



# The Art Workers' Guild

Proceedings and Notes – No. 39 – 2024





## A MESSAGE FROM THE MASTER

Thank you for making me feel both welcome and comfortable as your Master for 2024. Of course, each Master's year has its own particular feel and character. I don't know what mine was, I just tried to select people whose work and thought processes I found inspiring and exciting. I sincerely hope that you found them interesting too.

The busiest OGM of the year by far was the lecture given by the one and only Sir Grayson Perry, this was a reserve booking only event and I wouldn't have been at all surprised to have seen a few ticket touts standing outside 6 Queen Square!

By contrast, four weeks later two of the artists and the manager of the Submit to Love Studios (run by the East London-based head injury charity Headway East) addressed fewer than a dozen Brothers. The talk was fantastic, as I'm sure the few who were there would attest. I don't know why the story of how the practice of art and crafts being absolutely life changing and a genuine stepping stone to recovery for people suffering from head and brain injuries would be deemed neither important nor relevant to the Brothers of the AWG to listen to, but I have to say I was disappointed by the pathetically low turnout.

It is unfashionable to pick out favourites among your children these days, but I feel compelled to mention three of the lectures from my family of speakers this year.

The renowned illustrator Geoff Grandfield gave a fascinating talk about the search for identity within his work and also described to us his intensive research into visual language that might unlock the feelings of separateness and isolation felt by adopted children (of whom Geoff is one). I found his passion and sincerity deeply moving.

Skateboarding silk screen printer Stu Smith of Lovenskate fame exploded onto the stage with an onslaught of projects that revolved around this creative subculture. Everything that Stu does is underpinned by a huge element of fun and joy; what better reason could there be for making work?

The Streatham-based artist Jiro Osuga won our hearts with an open and honest explanation of how and why he became the painter that he is. It was an honour to be in the AWG hall and listen to the story behind the work of this modest yet exceptionally imaginative creative.

As well as the OGMs, there was a fantastic Grand Summer Fête held in the Queen Square gardens during the summer recess. The wonderful thing about this event



was that it was all free to the public. It was a joy to see so many people in the park on a glorious sunny day enjoying the inventive and fun games provided by the Brothers. I was very impressed by all of the stalls, and not for the first time this year did I feel so proud to be a part of this organisation. Extra thanks must go to Monica Grose-Hodge for helping to organise this event, which I really hope will become a regular fixture in the Guild calendar.

And it has been a joy to see the Outreach Committee grow and prosper more and more each year. Thanks to the efforts of the Fundraising Committee (especially the tireless work of Past Masters Prue Cooper and Fred Baier), Outreach will be funded and continue to flourish with worthwhile and wonderful projects that benefit not just the AWG but the community at large.

My predecessor Fred said often last year that he wanted the Guild to be outward and not inward looking. I wholeheartedly agree. While I was at the garden fête I was approached by a couple of designers who asked me what the Guild was all about, and in what way it would benefit them if they joined in. It was not difficult to turn the question back on them in the style of JFK and reply, 'Ask not what your Guild can do for you, but what can you do for your Guild?'



We also enjoyed a Master's Trip to Kent to look at stained-glass windows and church paintings by Chagall, Edward Ardizzone and John Ward, as well as the murals at the Prendergast School. We were guided by the fountain of knowledge that is PM Alan Powers and it seems appropriate while remembering the pass-the-parcel and bingo games we had on the coach to quote the blacksmith Joe Gargery (from Dickens' *Great Expectations*) in declaring, 'What larks, Pip, What Larks!'

It has been a pleasure to serve you all this year and I would like to take this opportunity to thank the people who persuaded me in my scepticism and uncertainty that I would be worthy of this role, namely Ian Archie Beck, Mark Winstanley, Tracey Sheppard and Prue Cooper.

I would also like to thank the ever-brilliant Rachael Matthews, who introduced me to and proposed me to the Guild. I would like to thank all of 'the Office' led by Leigh Milsom Fowler, who made everything seem

easy for me when, of course, behind the scenes they are doing all the real hard work. We are very fortunate to have such a happy, committed and energetic team.

And, of course, a big thank you to my Hon. Secs, Chris Keenan and Isabella Kocum, for their always cheery and positive support.

Lastly, a big thank you to my direct predecessor, Fred Baier, for always being so effervescent and inspiring, and I would like to wish a hearty welcome and good luck to Simon Smith, in whose steady hands I leave you. We are very lucky to have him as our new and most excellent Master for the coming year.

*Master Rob Ryan*

Cover Image: *These Hands* – Rob Ryan

Above left: The Master. Image – Nick Carter

Above right: Master's Outing





Can we? Shall we? – Rob Ryan

11 January 2023 · ORDINARY MEETING

*Master's Night*  
MASTER ROB RYAN

Fred Baier, the outgoing Master, spoke of how the Guild was like 'the wasp that lays the eggs in your head – it made me have to do it and really love it'. Hon. Sec. Chris Keenan proposed a vote of thanks to Fred for his ability to cut through to an issue, and for a terrific year that had explored the place of the Guild in the 21st century. Jane Dorner spoke of the support given to members through the Guild Chest, and that donations could be made at any time on the JustGiving page on the website. A collection took place.

The new Master, Rob Ryan, was greeted with applause. He told how he had been introduced to the Guild 12 years ago by Rachael Matthews. He didn't know what to make of it at first, but fell in love with the place.

Rob described how as a child he loved drawing on the stiff card from his father's shirt packaging. Art was his only successful A level subject and he went to Birmingham for foundation, where he met his wife, Lorna. He was keen on record sleeves and saw himself as a graphic designer, but on moving on to Trent Polytechnic in Nottingham he found amazing facilities in the Fine Art Department, which had film and sound

studios, performance spaces and more. He started using words in his art works, and discovered that drawing was what most attracted him. This led him to the Royal College of Art for three years' printmaking. He didn't want to be a teacher and did odd jobs while also starting to exhibit.

A turning point came when he started using the same technique as Tyrolean paper cuts on folded paper, producing a symmetrical pattern, adding text after opening them out. The unmistakable Rob Ryan-look was born, with patterned foliage and ribbons of text hanging from trees bearing inspiring, sometimes cheeky, messages. He avoided galleries and would hire unconventional spaces with friends to put on exhibitions. He started being offered jobs, and gave up part-time work. Cutting is time consuming (he changes the scalpel blade every four minutes) and he started to hire assistants to cut what he had drawn. He was often asked to do magazine and book covers. In 2013, he made a giant back-lit paper cut for Grand Central Station in New York with the text 'There is only Time'. People stared at it and missed their trains. He worked in the fashion world with Paul Smith and Tatty Devine.

In 2008, he took a shop in Columbia Road for a year and called it 'Ryantown', inspired in part by Keith Haring's shop in New York with affordable things for sale. The range of work expanded to decorated ceramics and tiles, with thicker paper at times for pieces that could stand up like sculpture. Rob was asked by a publisher if he would do a book. *This is For You*, published in 2007, was reprinted nine times in the first year. Several others have followed.

Getting tired of doing commercial work, Rob has started saying 'No' when asked, and prefers to work on his own ideas.

This modest account of well-deserved success was met with prolonged applause and, most appropriately, Rachael Matthews rounded off proceedings by asking, 'We want to know if you know how much we love you?'

*Alan Powers*

25 January 2024 · ORDINARY MEETING

*Say yes to fun and function, say no  
to seductive imagery and colour*  
DANIEL EATOCK

Daniel Eatock trained as a graphic designer and has a designer's eye for visual puns and the unexpected. He is also aware of time in his work.



Self portrait – Daniel Eatock

He showed us sixty pieces in exactly sixty minutes; the talk moving round sixty photographs arranged in a circle on his screen, echoing the circular motion of the clock's minute hand describing the hour. This arrangement, he said, fractured linear thought and was good for creativity. Some pieces had more than one photograph (there were seventy five images in all) and the additional ones radiated out from the first.

Some of his work responds to found objects. When he came across a slab of stone and a piece of chalk, he drew a circle on the stone, using all of the chalk in the process. When workers left a rectangular hole in the road outside his studio, he put a rectangular piece of paper with the word 'treasure' on it at the bottom. The hole was filled and he now has buried treasure in Bethnal Green.

Other works turn round the physical nature of an object: a roll of toilet paper with the paper inside and the cardboard outside; a brick made of mortar; an entire packet of crisps chewed, spat out and moulded into the shape of a potato; a set of shelves mounted to a wall, each with one bracket only and the shelves kept level by balancing objects on them – when the shelves fell onto the gallery floor they became a new work.

Some pieces were more straightforward puns: a ceramic plate made in the shape of the letter L; a

photograph entitled *Taxi Ride* showing a London cab on the back of a breakdown van.

This report has 300 words and is designed to take a minute to read.

*Phil Abel*

25 January 2024 · ORDINARY MEETING

*Two unique homes*  
LAURA HUSSEY AND STEPHEN WRIGHT

This was an exploration of *Gesamtkunstwerk* through two artists' houses from different eras across the last two hundred years, both of them modest terrace houses that each attract about two thousand visitors a year.

Laura Hussey told us about 575 Wandsworth Road, where she is the National Trust's house and garden manager. Bought for £31,000 in 1981 by the acclaimed Kenyan polymath Khadambi Asalache, the late Georgian property had housed squatters; after five years spent unsuccessfully battling a patch of damp coming from the launderette next door, Asalache decided instead to





Laura at 575 Wandsworth Road

develop a ‘head in the sand’ approach that would if not fix then at least camouflage the problem. Repurposing floorboards and furniture found in the neighbourhood, he developed a unique carving style reminiscent of Kenyan, Ottoman and Moorish architecture, initially as frames to vertical panelling, but latterly everywhere – the staircase balustrade, the cornices and even the ceilings of rooms. The scale of the decoration and its coherence achieves an effect that is astonishingly rich yet, even in a small house, avoids being claustrophobic. As well as being an architect, artist, writer, poet and philosopher, he was also a collector, and the shelves on which he displayed his remarkable collection have brackets and edges carved in the same style. Through a video tour of the house, Laura narrated us through each room, showing how Asalache’s carvings allowed him to display his collection. Working room by room in short bursts over many years, he gradually also added murals, and over time allowed his life experiences and his collection to inform his artistic output.

The second house is an ongoing project by Stephen Wright. Called the *House of Dreams*, he first conceived it as a legacy project with his late partner, Donald. However, the house took on even more meaning and purpose when he lost his parents and his husband in quick succession, and as such the house became a sort of expressive, visual therapy. Stephen is another collector and man of many talents – having been a textile designer, a fashion designer, a knitwear designer, a stylist, and then



Stephen at the House of Dreams

a stationery designer – but for the first time this project was allowing him to not be trapped by a schedule or by orders coming from others. He wrote on the walls about feelings of loss, but also about other pain, such as that of being bullied as a child. The installations have grown over time, added to from discarded objects that speak to him and that he finds at markets or are gifted to him by others. When he met his husband, Michael, the house once more became something other than a representation of his grief. Michael has helped interpret it and its impact on others. People participate in the house: they leave a piece of their energy there when they visit. Stephen’s hope is that the house gives people permission to do what they want to do.

Each of these show that houses are not just for practical living but can also be the lasting artistic expression of singular visions.

*The talk was previously listed as ‘Three unique homes’ but the team at David Parr House sadly could not take part due to unforeseen circumstances. The house is in Cambridge and belonged to a decorative painter who worked for F.R. Leach & Sons and who used leftover paint from jobs to decorate his own home over the years. It is virtually untouched, as his granddaughter moved in and mostly kept the decorative scheme as it was. It is now a museum.*

Aliénor Cros



*The Adoration of the Cage Fighters*, 2012. Wool, cotton, acrylic, polyester and silk tapestry – Grayson Perry

22 February 2024 · ORDINARY MEETING

## GRAYSON PERRY

The Master opened proceedings with news of the death of a much-loved Brother, the graphic designer Gerry Cinamon. There was a minute’s silence.

After notices, the Master introduced Grayson Perry – recalling his own spell as a cycle courier and seeing early examples of Grayson’s ceramics as he rode past the gallery Birch & Conran. The ceramics spoke to him, and he would stop and linger outside the gallery.

Grayson Perry was dressed in a handsome hooded cloak, this being one of his ‘artist’s robes’ based on Japanese *kesa*. He explained that Buddhist monks’ meditation robes were originally put together using scraps of discarded worn-out cloth, but they gradually came to be made of increasingly lavish materials, merely alluding to the poverty expected of monks. His own richly embroidered robe, he pointed out, fitted with the colour scheme of the Hall of the AWG and was therefore appropriate for the ‘Hogwarts of the art world’. Casting the garment off, he launched into the first part of his talk – ‘It must be Fun’, an ill-judged remark often levelled at artists. Grayson ran through the many humiliations and stresses that artists in fact suffered.

‘Are you a serious artist or JUST a loveable character?’ was the unwelcome question asked of him when he won the Turner Prize. Was it not possible to be both? The word ‘just’ was annoying, as was the assumption that art had to be humourless, academic and underpinned

by an MFA. ‘The MFA-cation of art’ was deplored and Grayson spoke of a delightful friend, an artist, who when speaking of his own art offered pseudo-spiritual claptrap. Seriousness and the covers of *Artforum* summed up the problem. Unreadable art-speak was encapsulated in a slide of three columns of words that could be used to confect the prose of ‘the highbrow copywriter’. An artist’s statement written by AI suggested the depleted nature of art writing. Grayson argued that art, for all its undoubted value, could not solve social problems – a public art gallery in a town was not the answer, a thought summed up by his 2007 pot *This Pot will Reduce Crime by 29%*.

He charted his gradual progression to technical proficiency as a potter, noting the Chinese aphorism ‘Pottery is a cruel art’. He was now better able to control the medium. When he started evening classes in pottery, the craft shop was seen as a nemesis, but it was one that he embraced – eager to do the unfashionable thing. However, he felt it was important to launch onto the Ocean of Art, leaving behind the safer Lagoon of Craft. His love of craft was nonetheless indisputable, hence his *Tomb of the Unknown Craftsman* – an object and the title of his British Museum exhibition in 2011. If the Tate is full of work by named artists, the contents of the British Museum are largely anonymous, and he wanted to offer a tribute to these makers.

Grayson Perry learned pottery through evening classes and on the job. All the pots shown by James Birch in those early days were made in evening classes. He liked to learn new skills, taking revelatory singing lessons in 2019. The limits of skill are summed up by Adelaide Alsop Robineau’s *Scarab Vase/The Apotheosis*





of the Toiler, leading Grayson to conclude ‘Perfection is unloveable’. But faults can be phoney – a genuine crack as opposed to a Zen crack. As an art student he made collages. He tried to transfer this effect to vases. It was difficult. The vast variousness of ceramics was commented upon. He was never attracted to painting, but was very excited by new techniques – in ceramics these included inlay, layers of slip, stamps and transfers. Boldly does not biscuit fire. His tendency to *horror vacui* – does not care for empty space.

Problems of scale were discussed in the context of ceramics. As the recently opened Munch Museum in Oslo suggests, galleries are spacious places demanding to be filled. (Of the exterior of the Munch Museum – ‘No, it’s not a burger restaurant’.) The need to scale up is not taught at art school. Grayson has designed large-scale digitally woven ‘tapestries’ made in Ghent, some 15 metres long. The art world appears biased against the small. However, it was once remarked in a New York context that successful art has to fit into a wealthy collector’s elevator. He told a story of Norman Foster’s wife buying a large tapestry and inviting him to see it in their home near Geneva. It was in the garage – a very nice garage, but suggestive of the perils of working on a very large scale.

Grayson wants his work to suggest a whole lost culture rather than the work of an individual. Thus, he works in many media and makes a variety of stuff that appears to come out of that culture. ‘The Golden Glow’ operates as an answer to the unwelcome question ‘what was your inspiration?’ He also dislikes the word ‘favourite’. He takes us through sources of inspiration, beginning with a doodle of a cat rug. This was developed over some years via the idea of the patriarchal lion, vernacular hooked rugs and Persian Lion rugs. The result was a 2x4 metre tapestry, *Sacred Tribal Artefact* (2023), in an edition of 10, all sold.

Grayson urged avoidance of ‘Performative Seriousness’, recommending the Blindboy podcast as an antidote to sombreness. Gloom should not be confused with seriousness. He spoke of satire and of the ‘The Sacred Beliefs of the Liberal Elite’, a class encountered on the US East Coast, summed up by ‘Flat whites against racism’ inscribed on his vase of that title. Arguing that laughter gets a bad rap, he noted that, ‘Fun is as complex as misery’. He recalled his year as curator of the Royal Academy Summer Exhibition in 2018 and the architect who remarked, ‘I see what you’ve done – interior design’. This putdown was both misjudged and inspirational, as Grayson realised art is just a fancy way of saying design. Inspired by the sarcastic architect, his 2019 show at Victoria Miro was entitled ‘Super Rich Interior

Design’. His tapestry *Large Expensive Abstract Painting* – alluding to the fact that collectors’ homes invariably have a large abstract painting as a centrepiece – is dotted with key words denoting privilege, which was well received by his privileged audience. *Don’t Look Down*, his tapestry of a homeless person, also sold well. A transgressive vase, *Money on Holiday*, doubled up as a lamp – once thought to be the worst outcome for a studio ceramics vase. Noting that people go to art galleries on their day off, Grayson concluded that artists are part of the entertainment industry. He ended with a photograph of himself and Bridget Riley, who allowed him to incorporate some of her imagery in one of his tapestries, *Morris, Gainsborough, Turner, Riley* (2021). She also bought one. Of course.

Questions came fast and furious, after the audience was warned by the artist not to enquire as to favourite artists or art, and not to make statements. Simon Smith was interested in Grayson’s use of colour. Grayson spoke of colour in his tapestries and the need for perfect pitch, and alluded to the unpredictability of colour in fired ceramics. He was on a campaign against chromophobia.

Sarah P. Corbett introduced herself as a craft activist and asked about his biggest failure. Grayson recalled a TV show about identity for which he wanted to create a photographic take on William Powell Frith’s monumental painting *Derby Day*. At Newport Pagnell service station a large group were assembled to be photographed, but it was never made into an art work. An embarrassing failure.

Kay Gasei asked about laughter. Grayson felt that he prodded around in the mouth of society, noting that laughter and danger were alike. Laughter was a profound part of being human. Peter Kindersley asked about maleness. Grayson felt we had retreated into wearing black and that interior design was incorrectly seen as a female affair.

Peter Pritchard asked if performance was Grayson’s most important asset. Grayson suggested that making a real thing was important and that the internet was destructive. But he was currently working on a theatre project, learning new things.

Jane Dorner asked whether Grayson felt intimidated coming to the Guild, where members were all highly skilled. No, he said, he liked their skills and understanding. They got his jokes. He always hopes for love in the room.

Edwina Ibbotson asked what would be a perfect day off. Holidays were not Grayson’s thing, he said, but a motorbike ride, dinner, strong drinks, watching the sun

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Opposite: Grayson Perry. Image – Nick Mulvey



go down. Life is short and he now felt he was in ‘sniper’s alley’.

Ged Palmer asked about avoiding stagnation. Grayson suggested the importance of learning on the job, the doodle being key. Ineptitude could be a friend. He noted his fondness for outsider and folk art, but revealed his woodcuts were routed digitally.

Catherine O’Keeffe asked about his A levels, revealed as two with an E in geography.

Gareth Mason and Grayson discussed serious intent in pottery – arguing that it was not a therapeutic activity. His desire was to make things covetable: ‘I have deep compassion for the collector.’

Tracey Sheppard asked about the beauties of monochrome, a passion shared by Grayson – and employed in his graphic novel *Cycle of Violence*. Rachel Bebb asked about the year to come, which was to be a year of hard work with a show at the Wallace Collection and a musical about his life, the lyricist being Richard Thomas of *Jerry Springer: the Opera*. Asked how he would like to be remembered, Grayson Perry expressed no worries about posterity.

Tanya Harrod

9 March 2024 · ORDINARY MEETING

MICHAEL HEATH

Michael Heath began his talk with a charming photo of himself as a baby in his mother’s arms in 1935. He was born in Bloomsbury, the son of George Heath, also a cartoonist, who illustrated boys’ adventure comics in a totally contrasting style to the works his son would later produce.

Evacuated during the Second World War to his grandmother’s house in Torcross, in Devon, Michael recalled running wild much of the time with his friends through dangerous tank traps onto the beaches, which were still mined, and the memorable thrill of German Messerschmitts roaring overhead. At the end of the war he returned to his parents’ home in Hampstead, having learned little in school, but he found that he made friends easily and attracted interest by drawing cartoons, even as their days were still being interrupted by the occasional doodlebug. During the holidays and when skiving from school, he played on bomb sites, where there were still many unexploded bombs and incendiary devices, and he recalled innocently carrying two unexploded incendiary bombs home in his arms.



Michael Heath

In 1947 his parents moved to Brighton and he went to art college, which he loathed. He regretted he had never had a good relationship with his parents. Gradually, he began selling his cartoons to magazines, the first being Melody Maker. Drifting back to London, he settled in Soho, where rented digs were affordable and the nightlife was entertaining. He revelled in the world of journalism, Fleet Street and Covent Garden, successfully selling his cartoons illustrating topical themes to the *Evening Standard*, *Punch*, *The Guardian*, *The Spectator* (where he is still the Cartoons Editor), *The Independent*, *The Sunday Times* and, above all, *Private Eye*, always signing himself simply ‘Heath’.

On choosing subjects, he said he never felt superior, his desire was simply to make people laugh, which he did so much and so successfully with series of cartoon characters that his fans would follow weekly or monthly in several papers. Being lewd and rude was totally acceptable for cartoons in many journals such as *Private Eye*.

As attitudes and social mores changed in the modern press, especially on sexual topics, regarding women in particular, the demand for ‘Heath’s’ long and much loved series of cartoons in *Private Eye* and other magazines gradually diminished, editors fearing losing their advertisers and subscribers. He remembered *Private Eye* as his ‘Heaven on Earth’ to work for, especially in the days of the editor Richard Ingrams, but some years ago he was let go by the current editor. In the 1960s and 70s,



Venus – Michael Heath

Michael would walk from pub to pub up Fleet Street, relishing the life of the press, particularly continuing to drink all night in Covent Garden with his friends, who included Jeffrey Bernard, Lucian Freud, Max Miller and Francis Bacon. Bacon he recalled as not being funny at all and quite patronising, but simply being around Bacon and his crowd Michael found fun and inspiring, amusing, lively.

Chelsea was also fun in those days; the girls were fun and rents were still affordable, as they were in Brighton, too. He was surprised to discover that Americans really rather disliked cartoons and he was unable to sell work there. As a young man he travelled across America by bus, coast to coast, lapping up the culture of California, but without personal success as a cartoonist.

Selling cartoons to *Petticoat*, making jokes about fashion extremes that even amused women. He also found art a rich seam to poke fun at, whether Dali or Damien Hirst, but political cartoons he has always found challenging and they mostly eluded him. His rule of thumb: do 10 drawings and one will be successful. Technological developments, scanners and such tools have liberated Heath from having to work in newspaper offices, allowing him to work from home.

The decline of the printed press has brought with it the decline of the cartoon industry, Michael saying that everyone now seems to be on their phones and no longer reading newspapers and journals. In its heyday,

the cartoonist would be working a seven-day week round the clock!

Summing up on the gradual decline in demand for scurrilous amusement in cartoons – social commentary being unacceptable, only political ones – the last cartoon he showed was one that he has never been able to sell to anyone anywhere: Jesus in a combat jacket. He seemed genuinely surprised by this.

When asked about his drawing materials by Peter Prichard, Michael said simply, ‘Pen and ink! Bash it out!’ He denied using correction fluid, though the draft cartoons he generously handed out were well covered with it!

Thanked by the Master, Michael Heath received a storm of applause at the end of his entertaining and interesting talk.

Katharine Coleman

21 March 2024 · ORDINARY MEETING

Submit to Love

MICHELLE CARLILE, BILLY MANN  
AND SAM JEVON

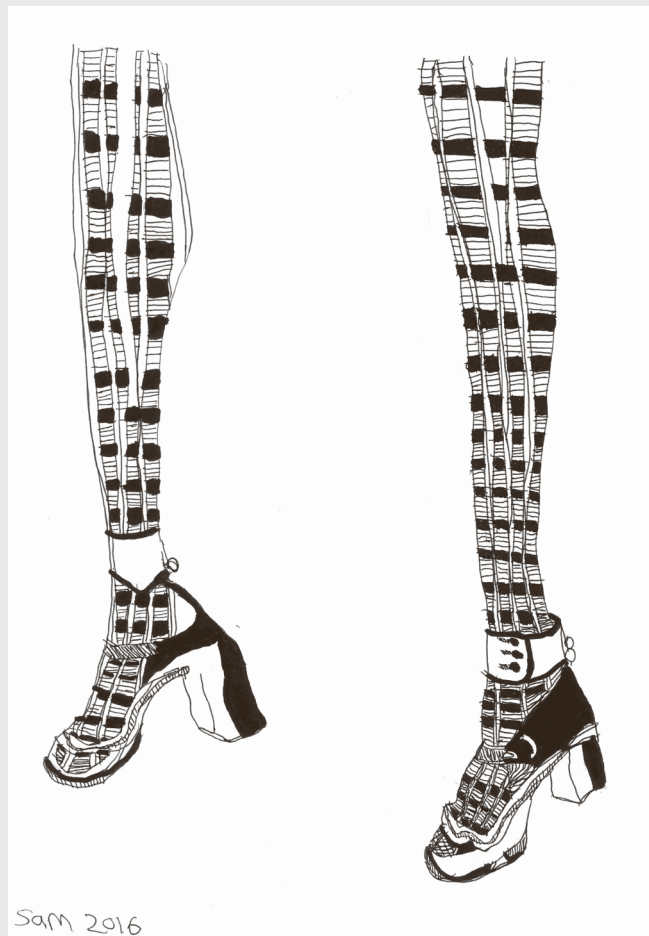
So where on earth was everybody? OK, I know this is probably not the way I should begin a report on a Guild meeting, so my apologies to the editor and my thanks for letting me start in this way. But coming after a sell-out meeting with Grayson Perry and a full house with Michael Heath, both nationally acclaimed figures, the fact that this meeting drew so few members to Queen Square is, I think, worthy of both comment and reflection.

So let me start again in a more measured, orthodox way. Headway East London is a charity providing support to individuals and families impacted by brain injury and, alongside its other activities and services, it runs the Submit to Love art studios. In August last year Submit to Love showed the work of its artists in the Barbican exhibition ‘Differently Various’, and in this meeting, full of powerful imagery, illuminating back stories and remarkable creative endeavours, studio manager Michelle Carlile and artists Billy Mann and Sam Jevon talked about the studio’s work and about the exhibition. This show had not only presented the work of the studio and its artists, but in doing so had invited visitors to consider questions such as ‘What makes an artist?’ and ‘Who gets to make and present artwork in institutions like the Barbican?’ In a similar way, the low attendance at the Guild presentation raised questions for me about what we look for in our meetings, and about where the balance





Billy, Sam and Michelle



Legs – Sam Jevon



Positive Punk – Billy Mann

lies between our interest in the nature of the art we hear about on the one hand, and our interest in the status and reputation of the presenting artists on the other.

But back to the presentation. Billy Mann kicked things off with an account of how, following brain injury from a stroke and a four-month stay at the National Hospital here in Queen Square in 2012, he had joined Headway, learning to draw and to stitch as part of his recovery. It was a story of being remade as a person; from having a ‘brain made of wet jelly that wouldn’t set’, via conversations with the Queen Square sculpture Sam the Cat and the music of Earth, Wind & Fire, to playing a key part in the organisation of the Barbican exhibition.

Michelle Carlile followed with an outline of the philosophy of Headway and an account of the studio’s development. When Michelle joined as a volunteer in 2001, Headway was just a room in Homerton Hospital with a table, a computer and a brown sofa. Art was restricted to making small items to take home to family and friends, mosaic door numbers being favourites. Lunch was a brought-in takeaway. Since then, Headway’s work through the medium of art has grown in scale and ambition, both through the energy of its members and the establishment of a fully equipped studio, Submit to Love, in a railway arch conversion in Timber Wharf, Hackney. Instead of takeaway lunches, a fully equipped catering kitchen now feeds up to 80 members a day from a culturally diverse menu. This growth has seen members selling their work at Spitalfields Market and other spaces, and seen collaborations with local community groups develop. Alongside this, the studio embarked on a public engagement programme, providing members with opportunities to share their stories through their works, podcasts, public speaking forums and exhibitions, including a series of workshops and Q&A panel events with the Barbican. It was from this contact with the Barbican that the ‘Differently Various’ exhibition emerged.

Before describing how it came about, Michelle introduced Sam Jevon, her story and her art. In her account of Headway’s philosophy, Michelle had referred to Submit to Love’s role in helping members reclaim and reconstruct their sense of identity, and her own realisation that for many this process also unearthed a latent artistic talent. This was the case for Sam, who had come to Headway in 2009 following eight months in a coma as the result of a car crash. As with Billy, Sam had no experience of making art before her injury, but the images that accompanied her story – from an initial painting of a house of the kind she might have made at primary school to a series of highly sophisticated pen-and-ink figurative and architectural drawings – bore witness to Michelle’s assertion.

Sam and Billy were key figures in bringing the ‘Differently Various’ exhibition to fruition. At one of the panel events in 2021, the Barbican’s then artistic director, Will Gompertz, had been challenged to give Submit to Love an exhibition in the Curve gallery. His unexpected agreement set a fast, and at times frantic, ball rolling for Michelle and the artists, as the steering group they formed set to work on a concept and engaged professional designers to help them realise it. The curve of the gallery became the embracing arms of Headway and the sights, sounds and smells of the activities to which the artworks formed a backdrop, replicated the making, cooking and eating that characterised a day in the life of the studio.

In his introductory comments to the evening, the Master had said how the exhibition had ‘blown him away’ when he visited it last August. By the end of the meeting everyone present could see why.

Jeremy Nichols

## 11 April 2024 · ORDINARY MEETING

*The Search for Truth*  
GEOFF GRANDFIELD

Master Rob Ryan introduced the speaker by telling us that they had met 40 years ago at the Royal College of Art, and that Geoff not only teaches at Middlesex and Kingston Universities but he also has a full-time job as an illustrator, and is embarking on a doctorate.

Geoff began by telling us about his range of work, from the quick turnover of illustrations for weeklies to the more prolonged work for book covers, including many for the Folio Society, and in particular illustrations for formerly unillustrated novels.

What really excites him is how illustration has now become far more popular with a younger generation, even though most students of illustration tend not to become illustrators per se, but diversify through it into related fields.

Why does it appeal, he asked? The ability to express one’s political or emotional responses, a platform for values and its flexibility and freedom were some of the reasons.

He said visual memory was a very powerful source for recall, which is the topic for his PhD; more on that was to come in Part Two of his talk, but for now, back to being a student:

Visual storytelling was central to his under- and post-graduate studies. At college he could really sink into it, having the luxury of time. He entered a Folio Society competition for the RCA, which really sparked his imagination, and eight years later he got his first of





Geoff Grandfield. Image – David Birch

many commissions. By now he had become somewhat typecast for crime and drama topics. Graham Greene was a favourite, and this led to many illustrations for Penguin Classics in the United States. His regular weekly work for *The Guardian* began then, too. At this time, he also started teaching, and really enjoyed the interaction, learning through the process as well as teaching.

He went on to explain how working for a daily newspaper, and the pressure to come up with finished graphics in three hours, had led to him creating a visual dictionary of sorts: a ‘word image translation index’; a resource for quickly being able to illustrate most conceivable ideas. He illustrated this iterative process, where multiple redrawing, thumbnails and alternate compositions were explored.

In terms of mediums used, these were surprisingly old-school: chalk pastel was in his DNA, he said. Using such a fugitive material was somewhat masochistic, especially as he had set himself the challenge of a hard-edge style. Black was the worst. He would tip and shake the work upside down, raised over his head, resulting in a cascade of fine particles. Photoshop came to the rescue, but he always starts with a completely handmade process of laying the pastel down on paper.



*Corpse Camo* – Geoff Grandfield

Quick-fire editorial work still flows, which keeps him on his toes. One year he set himself a ‘baptism of pressure’ producing one picture per day, drawn first thing in the morning – which really focused the mind. Folio commissions, on the other hand, are the complete opposite, with plenty of time – often a year – to calmly develop his ideas.

Illustrated novels preceded cinema, and film adaptations of Raymond Chandler works influenced Geoff’s own imagery. Stripping colour from illustrations worked well for augmenting Chandler’s narrative and emotion. Geoff admitted he is colour blind, which enhances his ability to use colours tonally. Compositions with an absent centre or tangible imbalance often help accentuate the edginess and tension in his images.

Geoff concluded Part One with some examples of non-fiction and exhibition design. He was justly proud of his illustrations for the Crown Jewels display at the Tower of London, which, with two million visitors a year, had to have been his most popular exhibition. Others included the Churchill War Rooms, and *The Third Man* experience in the sewers under Vienna.

Part Two of Geoff’s talk ambitiously began to

explore the topic of his ongoing PhD: ‘Pre-verbal primal separation experience and formulating selfhood.’

In this he is trying to understand more about his image-making and origins. How do images create an understanding of one’s self and one’s past experiences?

Geoff was adopted at birth, which he felt was central in influencing his interests and imagery, and how there is likely to be a link between adoption, separation experience, subsequent behaviour and visual expression. He is working with other adoptees in his research for commonality.

Mother-and-child bonding is innately necessary in our first six months. Although childbirth is a shock in itself for everyone, removal from one’s mother at birth is a significant trauma. This wires the brain differently, it having to transition through shock, protest, hypervigilance, despair, detachment, adaptation and legacy behaviours. This can create two identities, a duality. Visual recall is seen as a way of repairing this, as we were in a pre-verbal phase in our being at the time of this separation.

Dual personae are often seen in superheroes, with normal and super-human traits, often with flaws and jeopardy. Similarly in Film Noir, dramatising displacement, absence, and past and present interaction has further resonances. Absence is about the lack of presence – what was – identifying with the primal separation in a more tangible form.

In concluding this fascinating and insightful talk, Geoff said his choice of illustration as a creative field was not arbitrary but was part of a desire to make sense of the world, and himself.

Many questions followed.

Sarah Corbett asked about digital versus handmade imagery. Geoff advocated multi-media and experimentation, but he hit on his process at the RCA and never changed! He loves the physicality of using hands and fingers, and made the good point that scale doesn’t translate on screen, compared to working physically on paper at the actual size in which it will be reproduced.

Phil Abel asked what illustrations bring to the words? Geoff said it was more sensory, immediate and multi-experiential.

Finally, Tim Crawley asked where Geoff’s often very exaggerated perspectival views came from. Geoff said they came naturally, and high contrast and dramatic composition had always been central to his work, along with some ambiguity. This will undoubtedly be explored more in his forthcoming PhD ...

*Simon Hurst*



Christopher Brown

25 April 2024 · ORDINARY MEETING

*Becoming an illustrator*  
CHRISTOPHER BROWN

The Master introduced Christopher Brown to a full lecture hall. He was greeted with warm applause as the screen slowly descended. Christopher Brown is an illustrator, printmaker, educator and writer, and is an active Brother of the Guild. His talk described how he became an illustrator, his influences, how his work developed and what the future might hold.

The young Christopher Brown might not have always had the ambition to be an illustrator, but his early childhood in the 1950s was full of the visual imagery of the age, which fed his imagination to create believable worlds where joy, delight and fear walked side by side.

Books were, and still are, an important source of inspiration. The silhouettes of Lotty Reiniger; fictional detectives such as Pookie, Rupert and Tintin; maps describing a fictional place or a journey; and collecting things such as tea and bubble-gum cards were all early influences. These influences are characterised by illustrations that drove the narrative of a story that left a lasting impression. This was particularly true of Fritz





Wegner's illustrations of *Grimm's Fairy Tales*, which haunted the young Christopher and have remained with him for over 60 years, demonstrating the power the illustrator can have. *Classics Illustrated* encouraged him to read literature, drawn along by the pictures, and comic books such as *Look and Learn* were educational, as well as beautifully illustrated and exciting.

Christopher fondly remembers drawing in the garden with his father, who would ask 'What should I draw?' and words and pictures would combine to make their own stories.

Encouraged by his art master at school, Christopher enrolled on an art foundation course at Hornsey. During his time there he was drawn into the world of fashion and textiles, but he experimented with photography and printing. He didn't encounter illustration until his final year, when he met tutors Posy Simmonds and David Hillman, and began to develop his own style. His dissertation was based around topiary, producing work mainly using coloured pencils.

Christopher worked as a junior designer and went to evening classes, where he continued to experiment with different ways of working: etching, tailoring, life drawing, etc. until he entered the Royal College of Art in 1977.

At the RCA Christopher describes making pictures rather than illustrating. They have a narrative within a sequence, but they are not to a script. What they have is a contained and believable world of their own.

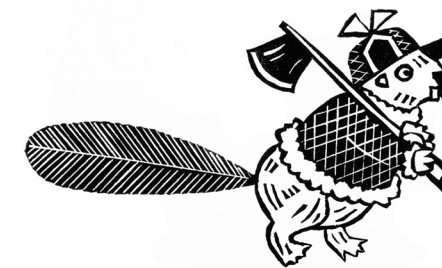
At the Bush Theatre he saw Lindsay Kemp's play *Flowers*, which was a huge influence and inspired an interest in French art and literature. Christopher visited Paris in his final year.

While still at the RCA he received his first commissions from the *Radio Times*.

After leaving the RCA, commissions continued with work for Penguin books, where he returned to a tight, coloured-pencil style. The illustrations were worked up from a script rather than an art director's formula, allowing the illustrator the freedom to produce a rough concept and develop an idea.

It was at this point that Christopher met Edward Bawden, who encouraged him to do linocuts. These can produce a stronger, more graphic image. Edward Bawden and David Hockney have been major influences throughout his career.

Christopher was commissioned by the Folio Society in the mid-1980s to illustrate the short stories of W. Somerset Maugham and the *Complete Short Stories* of Agatha Christie's detectives Miss Marple and Hercule Poirot. He used these works to illustrate how joyful books are. The commission makes you read widely about the subject. Which stories should you choose and how are they



arranged within the volume, which moments merit an illustration, and the joy of creating a cover that entices you to buy the book. There is a humour in these works which helps the illustrator.

In 1989 commissions stopped and Christopher was forced to create his own project, called *16 Letters or What's in a Name?* It was an alphabet that led to an alphabet book which was non-narrative, humorous and complex, with multiple narratives and hidden/double meanings within the designs. It also led to collaborations with typographers and printers, which continued into further projects, including four little *Paw Prints* books based around Christopher's images, which were the inspiration for the stories. These projects show the joy of illustration, where Christopher has made the projects his own, whether they are books, fashion prints, newspaper articles, spot illustrations, maps and journeys, alphabets, advertisements, tea towels, badges, or many, many tiny linocuts.

Christopher Brown describes himself as 'serious about his work, but often his work is far from serious'. It comes from careful study, thinking on paper and making the problems of his current commission the most interesting problem, where today is more important than yesterday. The amount of sheer hard work and concentration has delivered a prolific output of beautiful work across many different disciplines.

Christopher concluded by saying one of the things he is most proud of is his curation of the current 'Edward Bawden and Me' exhibition at The Higgins in Bedford. This enabled him to show his work in a gallery setting and collaborate with others. Christopher invited 30 artists and makers to respond to the work of Edward Bawden, and the exhibition displays new work with the work by Bawden that inspired it side by side.

This was an inspiring talk showing how illustration can be touching, inventive and memorable, and how the right illustration in the right place can help us understand the world better.

*Eric Cartwright*

Above: *Beaver* – Christopher Brown

Opposite: *Long Coat* – Christopher Brown



*Lovenskate*  
STU SMITH

Tea, screen printing, Safeway, and Basil Fawlty. The range of references and topics that Stu Smith drew on in his exploration of his practice made for an engaging, funny and insightful talk. Stu is highly regarded as the founder of Lovenskate, the north London-based firm he set up in 2001 which specialises in screen-printed skateboard imagery.

Stu's long held passion for skateboarding and graphics was clear from the off; it was watching a video of graphics being put onto skateboards as a teenager that sparked his passion, and led him to art college, where, by all accounts, he largely hid in the screen-printing studio honing his skills.

Skateboarding in a Safeway supermarket carpark in north London inspired the corporate feel of Lovenskate's own logo. This creative rip-off is part of a broader predilection for copying, borrowing and stealing (?) imagery from the world around him that has defined much of Stu's aesthetic, one that takes in references from David Cameron and Tommy Cooper to, yes, Basil Fawlty. Hanging in the air were questions around copyright of such appropriation (which is a hallmark of much 21st-century subcultural visual culture), but we didn't quite get to that, so entertained were we by the wealth of work that Stu showed us.

A keen skateboarder himself, Stu took delight in subverting some of the stereotypes of skateboarding culture. He eschews cans of energy drinks for the sustenance of tea, and much of what he showed was a love letter to the British staple. This included a 'drink tea' skateboard, tea towels, mugs, a giant tea cup bowl to skateboard on, and a thermos flask for Carhartt.

Carhartt was one example from the list of brands he works with that was impressive in both number and stature. He was pragmatic about the work he did for corporate brands such as Fanta and Timberland, seeing it not as selling out but rather as the key to survival. His collaborations took on a number of hues; recently this included creating some boards for Metallica (a teenage obsession for Stu), a pairing that is emblematic of the strong links between skateboarding and music cultures.

Stu spoke of how his practice, equipment and skillset have evolved during his career. We learned about the challenges of screen printing with an ever-greater number of colours, in the process realising the level of craftsmanship involved in the ever-more complex



designs that we were shown. Stu also talked about the influence of working in the same studio as Master Rob Ryan, and the camaraderie between them was clear, a heartening reminder of the importance of friendship in creative careers. Overall, I think it is fair to say that the audience was left with a newfound respect for both skateboarding and the screen-printed work that Stu showed us, something that might even translate into a Brother or two donning some Vans and getting on a Lovenskate board sometime soon.

*Cat Rossi*

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Top: Stu Smith

Above: Lovenskate Metallica collaboration. Image - Rich West



John Hewitt

JOHN HEWITT

Punk, newspapers, and an awareness of the impact of history on the modern world all run through John Hewitt's work of recording people and the events that engulf them. Both his parents worked on newspapers, and every day 'all the newspapers were delivered to our door'; the vivid immediacy of his work reflects the eye and ear of a reporter.

As a child, he was gripped by old *Punch* cartoons, Phil May's in particular, where words and drawings are inseparable; speech bubbles, he said, are integral to the recording of experience, and the processes of drawing and writing are closely linked.

With a sketchbook always at hand, he has to an extraordinary degree honed the skill of drawing from memory, and has indeed gained a doctorate on courtroom drawings and their history. Several times he has found that in situations where carrying a camera would arouse suspicion or even hostility (reporting homelessness, or a Tory conference), a sketchbook acts like a passport – 'they take a look and then they let you carry on'.

As he showed us images from his sketchbooks, John Hewitt said he felt there are two types of drawing: the first 'reflective', which are for show, and the second 'responsive', which are private, impulsive and messy.



Drawing – John Hewitt

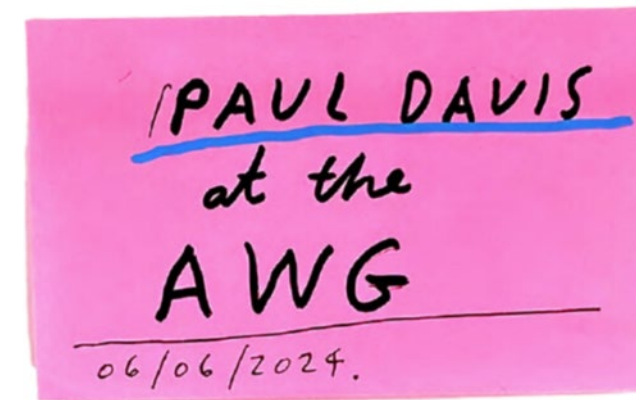
Since 2013 he has accumulated a pile of sketchbooks containing upwards of 4,000 drawings; drawings of journeys (with the Pogues on their tour bus – 'the tour bus is a very strange place'), of pilgrimages (along St Cuthbert's Way, with two poets), and of people in the act of looking (at the races, at gigs) and waiting (at railway stations, at the Queen's funeral). Caught up in the disruption caused by the 7/7 bombings without a sketchbook to hand, the following day he drew from memory all that he'd seen. It is an extraordinary record of a city stunned and confused; the 59 drawings, direct and moving were acquired by the Museum of London.

Drawing is a discipline, and John Hewitt follows Pliny's dictum 'Not a day without a line'. Every day he draws something: dog biscuits, Staffordshire figures, houses, dead mice. Every full moon, he goes out in the dark with his dog, and draws all the cats moving around the green. All the major newspapers have provided him with a career and a livelihood, but the sketchbooks are his 'direct connection to thought', and he now connects with others who share their sketchbook thoughts on Instagram.

The sheer range of his subjects, the skill, the humanity, the thoughtfulness and the wit of all that we were shown, resulted in one of the very best talks of the year, and it was a privilege to hear him speak.

*Prue Cooper*





6 June 2024 · ORDINARY MEETING

*I draw and make stuff*  
PAUL DAVIS

‘Draw the carpet’ was the suggestion from his father to a young, bored Paul Davis. To this day, the artist and illustrator is not sure whether this was a serious instruction or a tongue-in-cheek joke, but the preoccupation with wry observations of everyday life in all its wonderfully mundane and surreal detail has stayed with him throughout a long and hugely successful career.

Paul Davis’s work mixes beautifully drawn observation with wry commentary text, often made up of overheard snatches of conversation. The drawings tread a delicate line between the whimsical and the risqué – invariably coaxing a smile of recognition from the viewer. One of my favourites was a scene of a couple arguing, with the accompanying eavesdropped text: ‘My feelings for you have nothing to do with you.’ It is wonderfully profound.

Paul Davis moves seamlessly across art, illustration, text, photography and animation, but is perhaps best known for his Post-it note drawings – the utilitarian everyday nature of these smooth and brightly coloured miniature canvases appealing to what he calls his ‘Chattering Brain’. For his first ‘Post-it’ exhibition in London at the Dazed Gallery, hundreds of these drawings were massed together to offer an expansive canvas – holding up a mirror to contemporary life.

The show led to an invitation to exhibit at the Yohji Yamamoto store in New York. While in the city for the exhibition opening, a lunch with an old friend led to an approach from the design giants Ogilvy & Mather to work on the new IBM campaign. A jet-setting lifestyle of transatlantic flights and high-end hotels followed in an era when meetings were face-to-face and artwork

Above: Paul Davis at the AWG

Opposite: Paul Davis

had physical presence. One gets the feeling that Paul was riding the wave with a sense of joyful exhilaration – his distinctive handwriting was made into a font and his unique drawing style was applied to a huge range of projects. Clients included *The Independent* newspaper, Bluebird by Conran, Harvey Nichols, Laurence King Publishing and the BBC Today programme, to name just a few. Exhibitions followed in Paris, London, New York and Tokyo.

Much of Paul’s career centred around the studios and pubs of Shoreditch in the 1990s. It was a golden era for advertising and graphics in the neighbourhood, and a succession of different shared studios and galleries played an important role in fostering creative collaborations and dialogues. Conversations moved fluidly between the studio and the pub, with the quadrangle of the Bricklayers’ Arms, the Barley Mow, the Great Eastern and the Electricity Showrooms as the backdrop to many of the projects and collaborations. Five-a-side football played an important role in the mix, too, with conversations on and off the pitch building creative relationships.

The talk followed a wonderfully tangled thread through Paul Davis’s life and career over the last four or five decades – where chance encounters, happenstance, old friendships and happy coincidences created unexpected opportunities and opened doors in what he himself terms ‘Random deterministic head-fuckery’.

*Eleanor Pritchard*

20 June 2024 · ORDINARY MEETING

*The creeping plague of ghastly façadism*  
THE GENTLE AUTHOR

In his attack on architectural façadism – the widespread current practice of retaining some fragment of a historic façade while putting up an entirely new building behind it – ‘The Gentle Author’ turned out to be less than gentle. In fact, façadism was subjected to a full frontal attack. Much of his presentation consisted of a series of recent photographs of buildings just east of the City of London, in Tower Hamlets, Shoreditch and Stepney, and the corresponding area of Bermondsey, south of the river.

Over the last three centuries, the social and economic character of these areas has been evolving constantly, and its buildings have evolved or adapted to meet changing needs. The result was a rich palimpsest of housing, workshops and small businesses of every kind and period, while similarities of scale





National Provincial Bank, Threadneedle Street façade

and materials meant that buildings could often be repurposed or modernised without the expense of rebuilding.

In recent years, however, the need has been for buildings of a wholly different character – for blocks of flats and offices for the staff of huge corporations, built from materials unavailable in the past. The speaker's photographs showed one way in which architects and developers have lately sought to preserve some memory of the past by incorporating into a new building some visible fragments of its predecessor. The buildings where this has been done and which the speaker showed ranged from the grotesque to the ludicrous by way of the bizarre, and it was clear that the audience in the hall greatly enjoyed the freak show.

It was almost as if the designers of these buildings had gone out of their way to demonstrate the frequent



London Fruit & Wool Exchange, Brushfield Street façade

incompatibility, in scale and materials, of historic and contemporary building.

In the discussion that followed, two speakers pointed out that in the past an old building had often been given a new frontage in order to make it appear up-to-date – in fact exactly what had been done to the Art Workers' own building in Queen Square – and there was nothing inherently wrong in that. Other people commented on how VAT was applied, on the frequent poor quality of local authority sub-committees and their undemocratic character, and on developers hiring heritage consultants likely to favour their own proposals. Conservation officers were both defended and vigorously attacked. In all, the evening's proceedings were as instructive as they were entertaining.

Nicholas Cooper



Rosie, Master Rob Ryan and Harriet

#### 4 July 2024 · ORDINARY MEETING

*Eating, sleeping and breathing  
Tatty Devine for 25 years*

HARRIET VINE AND ROSIE WOLFENDEN

The Master retired his usual chain of office in favour of an oversized gold, reflective, lobster necklace, which caught everyone's eye, and I think perhaps a tear of delight in his? Describing the 'eating, breathing and sleeping' of 25 years of Tatty Devine in 45 minutes was of course impossible for tonight's speakers Bros Harriet Vine MBE and Rosie Wolfenden MBE. Past Master Fred kept a word count and said they broke the record for the fastest idea sharing in AWG OGM history.

At Chelsea School of Art in 1996, Harriet and Rosie were relieved to find each other and their people. Rosie was happy to sleep on a door laid over the bath, because Harriet jollied it up with homemade chandeliers and kitchen scissor haircuts with pink eyebrows. While working part time at the V&A cafe, they realised they were actually running the place, but they hadn't intended to have proper jobs and wanted to create their own. On 13th July 1999, they signed on the dole and started looking for treasure in skips – after researching the

avoidance of diseases. Starting with rubbish and making something amazing was the response to a dull fashion landscape full of pashminas.

A book of leather samples inspired their first collection of wrist bands and belts, which they sold on market stalls. Rosie was wearing one of their belts one Friday while she was working in a vintage fashion shop in Chelsea. A lady from Vogue walked in and asked where Rosie had got her belt. Rosie's stroke of genius replied, 'My company makes them', so the lady asked if Rosie would bring the full collection into Vogue on Monday. After a busy weekend, Tatty Devine made it to the Vogue Millennium Edition shoot with Mario Testino. Harvey Nichols and Whistles placed orders, and what followed was an ability to change the cultural clout of an object through the making of jewellery. For London Fashion Week 2000, Harriet had a cutting mat and a knife, and Rosie had a fax machine. Rosie faxed people about what Harriet was cutting, and they introduced limited edition T-shirts displaying their fax number to be worn with finger puppets of themselves. Their jewellery shows came with film, colouring books, tea parties, or whatever pushed the event beyond what was expected.

Their first shop on Brick Lane quickly became a cultural capital, with monthly shows of friends' work sitting alongside jewellery made from plectrums,





BIG Hearts Necklace



Tomatoes Necklace

photocopied budgies backed on wood, tape cassette purses (printed by the Master), piano key belts, and the knitted crown jewels. The magazines loved it, Cindy Sherman loved it ... all the signs of brilliance were there.

These were pre-internet days, so scrolling through the yellow pages and faxing drawings was how they manufactured their ideas. The East London Business Centre played a valuable role in the growth of Tatty, helping them get a grant to go to New York to find shops to buy their work. It was on this trip that they stumbled upon a shop cutting acrylic shapes, which they made into jewellery to sell at London Fashion Week. Cutting acrylic shapes at home was possible, but costly. In 2003 came the loan to buy a laser cutting machine, complete with a massive instruction manual, creative power, responsibility and a seven-year plan to pay back the loan.

Rosie and Harriet are masters of self-knowledge. The way it works is that Harriet has an idea, the bigger, more difficult and fun the better. Scribbling it down, Harriet says to Rosie 'Can I do this?' and Rosie says 'Yes, you can'. Together they make it happen, because the whole point is to not be like anyone else and to do whatever they want. The only rule is the 'disco test': can you jump up and down in it all night?

Tatty Devine produces about 300 pieces per year, presented through seven collections. Initially working with a few students, they are now a team of 25 people with a flagship store in central London, and an endless

portfolio of collaborations with people they admire. Throughout their career they have kept moving, pushing, networking and promoting the joy of being interested in things. They remind us that there is always room to learn more about the things that you love, and to create moments and events surrounding that.

You can lift your knees up with Pearly Kings and Queens, wear and dial your own toy telephone, arrive as one of the first female aviators, live down a mock Tudor cul-de-sac and chuck buckets of piss out of the window (I was there!), invent LSD, navigate through space, live a life of leisure arranging flowers, join the suffragettes, dance underwater, love all cheeses and tomatoes, riot! Live through the full colour spectrum, curate your own cabinet of curiosities or hang out with your favourite pop stars; all this is possible. The nearly full works can be seen in their 20th anniversary book, made with the Crafts Council.

And yet, some of us there that night knew that Harriet and Rosie had not elaborated on their full story. It's a tough world out there. Serious bastards played dirty, stealing their money, their ideas, and even their shop floors. The inspiration for us here is how these loving women outwitted them all by refusing to let the party end. In bouncing back, they always jump higher, with the outfit always complete when they land.

*Rachael Matthews*

26 September 2024 · ORDINARY MEETING

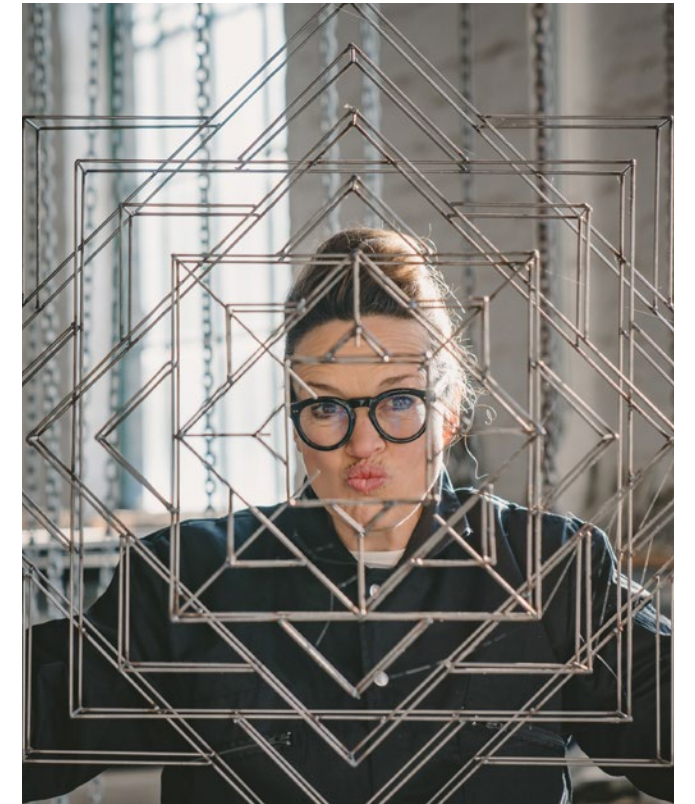
*Still keeping Britain spicy*  
ANN CARRINGTON

Ann Carrington recalled how studying fine arts had felt like an inevitability, as she 'had the bug' for making things. Having studied for her foundation at Bourneville and her BA at Trent Poly, Ann went on to study for an MA at the RCA, with our very own Master Rob. Though she had initially set out to be a painter, an artist's block in the 2nd year of her BA led her to realise she had nothing to say in that medium, and that her 'sticking in' books – scrapbooks she wrote in and stuck stamps and other found things in – might in fact be her art, in their 'meaningless but meaningful' way. Having evolved them from scrapbooks to installations, she started to think of herself as a sculptor and applied to the RCA. Once there, she started to collect rubbish from the Science Museum, and to tell stories in the form of tin fish. While she still felt shy, this was her coming out and she was noticed at her graduation show by Paul Smith, who bought her entire output.

After a quiet period with nowhere to show her work, she won a Commonwealth Fellowship for Sculpture in 1992, which enabled her to go to southern Africa, with funds to cover her living expenses and set up a studio. She explored sculptural art made from found objects across Zimbabwe, Zambia and Namibia. In a pre-smartphone world, this often meant getting pointed down the road by strangers and taking a chance. She made her own art in response, and exhibited at the Commonwealth Institute and at Cassian de Vere Cole Fine Art on her return. This led to further funding, which enabled her to go back to southern Africa, this time commissioning some of the artists whose work she had previously come across. Her own work was influenced by this experience: she made elephant tusks out of knives.

Having spent two years on and off in southern Africa, she returned to London and moved into a squat in Islington where they used water from the canal to flush the toilet. She would sell the odd artwork, but without gallery representation she and her fellow squatters decided to take matters into their own hands and turned a large square room in their squat into their own gallery space, where Ann showed life-size horses made of coconut shells – wanting the material to evoke the clapping of hooves.

Since an American dealer and property developer called her to commission her and invite her to take part in a TV programme, Ann's career has more than gathered



pace. A flurry of sales ensued, which allowed her to buy her own studio, securing space for her practice. Further commissions from Paul Smith, Lulu Guinness, and the United Nations followed. Her proudest commission was for Queen Elizabeth's Jubilee, for which she made the Royal Jubilee Banner to be hung from the royal barge, and which now hangs in the Livery Hall at The Haberdashers' Company.

Her artistic take on Arnold Machin's postage stamp of Queen Elizabeth was so popular it has paid for her to expand her team, and she now has six assistants working with her three days a week. Mondays and Tuesdays allow her to work out the week ahead and give her assistants time for their own practice. It is important for her that she has time alone, as she pointed out she doesn't want to simply become the director of her work.

Ann's work tends to build up from the bottom, rather than starting from a drawing. She learned to weld when she started making cutlery bouquets, and she continues to evolve her practice, always making new types of artworks from unlikely objects: tin cans rolled into roses, clay shells cast in bronze into shell ladies, magnetic tiles into sculptural murals, and cutlery sourced by the kilo from a trustee antique dealer.

*Aliénor Cros*

Above: Ann Carrington

Overleaf: *Sugarland* – Ann Carrington





*Sugarland* – Ann Carrington

10 October 2024 · ORDINARY MEETING

*When I grow up I want to be a human*  
JIRO OSUGA

Aged seven, Jiro Osuga wrote his manifesto: ‘When I grow up, I want to be man.’ For a child who always felt disconnected, to feel human and therefore part of the flow of life was not automatic. The personal estrangement that he experienced growing up in Yokohama, Japan, was not accentuated by the move with his parents to London for half of his childhood, but the family’s subsequent return to Japan added another layer of alienation. His description of the tension between feeling distanced from life yet still desiring to embrace the human condition might seem melancholy on paper, but delivered in his own words, with his tangible energy and charmingly self-deprecating humour, it was far from it. Instead, it was clear that tension was the spur for his creativity; since childhood, Jiro has used drawing as a means to process his place in the world.

He described how drawing, particularly creating imaginary worlds, has always provided him with consolation. At 15, realising that he wanted not only to occupy himself but also, as he recalls it, ‘to save the world’, he decided to become an artist. Looking back on his foundation year at St Martin’s, his BA at Chelsea College of Art and his MA at the Royal College of Art, he reflected frankly on his formal training in these institutions, concluding that he had been too shy to make the most of it. More important was his self-motivation to draw as a means to negotiate his sense of dislocation. The imaginative exercises of his childhood continue to inform his work.

With acute self-understanding, Jiro shared his analysis of the key themes within his work. First is his search for ‘complete honesty’. It is this honesty that spurs him to make what he describes as ‘me and my little life’ the focus of many of his paintings. Manifestations include mock film posters that deliver excoriating reviews of his life: ‘dreadful’, ‘poor’ and ‘bad’. He also depicts his experience of social detachment by placing the viewer in his position on the London Underground or the Tokyo subway with all their fellow travellers looking at them judgmentally, producing an intense feeling of discomfort. The counterpart to these are paintings in which every character in the scene bears his image: not an ego trip but rather an attempt to connect with every individual that he encounters.

Humour is also a key part of his work, and indeed, appreciative laughter from the assembled audience



*In the City* – Jiro Osuga

punctuated his talk throughout the evening. It is, Jiro said, an attempt ‘to laugh away all the pain that I experience’.

His treatment of space and time is another distinctive aspect of his practice. He often adopts a high viewpoint, a 360-degree panorama or multi-point perspective, in order ‘to cram in the whole world’, allowing the viewer to perceive life as he experiences it. This is the paradox of detachment: it affords the ability to see everything. Likewise, he devises ways to depict time – how it unfolds, and how it echoes. His use of scrolls and screens allows for sequential narrative, his process of building up a palimpsest (such as in his map of London) recreates development over time, and historical figures make nonchalant appearances in contemporary settings.

Jiro Osuga introduced us to a wide range of his works, from his tiny hinge paintings that narrate a single idea (peeling an orange) or a simple story (the dish running away with the spoon) – to his large-scale, immersive projects such as *Café Jiro* (2009) and *Departures* (2023). In the former, you can spot Karl Marx, Lenin and Mao Tse-Tung having coffee in a contemporary café interior; Jiro’s dry wit deliberately locates them in a booth ‘on the far left’. In the fantasy *Departures* lounge, a global community crosses paths with historical figures and aliens. These immersive installations hark back to the imaginary drawing-scapes of his childhood, offering a vision of a world he longingly describes as ‘inclusive and tolerant’ and a ‘refuge’ from the noise and hostility of our current existence.

Jiro Osuga bravely and candidly offered us his insightful perspective on the human condition. He still





*Departures* – Jiro Osuga



Jazmine in the studio



*Ten and a Half Thousand Miles, Redstart (Phoenicurus phoenicurus)*, 2023 – Jazmine Miles-Long

feels intensely uncomfortable and ‘left out’, but drawing and painting has shown him that those who seem to have it all worked out may be just as vulnerable as he is, and that perhaps the human race as a whole is still in its infancy. He wonders whether he has really grown up at all, but the audience was left in no doubt that the endurance of his childlike vision is one of his greatest strengths. His practice may have originated in the need for personal consolation, but it offers balm and hope for us all.

*Olivia Horsfall Turner*

24 October 2024 · ORDINARY MEETING

*Death and maker*  
JAZMINE MILES-LONG

Notices were read, and a call was put out for nominations for the Master Elect Elect Elect. Jazmine Miles-Long was given a warm welcome by the Master.

Jazmine prefaced her talk by stating that she hoped to demonstrate how beautiful a craft taxidermy is. She summarised how taxidermy has been tainted by its association with trophy hunting and with the history of colonisation, the bringing back of specimen birds and animals by the wealthy from their forays around the world, and the rampant consumption of these creatures for food, fat or fashion. However, historical taxidermy collections now have an important role, as they carry important data about extinct creatures such as the great auk, the last one of which was killed in 1844. Viewing dead animals in glass cases leads to unease, as they inevitably raise questions about how the animal came to be killed.

Jazmine’s road to taxidermy was as a sculptor using roadkill in her work. A placement after graduation resulted in the experience of removing a skull from a mole, opening her appetite to learn more, which she did through reading 19th-century taxidermy books. Historically, it wasn’t a woman’s job but one more often undertaken by dentists or barbers.

She now balances taxidermy with creating her own works and is earnest in her desire to both change the perception of taxidermy and to promote a new ethical approach that uses sustainable methods and materials. She has a strong sense of the need for recognition for this work, for its role within art and for its ability to communicate on different levels. She plays an educational role at the museums where her work is, with talks and handling sessions, which can sometimes be

the first time younger children have access to animals. At the same time as being a way to discuss mortality, taxidermy is also an opportunity to think about animals beyond them being just dead things. She pointed out, however, that natural history collections are the most underfunded, and that more broadly taxidermy tends only to be recognised when an object has higher value, such as in jewellery or as part of a larger artwork.

Jazmine described practical aspects of the work, dealing with the structure of creatures; the work being wet and dry involves cutting, skinning, cleaning, tanning, repairing, mounting, pinning, preening, colouring. People assume the early stages of the work are grotesque and dirty, instead she sees it as developing a relationship with the animal. Her approaches vary depending on the type and size of creature. However, she aims to present the animals in a respectful, naturalistic way. She describes it as ‘ethical taxidermy’, all the animals having had accidental deaths, been found dead or, exceptionally, having been euthanised due to ill-health.

In preparation, she takes measurements, photos and death casts of heads, tails, hands, webbed feet, skulls. It’s fine, skilled handwork, with tools ranging from tweezers and scalpels to random pieces of kit picked up because they suit the purpose.

Throughout the talk, Jazmine showed us beautiful examples of her work, from engaging museum displays created to excite curiosity to individual artwork pieces. She often mounts a sole creature in plenty of plain, brightly-coloured space and references an aspect of its life story, so that in both contexts there is the transfer of information to the viewer as well as visual appeal. The beauty of her work was much appreciated.

*Charlotte Hubbard*

7 November 2024 · ORDINARY MEETING

*London Clay*  
ALISON COOKE AND CLAIRE PARTINGTON

The mystery of ceramics revealed by Alison Cooke and Claire Partington showcased two different ways of approaching their material and their work, but with similar interests in history and current politics. For Alison materiality is foremost, from digging out the white clay in tin mines to being North Sea Artist for the National Grid in Lowestoft – the home of wind generation, where she dug clay from an eroding cliff. (Clay mushed up with water and put through a household sieve takes a long time to produce; sifting





Alison Cooke. Image – Ayesha Kazim

four tonnes makes one useable tonne). This latter work was based on a wind turbine and Alison tried to make an entire wing from the clay, discovering it was structurally unfeasible with that material.

She had a display in the Bazalgette Mausoleum historic studio, featuring an extruded egg shape as per Sir Joseph's sewer pipes – a very good shape for flow – and used a salt glaze based on Victorian sewers. Commenting on climate change, she made a dinosaur from a clay that contained real dinosaur footprints. Combining this with a pipe from an oil rig, she said: 'It's a bit dinosaur and a bit about oil – that's me.'

Although both have studios in the Kingsgate Workshops, Claire Partington's work veers off into magical realism. *But they say if you dream* is a golden-haired young woman lying on a plinth, very delicately made out of bought ready-to-use clay. She sums up her work as 'a mix of fantastical costume, history, art history, fairy tales, Disney, consumerism, women, status and a lot of gold'. Claire left university in the mid 90s and went back to evening class for about eight years, where she used her childhood obsession with fairytales as inspiration. All her work has a mixed-media approach, including feathers, jewellery and other found objects. Her figures are coiled clay, some made 'like bottles with interchangeable heads using Delftware transfers.' She makes groupings of figures, such as Tudor fighting ladies, or Louis XIV with Maria Theresa the Spanish Infanta, reimagined as a more contemporary couple with a bag of clubbing essentials.



Claire Partington

*Taking Tea* (2018) is based on 18th-century paintings of wealthy figures enjoying tea. The clay materials represent status: the slave boy is 'a prize luxury item' made to resemble Chinese porcelain, the man is made in Beau porcelain, his trophy wife is Sèvres porcelain, the terracotta servant woman has Beau pattern on her 'bump,' indicating her actual household status.

Her Walker Gallery commission is based on Arthur Devis's painting *Mr and Mrs William Atherton* and is called *What is a wealthy merchant's house made of?* In this work, the bear heads suggest a darker side to the life of the respectable couple, referencing historic bear jugs from the 18th century inspired by the cruel sport of bear-baiting, which was very popular at the time.

Claire draws inspiration from Van Eyck with her polyamorous Mr Arnolfini and a solo Mrs Arnolfini as St Barbara with a tower block in her arms. Lucas Cranach the Elder inspired ladies with golden pubes, hirsute 'wild women' figures and women in historic male roles populate her work. *The London Venus* is a Roman goddess of love, beauty, sex, fertility and victory – the future of London with lots of arms for her multi-tasking.

A question from the audience was, are they both equally dorky about their work and do they dork-out together? Alison says Claire's work is amazing and when she goes back to her own studio there is just mud on the floor because mostly her clay is dodgy, but it is a particular adventure.

Anne Thorne



*Canute Cooke* by Alison Cooke, 2021. Image – Michael Harvey



Alison Cooke – Digging the contents of a dinosaur footprint, 2023



*But They Say If You Dream*, by Claire Partington, 2024





21 November 2023 · ORDINARY MEETING

*Objects of significance*  
MARKUS VATER

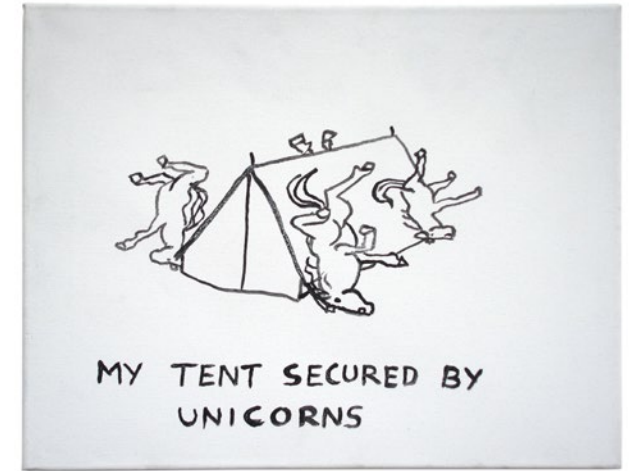
For those watching on YouTube the evening began disconcertingly with the AGM of the Wallpaper History Society, but this was a rare glitch in a system that has generally worked well this year, though it's slightly more complicated than Zoom. As I live at a distance, I really appreciate the Guild's efforts to enable us to tune in from home.

It was clear from Markus Vater's talk that he had ambitious ideas from the start of his career, both in terms of size and in the range of media he employs as a painter, animator, writer, photographer and occasional sculptor. As a student in Düsseldorf in the 1990s he and friends in a collective called *hobypop* organised weekly exhibitions of artworks, dance and video in large spaces – large enough for drive-in shows – and his interest in scale and speed has not let up. His recent big paintings are shown in contrastingly cramped surroundings, or he paints directly on the walls and floor of a gallery, and also subverts the reality of a room through the use of animation and shadows that disorientate the viewer.

As *hobypop* evolved into *hobypopMuseum*, it was given more exhibition opportunities in galleries, so Markus recommends the use of the title 'Museum' to artists and craftworkers as a strategy to attract curators. He also mentioned the importance of teaching for those who dislike the process of grant-getting and prefer to work independently, and after numerous guest lectureships he is currently Professor of Painting/ Drawing at the Hochschule der Bildenden Künste Essen.

As a German living primarily in London, Markus said that text is very important to him, and music also makes a significant contribution to his animations. But drawing and painting appear to be the fundamentals of his practice, which focuses not only on making visible particular human experiences but also on empathising with animals and considering what they might like to see. The most concrete of such ideas is his rare sculpture that gives physical form to a fleeting glance, and much of his work is about looking consciously from different perspectives and thinking about nature and the complex and wild phenomena of everyday life.

The Covid pandemic inevitably had a big impact on his work and prompted him to make smaller drawings, often of storm-blown seas and palm trees, conveying the sense of being swept away and distorted by forces beyond our control. This led to a powerful painting



honouring the nurses at St George's hospital in Tooting, who worked through the overwhelming flood of patients in the first waves of the virus, and his talk suggested that the confining experience of the pandemic continues to affect his outlook today.

In passing, Markus mentioned that he is interested in 'ideas, not things', so his inclusion in a programme aimed primarily at makers is perhaps a little surprising, as his work would be defined anywhere as 'fine art' rather than craft. The Master alluded to this in his closing remarks, as he has received comments on his choice of speakers, several of whom have been more conceptual than practical in their approach. For me, the season has been stimulating in revealing the different strategies adopted by artists and craftworkers for making a living and the surprising variety of ways they have come to the work they do from different backgrounds and training, combining their early experiences with personal enthusiasms pursued to an end, and then interrogated anew.

*Annette Carruthers*

Top: *Unicorns* – Markus Vater

Above: Markus Vater, *Kunstverein Ludwigsburg*, 2018

Opposite: Markus Vater



## • CONVERSATIONS BETWEEN BROTHERS •



Left: Flora Roberts. Image – Lisa Linder. Right: Jinny Blom. Image – Britt Willoughby Dyer



### Flora Roberts and Jinny Blom

Note - our apologies, due to a technical issue, the beginning of the conversation failed to record.

*Flora: We were talking about colours and how we use them in our work. We discussed how Jinny, growing up in Denmark, was influenced by the use of red in buildings. She found it brash in her youth, but it had grown on her. We talked about colours being used outside in the garden. We both agreed red was beautiful in moderation. I mentioned a conversation I had had with some garden designers who said they don't like the use of red in a garden. I'm working on a wallpaper coming out next spring with red roses and I'm concerned about it being wise commercially. I'll do a white rose version.*

*Jinny: I don't think that putting red in the garden jumps out and grabs you by the throat. I'm looking around the room I'm sitting in, and there's a tiny bit of red in the corner on the back of a chair, and it just does something to the composition of colour. You don't get that many strong, true reds in plants. What is somebody saying when they say they don't like reds? Which tone is it? Is it letterbox red? I don't know what it is they're saying.*

*Flora: You would know this more than me, but flowers do tend to follow fashions, don't they? The dahlia craze*

*is big at the moment. I remember first coming to London and I just kept seeing red geraniums in window boxes everywhere. You don't really get them in Scotland. And I remember thinking they were a bit gaudy and horrible, but now I love them.*

*Jinny: I love them. And going back to Denmark, if you think of the lovely tasteful [Vilhelm] Hammershøi or the Anna Ancher, and those Northern Lights painters, where everything is misty and twilight-y, there'll be one terracotta pot with a big leggy red geranium in it. And tiny spots of colour. It's that Pointillism [effect].*

*Flora: I'm really on this red thing, because I've been painting red flowers for a wallpaper design this year – red roses from my mum's garden. They're not like the Valentine's multi-petal roses, they're more like six petals with a centre that looks like a lightbulb coming on, and they're really pretty. One is very much a primary red, maybe slightly orange. And the other one is slightly magenta. I've put them into my computer and using a programme I use to design wallpapers I can convert those red roses into white roses, or peach roses, or whatever colour I like.*

*Jinny: Gosh, I didn't know that you were so hi-tech.*



Flora Roberts print

*Flora: Yes, I am quite techy. I'm just thinking about it because I love the creative side of what I do, but I'm also thinking about how to make some money, Jinny. I work quite consistently hard trundling along, and then I let stuff take me in different directions. So, when I was painting the roses, for instance, in the summer, I didn't really know where it was going to end up. But I always knew in the back of my mind, if I can't get this into a design I will just sell it.*

*Jinny: We're all thinking about that. And I thought: 'I know, I'll make paint.' And we hand-mixed them all. I just did the colours first with artist Susan Hirsch, wrapped them up, and had exactly what I wanted, 12 colours. And then I met somebody through my friend Maureen Doherty, who ran Egg. So, I went and saw Dominic Myland. Mylands sell lots and lots of paint to theatre and film. They have done all the James Bond films since the beginning. So, we're all kind of crafty. Their paint is phenomenal. It's extraordinary, rich, pigmented paint. And I said, 'Look, I've got these colours, I'd really like to turn them into a real product that people could buy.' So then he said, 'Oh yes, okay.' So, we made them, and they're real, and that's how that happened. Well, why don't we do a collaboration?*

*Flora: Yes, definitely. That would be really interesting.*

*Jinny: So, that was the paint. If you're doing one thing, there is always going to be a spin-off from it that is essential to get involved in. Paint is a by-product. So, I make sculptures, and I make furniture, and I make books, and now I make paint.*

*Flora: Yes, definitely. I'm just trying to think if there are any other colours we could talk about, because I could talk about colours forever.*

*Jinny: Well, I have got a lot of blues and greys. What I like about your paintings is you've got no fear of the dark.*

*Flora: I don't know why I started doing dark intense blues. I did quite a lot of fabric dying, when you get that really dark blue, like a denim. It's really got depth without you having to do much.*

*I was just quite interested in doing colours that looked really pigment-y and rich, because there's no defined sense of space with something very dark.*

*I'm going to look at your paints because I've just found a new home to live in.*

*I did say to Tom, my other half, 'Why don't we make the entrance hall dark?' And he said, 'We haven't got an entrance hall, we've just got a door.' I said, 'Why don't we make it dark?'*

*Jinny: It would be great because think how paintings are presented in galleries. Have a look at the National Gallery and Dulwich Picture Gallery, and they use incredibly strong colours – I think you're going to make your house amazing because of the fact that you can think like that, and apply it. Whether you're applying it with your own work or with somebody else's, you're going to change it dramatically, aren't you?*

*Flora: When I went to India after I left school, I went for quite a long time, and the colours are just amazing. I ended up buying loads of bits of silk as colour reference. And then, as soon as I got back to England, it all just looked so rubbish.*

*Jinny: We're a temperate island, and there's a lot of water in the air. I lived on the Med for quite a long time and when I came back I was thinking, 'This green everywhere is just overwhelming.' And the soft light of England is very, very particular, because it's fresh*





Jinny Blom, Arijiju in the Kenyan Highlands. Image – Andrew Montgomery

spring green. And in the Med, it's all very sharp. High and sharp, and here the sky is much lower.

*Flora:* Green is a really hard one. It's a really hard one to pin down in a painting. It's really difficult to get one green that you like. So, I end up painting quite a lot of different greens within one green.

*Jinny:* I'm just looking at my colours, and there are 12. So, there's the red. There's a, sort of, quite fresh green, a kind of, bright, a slightly too yellowy green, which I use as a white. There's this, sort of, murky, muddy, pinky brown. And then, basically, one, two, three, four, five, six, seven, eight, nine of them are, sort of, murk colour. When I saw them all on the colour card, I thought, 'People will think I've gone mad.' But they work outside. You know, they work to lift other things, and the purpose of a colour is to lift other colours or support other colours.

*Flora:* One of my favourite designers is Marthe Armitage. Her wallpaper is beautiful. It's lovely quality.

It's quite busy, but it's really happy. And her colour sense is really, really good, and I find her work really joyful. It's that muted colour thing like we were talking about at the beginning, which my mum calls sludge. I love colour, but I can't live with it. At home I'm quite minimalist.

*Jinny:* Yes. Yes. Well, I'm quite sludgy. Our house is all white. It's Modernist inside, but we've got lots of art and interesting objects. That's where the colour comes from. Don't paint anything in your cottage until we have got a collaboration going.

*Flora:* I would love that.

*Jinny:* Yes, likewise. We're having a lovely day!

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Jinny Blom is a landscape designer.  
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Flora Roberts' sketchbook



Jinny's work. Image – Britt Willoughby Dyer





Left: Ruth Martin & sonic stress buster. Right: Peter Pritchard

## Ruth Martin and Peter Pritchard

*Peter: Okay, so who was responsible for bringing you into this gang culture?*

*Ruth: Charlotte Grierson. We're friends from Cockpit. I loved having people there to chat to about work and now I work at home, so coming to the Guild fills that gap. Cockpit had lots of business advice and things, but the best advice was always from other makers. We've just done this Creative Connections programme here at the Guild, and we didn't offer any sort of business advice. It was what it was called, Creative Connections, and I think quite a bunch of them will probably stay connected as a group.*

*But you are with your team most of the time, are you?*

*Peter: I am, but I never talk to them! It's like, oh my God, not you again. We started back in about 2000, just as the two of us – but then we had employees. Having a business partner is like having a second wife; you say, 'Do you think this is right?' and you know what the answer is. But it's a very good thing to have the reassurance. You need you and your colleagues against the sea of troubles. Especially for craftspeople and Art Workers, working on your own.*

*Ruth: How does it work? Are you all working on separate projects?*

*Peter: It's very mixed. The common factor is that we're using light. We do a lot of reception spaces, but we also do a lot of theatre spaces. We do all the West End theatres for Delfont Mackintosh. It's very collaborative, actually.*

*But you weren't always doing rubber stamping.*

*Ruth: No, I studied jewellery when I first went to art college and then I made jewellery for about 10 years. I met my friend Emma at college, and her dad owned a cardboard box factory in Catford. We had the Portakabin in his yard as our jewellery workshop. It was brilliant. They are such a lovely family. And I'm really glad I learned how to make things; especially how to make things with metal.*

*Peter: And the confidence of making things, as well.*

*Ruth: Definitely. And then I did a short illustration course, and after that George Hardie's sequential design course in Brighton.*

*Peter: Did it feel like starting again?*

*Ruth: It did, yes. I thought, 'I'll just go and get some freelance illustration work,' but that was before you could email stuff, and I absolutely hated taking the portfolio around. It was grim. Occasionally I meet someone and think, 'God, their work is great and they're really good at selling it.' It's quite a combo.*

*But I'd been shown how to make rubber stamps from erasers when I was studying jewellery and I'd carried on making them. And then someone said, 'Why don't you just do these? This is what you should do.' I'd never thought it was real. I'd just thought this was a fun thing that I did, and I've realised I'm much better at just making something and then if someone likes it they do and if they don't, they don't. I never really look for commissions.*

*I don't think I'll ever not be making something, but when I was at Cockpit a lot of my business was making greetings cards and selling to Selfridges, and Conran, and Liberty. But not many people send cards now, so the only big one I sell to now is Liberty, and I quite like that, I've got more time to do other things.*

*At one point, there was talk of selling the Cockpit Deptford building (thankfully they never did) and things seemed a bit insecure there, so I worked out that with three years' rent I could afford to build a studio in my garden – so I did that. Then with Covid things got even quieter in the actual shops, so I concentrated more on my online shop. And I do more book fairs; I really like dealing directly with people. That's when I sometimes pick up commissions, by chatting to people while the work is in front of me. And offers of teaching and running workshops come that way, too. I duck and dive through the rubber stamp and artist book world. I've only ever been self-employed since I left art college, so I'm used to it.*

*When I first did a show I felt quite bare. Because I hoped the work would make people laugh, but it wouldn't necessarily. I think most people like making other people laugh, don't they? I love word play and corny puns. People frequently say, 'You must have a lot of fun' – and I do. A lot of artists' books are really quite earnest, but mine are at the other end of the scale.*

*We were talking earlier about feeling a bit of a fraud. It's much easier when I've actually got my work in front of me, then I don't feel a fraud at all. I think, 'This is what I do.'*

*What makes you feel fraudulent?*

*Peter: Well, I'm not actually making something, there's no product you can hold on to. Most people think light art is a clock that glows, or neons, but that's not really light art. It's about how light makes a space more beautiful or defines a space in a different way. It's very intangible.*

*Ruth: I know you do interiors and exteriors, but it's probably not so easy for you to explain, is it?*

*Peter: People do need something physical to understand people's jobs. When I was a six-year-old, I really envied friends who could say, 'My dad's a fireman,' or, 'My dad's a policeman,' because for a six-year-old, these were very real things. When I asked my dad and he said, 'I'm a businessman,' I thought, 'What the hell's that? I don't know what that means.' I felt let down.*

*A lot of younger people think you must have had a very clear path to how you do things. But for almost everyone I've ever met, how they end up doing what they do is a squabbly mess!*

*Ruth: When I was a child, I didn't even think about the fact that there's a job as a lighting designer. Did you?*

*Peter: No, goodness me. I was doing theatre directing, and in a very 'early 20s, full of ego' way I thought, 'I'll be either an archaeologist, or a poet, or a theatre director.' Complete nonsense. I had tried teaching in Argentina for a year, but I really wasn't cut out for being a teacher. I had taught theatre studies, and I came back and did a collaborative theatre course at Central School of Speech and Drama. The theatre directing places were already taken, but they had theatre lighting. I hadn't realised, unfortunately, that by becoming a theatre lighting designer, I crossed an important caste line, and I became an untouchable in the theatre world. Because it's a bit like the stage managers. They don't really want the opinions of the stage manager. They just want to say, 'Thank you everybody. Wonderful work from the stage manager,' at the end. I realised suddenly, my opinions didn't matter either. Theatre lighting was a very peculiar comedown. So, I moved into architectural lighting, and now I'm considered a second-class citizen by architects instead!*

*I've recently been trying to convince a client against a scheme with planting in a big atrium space. A lot of what we do is about compliance and how it conforms*





*That Really Sets My Teeth On Edge* – Ruth Martin



*The Restless Course* – Peter Pritchard

*with the energy ratings. There's a real trend, at the minute, for big, big atrium spaces inside buildings, with lots and lots of planting, which goes completely against what a plant wants. A plant wants to be outside, with huge amounts of direct light, not being pushed down into a light well. How does having to light these bloody plants, and keep them alive, come out of the mix?*

*Do you do a lot of drawing and sketching when you're developing stuff? How does that work?*

*Ruth: Well, yes, I draw, but the words and the subject matter come first. I rarely just draw something out of my head. I need to get some sort of reference and that's when Google Images comes into its own, but I know you draw for pleasure.*

*Peter: I do, it's very much just an enjoyable pastime. It's good to find things in life that you enjoy so much that you don't need the validation of others for it. I love it.*

*I started going to the life drawing up at the Dulwich Art Group. It's in an old scout hut, and it's all a bit grubby, but it's a really nice atmosphere there – tea and biscuits at half-time, what's not to like? The people tend to be a bit serious, and it's quite difficult the first times you go, because you're thinking, 'I just don't think I'm going to be as good as this person over here,' and, 'Why am*

*I doing this?' and then you realise it's just looking at things differently. And it's very good to just scribble at things. A lot of the postcards I do now are about wanting to have the mistakes in there, to make you a bit more courageous about how you do stuff.*

*Plus there's a 'Spoons pub just next door, so you can have some cheap pints afterwards! You should come along one evening"*

*Ruth: Excellent. Our Wetherspoons recently got closed down because they had bedbugs (allegedly).*

*Peter: Come back up to the Dulwich Art Group. I think it'd be good, and we could all go. Did you ever try woodcarving?*

*Ruth: No, I keep meaning to have a go at it. I look at some of my really old rubber stamps and I quite like the naivety you get. You almost get too good at something – a bit too clean, too tidied up – but you can get that naivety again with a different material.*

*Peter: Right. The clichés come about. I've heard Samuel Beckett only ever wrote in French; he wanted to use a second language to avoid cliché.*

*Do you think if you were carving in wood, that would*





King William Street – Peter Pritchard



Feed the Birds – Ruth Martin. Image – Simon B. Armitt

*make a peculiar difference to feeling a fraud? Do you think about the validation of the material?*

*Ruth: I quite often use this stuff called Speedy-Carve. It's just rubber, but I noticed that when other people use it, they call it lino cutting.*

*Peter: Yes, saying it's a linocut seems a bit more proper and serious. And then wood is better still.*

*Actually, we're talking about things you do that you love so much that you don't need to have the affirmation of other people? There's a sublimation in terms of what walking gives me. When you've been walking all day, you have a strange communing with the sense of all the people who have ever walked that walk, and you remember all the walks you've ever been on, and the people you've ever walked with. It's an almost psychedelic experience, especially not just for an hour or two but really all day, 10 hours or something. It's a very important part of who I am. Do you have something that gives you so much pleasure that you go, 'I don't care?'*

*Ruth: I think being part of a community is what I*

*really enjoy. I know loads of people in my road, and I enjoy that I do things locally, and I enjoy being part of the Guild. When we had our street party in our road recently, my sister was playing in a brass band in her village, my mum was going down to the village library café that's in the old Methodist chapel, and I thought, 'OH God, how lovely, we're all doing something with our communities.' I get real pleasure from that. And I love the fact that my neighbours are probably different to me politically, and lots of other things are different.*

*Peter: Is there anything else we need to say? There's got to be something in there.*

*Ruth: I know. I think it's been such a muddle. Sorry, Editor!*

Ruth Martin is an illustrator, printmaker and book artist.  
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Peter Pritchard is a lighting designer.  
[www.pritchardthemis.com](http://www.pritchardthemis.com)





Left: Rachel Warr at the premiere of the new choral work, VENT. Right: Roger Kneebone

## Rachel Warr and Roger Kneebone

*Rachel: Hello, Roger. How has your year been?*

*Roger: Actually, quite a lot has happened. I've been working to open up different ways of inviting young people to think about the really urgent issue of knife injury, using both physical simulation and virtual reality. We've been working with about 600 young people, and working very closely with artists and craftsmen of various kinds – and you're one of them [puppeteering Somebody, a textile 'body' created by Fleur Oakes to explore different ways of thinking about stab injuries and their physical and emotional impact].*

*The visual arts are a way of trying to get young people to respond and talk about the stories we presented through virtual reality and realistic physical simulation. This is something that made a lot of sense to many of the young people who had close-up, first-hand experience of people in their family or their school or their community getting stabbed. It goes beyond factual knowledge, the specifics of how you dial 999, and what you do in the operating theatre, to explore the wider impacts.*

*Over the last year, I've also been spending a lot of time in courtroom settings, trying to get a sense of the architecture, if you like, of this world that I'm not familiar*

*with, and how it works – because so far the emphasis has all been on somebody who gets stabbed. The police, the barristers, the judges, the probation service, the prisons, all those are quite new to me. It's kind of preparatory ground digging, working without knowing quite where it's going to go next.*

*Rachel: I think that's probably quite common in the Guild – that we start off on a project, and because we're curious and engaged we are open to it taking us down paths that we don't predict.*

*Roger: It's a rich ecosystem of people who have often had swervy paths to get there and had all kinds of experiences in the background.*

*Have you wanted to be a puppeteer ever since you were born?*

*Rachel: Well, at a young age I would lie awake at night imagining myself working in various roles within theatre; I was 17 when I decided I wanted to be a theatre director. I worked with actors and dancers for a number of years before working with puppetry.*

*Puppetry is a really dynamic and expressive tool*



Flat fronted cardboard house, with opening front to reveal a shadow screen, with shadow of figure cast across the front – Rachel Warr





Vent close up – Rachel Warr

for communication. For me, it brings together my understanding of movement. I trained in dance, mask and mime, with my interest in design. I also had training in theatre set design. Puppetry draws on how materials and objects have resonance for us as humans. We live in a designed world, a material-based world, and harnessing that, sometimes subverting that, is what puppets do. Their actual materials, their substance, let alone how they look, say something to us, in a way that an actor doesn't. And you can do unexpected things with them.

Roger: You can maybe think metaphorically, with puppetry.

Rachel: Absolutely! Puppets are representations of our ideas. And with a puppet you can destroy it, you can transform it, it can be tiny, it can be huge, it can be see-through.

Roger: I remember soon after we'd met, you came to talk to a group of students doing a master's in surgical education, which I was running, and in a couple of seconds you turned a J-cloth into a surgeon, something

that was unmistakably a surgeon. To me, that was a revelation, that puppetry could provide a different way of thinking.

Rachel: I'm really interested to hear about when you started making the connection between medicine, craft and performance. When did you start to acknowledge that craft and performance were vital parts of working as a clinician? I assume that there are a whole lot of people working in the field of medicine who just wouldn't frame it in that way, or wouldn't even see it.

Roger: In the early 1990s, the whole idea of GPs doing minor procedures in their own practices came into view, so clearly there needed to be a means of helping GPs learn the techniques they needed to do this work safely. I was invited to put together a training programme for GPs, and that really prompted me to think about what are the things that people who are unfamiliar with this world need to know. Training courses for minor surgery at the time were run by surgeons, but what is 'minor' surgery for an experienced consultant surgeon is not the same for somebody who's never done any surgery.



*Some Body*, a textile body in the form of a book, part of the 'SHARP' project (Simulation-based Holistic Approach for Reducing & Preventing knife violence). Book made by Fleur Oakes, performance made and puppeteered by Rachel Warr. Commissioned by project leader Roger Kneebone

And I became aware of the gap between the things that experienced people take for granted and cannot imagine that anybody would not know, and what inexperienced people know so little about that they don't even know they don't know. So there was an area of unarticulated basic information, like which particular instruments to choose and how to use them; these basic things that anybody experienced takes for granted. That led me to an interest in these aspects of surgical practice that expert surgeons saw as trivial and self-evident, but that working with loads of GPs absolutely confirmed was a real need.

I then came to Imperial [College], and began to look more systematically at that whole area, and then to present clinical practices through simulation, not only to clinicians but also to members of the public. That triggered a whole area of work inviting experts outside medicine altogether – craftsmen of various kinds – to come along and have a look at this area of expert practice that was unfamiliar to them but whose elements resonated, and to share what they noticed.

That was about the time when I was invited to join the Guild. That was a fascinating time, because then

I was able to say, 'Look, here's an operation. We've got an actual surgical team putting two bits of intestine together. What do you, as a wood engraver, or what do you, as a cabinet maker, what do you notice?'

Rachel: The Guild for me opens up all sorts of things that I wouldn't be able to access otherwise. I am always interested in learning about other people's creative process and the materials they use. There is a cross-discipline element to my work anyway and it informs my thinking. I've worked with a fashion designer on a catwalk runway show with 6ft puppets instead of models. I've worked with a product designer on developing products with movement that inspire kinetic empathy, be it a toaster or a lamp. And, of course, through you, Roger, I've worked with clinicians and scientists.

At the moment, I'm working with a choir. I have a premiere coming up of a new libretto I've written in collaboration with a composer, and I am working with the choir on staging some puppetry for it. It's been interesting to see how the choirmaster leads the choir. It is very different from how I lead a rehearsal with puppeteers. The choirmaster works in quite a





Laura Coates, Rachel Warr and Roger Kneebone speaking and demonstrating at The Wellcome Collection

dictatorial way. The way I work is very collaborative. I'm trying to coach an ensemble who will embody the work collectively. I encourage their input and I help them form a connection to the work. They'll be on the stage without a director, of course, unlike a choir, who sing with the choirmaster still there on stage conducting them.

Roger: I think one of the things about the Guild that I find so attractive and exciting is this collection of people who are all interested in ideas that go beyond the specific pieces of work that they make and sell, and sharing a sense of what good work means.

\*

Rachel: I'm interested, Roger, in the things that we do outside the mainstay of our work. I know you play the harpsichord. Do you think that that influences your thinking?

Roger: I think it does in various ways. One is, the harpsichord doesn't work anything like a piano, in that it plucks strings rather than hitting them. And so that means that it can't do all sorts of things that you might take for granted in a piano about expression by making things louder or softer, and emphasising things – but those very restrictions force you to think much more clearly, both about the things that it can do and the things that you can do with it. That means that you have to think quite differently about the tiny details

of how you play it, because unless you do that it will just sound like a tinkly mush, while in the hands of a master it is transformed.

So, Rachel, How do you describe yourself? Are you a puppeteer?

Rachel: Well ... in order to understand what a puppet can do, you have to have a comprehensive practical understanding of how to construct a puppet and how to make a puppet move. How do I define myself? Well, I make puppets, but it's not my main focus. And I puppeteer, but it's not my main focus. What I enjoy most is developing the concept and being in the rehearsal room exploring what the materials can do, so creating the vision and sculpting that with a team. I usually refer to myself as a puppetry director and dramaturg.

Typically, I develop the vision, often I write the script (whether it has spoken dialogue or not), I assemble the team, I liaise with the venue and work closely with the design and technical teams. I lead the rehearsals and choreograph the movement of the performers and puppets. In short, I guide all the aspects of what an audience will see on the stage. I follow the project through to post-production and evaluation. As a dramaturg I advise others, writers and performing ensembles, on how to construct or shape a piece of drama.

What's your year ahead looking like, Roger?

Roger: Essentially trying to get funding for developing the justice side of our SHARP (Simulation-based Holistic Approach for Reducing & Preventing Knife violence) programme, the knife violence one – and every week it seems that another tragedy occurs. Related to that, but going beyond it, is the challenge and the opportunity of finding out how things work in the world of the law, particularly in the courts as a site of performing.

I had a very interesting experience being part of the annual advocacy training event for the Middle Temple recently. That was a group of about 60 mostly young people who are preparing for the initial stages of going to the bar. A group of very experienced judges and barristers were giving their time pro bono to support young people learning how to put into practice the stuff that they'd learned – about case law and all the rest of it – in court. How you address a judge or jury, how you put together an argument, how you examine or cross-examine a witness, all those things. That was very interesting, seeing how very experienced people are



Filming shadow puppetry for Film Four – Rachel Warr

able to convey what is really important. A bit as I was saying about the GPs learning how to use instruments and things like that.

But also about comportment and how to stand, and things that if you think about it are very obvious, such as in court you need to speak twice as loudly and half as fast as you normally would; wait three seconds before you say the next thing; think it through in advance; and when you've got the answer, you say, 'No further questions,' and sit down – all those things that are the bedrock of legal performing. And so to hear those things articulated, and to see how difficult it is for young people going into court to actually do those things – understanding them, but without the confidence to do them – while still trying to remember what to say. Because remembering what to say and thinking about how to say it are two different things.

How about you, what's ahead in 2025?

Rachel: Well, I'll be remounting a piece that I originally created a few years ago for a company in Montreal. I've just had confirmation of a venue and funding for the UK premiere this March. The piece has eight classical musicians, a conductor and two puppeteers. The puppet interacts with each of the musicians, draws graphic scores and ends up conducting the musicians. It's very playful.

Roger: So, it sounds like a busy start to the year.

Rachel: How can it be 2025 already!

Rachel Warr is a puppetry director and dramaturg. @dottedlinetheatre

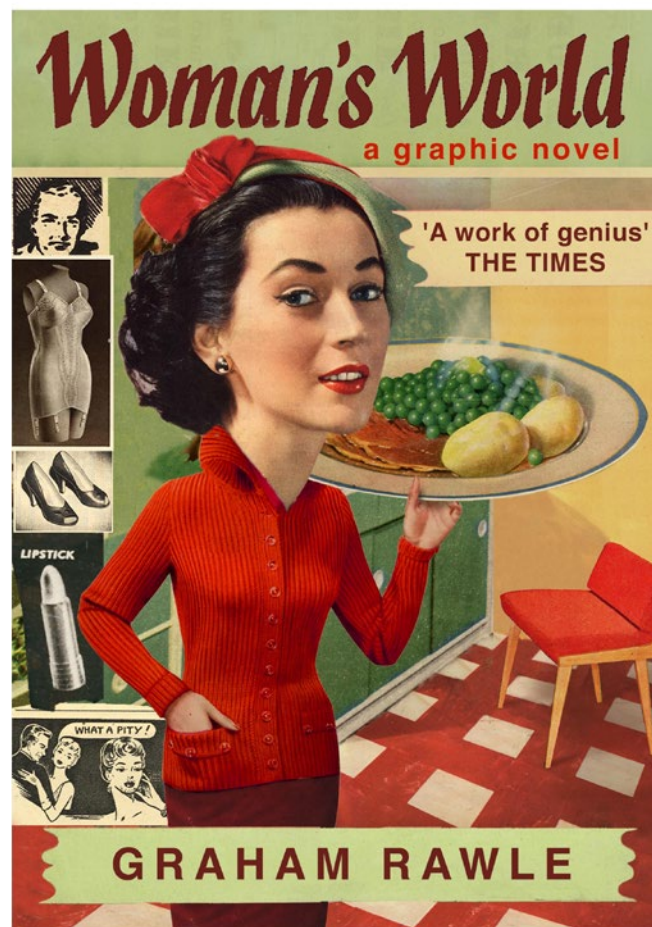
Roger Kneebone is Professor of Surgical Education and Engagement Science at Imperial College London [profiles.imperial.ac.uk/r.kneebone](https://profiles.imperial.ac.uk/r.kneebone)



## • GRAHAM RAWLE OBITUARY •



Graham Rawle



Woman's World – Graham Rawle

Graham Rawle, who was Master Elect of the Guild, has died aged 69. He was due to be Master in 2018, but to the great regret of us all he was forced by illness to stand down.

**From his obituary in the Guardian by David Parfitt:** Graham gained public recognition for his collage series *Lost Consonants*, which first appeared in *The Guardian* in 1990. Readers were welcomed to a world where children have 'leaning difficulties', firemen wear 'fame-resistant clothing' and footballers 'get camp in their legs'. The series turned out to have greater longevity than Graham had imagined: 'I initially submitted six. As I had lots more ideas and no one at *The Guardian* told me to stop, I just kept sending them in. There was no real agreement between us, but they always printed them, and I always got paid. I sent them in for the next 15 years.'

His most ambitious project – a collaged novel, *Woman's World* (2005), created from 40,000 fragments of text clipped from vintage women's magazines – was a labour-intensive process that took him more

than five years. *The Times* review described it as 'a work of genius'.

Graham was born in Birmingham, the son of Denis Rawle, an electrical engineer, and his wife, Jessie (nee Fletcher). He was educated at High Storrs grammar school, Sheffield, and studied graphic art and design at Preston Polytechnic (now the University of Central Lancashire). A consummate guitarist, he toured the US with a Beatles cover band, learning every bass line so precisely that he even included Paul McCartney's occasional mistakes.

In 1988, he met Margaret Huber, an artist and teacher at the Minneapolis College of Art and Design, when she visited London to assist in the curation of 'Unusually Good Haircuts', the college's exhibition of British illustrators. They married in 1991 and settled in east London, where their home/studio was a warehouse decorated with shop cabinets and mannequins, car-boot finds, toys and guitars. To visit was to enter another world – not unlike some of Graham's magical creations – where, alongside hard work, generosity, laughter and happiness ruled.



Lost Consonants, Raisin – Graham Rawle

His last project was to be a fully collaged film adaptation of *Woman's World*, made entirely of clippings from British films of the 1940s, 50s and 60s. Ten minutes of footage exists and Graham hoped that other artists would take up the challenge of completing the film.

He is survived by Margaret and by his brother, the actor Jeff Rawle.

### From Ruth Martin:

I was fortunate enough to have been taught by Graham when I did my MA in sequential design/illustration at the University of Brighton (then led by Past Master George Hardie). I'd seen and admired Graham's *Lost Consonants* series in *The Guardian* so when he was assigned as my personal tutor I felt like I'd totally lucked out – and I still do now.

Graham's tutorials were fun and I always came away feeling buoyed up. He gave really good advice, generous suggestions and interesting, off-the-wall references and he was able to be properly critical without ever

offending. He had a unique quality of being both gentle and sharp.

### From Rachael Matthews:

Graham had an honorary PhD from Norwich University for services to design. He always dressed with the poise of someone who was *in service to design*. Standing to attention with Margaret, they resembled traditional bus conductors offering you a ticket to somewhere else, via an awkward route, to an undiscovered destination, which was going to be a transformative experience under their loving watch.

Wilton's Music Hall was the perfect place to present Graham's life. Singing and dancing through post-apocalypse projects requires superstar qualities. He looked wonderful on the big screen. We noticed that everyone present looked like they had stepped out of a film, joyously presenting a Graham story that no one else had heard before. The consequences of creative acts seemed infinite and my face hurt from smiling too much.



## • A CELEBRATION OF MARIONETTES •

AWG's Outreach Committee hosted a celebration of marionettes on 23 October 2024. There was a queue forming at the door before the event began and a buzz in the air as people explored the diverse range of displays in the Hall and short performances, talks and films in the Master's Room, Gradidge Room and Library.

Highlights included a talk on carving techniques with master marionette carvers Jan Zalud, Tony Sinnett and Laura Mathews (with her dragons, birds and dinosaurs with intricate mechanisms).

Soledad Zárate from String Theatre presented her trick marionettes from *The Insect Circus*. Michael Dixon brought along a range of historic puppets from the National Puppetry Archive, and puppeteered a Harlequin marionette puppeteering a miniature

Harlequin marionette. There were performances from Tatwood Puppets (all the way from Newcastle), from Roger Lade with his stunning carved gnome marionette, and a performance of *Entwine* with puppeteer Alicia Britt and dancer Anna Smith. Brother Charlotte Cory brought along her Toy Theatre marionette performance, and cellist Miranda Lewis-Brown and puppeteer Borbála Mező showcased their new work *The Pigeon & The Peacock* with marionettes made by Sarah Vigars.

The event gave AWG Brothers and those from the marionette community an opportunity to come together, share working knowledge and to celebrate this complex craft.

Rachel Warr



Laura Mathews. Image – Tom Crame



*Liminal* by Tatwood Puppets. Image – Tom Crame



Jan Zalud's tools and carvings. Image – Tom Crame



Marionettes from *The Insect Circus* by Strong Theatre

## • D-FORMS WORKSHOP •

In September, the AWG Outreach Committee hosted a workshop for puppet makers, co-led by Bros Tony Wills (product designer) and Rachel Warr (puppetry practitioner). Developable-forms (D-forms) are a branch of geometry discovered by Tony. Mathematicians generally refer to simple sheet materials as 'developable'. D-form geometry uses developable surfaces to create a wide variety of surprising and elegant three-dimensional shapes. In the workshop participants were introduced to techniques for creating D-forms in various materials

and then explored combining D-forms to make simple abstracted puppet forms, exploring how these might move and be expressive through manipulation via strings. Guild members joined the group for a drink towards the end of the workshop to see the results. This collaboration of disciplines brought together technical and creative knowledge, and encouraged experimentation. A valuable and fascinating day.

Rachel Warr



D-forms workshop



## • SCHOOLS PROJECT •



Students at the schools exhibition

2024 saw us working again with the Sir John Heron primary school in Newham and adding a second school, St Bede's in Winchester, to the project. Here Rachel Warr and Ruth Martin worked with a group of 30 children to make Jumping Jack puppets and Ha Nguyen taught her group the skills of modelling and carving pieces of jewellery in wax, which were then cast in brass at her foundry. Meanwhile, at Sir John Heron, Carolyn Gowdy ran her 'Passport for a Citizen of the Planet' project with her group, joining Julie Arkell, whose children modelled papier mâché, and Paul Jakeman, whose group carved low relief designs in stone.

We again hosted an exhibition of the children's work in the Master's Room. However, as we were now working with two schools, we decided to invite them to the Guild not only to view it as in previous years but to take part in an activity day, working together on a design and making project. This was remarkably successful, with the children engaging enthusiastically with one another to work on the project brief. This was to imagine themselves as a Design Company asked to design 'The Best Play Space Ever', and then to work together in small groups to come up with a name and logo for their company, design a layout for their Play Space and finally to create with card and glue a 3-D model of a key feature of their design.

We continue to build the project and this year our group of teachers will be working with three primary schools, this time all in London: Sir John Heron as before, School 360 (also in Newham) and St Saviour's in Walthamstow. We will again be mounting an exhibition of their work and bringing them altogether to the Guild to view it and take part in another activity day.

*Jeremy Nicholls*

## • THE ART OF MAKING •



Monica Boxley

The annual AWG event for London Craft Week was a great success again this May and was exceptionally well attended. We opened our doors to the public with 15 demonstrators, four talks, and four architectural tours of our beautiful building, led by former Honorary Guild Architect Simon Hurst.

As well as allowing AWG makers to showcase and demonstrate their work, this event acts as a vehicle for collaboration and cross-fertilisation of ideas. Members of the public have the opportunity to witness this, adding to the buzz and dynamism of the event.

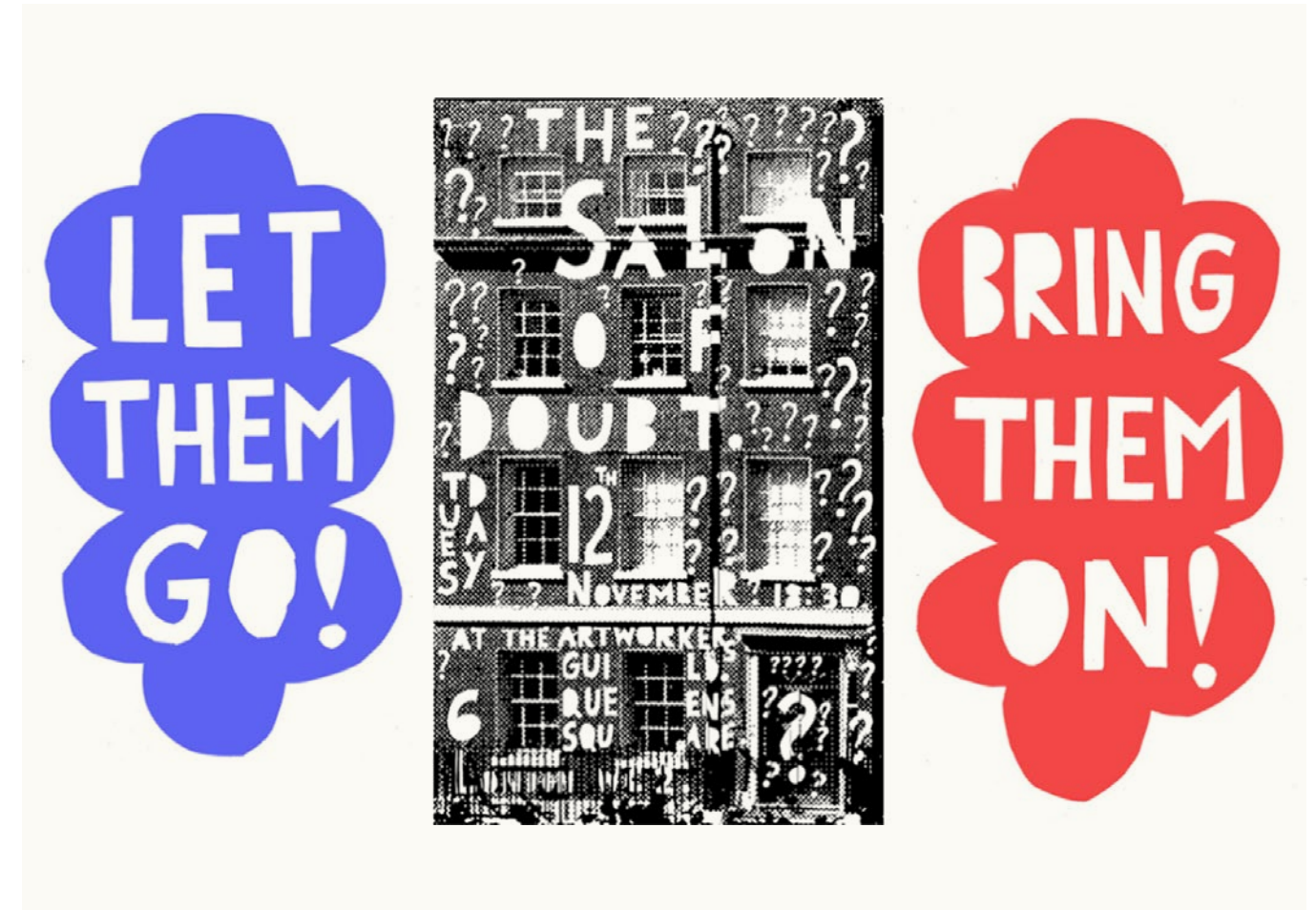
Demonstrations included jewellery making, ceramics, mixed media, embroidery, bookbinding, textiles, weaving, printing, and hat making. The talks, which took place in the Gradidge Room, covered a wide range of subjects – the first by Sarah P. Corbett on the 'Craftivist Collective', followed by 'Sculpture in Film' by Conrad Lindley-Thompson, a conversation between Eleanor Pritchard and Mick Sheridan about the *Hayshovel Chair*, and the last by Olivia Horsfall Turner entitled 'Owen Jones: observing, designing, making'. All were richly illustrated and beautifully delivered, further demonstrating to the wider world the richness and breadth of our members' work and experience.

We are now planning London Craft Week 2025, which will take place 16–18 May, with an evening preview on the Friday. We are planning to build upon the success of former years by including an even wider range of crafts and media (watch this space).

The dedicated team of Leigh, Emily and Gemma work incredibly hard every year to make this event positive, successful and inclusive. We thank them and the makers, volunteers and participants for their support.

*PM Jane Cox & PM Tracey Sheppard*  
*Co-organisers of the event*

## • SALON OF DOUBT •



The Salon of Doubt poster

This was the 3rd Salon of Doubt, the first event took place 13 months previously in October 2023 and there was also a Salon of Doubt evening in June 2024 and the good news is ... there's still no shortage of doubt in the world!

This project was instigated by the Outreach Committee and is free and open to the general public to attend. Its main objective was to be a time and place where members of the Guild and those outside the Guild could meet and express thoughts on how they felt about their work. Although the theme of the evenings is hung on the word 'Doubt', it is not a prerequisite for speakers to talk about their doubts or even discuss the nature of doubt and its relevance (although many do!)

The real purpose of the Salon of Doubt is that it is a place where creative people can honestly share their innermost thoughts about what they do.

As creative people we keep a lot of our thoughts, especially doubts and fears, locked up secretly inside our minds, a precious thing not to be shared. The Salon of Doubt is the opposite of that, it is where you speak honestly about how you feel. After the previous event,

a guest in her early twenties and just out of art college commented, 'I never realised that people in their sixties and seventies had exactly the same doubts and fears that I have.' Success. The idea was always to provide reassurance and encouragement through honest and frank intercourse.

As usual the 'rules' of the Salon apply, half the speakers are Brothers from the Guild and the other half are invited guests. Among these guests, people are encouraged to attend whose practices are not necessarily from within the worlds of art, craft and design. In the first three events we have been enlightened and entertained by musicians, comedians, poets, photographers, filmmakers, sustainability advisors and pro-skateboarders, as well as a broad and keen selection of AWG members. When the idea of the Salon of Doubt was initially floated within the Brotherhood, of course, I was expectedly doubtful of what would be the response – but the same reply came over and over again, 'I have been waiting so long for this – I have so many doubts'.

*Master Rob Ryan*



## • MEET OUR NEW MEMBERS •

### Philip Gaches

*Brother*

Decorative plasterworker

Philip Gaches took over the family plastering business following the sudden death of his father in 1987. Though he works with plaster across a broad spectrum of historic buildings, from all periods, his favourite would be Elizabethan, especially the freehand nature of work from this time when all the skill, including design and drawing, was in the hand of the plasterer. Relying on rudimentary tools, the Elizabethan plasterers created the most glorious plaster ceilings, lots of which are still with us today. Working with Philip today are both his sons, William and Jude.



Philip Gaches

### Shelly Goldsmith

*Brother*

Textile artist

Shelly Goldsmith is an award-winning artist who works with textiles. She has exhibited at major galleries and museums in the UK and internationally, most recently in 'Connective Material' at the Museum Dr Guislain, in Ghent, Belgium, and 'Fiberart International' at the Museum of Art, Fort Collins, USA. Her work is in many notable public collections, including the Victoria & Albert and the Whitworth. She is a recipient of the Jerwood Prize and the Vlieseline Fine Art Textile Award, an international prize that recognises concept-driven textiles. Shelly is Emerita Reader in Textiles at the University for the Creative Arts.



Shelly Goldsmith

### Jazmine Miles-Long

*Brother*

Ethical taxidermist

Jazmine Miles-Long works with museums and galleries throughout the UK and internationally, creating ethically sourced taxidermy for exhibitions, scientific collections, education and permanent public displays. Jazmine uses traditional craft methods, working in natural and sustainable materials and aims to elevate taxidermy as a respected art form, shedding light on its scientific and cultural benefits through lectures and workshops. She was awarded a Queen Elizabeth Scholarship Trust (QEST) scholarship in 2023. Jazmine only works with animals that have died from natural causes, and she believes that taxidermy is a poignant reminder that life is fleeting and precious and that we need to work hard to protect it.



Jazmine Miles-Long

## • SKETCHES FROM 2024 BY DOUGLAS BEVANS •



Rob Ryan and Charlotte Cory



Chris Keenan



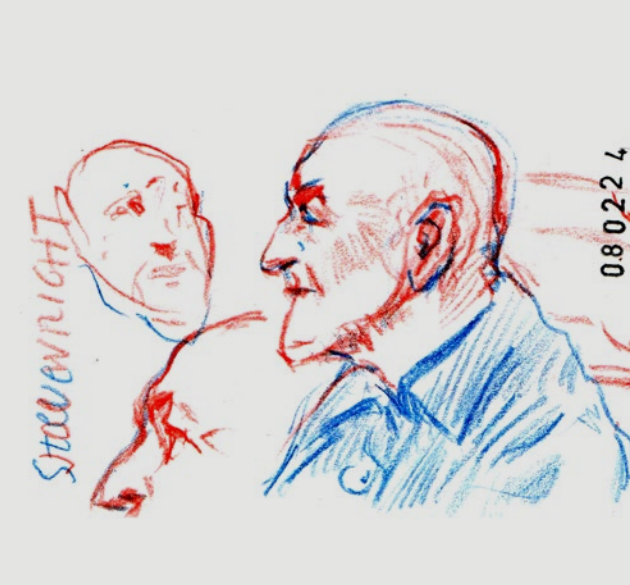
Martin Grover



The Gentle Author



Jazmine Miles-Long



Stephen Wright



## • REPORTS •

*Chairman of Trustees*  
PHIL ABEL

This year is my last as Chairman of Trustees and as a Trustee. When I was appointed in 2016, the Guild was at the start of a process of change and improvement. Catherine O’Keeffe had joined as Guild Secretary and Alec McQuin as Treasurer. Together they greatly improved the way the Guild is run and over the years our financial position has become very much stronger.

The changes they made meant we were able to withstand the twin shocks of the Covid pandemic and Elspeth Dennison’s illness.

For me, the care that was taken of Elspeth during her decline was the Guild at its best. She gave so much, and the Guild as an organisation and as individuals gave back.

Catherine’s retirement last year brought a new challenge. I have no doubt that we made the best possible decision when we asked Leigh Milsom Fowler, her deputy, to take over as Secretary. When she and I interviewed applicants for her old post, we both thought that the best candidate was Gemma Lodge. She joined our House Manager, Emily Snape, and all three are essential parts of the Guild’s success.

It has been a privilege to be involved in the running of the Guild. The Trustees propose that Tracey Sheppard should take over as Chairman, and I have no doubt that she would fill the role thoughtfully and responsibly.

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*Hon. Treasurer*  
Year ended 30 September 2024  
ALEC MCQUIN

I am pleased to submit the annual accounts for the year 01/10/23 to 30/09/24 as your Honorary Treasurer.

The year as always had some challenges, including the retirement of our well- loved Guild Secretary Catherine, the ongoing reorganisation of the administration processes of the Guild, particularly in relation to the Hiring services and the ongoing maintenance and upkeep of the building as well as the myriad activities of the Guild as outlined by the Officers at last year’s AGM.

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 which are in

brackets, and I am pleased to report that we exceeded our budgeted surplus.

The hiring and catering income was pleasing, as confidence returned to our hiring customers and we have continued to attract clients during the year. Income from Our Hiring and catering activities during the year was £188,278. Last year (£154,888), an increase of 21.5%.

Despite the challenges, I am pleased to report that we also achieved a very respectable surplus for the 12 months of £149,059 (£25,120).

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 great work undertaken by the new Guild Secretary, Leigh Milsom Fowler, for the exceptional support they gave us during this challenging and demanding year.

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

### **Income**

Income for the year was £473,039.00 against last year (£346,230) Difference £126,809 +36.7 %. This was a truly excellent result despite the difficulties and challenges we faced during the year.

It is important to acknowledge that some of the income was derived from several sources, Legacies and Donations £60,611.00 (£8,547) Rental Income, £127,756 (£104,253) and Investment income £30,741 (£13,935), which may not be realised in the coming year.

### **Total Expenditure**

Total expenditure was £321,132 (£324,926), a reduction of £3,794 (1.2%)

### **Overall Position:**

The accounts show a surplus for the 12-month period of £149,059 (£25,120).

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

- Despite the difficult trading conditions during the year, we ended the year with a surplus of £149,059.

- 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 worked exceptionally hard and supported the membership and me brilliantly, during this demanding year.
- Our monthly P&L management accounts are accurate and timely.

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 continuing overhaul of the administrative functions.
2. Reviewed and updated our financial systems, software, and support services to ensure accurate and prompt financial reports.
3. 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.
4. Formed a fund-raising committee, which achieved great success in raising in excess of £50,000 to assist with Outreach and its activities.
5. The continuing development and funding of the new Creative Connections initiative, a very exciting development.
6. Other initiatives as detailed in the others reports.

I would conclude by thanking everyone for their support and encouragement in the year, in particular our Chairman Phil Abel and our Master Rob Ryan.

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.

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*Hon. Architect*  
KAREN BUTTI

My term of office began in January last year with rooftop inspections following high winds and torrential rain that had caused water ingress at the top of the building. This was followed by getting to know parts of the building I had never ventured into before. Simon Hurst has been very generous with his time and knowledge, giving me guided tours of roofs, basements and hidden corners,

and generally helping ‘ease me in’. There are no major building projects planned at present following several years of activity and Leigh and the team quickly respond to the vast majority of ‘everyday’ building matters. I am currently helping them resolve some minor repairs around the building without causing too much disturbance to events and activities. We hope you won’t even notice!

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*Fundraising Committee*  
PRUE COOPER

Last November the Guild set up a Fundraising Committee, and in September, after sorting out a constitution, data protection rules and a plan of action, an appeal for help was sent to members. Members were asked for various sorts of help: volunteering time, volunteering skills, giving money, of course, where possible, and for members to contact any clients they have who might be interested in all that the Guild does, and feel it is worth supporting.

### **Donations to date:**

We have made an excellent start to our fundraising campaign and are well on our way to our initial target of £50,000.

We have had donations from two charitable family foundations (both of which had funded Guild projects in the past), amounting to £22,500, and four handsome gifts from clients of Fred Baier, amounting to £17,000. To date we have raised £45,420.

### **Fundraising launch event:**

We held a fundraising launch event on Monday 14 October 2024, with Guild members demonstrating their work. We invited potential donors and selected Guild members.

Much hard work went into assembling a guestlist of people who might be moved to support the Guild, and the final turnout was disappointing, particularly as those who did attend were so evidently taken with what they experienced. Some donated shortly after; some results are likely to be longer-term (e.g. clerks of livery companies to whom we might apply for grants).

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*Honorary Secretaries*  
CHRIS KEENAN

It’s been a very good year at the Guild and Isabella Kocum and I have enjoyed meeting and greeting all the speakers who have come and given us such excellent talks throughout Rob’s year as Master – they have been hugely interesting, entertaining and stimulating.



And the rest of our report is basically a thank-you fest ...

We have been incredibly well supported by Leigh and Gemma in the office and by Emily and her crew at all the meetings and particularly at the recent Past Masters' Lunch. We'd also like to extend our thanks to the ex-Hon. Secs who have stepped in when we have been unavailable.

And, as ever, we are indebted to the Brothers who have been our minute-takers and also to the 'door folk' who have welcomed Brothers and guests during the year. Thank you all.

And we look forward to calling on your services again in 2025 for the talks of our new Master, Simon Smith!

*Hon. Librarian*

RACHAEL MATTHEWS

We have had fascinating times cataloguing the library. Thank you to everyone who has helped on our action-packed Sundays, with lifting the books, investigating what they are there for, adding tags, photographing them, logging them into the Libib program, and finally figuring out how the books should fit back on the new shelves. We suspect that a last push in January and February should leave everything almost in order. We will be able to browse the book titles from our personal laptops and discover what we have! Now that we are organised, we can also see what is missing and soon it will be time to fill in the gaps. If you have written a book or had a book written about you, please let us know!

I'd like to thank Prue and Nicholas Cooper, who have been able to answer our questions where the internet can't. I can also confirm that from time to time we have really laughed – among all the decades of serious stuff some hilarious moments pop up.

*Outreach*

OUTREACH IS OPEN TO ALL GUILD MEMBERS and we encourage you to get involved by sharing outreach projects with your networks (either from Instagram or from the Guild website), by volunteering to help out with one of our upcoming workshops or events, or perhaps by proposing an outreach project.

In 2024 outreach projects have connected Guild members with students, educators and academics, policy makers, medical professionals, scientists and engineers, families, young people and refugees.

The schools project has continued, partnering the Guild with primary schools in Newham and Winchester. Guild members run craft sessions for children to help develop motor skills, introduce ways to connect, and express their innate creativity and open ideas to careers in the arts. The project is rounded off with a workshop at the Guild and a final show, with a private view for the children and their families.

There have been three Useful Parallels days, (one-day workshops at the Guild), for creative arts students, for refugees, and for students from the London School of Architecture. After that day, the tutors wrote, 'As in previous years, the students came back rhapsodic! The tutors and students of LSA alike identify the event as becoming such a special part of the calendar.'

The successful and buzzing Celebration of Marionettes is described on page 52–53, with a description of the Celebration of D-forms. The Salon of Doubt is reported on page 55, the schools project on page 54 and Creative Connections on page 61.

Overall outreach has had a very successful and active 2024, paving the way to an expanded programme in 2025, involving and bringing together more members and more outside partner agencies. Projects are planned with Headway East, an organisation supporting those living with brain injury; with the Centre for Sustainable Fashion; and with the New School of the Anthropocene (an educational body focusing on the environment). Three Useful Parallels days are planned, with one for film studies and animation students, all of whom study almost exclusively on computers. The schools project will continue with the Sir John Heron school and is starting a new partnership with a school in Walthamstow. A public podcast is also in development to showcase the benefits that the Guild and our Brothers offer the public/society.

*Creative Connections*

HANNAH COULSON

*Connections Steering Group*

Last year our Guild launched Creative Connections, a space for creative people who are beginning to establish themselves professionally to meet and connect with each other and with us. It's an initiative that is, I believe, very much in keeping with the sentiments that founded our organisation and that is, I hope, helping to make the Guild a place that will thrive in the coming years, too.

Our first cohort of skilful, inventive makers are all committed to developing their practice and supporting



Weaving workshop at Useful Parallels



Workshop with Richard McVetis at Useful Parallels





A group of the Creative Connections participants

the communities they are part of. They've been generous towards each other, offering useful advice and heartening encouragement, forging relationships that will last long after the programme is over. They've enthusiastically attended workshops and discussions, visited Brothers' studios, volunteered at Guild events and participated in an exhibition of their work here over Open House Weekend. And now that the programme has finished, the participants can continue to attend Ordinary Meetings over the coming year to maintain their connection to this community.

One participant, Belinda, recently said this about her experience:

"The journey with Creative Connections has been transformative ... For me, the experience has

fostered a sense of being enveloped and accepted into a venerable institution with a group of diverse but like-minded individuals, providing a sense of belonging and community. The time spent here has offered a positive constant, especially when faced with rejections from exhibitions, grants or during periods of creative doubt."

All of this has been made possible because of the hard work of the Creative Connections steering group (PM Prue Cooper, Bro. Rachel Warr, Bro. Ruth Martin, Bro. Aliénor Cros and myself), the Guild office team, and those Brothers who so kindly led workshops or studio visits. I know the Creative Connections participants have appreciated all this effort and care.

I think those of us who have got to know the Creative Connections participants also feel lucky. We've marvelled at the ways they're making old materials say new things; we've been given insights into their professional hopes and worries; we've learned just how tough it is to be establishing a creative life and business these days. The participants' feedback has been invaluable, letting us know how much they have gotten from the programme and how we might develop and improve if we run it again.

If you hadn't heard of Creative Connections before, I hope you're pleased that we did it and I hope you're looking forward to meeting the participants soon. But if this isn't news to you – if you have heard about Creative Connections and thought it sounded like a good thing but have yet to get involved, if you've noticed some new faces at Ordinary Meetings but haven't yet said hello, if you saw something interesting in the exhibition but haven't yet sought out its maker – now's your chance.

These participants all applied – and have been showing up here over the past year or so – because they want to get to know all of us. So, if you're at an Ordinary Meeting in the coming year, I hope you'll say hello to someone you haven't met before. The Creative Connections steering group will be delighted to make the introductions if you're not sure who's been part of the programme. Ask a participant about their work. Tell them about yours. You never know what that kind of connection it might spark.

#### *Guild Secretary's Report* LEIGH MILSOM FOWLER

After Catherine O'Keeffe's departure in December 2023, we have been settling into the new staffing and working arrangements in the Office. Gemma Lodge joined us in early January as Deputy Secretary and she has been doing a brilliant job transforming our social media channels and mail outs, alongside looking after our speakers and AV system at Guild meetings, among many other things.

Emily Snape has really settled into her role as House Manager and is doing a great job of managing our very busy room hire service, overseeing a brilliant team of five front-of-house staff, who all receive consistently wonderful feedback from our customers.

The new room hire booking system is now up and running and Emily is managing all bookings and invoicing from there, which is working well. We have

seen an increased volume of new room hire customers over the last year, too; it is great to see new people discovering the Guild and what we do.

In the early part of the year, we made the final tweaks to the AV/lighting upgrade in the Hall, and we now have new spotlights installed, so that speakers, the stage and all the busts and portraits are well lit.

During August, while the Guild was closed, we cleared and cleaned the building, giving it a refresh ready for the autumn term. Emily was especially busy sanding and painting – and she has even milked the Gradidge Room table!

We appointed new cleaners in September and after a few teething issues were ironed out, we are very happy with them. They have floor specialists on their team and in early September they gave the floors a deep clean, so they are now looking refreshed and very shiny.

Our two annual Guild-wide events – London Craft Week in May and the Table Top Museums in October – were both great successes, with record numbers coming through the door and great feedback all round. We are already signed up for London Craft week 2025.

We have recently worked on refreshing the AWG and Outreach leaflets, and we have been reviewing how we communicate and advertise our room hire tariffs and facilities to create a new venue hire brochure, which we hope will be ready in the new year.

As ever, it is a joy to work with and for you all, and we in the office are all looking forward to what 2025 holds!

#### *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.

#### **PM David Birch:**

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

#### **Bro. Eric Cartwright (Chair):**

eric\_cartwright@hotmail.co.uk | 01799 501976

#### **Bro. Charlotte Hubbard:**

Charlottehubbard23@gmail.com | 07521 849293



## • WHAT IS THE GUILD? •

At the 2024 Guild AGM, Rachael Matthews offered some wise words from our forebears; the following are extracts taken from H.J.L.J. Massé's history of the Guild:

In December 1886, J.D. Sedding spoke of the means by which the Guild might fulfil its purpose as follows: 'There are two ways of effecting the work we have set ourselves to do – firstly, by sympathetic social intercourse; secondly, by combining with this intercourse some united effort of practical work.' He warns, 'The AWG is not a club for cronies. If we rest content with social meetings for self-improvement, we are doomed.'

On these principles, T.G. Jackson founded the Junior Art Workers' Guild in 1896, saying, 'Feeling as

we do, how much the AWG has done for us, we shall all welcome this new creation, by bringing together, early in their career, students of various branches of Art, and so teaching them to understand one another, we shall teach them that interdependence of one art upon another.' In this tradition, Creative Connections, Useful Parallels, Thinking with Your Hands, and other outreach projects endeavour to teach people, from a wide array of backgrounds the value of making and sharing creative skills.

To end, it is worth remembering Henry Wilson's words from 1918: 'The Guild can never reach its highest expression or its greatest usefulness without assuming the responsibility of participation in the life outside.'



Stone carving with Paul Jakeman. Image – Tom Crame



Creative Connections at Simon Smith's studio



Bug making workshop at the Summer Fête. Image – Nick Carter



Visitors to the Table Top Museums

## • TIMELINE OF EVENTS 2024 •



Past Masters' Lunch

18.01.24–18.04.24	Exhibition: East London Textile Arts – Romeo and Juliet	29.06.24	Outreach: Creative Connections – Sarah Corbett Workshop
20.01.24	Outreach: Creative Connections – Repair and Renewal Workshop	08.07.24	Outreach: Schools Day
07.02.24	Outreach: Creative Connections – Cross-disciplinary Working Discussion	27.07.24	Portraits Workshop Day
14.02.24	Outreach: Useful Parallels – Students (UCA & UAL)	17.08.24	Guild Summer Fête
15.03.24	Outreach: Creative Connections – extra event – Establishing a Creative Career	27.08.24	Master's Outing – Murals
16.03.24	Outreach: Creative Connections – Stone Carving Workshop	14.09.24	Outreach: Marionettes and D-forms Workshop
10.04.24	Outreach: Creative Connections – Anne Thorne & Cat Rossi Discussion	21.09.24	Open House: Building Tours and Creative Connections Exhibition
08.05.24	Outreach: Creative Connections – Going Wrong and Getting Stuck Discussion	30.09.24	Outreach: Useful Parallels – Refugees
17.05.24–19.05.24	London Craft Week – The Art of Making	02.10.24	Outreach: (Re)thinking Repair
11.06.24	Outreach: Salon of Doubt 2	12.10.24	Table Top Museums
17.06.24–09.24	Outreach: Schools Exhibition	15.10.24	AWG Fundraising Launch Event
22.06.24	Outreach: Creative Connections – Studio Visits	23.10.24	Outreach: Celebration of Marionettes
		26.10.24	Outreach: Creative Connections Exhibition Closing Event
		01.11.24	Outreach: Useful Parallels – London School of Architecture
		11.11.24	Exhibition: Monica Grose-Hodge
		12.11.24	Outreach: Salon of Doubt 3
		25.11.24	Past Masters' Lunch
		12.12.24	AGM/Christmas Party



## NEW MEMBERS IN 2024

### *New Brothers*

*Chris Dyson* – Architect  
*Lucy Dickens* – Multidisciplinary artist  
*Philip Gaches* – Decorative plasterworker  
*Emily Jo Gibbs* – Textile artist  
*Shelly Goldsmith* – Textile artist  
*Bridget Harvey* – Interdisciplinary maker and mender  
*Jazmine Miles-Long* – Taxidermist  
*Ray Ward* – Artist  
*Alison White* – Textile designer

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### VALETE

*Karen Bunting*  
*Gerald Cinamon*  
*Oriole Craven*  
*Jenny Potter*  
*Graham Rawle*

## OFFICERS AND COMMITTEE 2024

*Master* – Rob Ryan  
*Immediate Past Master* – Fred Baier  
*Master Elect* – Simon Smith  
*Master Elect Elect* – Charlotte Grierson  
*Chairman of Trustees* – Phil Abel

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### HON. OFFICERS

*Hon. Secretaries* – Chris Keenan, Isabella Kocum  
*Hon. Treasurer* – Alec McQuin  
*Hon. Architect* – Karen Butti  
*Hon. Librarian* – Rachael Matthews  
*Hon. Archivist* – Alan Powers  
*Hon. Editor* – Prue Cooper

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### ORDINARY MEMBERS

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

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*Guild Secretary* – Leigh Milsom Fowler  
*Guild Deputy Secretary* – Gemma Lodge  
*Guild House Manager* – Emily Snape

