griffiths Architects renewed their office lease for another three years, Ben Pentreath has extended the lease on the top two floor flats for another two years and we have found lovely tenants for the newly refurbished basement flat.

We have also revamped our office systems, with everything now stored in the cloud: accounting system, database and general office files. This has streamlined our procedures considerably and allowed us to work remotely with no strain on our eyes and very little on our patience.

On a more fun note, our two annual Guild events – the Table Top Museums in September and London Craft Week in May – were back in full swing. Attendance at both beat all previous records and the feedback was overwhelmingly positive.

This year has been a difficult one for me personally. My husband, who had been ill for some time, returned from South Africa and died a few months later. The Guild as a whole, Phil Abel and Alec McQuin and my colleagues, Emily and Leigh, in particular, have been incredibly supportive during this time, allowing me the time and space to come to terms with this. It must have put a great strain on them, and I am hugely grateful.

As most of you know, I am retiring at the end of this year, after eight wonderful years at the Guild. You have all been great – interesting, kind and fun. I could not have had a better time. I hope I leave you in a good place

– and when you think of me, you think of me kindly. I certainly shall think kindly of you.

Guild Chest

The Guild Chest is a contingency fund to help Art Workers deal with the unexpected. Stuff happens! If you are in the throes of an unpredictable moment, talk to us in complete confidence.

We can help with anything that affects your career as a craftsman – a project that has fallen through, ill health or bereavement, equipment you can't afford to upgrade, or even a steep heating bill. We can't help fund exhibitions but try one of us and we will see what can be done.

Eric Cartwright (Chairman):

eric@qtarchitects.com 01206 323186

David Birch:

david.birch@london-pottery.co.uk | 020 8944 9738

Charlotte Hubbard:

charlottehubbard23@gmail.com | 07521 849293

Simon Smith:

info@simonsmithstonecarving.com | 020 7277 7488

The Art of Making

Insights into the art and craft of beautiful objects

Exhibition, demonstrations, and talks

Saturday 18 – Sunday 19 May

11 am – 5 pm

LONDON
CRAFT
WEEK



NEW MEMBERS IN 2023

New Brothers

*Philippa Brock – Woven textiles/
future materials*
Sarah P Corbett – Craftivist
Charlotte Cory – Storyteller
Anne Desmet – Wood engraver
Sean Evelegh – Furniture designer
Kay Gasei – Illustrator, designer, painter
Carolyn Gowdy – Artist, illustrator
Alice Kettle – Textile artist
Catherine Mannheim – Jeweller
Ben Marks – Historical keyboard conservator
Richard McVetis – Textile artist
Richard Noviss – Stonemason
Doug Patterson – Artist, architect
Peter Pritchard – Architectural lighting design
Sara Rawlinson – Photography
Celia Scott – Portrait sculpture, painter, architect

Associate Brothers

Lara Maiklem – Mudlarker, author, antiquarian
Cat Rossi – Design historian
Alec Forshaw – Architectural historian
*Stephen Knott – Director of the Crafts Study Centre,
Craft historian*
*Olivia Horsfall Turner – Architectural historian,
Curator*

VALETE

Hugo Burge
Martin Grierson
Michael Rust
Rory Young

OFFICERS AND COMMITTEE 2023

Master – Fred Baier
Immediate Past Master – Tracey Sheppard
Master Elect – Rob Ryan
Master Elect Elect – Simon Smith
Chairman of Trustees – Phil Abel

HON. OFFICERS

*Hon. Secretaries – Chris Keenan
Isabella Kocum*
Hon. Treasurer – Alec McQuin
Hon. Architect – Simon Hurst
Hon. Librarian – Rachael Matthews
Hon. Archivist – Frances Spalding
Hon. Curator – Neil Jennings
Hon. Editor – Prue Cooper
*Chair of Outreach Cttee – PM Anne Thorne
(until June 2023)*
*Chair of Mentoring Cttee – Llewellyn Thomas
Simon Hurst*

ORDINARY MEMBERS

Karen Butti
Eric Cartwright
Hannah Coulson
Agalis Manessi
Ruth Martin
Jeremy Nichols
Joe Whitlock Blundell

Guild Secretary – Catherine O’Keeffe
Guild Deputy Secretary – Leigh Milsom Fowler
Guild House Manager – Emily Snape

