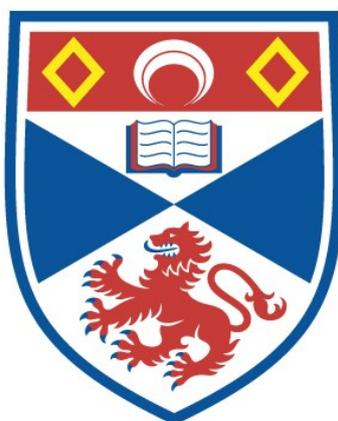


HEW LORIMER : A SPECIAL KIND OF ARTIST

Beverley Anne Fenton

**A Thesis Submitted for the Degree of MPhil
at the
University of St Andrews**



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Hew Lorimer : A special kind of artist

Beverley Anne Fenton

M Phil. Museum / Gallery Studies

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Appendix 1 : List of makers responding to questionnaire

Appendix 2 : Sample questionnaire for makers

Appendix 3 : Completed questionnaire

This thesis seeks firstly to provide an overview of the life and work of the Scottish sculptor and craftsman, Hew Lorimer, and secondly to discuss some issues concerning contemporary craft, and the significance this has for museums and galleries.

Part one includes a chronological survey of the life and achievements of the sculptor, a comprehensive catalogue of his work and an inventory of his studio at the time of his death. It is intended to provide a body of detailed information which can be used as a work of reference in the future.

Leading on from certain issues raised in the first section, there follows a general discussion regarding the distinctions that are commonly made between art and craft, centred around the themes of individuality, skill, function and economics. It is hoped to raise questions concerning the way certain objects are labelled and evaluated, and relates to the discussion of museum and gallery display.

The final part of the thesis involves a comparative study of several museums and galleries with the aim of examining methods of display, interpretation and collecting, with particular reference to contemporary crafts.

Part One

Introduction

I think it is appropriate that the first work of Hew Lorimer's that I encountered was in All Saints Church, St Andrews - a serene Madonna and Child set in to a pillar, and integral to the design and structure of the building (Catalogue 11). Hew Lorimer's art is not of the kind usually displayed in museums and galleries and discussed in detail by critics and connoisseurs. It is not primarily concerned with concepts and abstractions, but is first and foremost a very public art, accessible to everyone through its location and treatment. As in the above example it is often architectural, adorning churches, convents, schools, universities, libraries and even power-generating stations. Most of the work is also religious, not only in subject-matter, but also due to the spirit of quiet spirituality and humility which pervades each piece. What draws attention to the sculpture is not necessarily its originality, but rather the quality of craftsmanship and the care that has gone in to its making.

Despite clear similarities to the work of Eric Gill and his circle, it would be difficult to date the work in All Saints if one knew nothing of the artist. There is no obvious reference to the various movements of sculpture in our century, although the method of direct carving and the truth to material have been shared by many modern sculptors such as Moore and Hepworth. The formal and hieratic qualities of the piece perhaps owe something to the anonymous sculpture of the Middle Ages which adorns the great cathedrals and churches in Europe. The piece could also be a product of the Arts and Crafts Movement in its concern for craftsmanship and the thing well made. The work of Lorimer is certainly concerned with tradition, yet is not traditionalist in the sense of being staid and static.

For many years the work of Gill and his circle has been out of favour and considered unfashionable, and it is only recently with the publication of several well received books and a number of exhibitions that it has been reassessed. It therefore seems an appropriate time to examine Gill's influence on other artists, and particularly on his pupils and colleagues. The very nature of Lorimer's work, perched up high on buildings, and often large scale, makes it impossible to bring his sculpture together in one place for viewing. When initially trying to find out more about the sculptor I found that few exhibitions had been organised on aspects of his work, and that the accompanying catalogues were really the only source of written information available to the general public. It was for this reason that I decided to compile a comprehensive catalogue, bringing together Lorimer's body of work, if not in one place, then at least in one volume.

Professor Martin Kemp had begun a similar project in the early 1980s to provide information for an exhibition on the Lorimer family held at the Crawford Arts Centre, St Andrews. With the help of Hew Lorimer, two files were put together matching photographs from Kellie Castle, and from Lorimer's own personal archive, with available information regarding each piece. In compiling the present catalogue I have used Professor Kemp's work as a guideline, and have built on, and verified, the basic information contained in the files. I have not yet discovered a record of commissions or work completed, and do not believe one exists. From all accounts Hew Lorimer did not overly concern himself with paperwork and organisational details.

In the absence of any record made by the artist, I have researched the works mainly through speaking and corresponding with

colleagues, friends and associates of the sculptor, and also visiting the sites and trying to locate records pertaining to the commission of each piece. This has proved quite a difficult task as the records held in churches and convents have been scanty, hard to track down or missing entirely. In some cases I have had to rely on memories of those who were present when the work was being carved or commissioned. Some of the pieces, generally secular, have proved impossible to locate as they were given as gifts informally, and again no record has been made of their whereabouts.

During the course of my research and from numerous visits to Kellie Castle, the Lorimer family home now owned by the National Trust, I became involved in organising a retrospective exhibition of Hew Lorimer's work. When the resident custodian, Dr Stephanie Blackden, left Kellie at the beginning of the year, there was some doubt as to whether the exhibition could go ahead, but it was decided that I could take over the preparation and installation, and the exhibition opened at the beginning of the season in May.

I took responsibility for writing the exhibition text, using the research I had already undertaken. In putting together the present text accompanying the catalogue, I have followed the main themes as set out in the exhibition. Following the recent death of Hew Lorimer in September 1993 the exhibition was planned to give an overview of his life and work, not only his artistic output but also his involvement with the local community. He was a member of numerous societies and was actively involved in the preservation and conservation of the local area.

Having received a grant from the National Trust for Scotland to aid my research I have tried to produce a piece of work which will be a source of future reference, and have therefore made it more factual than analytical. In researching Hew Lorimer's life, I have again gained much of the information from speaking to those who knew him throughout his career, and who have provided anecdotes, memories and stories in order to construct a fuller picture. I have also made use of correspondence and cuttings from the National Library of Scotland, the Royal Scottish Academy, the Scottish Catholic Archives, the National Trust for Scotland and the Universities of St Andrews and Dundee.

In preparing the exhibition and basing my thesis on the work of a sculptor whose work is found on buildings, rather than in public and private collections, certain questions have been raised in my mind regarding the value that contemporary society places on the various branches of art and craft. On being exhibited in a museum or gallery an object seems to acquire a certain status and mystique, and is consequently seen as something to be valued and carefully preserved. In contrast, similar objects in, or adorning, public buildings are poorly documented and generally treated in a completely different way. The artists and craftsmen who designed and made these works are often neglected and forgotten. It is also the case that architectural sculpture is generally considered to be craft, whereas free-standing sculpture is termed 'art', although the two pieces may be very similar in terms of technique and craftsmanship. The distinction between the two seems to lie in the fact that architectural sculpture is executed for a particular function, and is not necessarily innovative or original. It is first and foremost designed to serve a purpose.

It is hoped that by studying the life and work of Hew Lorimer, these issues can be examined, and explored further in the second half of the thesis. Perhaps more importantly, it is hoped to give an idea of the scope of Lorimer's work, and provide a permanent record of his achievements.

Acknowledgements

I would like to thank all the friends, colleagues and associates of Hew Lorimer, who offered help and information. Also to the numerous people who were helpful in providing records, documents, photographs and personal memories of Hew Lorimer:

Maxwell Allen; Professor Allan; Judith Anderson; J C Anderson; Bill Bailey; Rev. David M Barr; Stephanie Blackden; Ralph Beyer; Mrs June Baxter; Father K Bachelor; Vincent Butler; Margaret Cameron; the staff at the Crawford Arts Centre, St Andrews; Aylwin Clark; Convent of Mercy, Dundee; Chris Carter; R G Cant; J K Daniel; Bryan Duncan; Margaret Farley; Bill Hanlin; Alison Harvey Wood; W Murray Jack; Russell Kirk; Professor Martin Kemp; Miss A Maclagan; A T Macqueen; Ruby Munro; Fiona MacCarthy; Lady Morrison-Low; Anthony McCarthy; Rev. B O'Connor; Father Eugene O'Sullivan; Donald Potter; Rachel Peterkin; Fiona Pearson; Rev. M Purcell; Alan Raine; Andrew Reid; Walter Ritchie; Anne Scott; Stephanie Stevenson; Joanna Soden; Carrick Whalen.

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A special thank you to my supervisor, Annette Carruthers, who offered constant support and encouragement.

Photography by Peter Adamson and Bruce Pert.

Chronology

- 1907:** Born 54 Melville St., Edinburgh.
Educated by a series of governesses, and at Cargilfield Preparatory School, and Loretto School, near Musselburgh.
- 1924:** Left Loretto in the summer, and prepared for Oxford entrance examination.
- 1925-6:** Attended Magdalen College, Oxford. Failed first year exams, and spent the summer in Blois learning French, and studying art and architecture.
- 1926-8:** Entered Edinburgh College of Art to study Architecture under John Begg.
- 1929:** Embarked on period of practical experience in the office of Aikman & Swan, Edinburgh.
Death of Sir Robert Lorimer in September.
- 1930:** Returned to Edinburgh College of Art mid-year, and took mixed course in decorative art and sculpture.
- 1932:** Spent the summer travelling around Europe with fellow student Tom Whalen. On returning to Edinburgh he studied sculpture under Alexander Carrick.
- 1934:** Awarded travel scholarship of £250 for two years.
- 1934-5:** Went to study with Gill at Pigotts for four months, followed by study tour of France.
- 1936:** On return to Edinburgh he married Mary McLeod Wylie, a fellow student at Edinburgh College of Art
- 1939:** Moved to Fife with the outbreak of war. Worked as a farm labourer for several months.

- 1939-45:** Undertook exhibition work for the British Council at the National Gallery of Scotland.
- 1947:** Became elected Associate member of the Royal Scottish Academy.
- 1948:** Acquired Kellie Castle, Arncroach, Fife.
- 1957:** Became a Royal Scottish Academician. Elected to the Faculty of Sculpture at the British School at Rome.
- 1958:** Elected Chairman of the St Andrews Preservation Trust in June.
- 1960:** Appointed East Fife Representative by the National Trust for Scotland (post reviewed annually). Employed on the Little Houses Improvement Scheme.
- 1962:** Initiated the setting up of the Central and North Fife Preservation Society.
Served as representative for the National Trust for Scotland on General Committee of the above Society.
- 1963:** Served as Treasurer of the Royal Scottish Academy (until 1973).
- 1964:** Central and North Fife Preservation Society given Weigh House, Ceres, which later became the Fife Folk Museum. Hew Lorimer was involved with this project from the outset.
National Trust for Scotland contract made permanent.
- 1967:** Attended General Assembly of Europa Nostra in Amsterdam and presented paper on the Little Houses Improvement Scheme.
- 1968:** Fife Folk Museum opened. Hew Lorimer served on the Museum Committee until the end of the next decade.

- 1970:** Sold Kellie Castle to the National Trust for Scotland. Remained as resident representative until 1985.
Death of Mary Lorimer.
- 1972:** Resigned as Chairman of St Andrews Preservation Trust.
- 1975:** The Little Houses Scheme was chosen to represent the United Kingdom during European Architectural Heritage Year.
- 1976:** Retired from the National Trust for Scotland, but continued work on a voluntary basis. Little Houses Scheme received FVS Foundation's European prize for the preservation of historic monuments.
Became one of the three Museum trustees of Ceres Folk Museum.
- 1977:** Elected Vice-Chairman of St Andrews Preservation Trust.
- 1983:** Awarded honorary degree (Doctor of Law) from Dundee University.
Exhibition at the Crawford Arts Centre, St Andrews.
- 1986:** Awarded OBE.
- 1987:** Exhibition of work at Kellie Castle to celebrate 80th birthday.
Made honorary Vice- President of St Andrews Preservation Trust.
- 1988:** Retrospective exhibition at Talbot Rice Arts Centre, Edinburgh.
- 1993:** Awarded Papal knighthood (Order of St Gregory) as recognition for his work in sculpture for the Church.
Died September 1, Cargilfield Nursing Home, St Andrews.

Dates of Works

- 1934:** East Wind
Operatio Sequitur Esse
- 1935-9:** Christus Rex (Fochabers)
- 1936:** McEwen Memorial Tablet
- 1938:** Hungry, Replete, The Seamstress, inscriptions
(Broughton Place)
- 1938-9:** Ave Stella Maris (Tayport)
- Other early works of no precise date:**
Seated Girl
Mother and Child
Reredos (Dunfermline)
- Pre-1946:** David Playing the Harp
- c.1943:** Madonna and Child (St Andrews)
- 1947:** St Fiacre
Lettering for War Memorial (Anstruther)
- 1948:** Sacred Heart
War Memorial (Dumbarton)
- 1949:** Leacroft Cross
- Late 1940s:** David Playing the Harp
Headstone for William John Watson
- 1950:** Sense of Sight
Lions (Pollok Park)
- 1951:** Orpheus Scotticus
- 1952:** Nisi Dominus Frustra
Headstone for John Gilbert Ramsay
- 1952-4:** Scottish Beasties

- 1953:** The Shepherd Boy
 Crucifixion (Grangemouth)
 St Patrick
 Headstone for Sir James Irvine
 Inscription on Stair Panel (Glasgow University)
- 1953-5:** Seven allegorical figures (National Library of
 Scotland)
- 1954-6:** Our Lady of the Isles
- 1956:** Christus Rex (Pittenweem)
 St Bernadette
- 1957:** St Joseph (Kelty)
- 1959:** St Francis Returning to Assisi
 St Bridget
 St Joseph (Kilgraston)
- 1950s:** Shrine (St Andrews)
- c. 1960:** Heraldic Plaque (Argyll)
- 1963:** St Joseph (Dundee)
- 1964:** Headstone for Sir John McEwen
- 1964-5:** St Andrew
 Two panels (Buchanan Building, St Andrews)
- 1966:** Dolphin
 Ceres
- 1967:** Dedication stone (Greenock)
- 1968:** St John the Baptist
Other works from the 1960s:
 Fountain (St Andrews)
 Ave Stella Maris (Largs)
- 1970:** Two Garden Urns
- 1974:** Flower Girl/St Syre

- 1982:** Head of St Fiacre
Curved Window Pediment (Castle of Mey)
- 1986:** Christ on the Cross/The Cross of Christ
- 1987-8:** Our Lady of Good Counsel

Works of unknown date:

- War Memorial (Plaistow)
Memorial to the Black Douglas
Inscription (Iona)
Inscription (Forth Road Bridge)
Madonna and Child (Wemyss Bay)
Crucifixion (Elgin)
Risen Lord (Cardross Crematorium)
Family on the Sea of Life Under the Protection of
Providence
Headstone for James Wintour
White Fathers Insignia
Headstone for George Scott Moncrieff
Headstone for Randolph Eustace Wemyss Baird

Beginnings

As the second son of the celebrated Scottish architect, Sir Robert Stodart Lorimer (1864-1929), Hew was exposed to art at an early age. His uncle was the painter, John Henry Lorimer, and his grandmother and aunts also displayed many creative talents. However, it is almost certainly through his father that Lorimer developed a lifelong interest in architecture and its related crafts. Coming from the Arts and Crafts tradition, Sir Robert Lorimer took a holistic approach to architecture and was concerned not only with the shell of the building and its structural design, but also with the interior furnishings and fittings. Christopher Hussey has said that Lorimer had a craftsman's approach to architecture in his attention to detail and preoccupation with materials and tradition. He was a prolific furniture designer and frequently employed craftsmen to help with his architectural projects. During his formative years Hew Lorimer came into contact with many of the architects and craftsmen who were to provide help and guidance when he embarked on his own career.

Sir Robert Lorimer was living in Melville Street, Edinburgh at the time of Hew's birth in May 1907, in a house he had remodelled both internally and externally. St Mary's Cathedral, built by Gilbert Scott, dominated the opposite end of the street, and made quite an impression on the young Hew who remembered it casting ' a gloom over the end of the street, particularly in winter ... '.¹ The Lorimer family also spent some time at Gibliston, the Georgian house near Colinsburgh, which Sir Robert purchased and remodelled in 1916, and where he spent his later years.

¹ Crawford Arts Centre, page 43

The Lorimer children were educated firstly through a series of governesses and then away from home, Hew attending Cargilfield Preparatory School in Barnton, followed by Loretto near Musselburgh. A member of the OTC and a slow bowler on the cricket elevens, he did well at school but was not much impressed with the artistic training he received. He remembered 'making copies in pencil, enlarged to about 1/3 life size, of the portraits in the Royal Academy Illustrated, having exhausted all the facilities that Loretto had to offer'.²

On leaving school in 1924 at the age of seventeen, Hew studied for the Oxford University entrance examination, and subsequently spent a year at Magdalen College. Unfortunately no record survives to tell us which subjects he studied at this time. After the first year he decided that the academic life was not for him, and returned to Scotland to follow in his father's footsteps. Before embarking on his training as an architect, he spent the summer in Blois, learning the language and soaking in the architectural heritage of the Loire valley. This period abroad instilled in Hew a life-long love of France, preferring the Romanesque art and architecture of this region to the more opulent Renaissance treasures of Italy.

² *Ibid*, page 43

Training

Hew Lorimer began his time at the Edinburgh College of Art studying architecture under John Begg, a colleague of Sir Robert Lorimer. Hew's drawings and sketches revealed an interest in decorative features, and an attention to detail similar to his father's. Gerald Moira, then Principal of the College recognised this quality in Lorimer's student work and suggested that he might consider a future career in sculpture. Looking back to his study of architecture Lorimer recalled that his interest in the subject at this time' seems to have been simply that of providing a setting for sculpture'.¹

Before deciding to transfer to a sculpture course, Lorimer spent a year in the architectural office of Mathew, his father's partner. As well as gaining practical experience and knowledge, Hew hoped to come to a decision regarding his future career. As it was, fate was to take a hand, and the unfolding events of the year led Hew to change course completely. In September 1929 Sir Robert Lorimer died, and, probably due to some misunderstanding, Hew was not permitted to continue at the office for the second half of the year. Neither was he allowed to return to the architecture course in the middle of the academic year, and instead he was given the option of enrolling on a mixed temporary course in the Schools of design and sculpture. He was never to return to architecture, although his interest in the subject was shown in his concern for the preservation of vernacular architecture later in life.

Alexander Carrick had recently taken over as Head of Sculpture, and with his interest in 'direct carving', that is carving without

¹ Crawford Arts Centre, page 43

first modelling in clay, he proved to be a great influence on Hew Lorimer. Carrick was one of the last great monumental sculptors, very much involved in executing war memorials in the years following the Second World War. Examples of his work can be found at Walkerburn, Blairgowrie and Auchtermuchty. He also worked on the National War Memorial in Edinburgh with Sir Robert Lorimer, designing the bronze plaques for the East Chapel commemorating the Royal Engineers and the Royal Artillery. Throughout his career he was involved with architectural projects, and showed enormous skill in creating sculpture which harmonized with its surroundings. This is important if we remember that Hew Lorimer was primarily an architectural sculptor, designing work which would complement its setting.

Carrick was not trained as a teacher, but former students, such as Ruby Munro, remember him as being enthusiastic, helpful and forthright. His studio and workshop were housed within the College of Art providing students with the opportunity to observe work in progress. The other tutors in the School of Sculpture at this time were Andrew Dodds and Andrew Forrest, who was primarily a wood carver. Both were trained as architectural sculptors, and had very different individual styles, which allowed the students to explore and examine various approaches. At this time the art critic and historian Herbert Read was also giving classes in the history of art, and remembered Hew Lorimer as ' an exceptionally keen and intelligent student ' .²

Lorimer spent the next three years studying sculpture, although he did not sit the diploma examination. Hubert Wellington, Principal from 1933, explained that Hew's ' general knowledge

² Letter from Herbert Read to Hew Lorimer, Kellie Castle

on art matters was far in advance of the normal diploma student, and that a man who wishes to be a creative sculptor should go straight for his mark and test himself against the real difficulties of this formidable undertaking'.³ The course at this time would have included drawing from plaster casts, drapery studies, modelling a torso and fashioning a portrait head from life. Several drawings and sketches exist from this period of Lorimer's career, and were shown as part of the exhibition at the Crawford Arts Centre in 1983, (Catalogue 70-74). There is also a detailed drawing, now in the collection of the Lorimer family, of the Beaton Panels in the National Gallery of Scotland which was executed whilst Lorimer was still a student, (Illustration 13).

Whilst studying at the Sculpture School Lorimer struck up a friendship with fellow student, Thomas Whalen, whom he described as ' a remarkably gifted man '.⁴ Whalen had formerly worked as a ship's carpenter before becoming a student, and had taught himself the art of wood carving from practising on spare pieces of timber he found at work. In 1932 he won a travel scholarship from the College of Art, and was accompanied by Lorimer, who remembered it as ' a wonderful chance ... to go abroad with a fellow sculptor and concentrate for the first time on the art I had chosen as mine '.⁵ The two students spent a month respectively in Paris, Florence and Rome, and occupied their time sketching in the museums and art galleries. It was also during his time at the College of Art that Hew Lorimer met his future wife, Mary McLeod Wylie, who was studying fine art in the year above Hew.

³ Letter from Hubert Wellington to Hew Lorimer, Kellie Castle

⁴ Crawford Arts Centre, page 44

⁵ Ibid, page 44

In 1934 at the end of the course, Lorimer was the recipient of an Andrew Grant Travelling scholarship of £250. Having heard a lecture given by Eric Gill at the College in 1933, which emphasised the value of direct carving in stone, Lorimer was keen to spend some time as Gill's apprentice. He had met Gill briefly in Edinburgh through Ande Raffalovich and Canon Gray, friends of Sir Robert Lorimer. Hubert Wellington duly arranged for Hew to be taken on as an apprentice at Pigotts for four months at the end of 1934.

Apprenticeship

' I had become what I think is - or was - known as an Architectural sculptor, and as I was in the process of becoming a Catholic, Eric Gill's was the place for me '.¹

In the winter of 1934 Lorimer set off to spend four months with Eric Gill at Pigotts, the community of artist-craftsmen that Gill had set up in Buckinghamshire in 1928. Gill, a carver, topographer, engraver and pronouncer on many varied subjects, came from the Arts and Crafts tradition which was concerned with the changing role of the artist in society and deplored the increasing divide between designer and maker. Following in the tradition of the anonymous craftsmen of the Middle Ages who worked in the service of the community, Gill was more concerned with producing well-made and useful objects than with using art solely as a means of self expression.

There were usually three to four pupils at any one time at Pigotts, and during his stay there Lorimer would have come into contact with Laurence Cribb, Anthony Foster, David Kindersley, Angus MacDougall, Denis Tegetmeier and Donald Potter. Potter remembers Hew working on a carving of a woman carrying a child, reminiscent of Our Lady of the Isles (Catalogue 30). This was indeed a theme that Lorimer was to rework frequently throughout his career.

The stone-carving workshop at Pigotts was housed in a barn across the courtyard from Gill's own studio. Lorimer remembered that ' when darkness fell, during those winter months, each man worked by the light of a small paraffin lamp

¹ Letter to Fiona MacCarthy 27/11/87

with a little metal reflector. Gill preferred this to electricity ... The floor, as far as I can remember, was simply an accumulation of stone dust on Mother Earth ' .²

Donald Potter recalls that Gill would appear from time to time during the day to pass remarks and make suggestions regarding the work in process. Pupils were usually started on carving alphabets and Hew Lorimer was no exception. ' The first thing that Gill set me to do in 1934 was to draw an alphabet of Roman capital letters. He expected me as an architect's son to do all the drawing of the letters with set square, tee square or compass and was surprised when I drew the whole thing by hand ' .³ Lorimer produced several inscriptions whilst at Pigotts, the Operatio Sequitur Esse (in the collection of the Lorimer family. Illustration 6), and Some God Hath Been The Guide which was displayed over the lavatory door!

In the course of researching her biography of Eric Gill, the author Fiona MacCarthy was in contact with Hew Lorimer, and has gathered written recollections of his time at Pigotts:

' I think I arrived with my luggage by taxi, and was received by Mary Gill, and the late Anthony Foster, who was working in the carving shop at this time. Eric, I seem to remember was in London that day and would see me next morning. Anthony was in lodgings in Speen, and found lodgings there for me with a very kindly housewife. Next morning Anthony called for me and led me across the fields to Pigotts. The only addition to my wardrobe was a pair of clogs which proved ideal for the life I was going to be living for the next three months or so ' .⁴

² Crawford Arts Centre, page 45

³ Ibid, page 45

⁴ Letter to Fiona MacCarthy 7/12/87

' In Eric's carving shop his scale carving of his Prospero and Ariel (Figure 1) was set up on a kind of easel marvellously carved in caenstone, especially the figure of Ariel. He was invited to send it up for the RSA Summer Exhibition that year - it was for sale at £80, and I didn't buy it, and it was unsold. It ended up in the Tate Gallery. I hope the trustees had to pay a good deal more than £80 for it! '.⁵

As well as the practical experience gained of stone carving and letter cutting, Lorimer also came under the influence of Gill's ideas on art and work. For example, the belief that art should be functional and serve a purpose rather than solely expressing the self : ' To strain after individuality and the expression of original views is to weaken rather than strengthen the work '.⁶

This links with the emphasis that Gill placed on a group of artists living and working together, and serving God and the community - an idea that Lorimer was keen to adopt: ' The great periods of art, that is to say of human work, have all been periods of great communal effort '.⁷ Although Lorimer did not have a workshop as such, he had many working partnerships throughout his career, and was frequently involved in executing sculpture for architectural projects calling for a collaboration between architects and associated craftsmen.

The Catholic emphasis evident at Pigotts would also have been a decisive point for the direction of Lorimer's own faith. As expressed in the quote at the beginning of this section, Lorimer was searching for spiritual guidance when he arrived at Pigotts, and was on the brink of converting to Catholicism. This was a step he finally made with his wife after their marriage. Donald

⁵ Letter to Fiona MacCarthy 7/12/87

⁶ Gill (1932), page 21

⁷ Ibid, page 20

Potter recalls that Lorimer was ' obviously very concerned about religion, and was constantly talking about the subject with Gill and Anthony Foster. Pigotts had its own private chapel and resident priest, and many were the times when heated arguments started up '.⁸ The decision to convert obviously had a tremendous influence on Lorimer's subsequent choice of subject-matter, and the type of commissions he later received. It also gave him an aim and purpose for his art, much as it had done for Gill's figurative work: ' I came to see that the human imagination is not paramount in the creative process: that what is paramount is "The Creation" and He who created it and that what the true artist is expressing is not himself but his response to this eternal continuing process of Creation'.⁹

⁸ Letter from Donald Potter, 1993

⁹ Crawford Arts Centre, page 45

Figure 1
Model for Prospero and Ariel
Eric Gill
(Tate Gallery, London)

Reproduced from Collins, Judith. *Eric Gill : Sculpture*. London : Lund
Humphries, 1992, p. 64.



Coomaraswamy

' It was Gill who introduced me to to the thought and writings of Ananda Coomaraswamy with his extraordinary sense and intellectual grasp of the philosophy that gave the impulse to, and influenced the forms of mediaeval art in India as in later Western Europe. His definition of the relation of beauty to truth: that the purpose of beauty is to be the attractive power, in kind, of Truth, was an unforgettable revelation to me '.¹

As we have regrettably few written statements concerning Hew Lorimer's philosophy of art, it is necessary to look at those writers and thinkers, such as Coomaraswamy and Eric Gill, who we know influenced his approach to his work, and glean from them some of the ideas that shaped his thoughts on art and life.

Gill had first met Coomaraswamy, a Hindu with mixed European and Asian parentage, at Ditchling village. Although they subsequently had few personal meetings, they corresponded and read each other's writings. Herbert Read has said that ' all Gill's most dogmatic ideas about art and religion were derived from Coomaraswamy, either directly or indirectly through Jacques Maritain '.² Gill himself wrote that ' no living writer has written the truth in matters of art and life and religion and piety with such wisdom and understanding '.³

Largely due to his mixed background, Coomaraswamy had a broad knowledge of both Eastern and Western art and philosophy. He was a critic, scholar and mystic and latterly Keeper of Oriental Art in Boston. He wrote several books

¹ Crawford Arts Centre, page 45

² Attwater, page 44

³ Ibid, page 45

outlining his theories on Indian art, including Medieval Sinhalese Art (1908), Dance of Siva (1920), and The Transformation of Nature in Art (1934). His belief that industrialisation would lead to the destruction of the traditional crafts found sympathy with supporters of the Arts and Crafts Movement, and he was closely associated with C R Ashbee's Guild of Handicraft at Chipping Campden. His work expresses his belief that art becomes divorced from life through commerce and industrialisation. When function is no longer the main aim in the production of art it becomes isolated and devoid of any significant meaning.

His solution to this problem was to integrate art and religion as had been the case in the Middle Ages, and remains such in societies such as India. He saw religion as the cohesive force in Ceylonese society, and believed that it was only by this force that harmony could be restored between art and life.

Many of his writings examine the similarities between Indian art and Medieval European art, as both, in his view, express spiritual ideals and similar artistic intentions. He compared these forms of art with the art of the Renaissance, and showed how they could not be judged by the same standards of taste. In the Middle Ages ' the purpose of the imager was neither self-expression nor the realisation of beauty. He did not choose his own problems, but like the Gothic sculptor obeyed a hieratic Canon ... not a ... philosopher or aesthete, but ... a pious artisan. In these societies the whole conception of human life in operation and attainment is aesthetic ... Art is religion, religion art, not related but the same '.⁴

⁴ Mitter, page 279

Coomaraswamy's insistence that religion and spirituality are the unifying elements in art and life, ensuring that art does not become divorced from purpose and function, was important to Lorimer as a Catholic artist. His work is not concerned primarily with beauty, or art, for their own sake, but is created to serve the Church and the community.

Romanesque

' When I was coming to an end of my time at Pigotts, I asked if I might consult Eric as to my future. I wanted to stay on, and Eric asked why : I said I admired so much the purity of his ' style '. He denied that he had a style and insisted that the style resided in his simple way of working. He advised me to go and work in a far northern country which had not suffered the sophistication of the Industrial Revolution. But I had, and still have, very great friends in France ... so I went there and never regretted it '.¹

On leaving Pigotts in 1935, Lorimer therefore used the remainder of his scholarship money from the College of Art to study the great Romanesque churches and cathedrals of France. Adopting the values and theories of Gill and Coomaraswamy it is not difficult to see why Lorimer would be attracted by the ' anonymous ' craftsmanship of the Middle Ages. The combination of spirituality and humanity which created such works appealed to the young sculptor who was finding his way both artistically and spiritually.

Like the medieval artists, he disregarded conventions concerning scale and proportion in order to emphasise other elements of the work. It is a feature of his work, as with Gill's, that the figures often have enlarged heads and hands which are both means of expressing emotion. Rather than striving for realistic representation his works are symbolic in that they represent a personal and communal faith.

Romanesque carving is often assimilated into its architectural setting, and can be used to emphasise structural elements of the

¹ Letter to Fiona MacCarthy 7/12/87

building. In the same way Lorimer's work takes account of the setting and surroundings, as can be seen at All Saints, St Andrews where the Madonna and Child (Catalogue 11) becomes an integral part of the Church. Lorimer invariably used local stone to blend in with the vernacular architecture and setting of his work.

Patrons and Collaborators

Architecture and sculpture are often regarded as allied arts, and with his training and interest in architecture Lorimer was often involved in producing work for both public and private buildings. Throughout his career he worked in collaboration with many prestigious Scottish architects, some of whom had close associations with his father.

Sir Basil Spence (1907-76), probably most popularly known for his work on Coventry Cathedral, provided Lorimer with one of his first commissions for garden and architectural sculpture at Broughton Place near Biggar (Catalogue 5a-e). Basil Spence had worked as a part-time lecturer at Edinburgh College of Art in 1931-4, and would probably have come into contact with Lorimer during this time. Built in the mid-1930s, Broughton Place is a mock seventeenth-century tower house with thirteen bedrooms, bathrooms, three dressing rooms and a crow-stepped servant's hall, and was suited to the owner's desire for a medieval keep. Lorimer's lions designed for the gateposts are in keeping with the whimsical nature of the commission.

Dr Reginald Fairlie (1883-1952) had been a pupil of Sir Robert Lorimer, and Hew had early memories of meeting the architect he was later to work for. ' My earliest memory of Reggie Fairlie takes me back to when I was a schoolboy and he a very shy, impeccably clad, distinguished-looking young man ... Like many shy people, he turned instinctively to the children of whatever company he happened to be in, and on this occasion he made immediate contact with my elder brother and myself '.¹

¹ Nuttgens, page vii

When Hew returned to Edinburgh from his travels in France, ready to embark on his chosen career as a stone carver, he again met Reginald Fairlie. ' He was enthusiastic, encouraging and most helpful, and from then on we met continually until his death twenty years later. There developed a sort of architect and sculptor 'partnership' which was pure delight, and which gave me the opportunity of getting to know this remarkable character '.²

In future years Lorimer was to execute sculptures for many of the buildings that Reginald Fairlie had designed, built or remodelled. Examples of the Lorimer-Fairlie partnership can be found at the Convent of the Sisters of Mercy, Dundee (Catalogue 32 & 40); the Roman Catholic church at Tayport (Catalogue 6); the National Library, Edinburgh (Catalogue 29); the Franciscan friary and church, Dundee (Catalogue 34); St Margaret's, Dunfermline (Catalogue 9); All Saints, St Andrews (Catalogue 11); the Hydro-Electric scheme at Loch Striven (Catalogue 39); St Joseph's, Kelty and the war memorial at the Church of St Salvator, St Andrews (Catalogue 37).

Reginald Fairlie belonged to a Scottish Catholic family. He made a significant contribution in the sphere of small churches, and they have been described as ' the living expression of a man with a profound living faith '.³ This could just as readily be said of the sculpture of Hew Lorimer. Like Lorimer, he also had a deep love of Scotland, and the architectural and craft traditions of the country. His own style was influenced by the Scottish Baronial Revival, which looked back to the sixteenth and seventeenth centuries for the roots of a distinctively Scottish style. His work is imbued with a deep traditional quality, and his instinctive feel

² *Ibid*, page vii

³ *Ibid*, page 43

for stone and wood, and the blending of colours and materials, was shared by Lorimer.

In Maxwell Allen, a freelance mason carver, Hew Lorimer discovered ' the perfect colleague and collaborator ',⁴ and they worked together for almost thirty years. Like Lorimer, Maxwell Allen trained at art college and with Eric Gill, but in addition to this he undertook a period of practical experience as a stonemason. He worked on large-scale projects for Sir Robert Lorimer, such as the National War Memorial and the Thistle Chapel in Edinburgh, and immediately after the Second World War formed a business partnership with Hew Lorimer, ' Lorimer and Allen '. Throughout the 1950s they worked together on several church commissions, war memorials and large-scale pieces such as Our Lady of the Isles (Catalogue 30). Allen's father had established a firm of stonemasons in the early years of the century (Allen & Sons), which was still in business until very recently. Many of Lorimer's large scale projects were executed in the workshop / studio belonging to the firm, and they were also used as a source of stone. Eventually Maxwell Allen took up a directorship in the company.

Their way of working together can be illustrated by examining the execution of Our Lady of the Isles. Hew Lorimer first made sketches and modelled a clay miniature. He also executed a 1/3 stone scale model which is now located outside the church at Ardkenneth. Maxwell Allen then instructed the quarrymaster at Creetown, after a meticulous examination of the monumental block section had been carried out. Using a similar method to that favoured by Michelangelo for scaling up models, a plaster model was sectioned, and each section scaled up to full size in

⁴ Written on the back of photograph found at Kellie Castle

the form of cardboard templates. The three masons responsible for carving were William and 'Ginger' Anderson and James Lockie. The joints were left proud for the final masoning on site, and the statue was dry assembled before being crated for transportation to South Uist. The final carving was carried out by Maxwell Allen and William Anderson.

The same team, together with George Paterson and James Forfar, also carved the figures and panels on the National Library façade (Catalogue 29). Ginger Anderson, Jimmy Forfar and Maxwell Allen were also responsible for carving Ave Stella Maris at Largs (Catalogue 47).

Although not directly related to his career as a sculptor, Hew Lorimer also collaborated on a project with Harry Harvey Wood during the war years. Due to ill health he was graded C3, and was told to carry on with his work until called upon. After a season working as a farm labourer, he was employed by the British Council in Edinburgh where Harry Harvey Wood was employed as Exhibitions and Public Relations Officer. Lorimer helped him to mount a series of exhibitions at the National Gallery of Scotland on the theme of art of the allied countries, such as Yugoslavia, Greece, Norway, Belgium, Poland and France.

Preservation

Hew Lorimer made his mark not only as a sculptor, but also through his active concern for the Scottish countryside and architectural heritage. From the late 1950s he was actively involved with the work of local preservation societies, and was instrumental in the foundation of several museums in Fife. He was also highly involved with the National Trust for Scotland, both with the Little Houses Improvement Scheme (LHIS) and as resident custodian of Kellie Castle.

St Andrews and North-East Fife Preservation Societies

The St Andrews Preservation Society was formally constituted in March 1938 with the aim of Preserving ' for the benefit of the public, the amenities and historic character of the city and Royal Burgh of St Andrews and of its neighbourhood '.¹

Concerned not only with the preservation of vernacular architecture in St Andrews and its environs, the Trust is also active in conserving the environment and preserving the traditional appearance of the town. This has involved tree replanting schemes, town planning and concern for the design of street and road signs and traditional features of the town, such as ensuring the survival of the cobblestones on Market Street.

From 1958 Hew Lorimer was active on the Trust committee, firstly with finance and publications, and then becoming Chairman in September of that year. It was in his first year in office that the idea of establishing a museum was first broached in order to hold records and articles of historical interest, and to

¹ St Andrews Preservation Trust, page 3

preserve them from loss or destruction. Throughout 1958-9 discussions were held concerning a suitable location and possible costs involved. Number 12, North Street was chosen as a site for temporary exhibitions, and opened as a museum in 1982.

During Hew Lorimer's time as Chairman, which lasted for almost fourteen years, money was also put forward for the foundation of the Fisheries Museum in Anstruther. Other significant events included the opposition to new University buildings, and involvement in the widening of Abbey Street in 1969 to make room for the development of the Byre Theatre. The redevelopment of the street called for the demolition of several buildings on the east side and this was strongly opposed by the Trust. Professor Allen, who was on the Committee at the time remembers Hew Lorimer's involvement with this. Number 24 South Street was one of the buildings listed for demolition as it obstructed the sight lines for traffic turning in to the Street. Although it had a nineteenth-century frontage, research by the Trust revealed it was actually a sixteenth-century building and an artist's impression was made of how it would have once looked. Hew Lorimer and Professor Allen then made a visit to the roads engineer in Cupar, and persuaded him that the removal of the frontage would be sufficient to bring the sight lines closer to traffic requirements. However, in undertaking other work in the area the demolition accidentally damaged the gables of the house, and the town clerk again suggested complete demolition due to lack of available funds for repairs. Hew was persuaded to threaten to sue the demolition team for their carelessness, and the Trust settled the matter out of court. The money was used to pay for repairs, and the Trust eventually bought the house, renovated it and re-sold it.

Aylwin Clark, who was also on the Committee during Hew Lorimer's chairmanship, recalls ' his unaffected charm and invariable courtesy which made everyone prize his presence. His whimsical, somewhat rueful expression when debate became heated, was an effective way of lowering the temperature. He had distinction, and his authority on any question of the arts or architecture was unchallengeable '.² Perhaps the only problem was that he was not quite ruthless enough in challenging the strident opinions of others and expressing his own views. His value to the Trust really lay in his considerable list of contacts in the art world and in the local community, and in turn the attention that his status brought to the Trust.

Central and North Fife Preservation Society

In 1962 Hew Lorimer initiated the setting up of the Central and North Fife Preservation Society in his role as National Trust for Scotland's representative in Fife. Two years later the Society was given the Weigh House in Ceres, and when they were later able to purchase the adjoining houses, the idea of a museum was discussed. Hew was associated with the museum idea from the beginning, and acted as a member of the Weigh House Committee from 1964 onwards.

The Fife Folk Museum opened in April 1968, and Hew Lorimer remained on the Museum Committee until the late 1970s when he became one of the three Museum trustees. He continued to attend the AGM until the last years of his life. Rachel Peterkin, present Chairman of the Fife Folk Museum, says that he ' played an active and always helpful role both as a committee member and as a trustee '.³

² Letter from Aylwin Clark 27/10/93

³ Letter from Rachel Peterkin 24/10/93

Another committee member, Bryan Duncan, remembers him as 'a gentle, sweet man of impeccable manners ... with a slow, rather rambling mode of discourse'.⁴

National Trust for Scotland

In 1932 the National Trust for Scotland began to restore and modernise several small domestic buildings in Culross, Fife, and this scheme was then extended to Dunkeld. In 1960 a project with similar intentions was set up in the East Neuk of Fife and named the Little Houses Improvement Scheme. There is little actual documentation regarding the origins of the scheme, but it is thought by some, such as W V Hanlin, that Hew Lorimer may have been responsible for initiating the scheme in this area of Scotland.

The Scheme, which is still in operation today, is concerned with the preservation of vernacular architecture - homes, workplaces and stores. The buildings may not be architecturally remarkable in themselves, but it is the character and unity of the small fishing villages in Fife that is the concern of the Trust. Besides the buildings, Hew Lorimer drew attention to the significance of the coastal situations, 'their individual characters, their textures and colours, their tang of sea, their scale and sturdy proportions',⁵ that were important to preserve.

It is depopulation, above anything else, that poses a threat to the survival of the small domestic buildings and their coastal settings. With the significant changes that were taking place in the fishing industry in the 1960s many local people began

⁴ Letter from Bryan Duncan 19/1/94

⁵ *Country Life*

moving, and looking for work elsewhere. It is expensive for the authorities to modernise and update the buildings, especially if they are to retain their traditional character. It was for this reason that the Scheme was set up with grant of £10,000 and additional money from the Pilgrim Trust and private donations. The idea of a revolving fund was put in to action, whereby the money was used to make repairs and alterations and then the house would be re-sold, and the money put back into the fund.

W V Hanlin was appointed to the LHIS in 1964 and set up an office in Pittenweem, his main task being to accelerate the work of the Scheme. Both W V Hanlin and Hew Lorimer operated the scheme from this time onwards. Lorimer acted as architectural advisor, and was affectionately known as 'our man of taste in Fife'. When a prospective property came on to the market it was his responsibility to say whether it was architecturally worthy of the Trust, and then W V Hanlin would take the project on to completion. Hew was personally involved in the buying and restoration of East Shore, Pittenweem, Sharp's Close, Falkland and The Gyles, Pittenweem amongst many other projects.

In 1969 both W V Hanlin and Hew Lorimer represented the Scheme in Amsterdam, where Hew presented a paper to the Europa Nostra Conference. The lecture was very well received, and no doubt contributed to the subsequent decision by the Council of Europe to choose the LHIS as one of its four pilot projects for the Architectural Heritage Year, 1975. Speaking at the award ceremony, the Earl of Wemyss and March gave a special mention to the efforts of Hew Lorimer, and said that 'it has been his architectural judgement which has influenced every restoration decision'.⁶

⁶ Europa-Preis, page 18

Kellie Castle

The Lorimer family connection with Kellie Castle began in the 1870s when Hew's grandfather, Professor James Allan Lorimer, who taught at Edinburgh University, discovered the castle whilst holidaying in Fife. The Professor agreed to lease the property from the owner, the Earl of Mar and Kellie, for a term of thirty eight years. In so doing he also agreed to undertake the internal restorations and make any necessary improvements. The family stayed there for the first time in 1878.

After the Professor's death in 1890, the family continued to spend their summers at Kellie, and in 1916 the painter, John Henry Lorimer, took up the tenancy, and stayed at the castle intermittently until 1936. At this time there was a great auction and the entire contents of the Castle were sold.

Hew and his wife, Mary, decided to keep Kellie within the Lorimer family and agreed to take on the castle on the same terms as previously. The family moved in in 1942, and subsequently bought the property six years later. Mary Lorimer did much to restore the interior of the castle and her influence is very much felt there, even today. After her death in 1970 the Castle was sold to the National Trust for Scotland, and opened to the public in 1971. Hew stayed on at the castle, maintaining his own flat and studio / workshop which was once the coach house. He was employed by the Trust and acted as resident custodian until the 1980s. His presence in the castle was a great attraction to visitors, and he is remembered as being enthusiastic and hospitable.

Inventory of Coach-House Studio, Kellie Castle

At the time of Hew Lorimer's death in September 1993 he still maintained living quarters and a studio-workshop at Kellie Castle, his former home. The studio contained a selection of models, maquettes, unfinished pieces and tools which are itemised below. The upper floor contained private papers and books which were left undisturbed.

This written inventory was carried out on 18 November 1993, and several weeks later I accompanied the photographer, Peter Adamson, to Kellie to make a complementary photographic record.

The objects are listed according to their location in the studio, starting at the right, and following in an anti-clockwise direction to the left.

The studio, which is located in the courtyard between the garden and the dovecot, is approximately 15' by 20' square, and 25' high at the highest point. The building has stone walls and floor, with an inner wooden shell and sloping roof. There are two wooden sliding doors at the entrance, and another wooden door leading to the potting shed on the left-hand side. Stairs lead up to a balcony and upper room, and there is wooden scaffolding set against the right-hand wall. A long single light is suspended from the middle of the roof, and there are two windows in the sliding doors, five set in to the sloping roof and one in the right hand wall facing towards the sea (Illustrations 1 & 2).

N.B Illustrations refer to the photographs accompanying the inventory, and catalogue numbers refer to the main catalogue of Lorimer's work.

1. Block of stone, approx. 40 cm high. Roughly worked.
2. Unknown saint (possibly St Joseph), approx. 80cm high. Both arms raised, one hand broken off. Unfinished or reworked, especially around the middle area of the figure (belt to be added?). Saint looks down with eyes lowered. Was given to Dr Blackden, former resident representative at Kellie, by the sculptor, but then taken back to be reworked. Statue retains the columnar shape of the block (Illustration 3).
3. Work table with tools laid out on top (Illustrations 4 & 5):
 - hammer
 - 11 flat-edged chisels
 - 3 large points
 - 1 larger flat-edged chisel
 - 3 boosters
 - 1 wooden divider
 - 1 smaller metal divider
 - 2 large points
 - medium flat chisel
 - 1 claw chisel
 - pile of various flat and claw chisels
 - wooden box with spectacle case
 - 6 small fragments of stone (sandstone ?)
 - 2 large files
 - power saw
4. Another small wooden, slatted work table.
5. Wooden scaffolding on the back wall, containing Operatio Sequitur Esse (Illustration 6), executed whilst apprenticed

to Gill, Providence (Illustration 7), and study of celtic 'beastie ', possibly for Fasnakyle Generating Station (Illustration 8; Catalogue 23).

6. Metal tool-box on floor.
7. Small blue wooden slatted table displaying a stone block inscribed with two 'B's.
8. Cardboard box containing small fragments of stone.
9. Spade.
10. Green wooden chair with carved stone (unfinished). Ovoid with top half cut away. Drawing still visible. Approx. 60 cm long (Illustration 9).
11. Stone vase at base of chair, 30cm high; 48cm wide. Two scrolling handles and lip. Roughly finished cross-hatching (visible in Illustration 25).
12. Table/bench behind chair:
 - Maquette of Science (Catalogue 29)wrapped in bubble wrap
 - Brush
 - Square sundial, stone. Roman numerals with daisy-like flowers in corners. Approx. 25cm square
 - Maquette of Christus Rex (Catalogue 31) wrapped in bubble wrap
 - Lump of columnar stone

13. Drawing, possibly of male/female donors. Medieval in style. Hands raised together in prayer. Resembles studies for carvings on tombstones.
14. Semi-circular wedge of stone.
15. Basket full of stones/pebbles and plaster female head with eyes closed, almost like death-mask.
16. Small bench/table (Illustration 10):
 - 2 stone maquettes of saints:
 - Study for kneeling saint, approx. 33cm high.
 - Roughly worked, evidence of claw chisel. Saint might be holding something (Illustration 11).
 - Male saint, possibly a study for one of the reredos in Dunfermline (Catalogue 9). Approx. 35cm high.
 - Saint has halo and one hand is raised in blessing.
 - Left hand holds book or tablet (Illustration 12).
 - Cardboard box full of claw teeth.
 - 2 wooden clamps.
 - Unidentified metal/iron tool (like a square weight on the end of a long handle).
 - Cube of stone, finely finished. Almost like a vase or urn.
 - Round piece of stone, roughly worked and unidentifiable as to subject matter.
 - Possibly some kind of vase.
17. Back wall:
 - Drawing of The Tree of Jesse from the Beaton panels (National Museum of Scotland), executed whilst Hew Lorimer was still a student. Mainly

outline drawing, but with some shading. 120cm high (Illustrations 13 & 14).

18. A stone pillar approx. 50cm high leaning against back wall. Top is roughly worked to look like the beginnings of a head. Cross-hatching visible. Rest is smoothly finished.
19. Various slabs of stone resting against the wall, including a blank tomb stone (Illustration 15).
20. Figure, possibly a saint (St Andrew?), approx. 120cm high. High relief. Saint holds book in right hand and ropes in the left. Bearded face, and wearing a tunic, the figure rests on a plinth (Illustration 15).
21. Plaster statue of the Sacred Heart (Catalogue 13), approx. 120cm high. Cloak pulled back to reveal the shape of a heart. Right hand raised in blessing, and left hand holding nails (Illustration 16).
22. Trunks and cupboards. Maquette of Flower Girl/St Syre (Catalogue 51) resting on top of cupboard. Approx. 60cm high (Illustration 17).
23. Wooden bench with sander/file.
24. Large wooden easel with 2 flat chisels resting on it.
25. Very large flat chisel leaning against left-hand wall.
26. Plaster maquette of St Andrew, 150cm square block (Illustration 18).

27. Full-size plaster model of Ceres (Catalogue 45) standing on hessian covered box/plinth. Approx. 150cm high. Gilding on hair, sheaves and underskirts (Illustration 19).
28. 3 slabs of stone, too roughly worked for subject matter to be discernible.
29. High wooden table with telephone and East Wind (Catalogue 1), a stone carving executed whilst apprenticed to Eric Gill. 75cm long by 22cm wide (Illustration 20).
30. Wooden box containing an assortment of stone pieces (Illustration 21).
31. Wooden revolving work table/stand with untouched block of stone, approx. 60cm high. This was the last piece of stone delivered to the studio (Illustration 21).
32. Broom.
33. Rack with several outdoor coats and jackets (Illustration 21).
34. 1/3 scale plaster model for Our Lady of the Isles (Illustrations 22, 23 & 24 ; Catalogue 30).

Illustration 1

Exterior of Hew Lorimer's Studio, Kellie Castle, Fife (Inventory
page 1: Introduction).

Photograph courtesy of David Jones, University of St Andrews

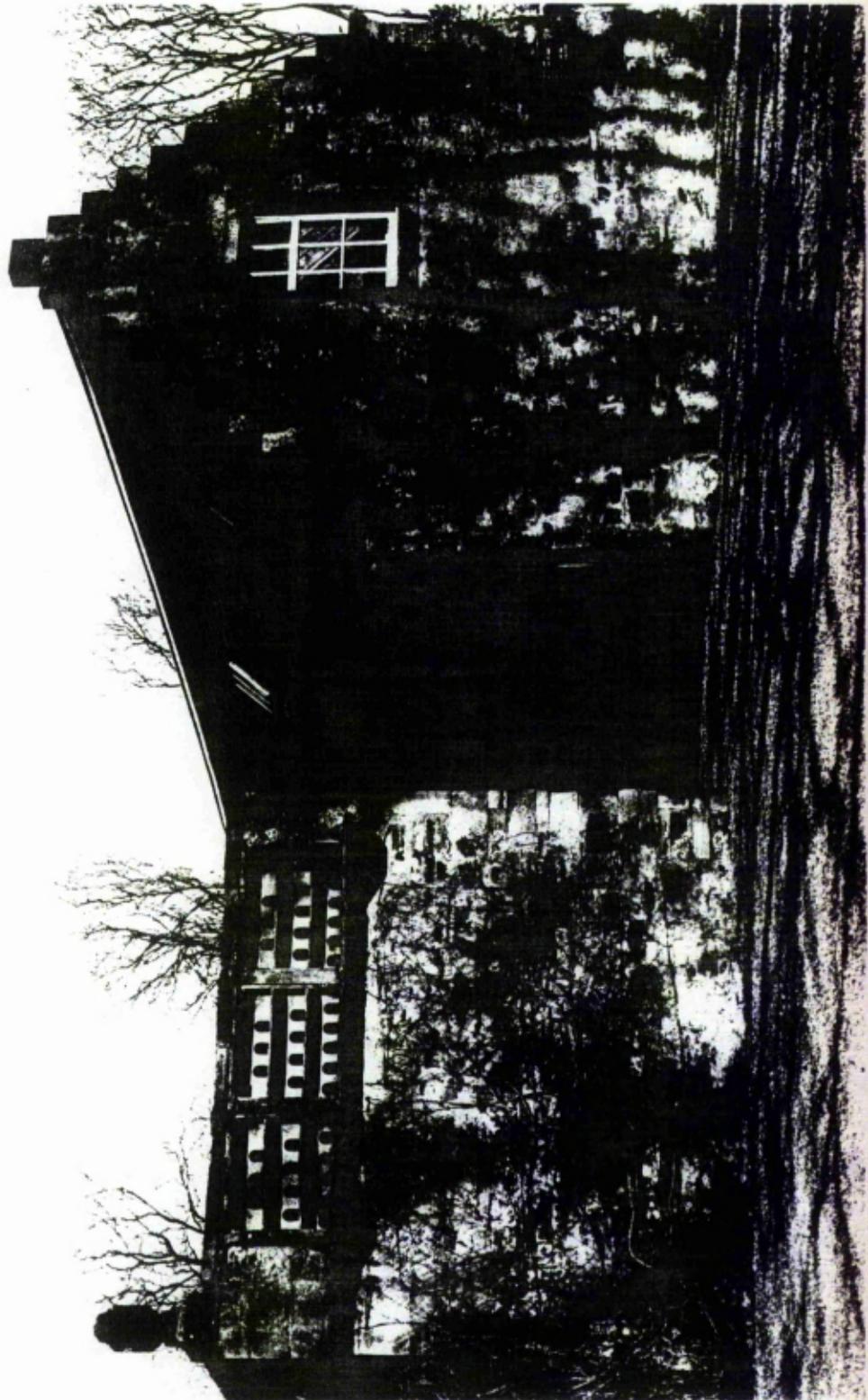


Illustration 2

Entrance to Hew Lorimer's studio, showing model of Ceres
(Inventory page 1: Introduction)
Photograph by Bruce Pert

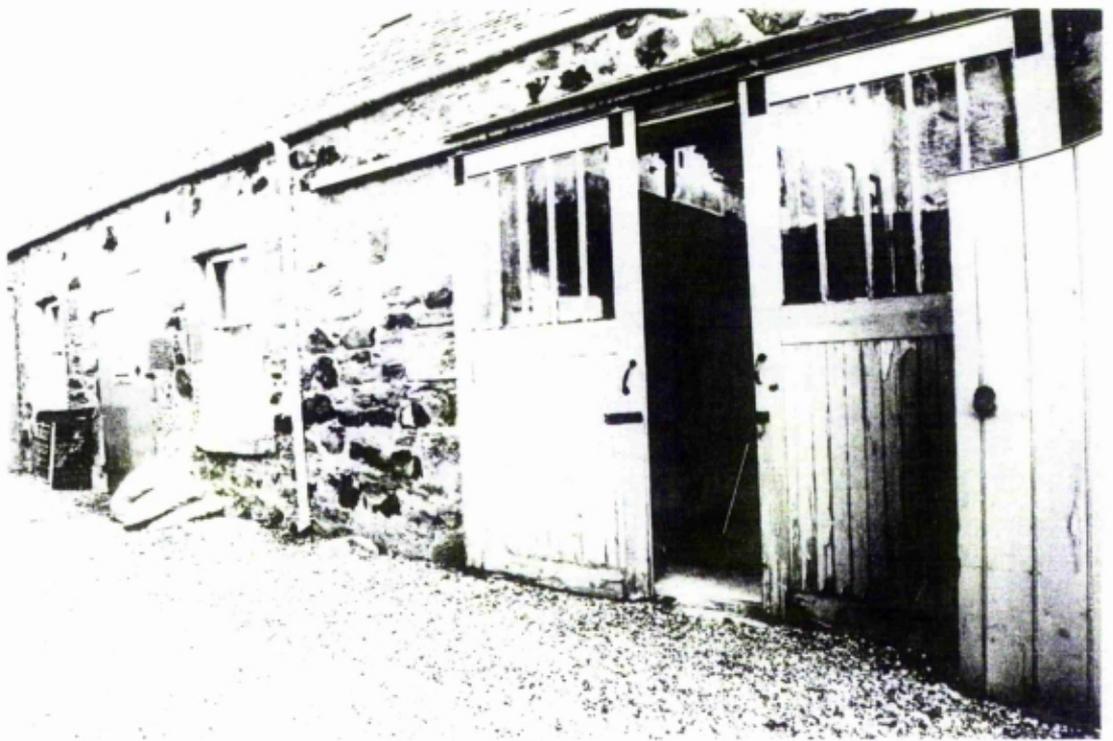


Illustration 3
Unknown saint
(Inventory : Item 2)
Photograph by Peter Adamson



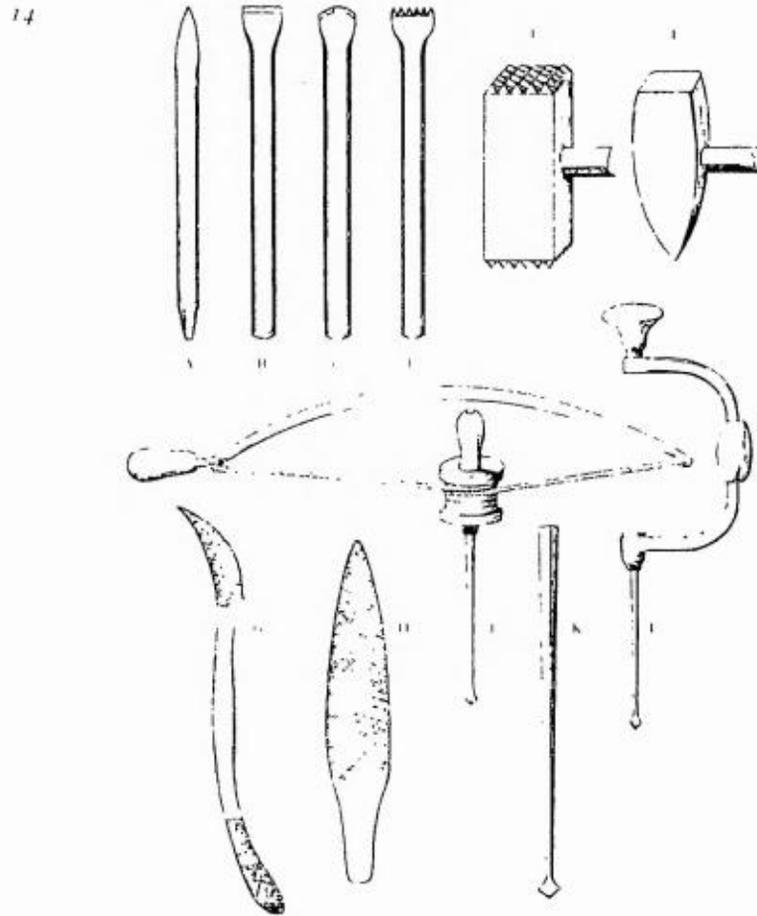
Illustration 4
Work table with tools
(Inventory : Item 3)
Photograph by Bruce Pert



Illustration 5
Diagram showing selection of sculptor's tools
(Inventory : Item 3)

Reproduced from Wittkower, Rudolf. *Sculpture*.

Middlesex : Penguin, 1977, p. 14.



2. Sculptor's tools. (A) point or punch, (B) flat chisel, (C) bull-nosed chisel, (D) claw-chisel, (E) *bois chaise*, (F) pointed hammer, or trimming hammer, (G, H) rasps, (I) running-drill, (K) drill, (L) auger.

Illustration 6

Operatio Sequitur Esse

(Inventory : Item 5)

Photograph by Peter Adamson



Illustration 7

Providence

(Inventory : Item 5)

Photograph by Peter Adamson

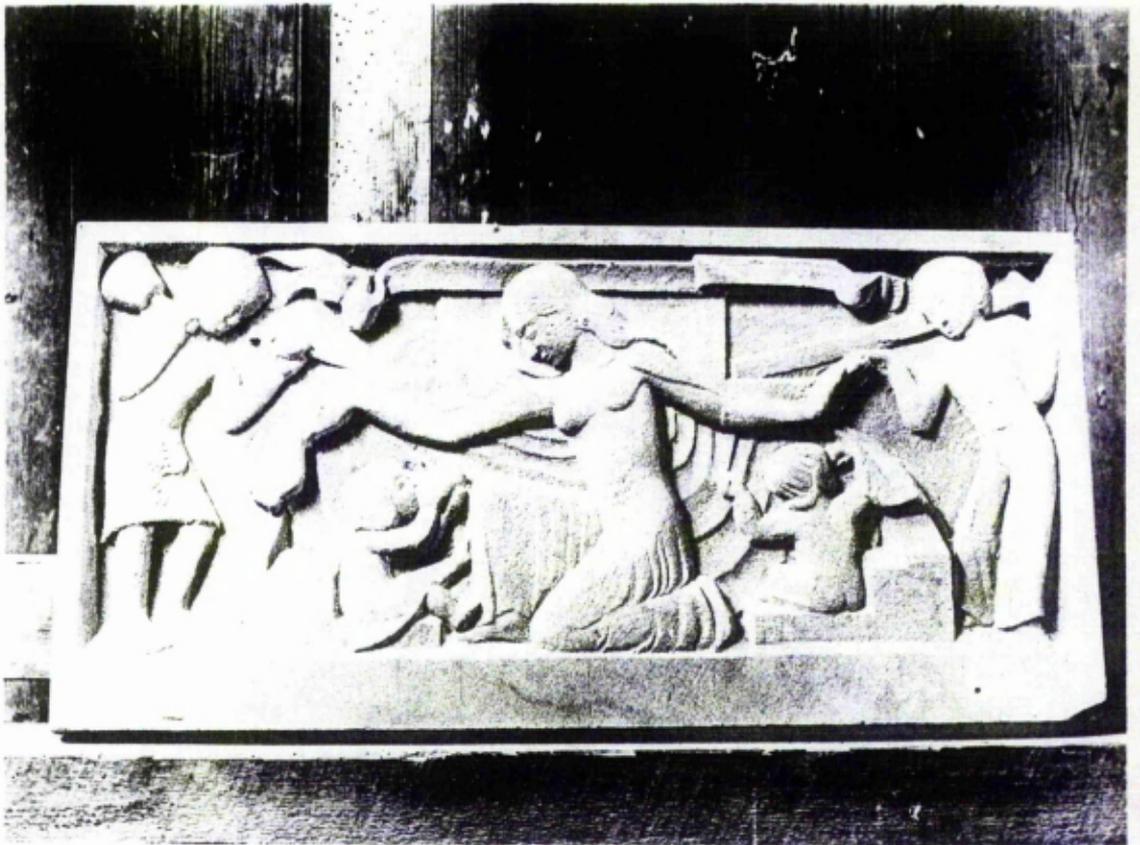


Illustration 8
Study for Celtic 'beastie'
(Inventory : Item 5)
Photograph by Peter Adamson



Illustration 9
Unfinished piece
(Inventory : Item 10)
Photograph by Peter Adamson

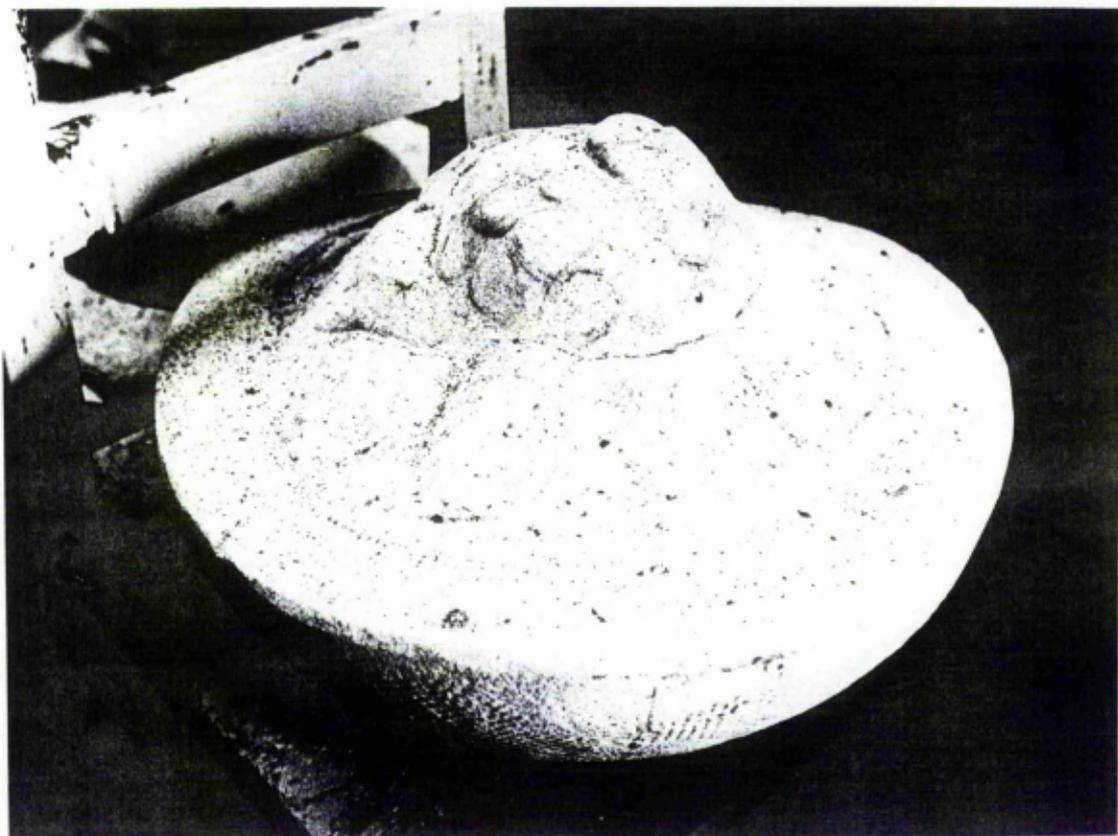


Illustration 10
Small table/bench
(Inventory : Item 16)
Photograph by Bruce Pert



Illustration 11
Kneeling saint
(Inventory : Item 16)
Photograph by Peter Adamson

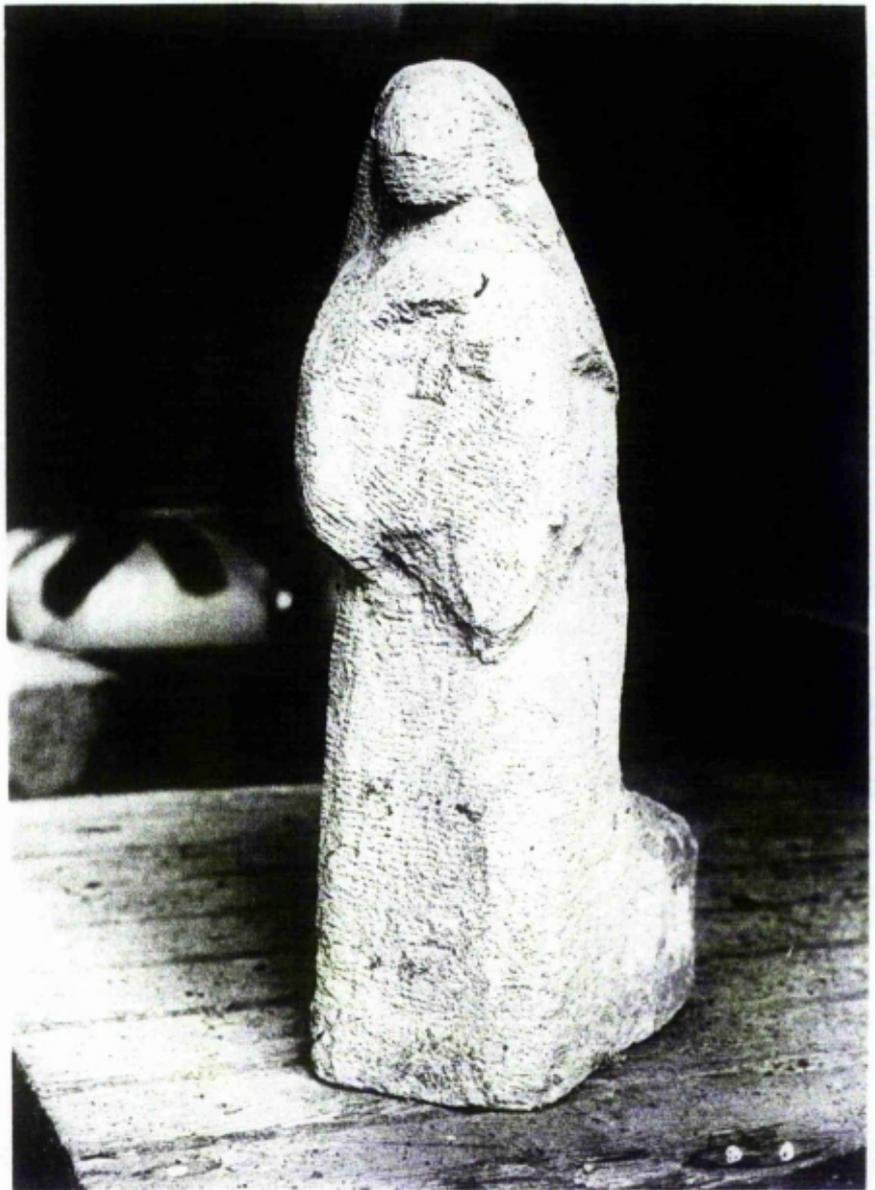


Illustration 12
Possible study for St Columba, Dunfermline
(Inventory : Item 16)
Photograph by Peter Adamson

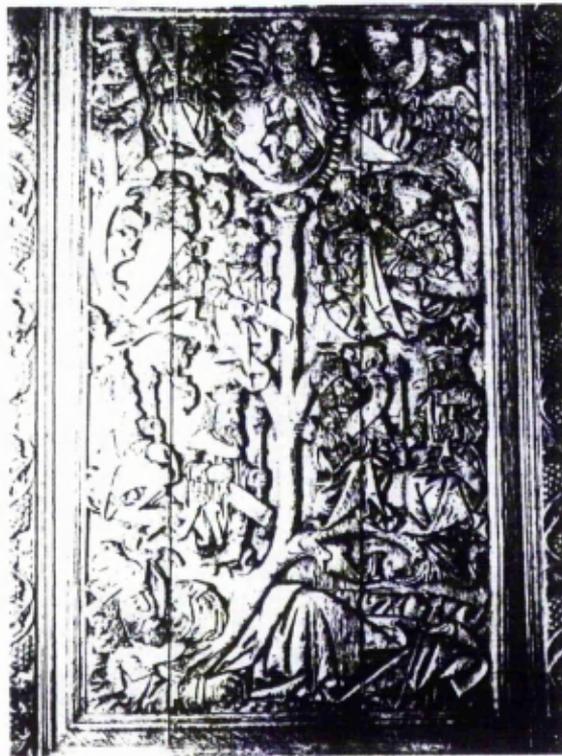


Illustration 13
Tree of Jesse
(Inventory : Item 17)
Photograph by Peter Adamson



Illustration 14
Tree of Jesse from the Beaton Panels
(Inventory : Item 17)

Reproduced from National Museums of Scotland. *Art, nobles and unicorns : art and patronage in medieval Scotland*. Edinburgh : NMS, 1982, p. 109.



F10 The Beaton panels

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Illustration 15

Stone slabs, and possible figure of St Andrew

(Inventory : Items 19 & 20)

Photograph by Peter Adamson

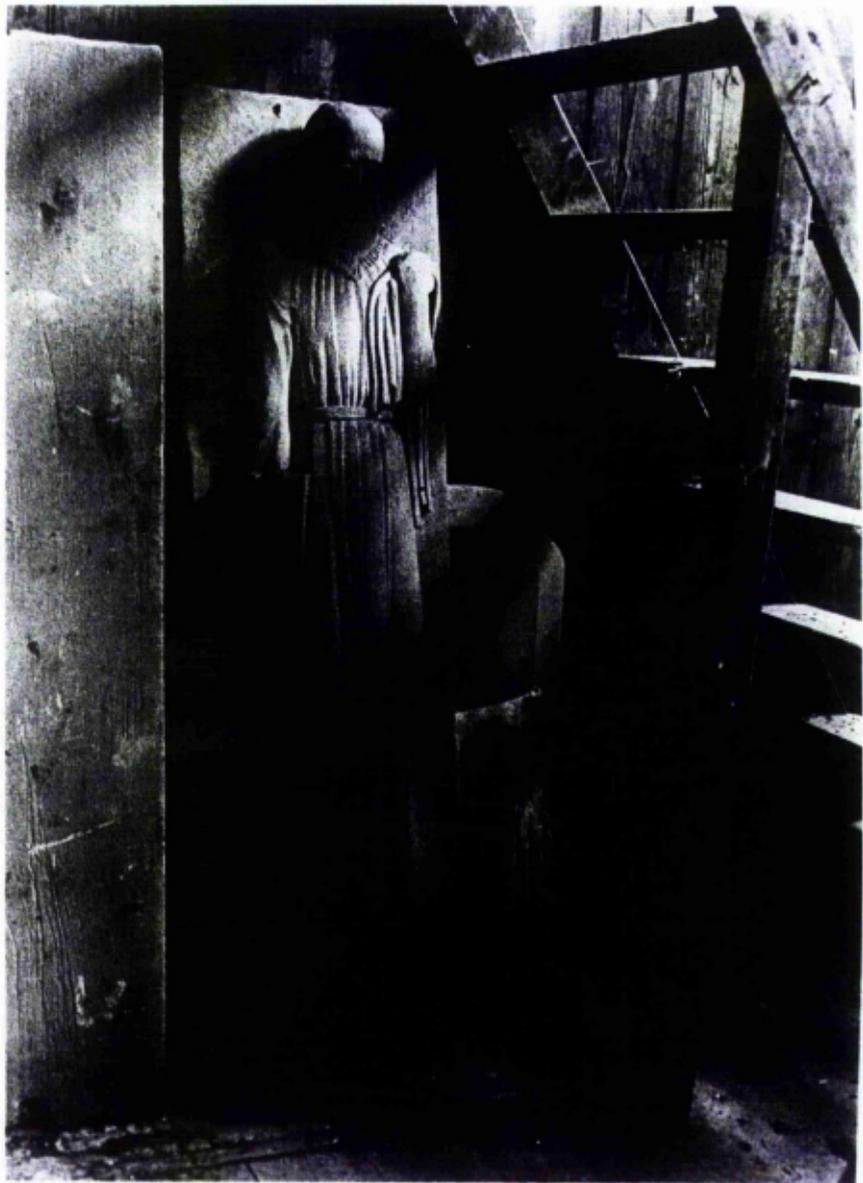


Illustration 16
Sacred Heart
(Inventory : Item 21)
Photograph by Peter Adamson

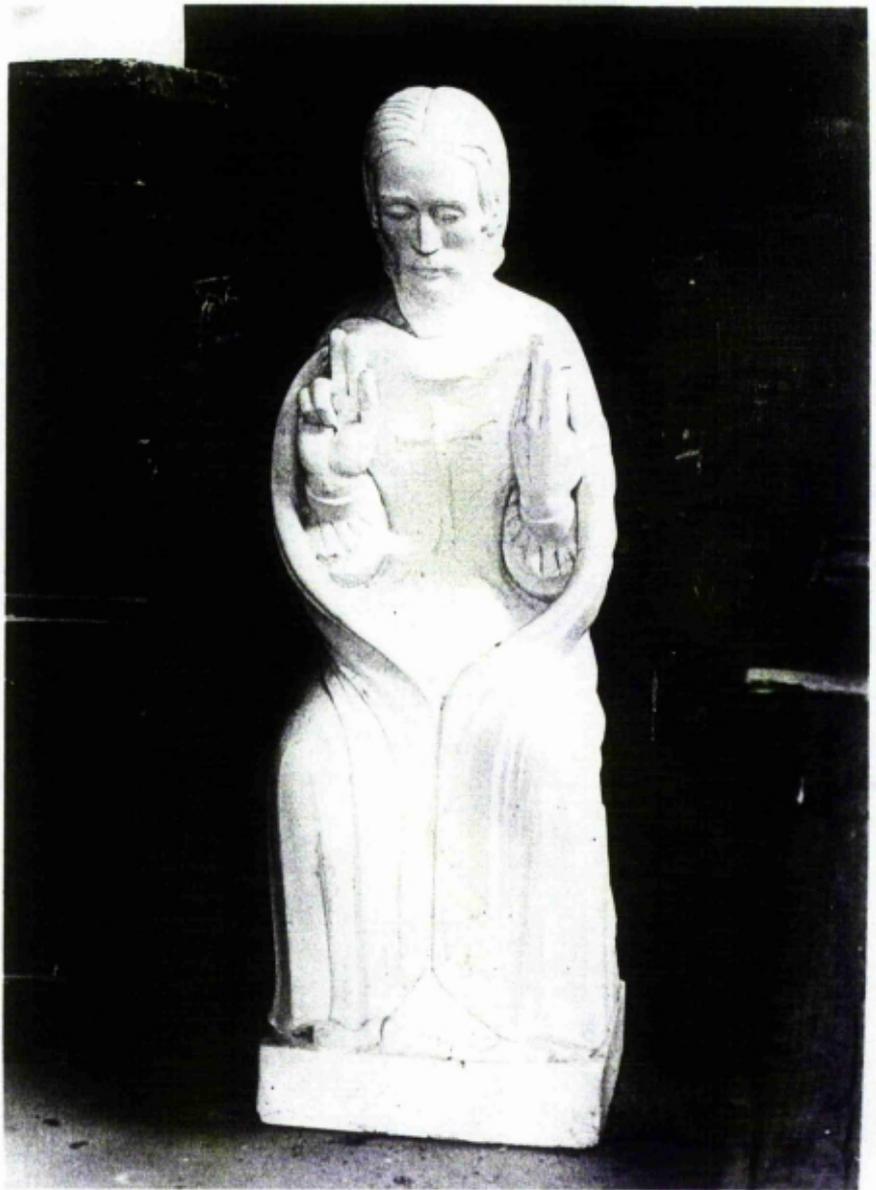


Illustration 17
Flower Girl/St Syre
(Inventory : Item 22)
Photograph by Peter Adamson

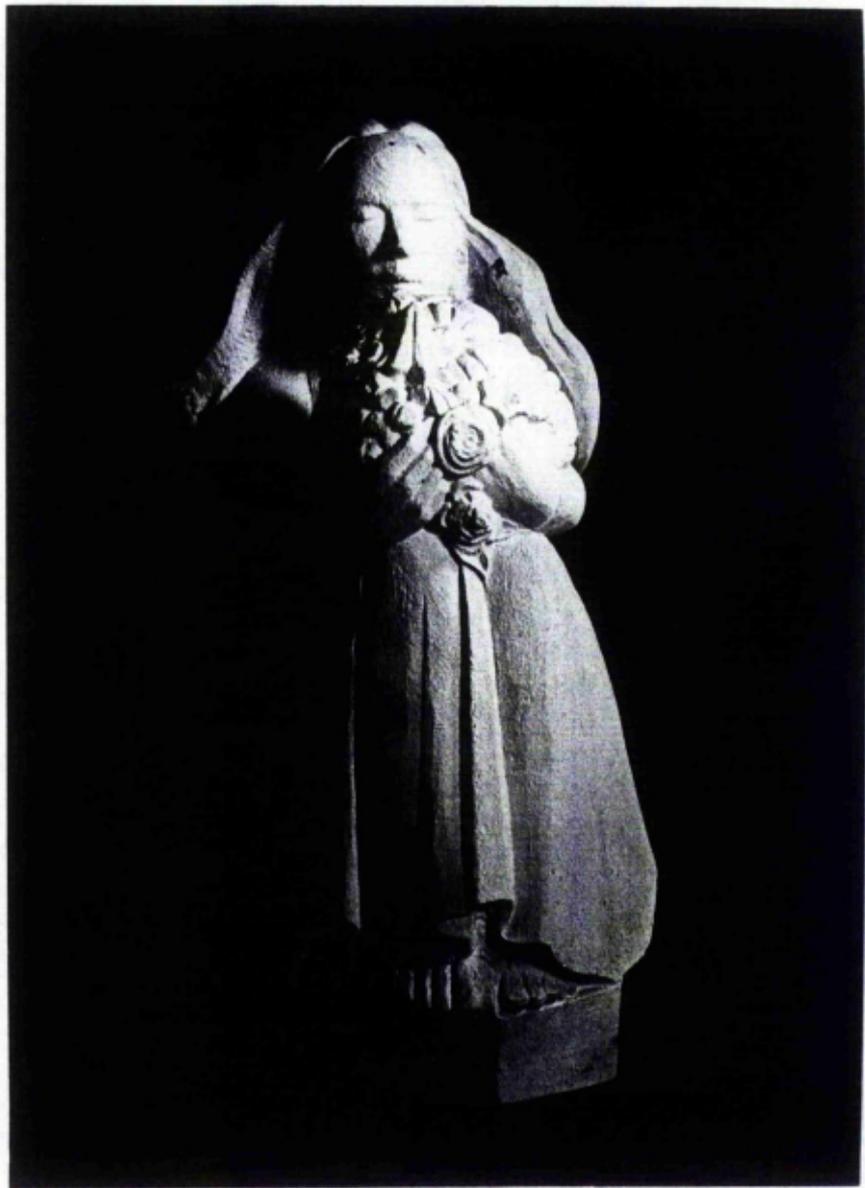


Illustration 18
St Andrew
(Inventory : Item 26)
Photograph Peter Adamson

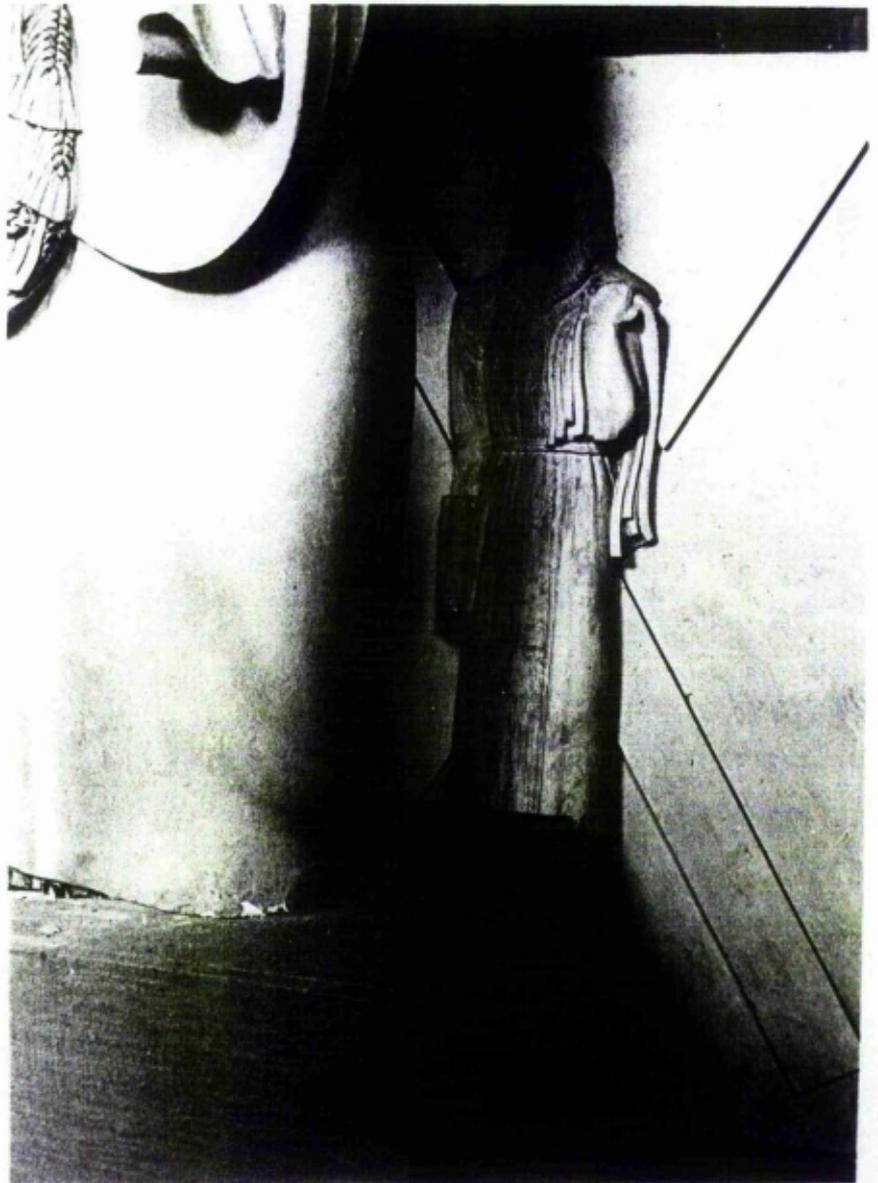


Illustration 19

Ceres

(Inventory : Item 27)

Photograph by Bruce Pert



Illustration 20
East Wind
(Inventory : Item 28)
Photograph by Bruce Pert
(See Figure 6)

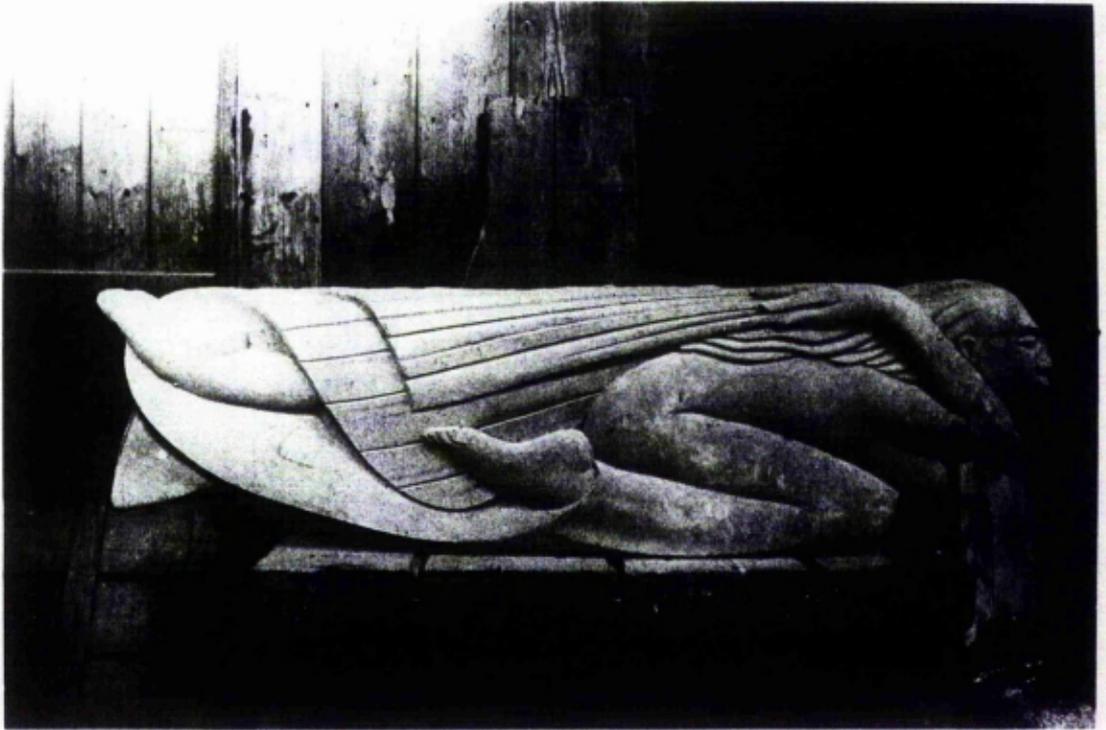


Illustration 21

Box containing stone fragments, and revolving work table

(Inventory : Items 30 & 31)

Photograph by Peter Adamson



Illustration 22
Our Lady of the Isles
(Inventory : Item 34)
Photograph by Peter Adamson

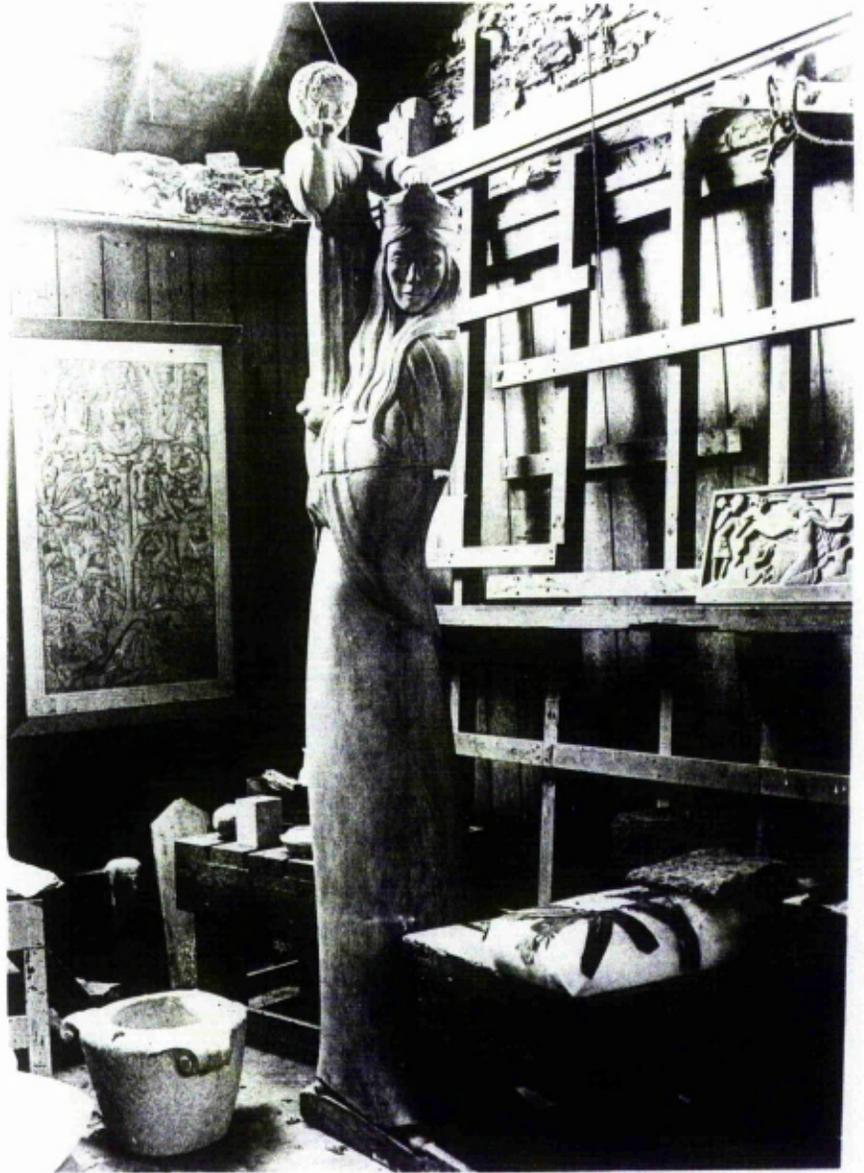


Illustration 23
Detail of Our Lady of the Isles
(Inventory : Item 34)
Photograph by Peter Adamson



Illustration 24
Our Lady of the Isles
(Inventory : Item 34)
Photograph by Bruce Pert



Illustration 25
General view of studio including Ceres and Flower Girl/St Syre
Photograph by Bruce Pert

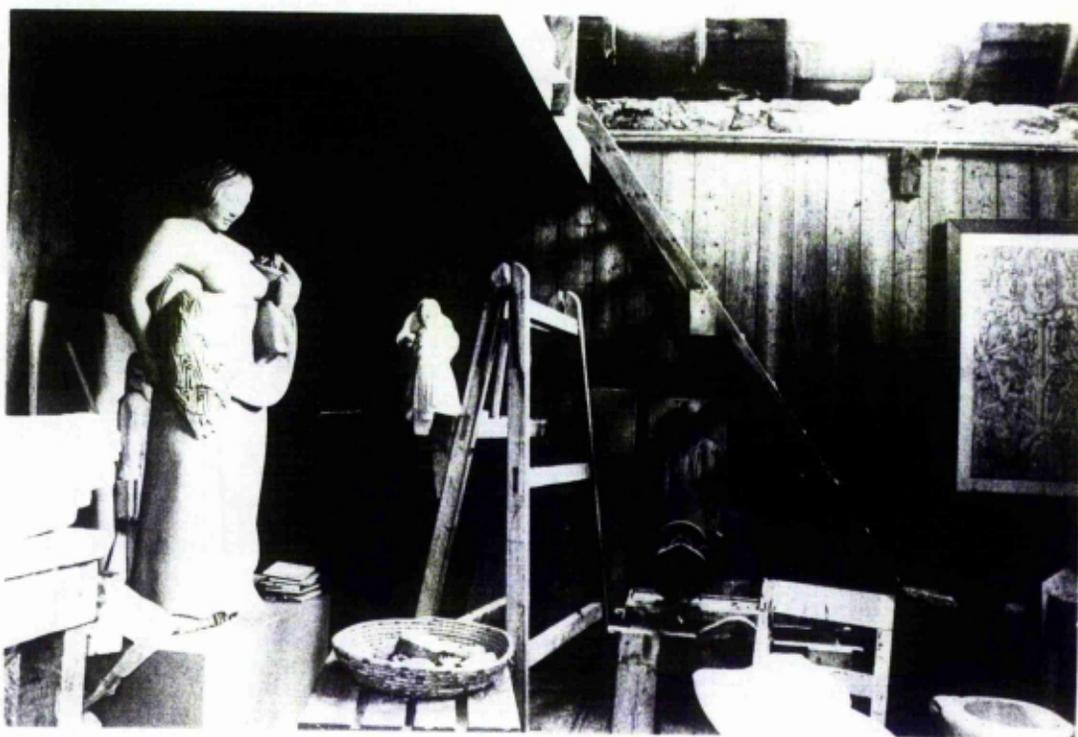


Illustration 26

General view of studio including Our Lady of the Isles and the
Tree of Jesse

Photograph by Bruce Pert



Figure 6
Model for North Wind
Eric Gill
1929
(Tate Gallery)

Reproduced from Collins, Judith. *Eric Gill : Sculpture*. London : Lund
Humphries, 1992, p. 109.



Catalogue of Works

The catalogue entries are listed chronologically, with undated works and sketches at the end.

As information regarding dimensions has been gathered from various sources, and could not always be verified due to the location of the pieces, there is no standard format for each entry. Where possible, measurements have been given in imperial followed by metric, with height preceding width and depth. Illustrations refer to the photographs accompanying the inventory.

Catalogue 1

East Wind

1934-5

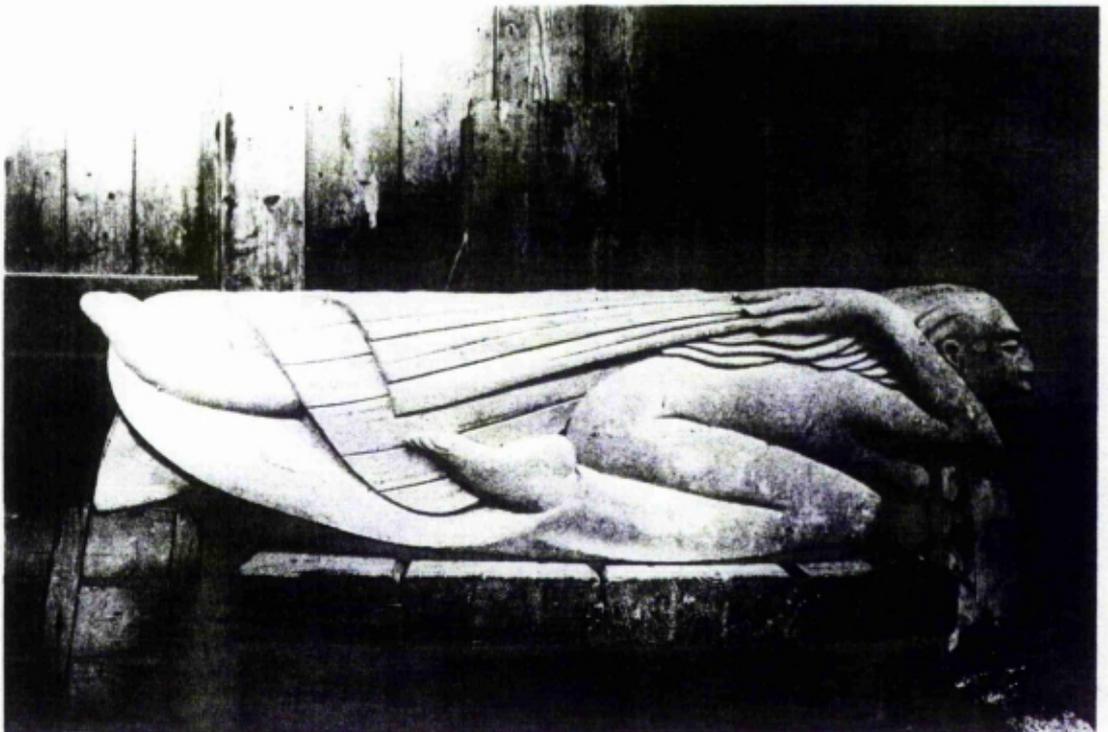
Stone

In the collection of the Lorimer family

A carving executed whilst Lorimer was apprenticed to Eric Gill at Pigotts. It has an obvious source of inspiration in Gill's carvings of the North and East winds for the London Underground headquarters above St James's Park station.

(Illustration 20; Figure 6)

Photograph by Bruce Pert: National Trust for Scotland



Catalogue 2
Operatio Sequitur Esse

1934-5

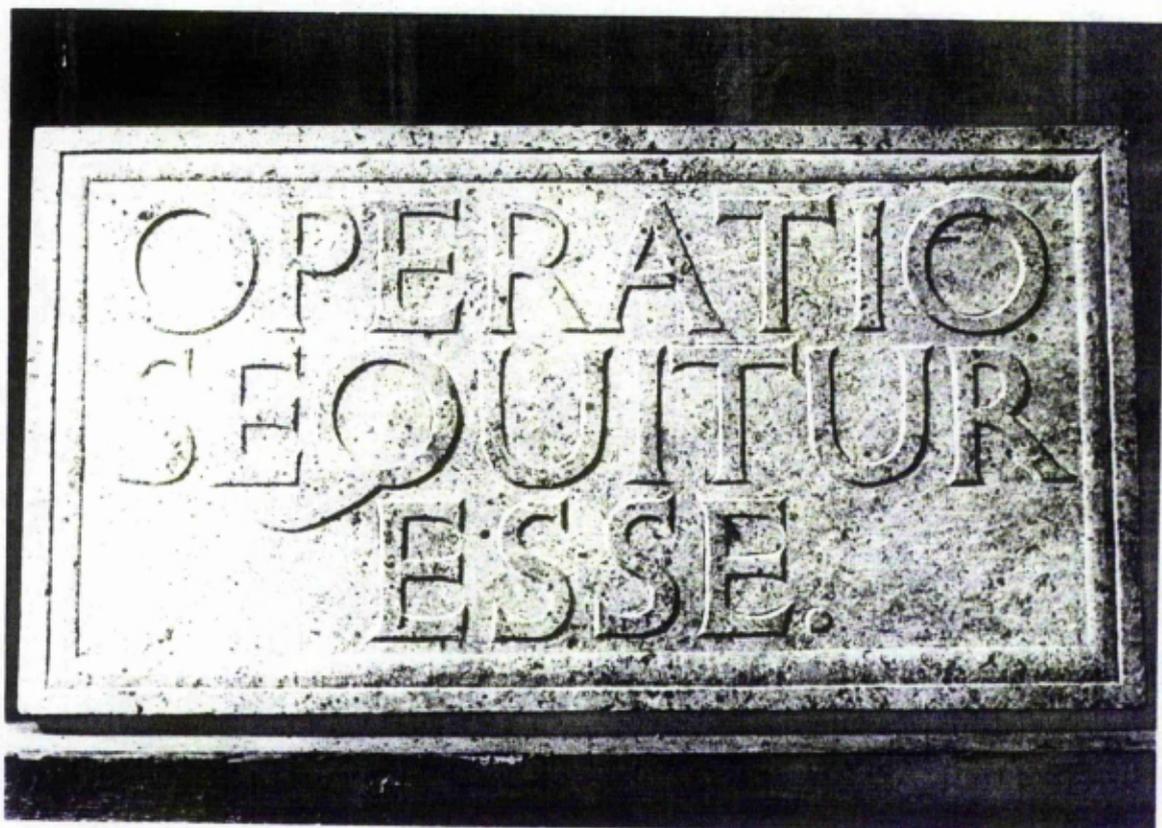
Stone

In the collection of the Lorimer family

Carved during Lorimer's apprenticeship to Eric Gill. The inscription translates as 'The character of the work follows the worker'. Lorimer also remembers carving another inscription at this time reading 'Some God hath been the guide', whose whereabouts is now unknown.

(Illustration 6)

Photograph by Peter Adamson: University of St Andrews



Catalogue 3

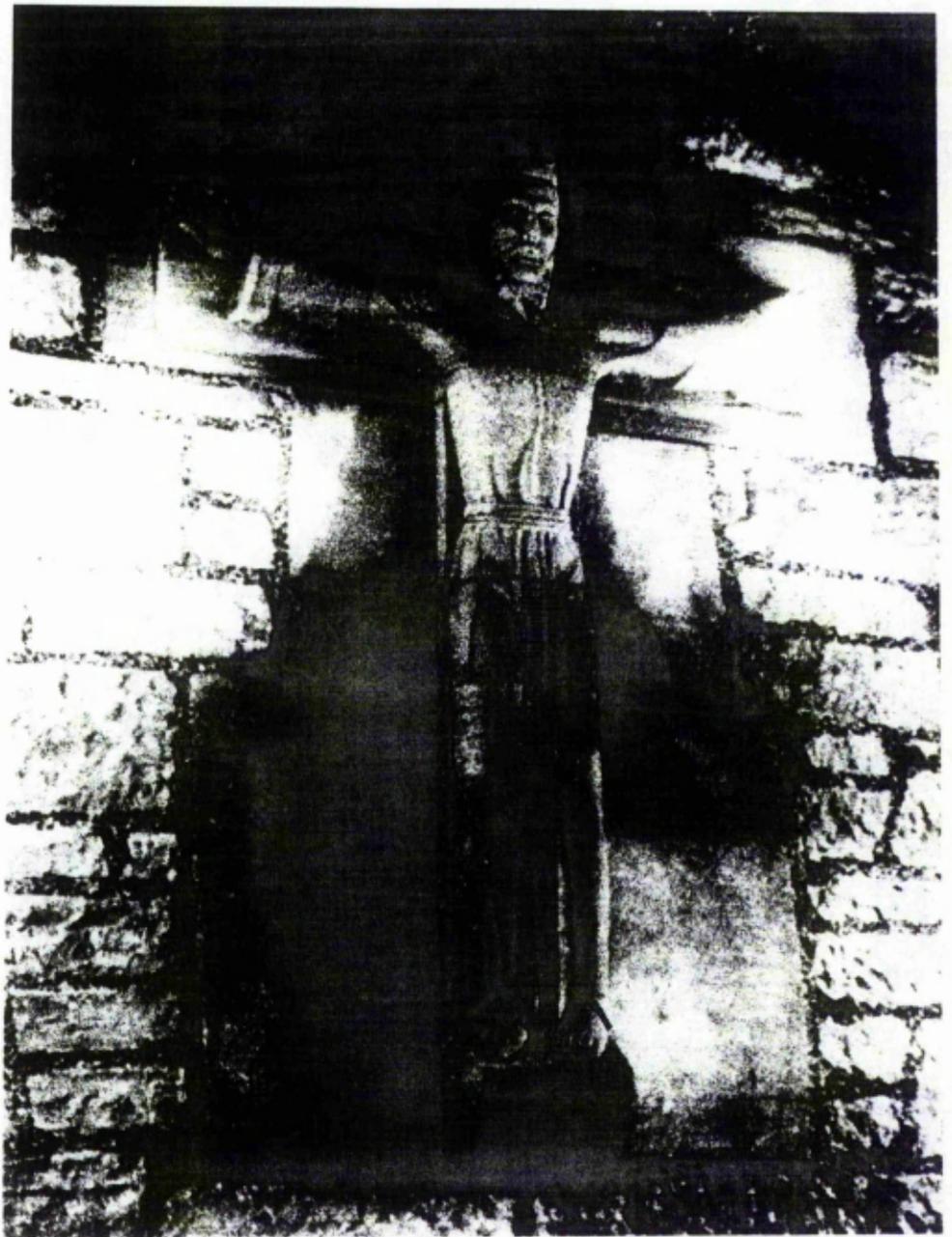
Christus Rex

c. 1935-9

Stone

Dawson Burial Chapel, Fochabers
Model (c.1935) in private collection.

Photograph courtesy of Professor Martin Kemp



Catalogue 4

McEwen Memorial Tablet

1936

Hopetonwood stone

Nelson Hall, Dundee Street, Edinburgh

R F McEwen organised a series of five free concerts in the five Nelson free library halls each winter until his death, when his son, Jock, carried on the tradition for many years.

Photograph: National Trust for Scotland



Catalogue 5a

Stone panel

c. 1937-8

Stone

Broughton Place, nr. Biggar

Approx. 4-5 ft. square (0.4-0.5 m)

The panel, which is located above the front door of the house, contains the intertwined initials of Thomas Renton Eliot and M M McCosh. A tree rises up from the base of the panel and the leaves are intertwined with the initials. There is a grouse flying out towards the spectator, an addition that was specifically requested by the owners. The panel, and other carvings at Broughton Place, were commissioned by Professor and Mrs Eliot at the same time as the house, which was designed by Sir Basil Spence, c. 1938.

No available photograph.

Catalogue 5b

The Seamstress

c. 1937-8

Stone

Broughton Place, near Biggar

Approx. 5-6ft. along each edge (1.5-1.8 m)

A triangular panel located above the window of the sewing/laundry room. Depicts a woman sewing a patch on to a pair of trousers. A boy lies across the base of the panel cutting the material. Two animals are included: a dog on the left of the panel, and either a puppy or a kitten on a pedestal. One of the Eliot sons, who still lives on the estate, says that he was the boy shown in the carving, and the animals were the family pets.

No available photograph.

Catalogue 5c

Initials on gables

c. 1937-8

Stone

Broughton Place, nr. Biggar

Located over the gables at the front and back of the house.

Front: initials of Thomas Renton Eliot and his wife, M M

McCosh, on two separate panels, one containing a thistle.

Back: initials of the Eliot children, Mary, Martha, Edward, Walter
and Andrew.

No available photograph.

Catalogue 5d

Inscription

c. 1937-8

Stone

Broughton Place, nr. Biggar

Located over the back door leading to the garden

The inscription reads, ' O all ye green things upon the earth,
bless ye the Lord '. This verse is taken from one of the Psalms.

No available photograph.

Catalogue 5e

Hungry and Replete

c. 1937-8

Stone

Broughton Place, nr. Biggar

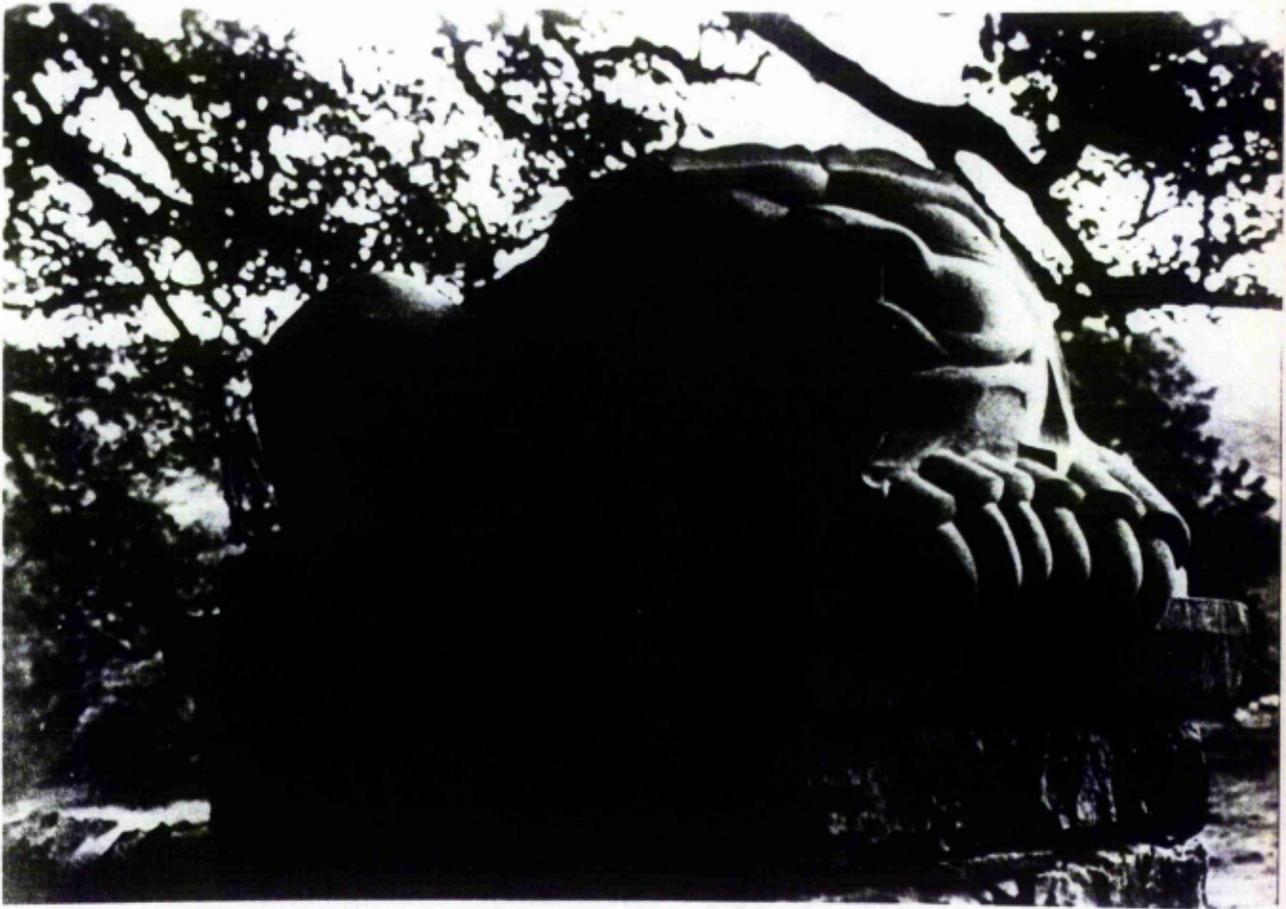
Located on the gateposts of the driveway.

Two recumbant lions, humorous in nature.

Photograph: National Trust for Scotland



Hungry and Replete (Cont.)



Catalogue 6
Ave Stella Maris

1938-9

Stone

Our Lady Star of the Sea, Tayport

5ft by 2ft along base (1.5 by 0.6 m)

The carving is located above the porch of the church, on the exterior wall. Stella Maris is the meaning of the name Miriam, the Jewish form of the name Mary. The figures directly face the spectator. Christ's right hand is raised in blessing, and the feet of the Virgin rest in the prow of a boat. An inscription at the base of the carving reads, ' Ave Stella Maris '. The carving is constructed from two pieces of stone, with a dividing line just above the boat. There are signs of weathering on the head of Christ.

Photograph by Bruce Pert: National Trust for Scotland



Catalogue 7

Seated Girl

An early work of no precise date

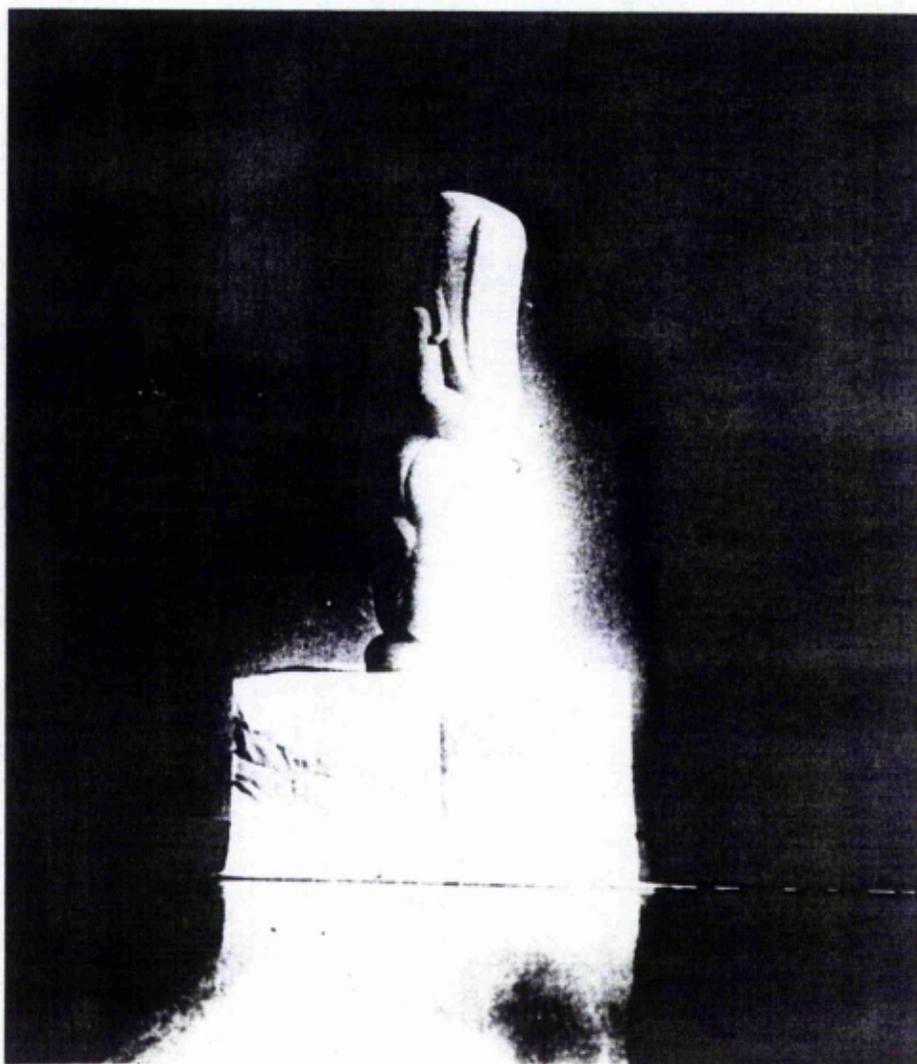
Ayrshire Blue Freestone

Whereabouts unknown

Approx. 16-19 in. high (41-48 cm)

The figure is very compact and retains the shape of the block. The seat almost becomes part of the figure itself. The work was executed to adorn a bird bath, and was Lorimer's first exhibit at the Royal Scottish Academy.

Photograph: National Trust for Scotland



Catalogue 8

Mother and Child

An early work of no precise date

Hoptonwood stone

Private collection, USA

Approx. 6ft high (1.8m)

An unfinished precursor to this sculpture was submitted to the Edinburgh College of Art when Lorimer was a student, and is now held in the library of the Royal Scottish Academy. This carving was completed at a later date, and exhibited at the RSA in 1946 from where it was purchased by the present owner. A 1/3 size study in plaster is held in a private collection.

Photograph: National Trust for Scotland



Catalogue 9

Reredos

1938-40

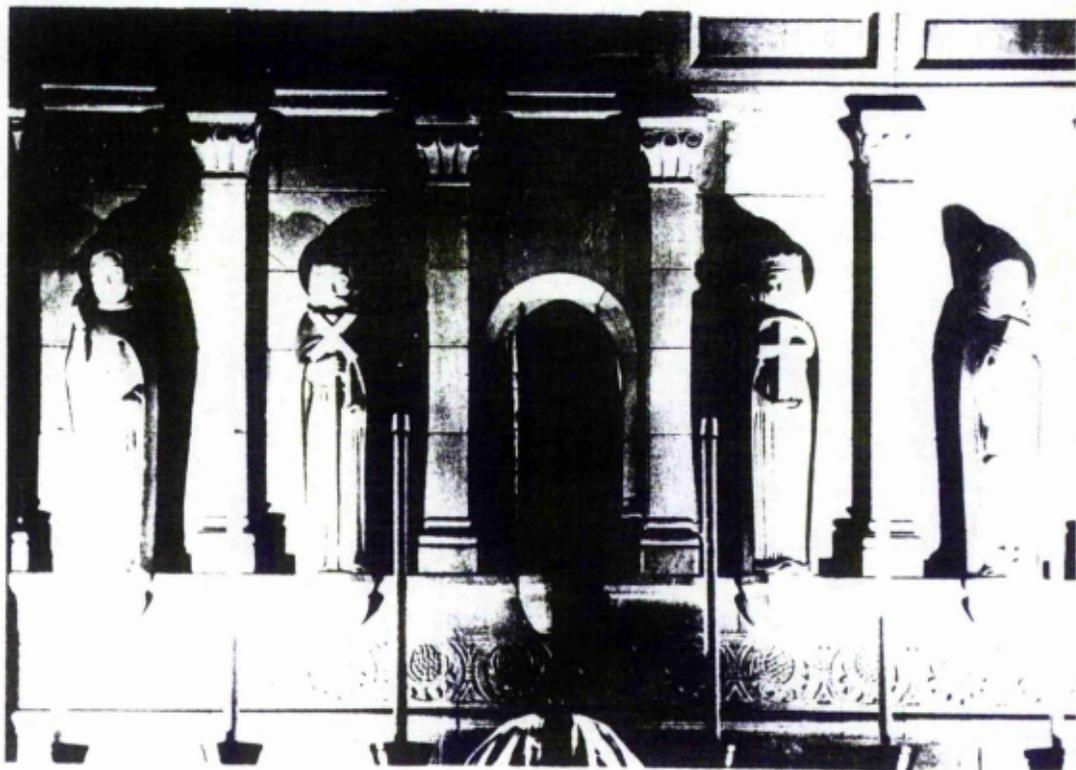
Stone

St Margaret's Church, Dunfermline

The figures are from left to right: St Columba, St Andrew, St Margaret and St Mungo. The Altar and Sanctuary were designed by the architect, Reginald Fairlie, and were commissioned by Monsignor Richard Delaney.

(Illustration 12)

Photograph: National Trust for Scotland



Catalogue 10
David Playing the Harp

Pre-1946

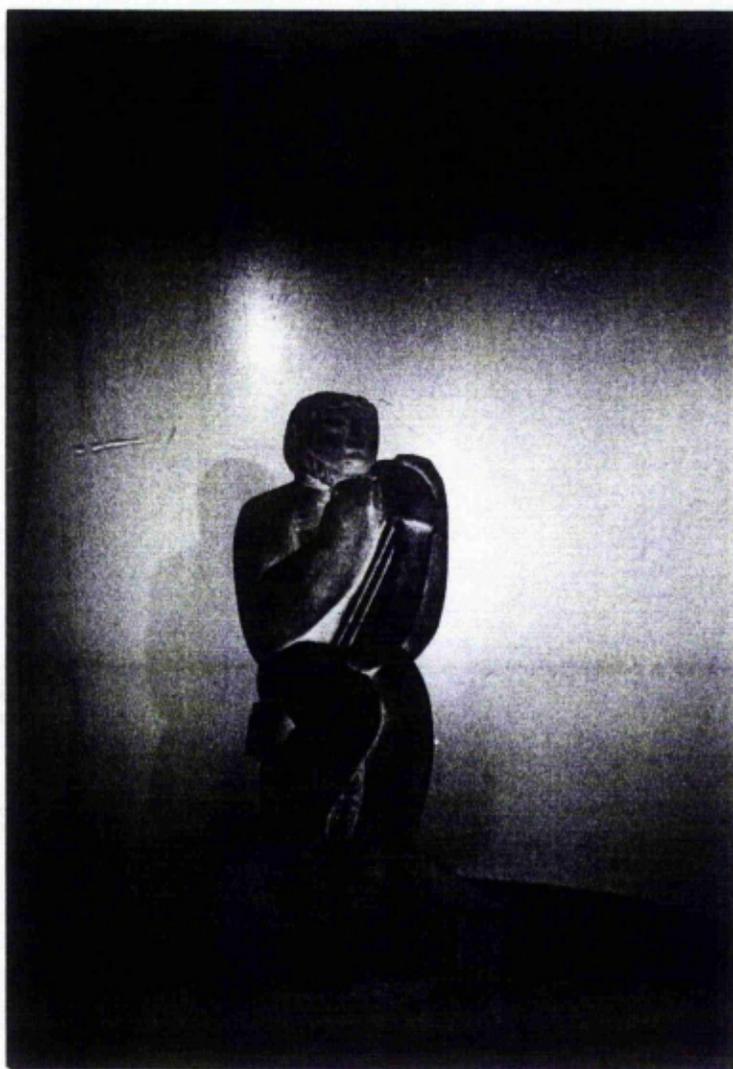
Caen stone

Private collection, Scotland

Approx. 21 in. high (53 cm)

Exhibited at the British Council Exhibition of Paintings and
Sculpture in the Scottish-Polish House, January 23-February 6,
1946. Given as a gift to the owners.

Photograph by Beverley Fenton



Catalogue 11
Madonna and Child

c.1943

Stone

All Saints Church, St Andrews

Located south of the nave.

The statue was conceived as a memorial to Mrs Annie Younger, who completed and endowed the church, and died in 1942. It is designed as an integral part of the church building, being set into one of the pillars.

Photograph by Beverley Fenton



Catalogue 12
Lettering for war memorial

1947

Stone

Anstruther Cemetery

The war memorial was designed by the architect, W Murray Jack, and Hew Lorimer was commissioned to undertake the lettering.

This was the first time that W Murray Jack and Hew Lorimer were to work together, but they collaborated in later years on many projects for the National Trust for Scotland, and the St Andrews Preservation Trust.

Photograph courtesy of W Murray Jack



Catalogue 13

Sacred Heart

1948

Darney Freestone

Property of Stratford Northcote, Bishton Hall, Staffs.

Approx. 3/4 life size

Exhibited at the Royal Scottish Academy in 1948.

The plaster model is in the collection of the Lorimer family.

(Illustration 16)

No available photograph

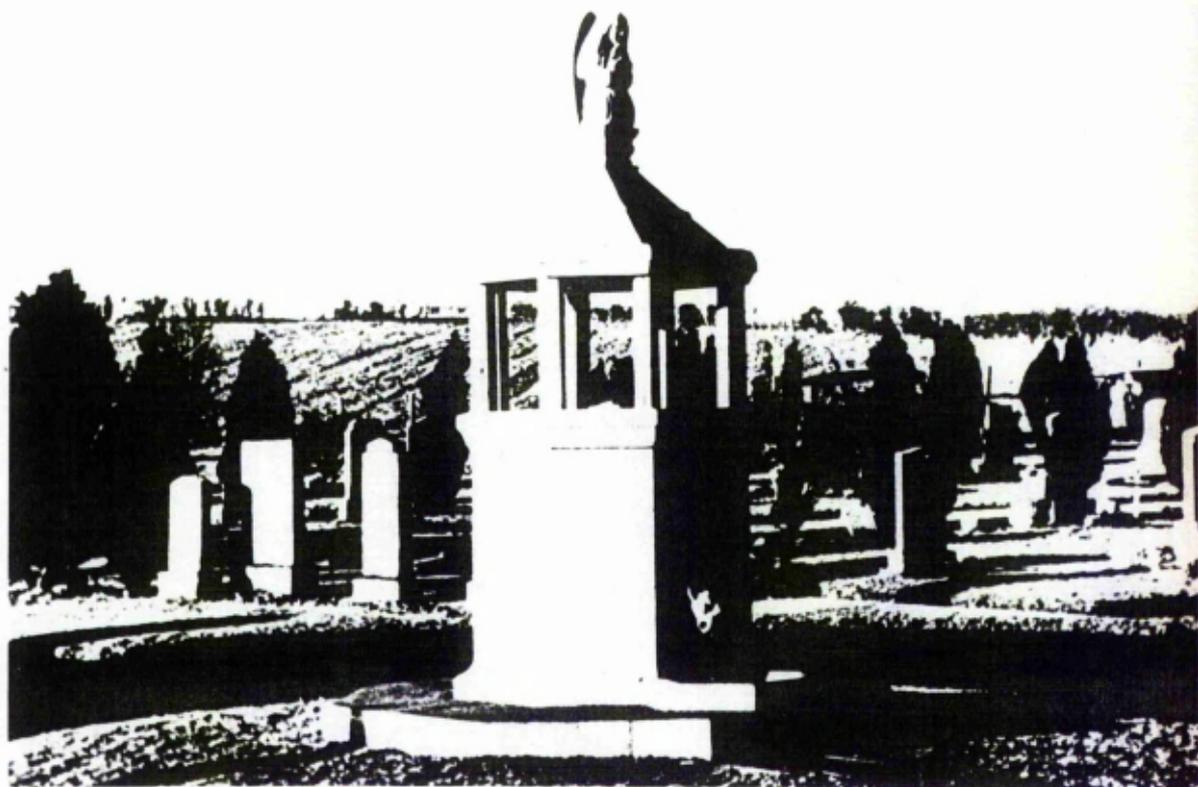
Catalogue 14
War memorial
1948

Doddington Freestone
Dumbarton Cemetery
8.6ft high (2.7 m)

Hew Lorimer wanted to provide an artistic, symbolic and utilitarian memorial to stand at the centre of the main walk, connecting the old and new parts of the cemetery. It is located in the middle of a circular grass lawn, and was designed as eight-sided plinth supporting a fountain-head. Above this was to be a shallow basin, and it was intended that the water would play continuously. A small, angelic figure surmounting the memorial represents innocence and peace.

The design for this piece was exhibited at the Royal Scottish Academy in 1948.

Photograph: National Trust for Scotland



Catalogue 15
Leacropt Cross
1949

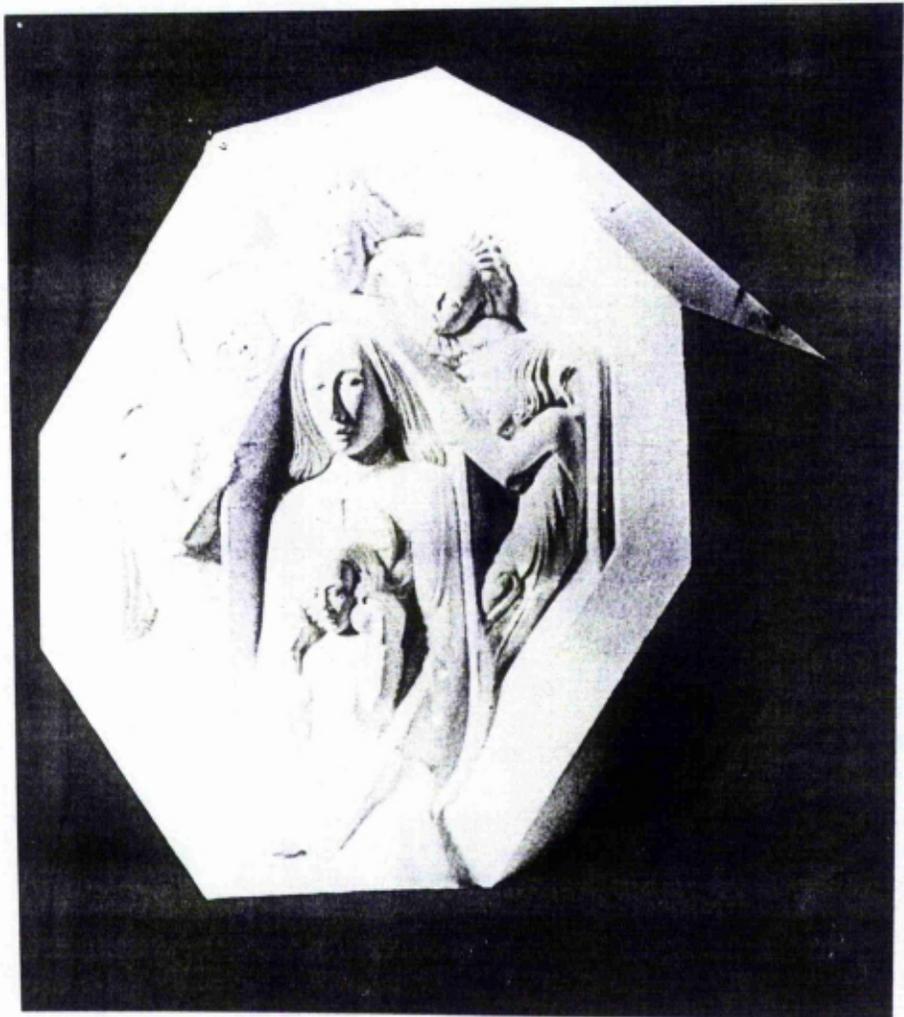
Freestone

Leacropt Church, Kier, Bridge of Allan
16ft high (5 m)

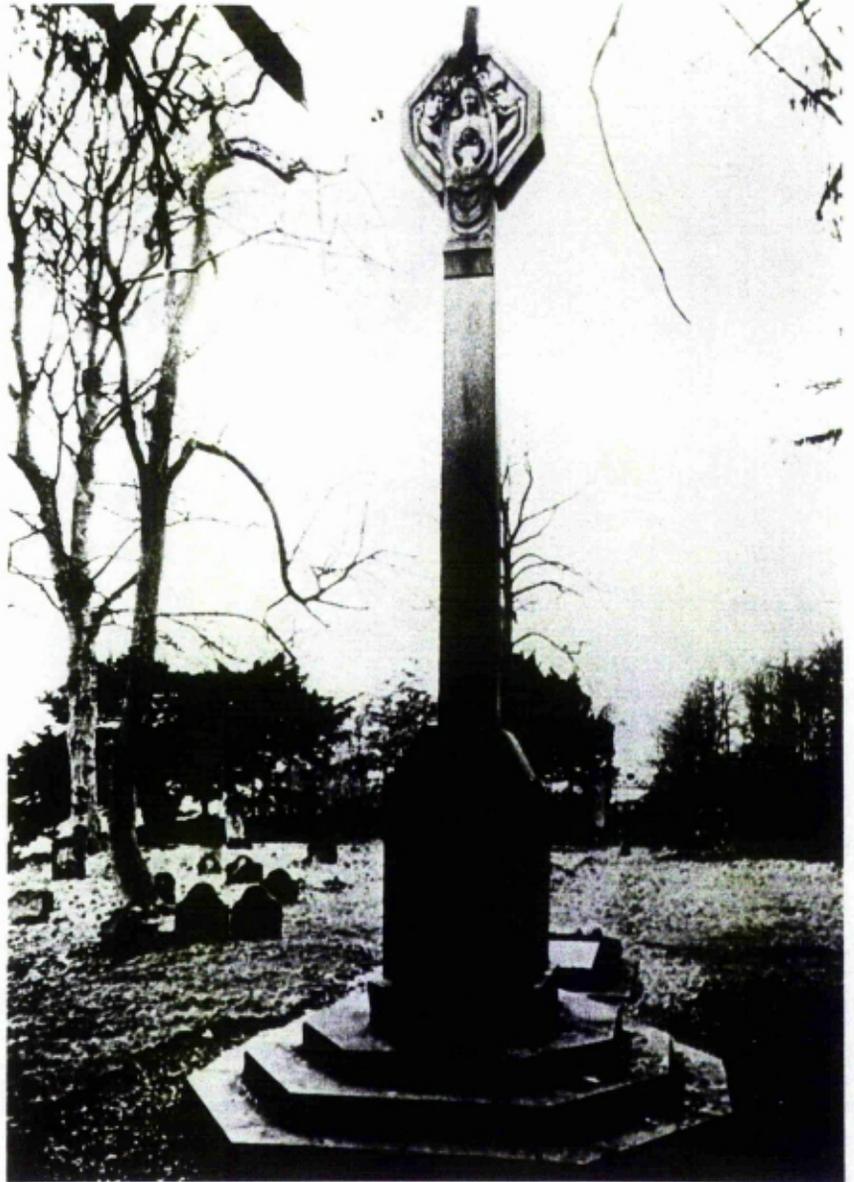
The cross is located on the original site of the High Altar of the old church of Leacropt. The carving was executed in collaboration with Maxwell Allen, and was blessed by the Archbishop of St Andrews and Edinburgh on November 12, 1949. One face of the cross shows the Virgin and Child, and the other Christus Rex.

A model of the carving is in a private collection, Scotland.

Photograph: National Trust for Scotland



Leacroft Cross (Cont.)



Catalogue 16

David Playing the Harp

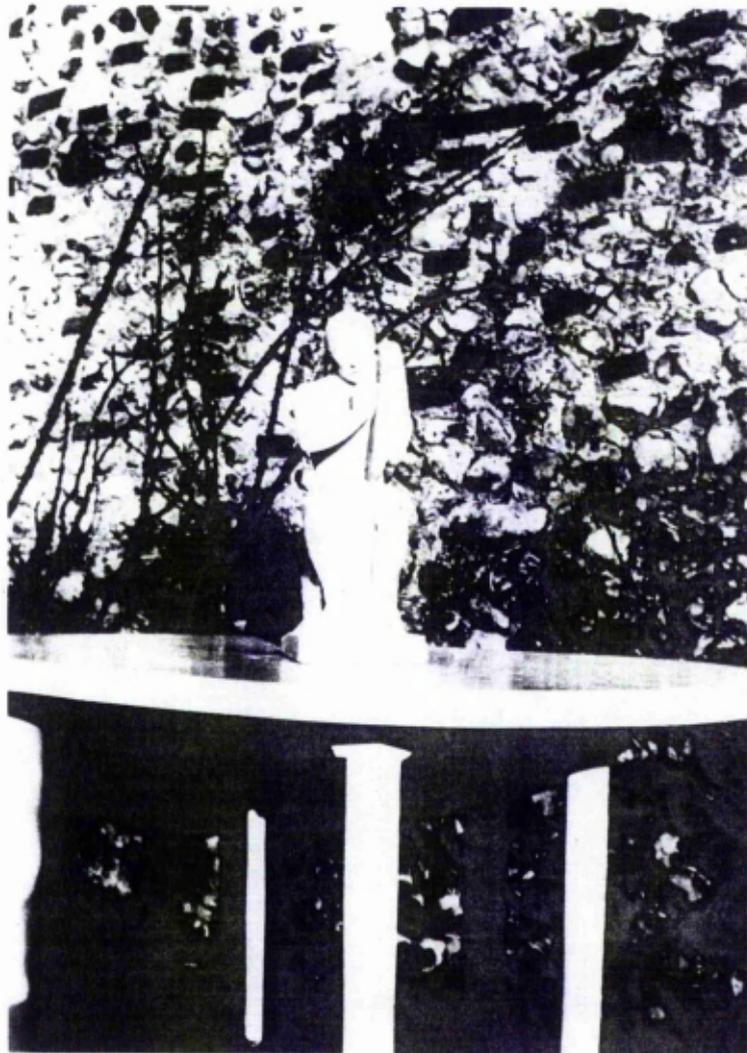
Late 1940s

Stone

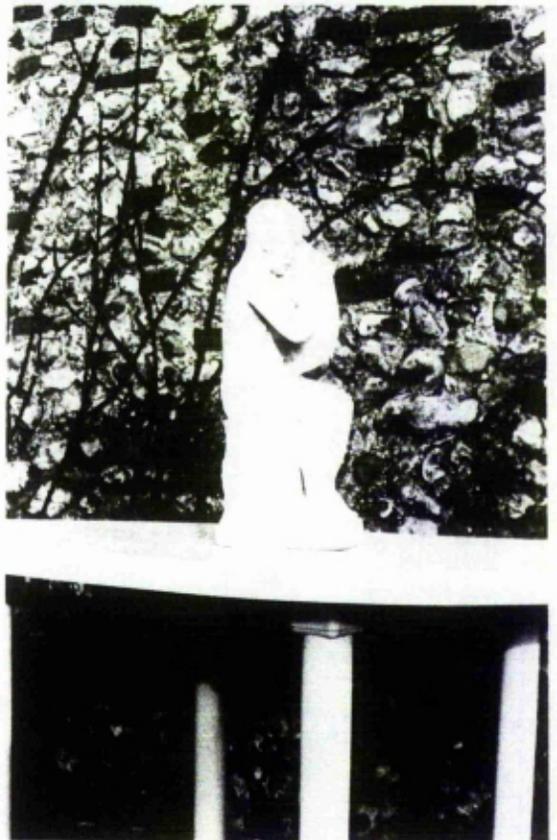
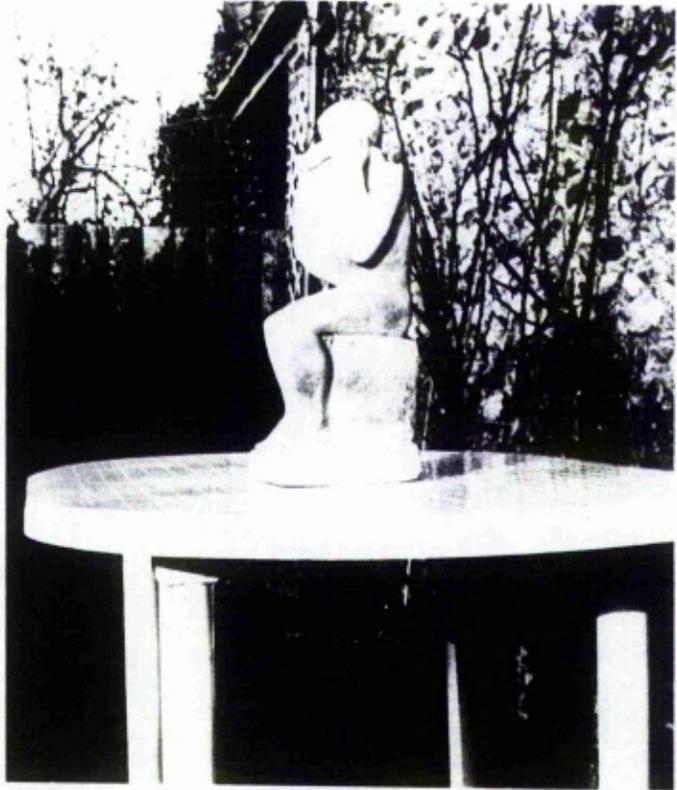
Private Collection, England

A possible model for Orpheus Scotticus

Photograph courtesy of the owner



David Playing the Harp (Cont.)



Catalogue 17

Headstone for William John Watson (d. 1948)

Late 1940s

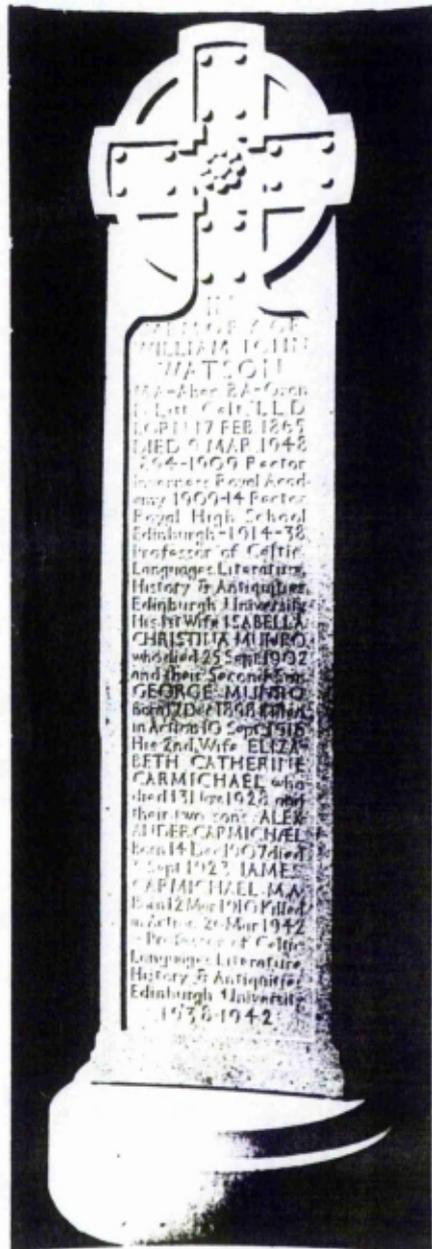
Heworthburn Freestone

Inverness Cemetery

Approx. 6.6ft high (2 m)

William John Watson was Professor of Celtic Language and Literature at Edinburgh University.

Photograph: National Trust for Scotland



Catalogue 18
Sense of Sight (Aim)

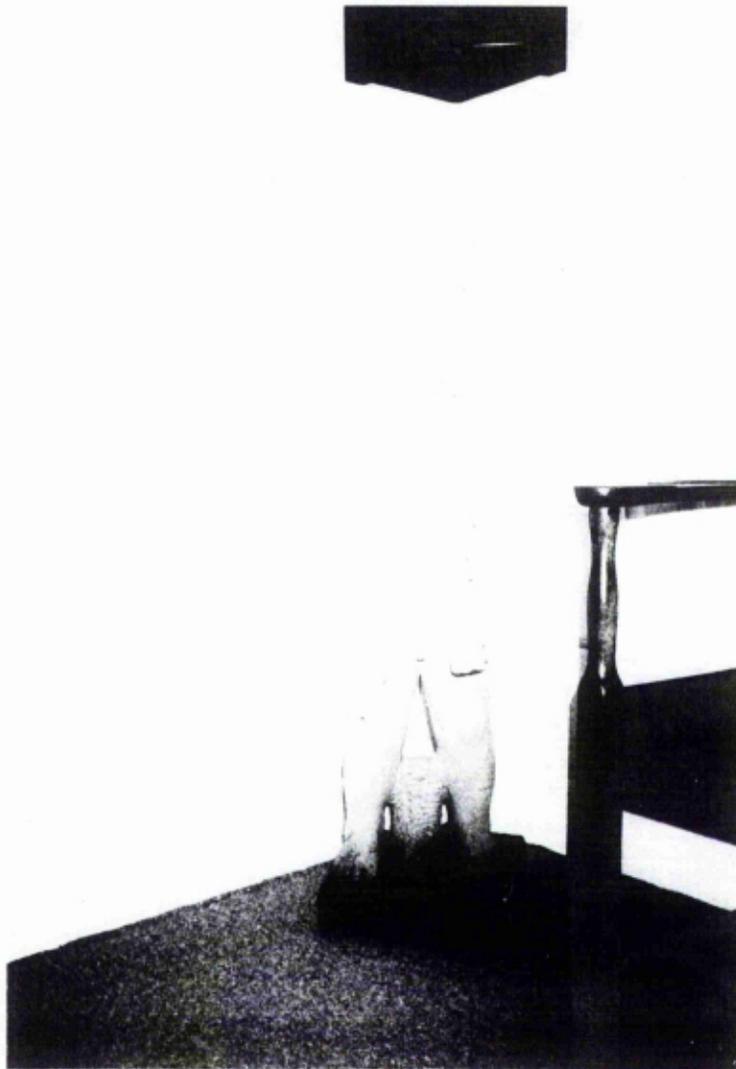
1950

Heworthburn Freestone
Private Collection, Pittenweem

Approx. 3ft high (0.9 m)

Commissioned by the owner. One of a projected five senses, of which the other four were never completed. Exhibited at the Royal Scottish Academy, 1950; Crawford Arts Centre, 1983; Kellie Castle, 1994.

Photograph: Beverley Fenton.



Catalogue 19
Heraldic Lions and Vases

c.1950

Blaxter Freestone

Pollok House Gardens, Glasgow

The terrace was designed by Sir John Stirling Maxwell, and carried out many years before the commissioning of the lions.

The lions are very compact, sitting erect on hind legs and clutching shields with their front paws.

A prototype of each design of vase was completed, and Lorimer arranged for their multiplication by Jock Marshall, a professional carver from Edinburgh. An original stone model is in a private collection in the USA.

Photograph: National Trust for Scotland



Catalogue 20

Orpheus Scotticus (Seated Orpheus with Clarsach Harp)

1951

Heworthburn Freestone

Loch Ossian, Inverness-shire

Life-size

Executed for Sir John Stirling Maxwell as the central feature of a small terrace garden at the head of Loch Ossian, in which many varieties of gentians grow. Hew Lorimer states in an autobiographical piece that he executed a figure in the round with a clarsach whilst apprenticed to Eric Gill. He was inspired by a huge sculpture in the 1934 Paris International Exhibition which he had much admired.

The statue was exhibited at the Royal Scottish Academy in 1951.

Photograph: National Trust for Scotland

Orpheus Scotticus (Cont.)



Catalogue 21

Nisi Dominus Frustra

1952

Darney Freestone

Westfield Court, Dalry Road, Edinburgh

6ft by 3ft (1.8 by 0.9 m)

Commissioned by the architect, H. Hubbard, who taught at the Edinburgh College of Art, 1931-2. The theme is a free variation on the motto of the city of Edinburgh: It is vain without the Lord.

A 1/3 scale model exists.

No available photograph.

Catalogue 22
Headstone for John Gilbert Ramsay, Fifteenth Earl of
Dalhousie (d. 1950)

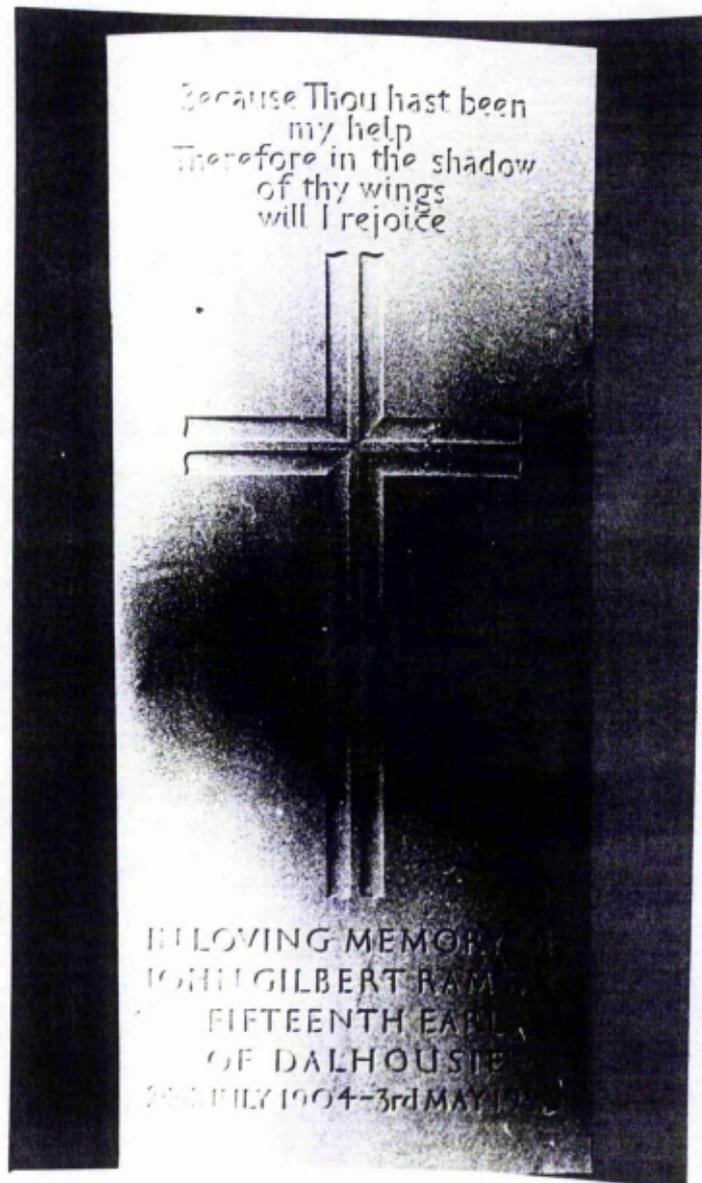
1952

Freestone

Edzell Churchyard

Approx. 3ft by 6ft

Photograph: National Trust for Scotland



Catalogue 23

Scottish Beasties (Bull, Bear and Dragon)

1952-4

Greenbraes Freestone

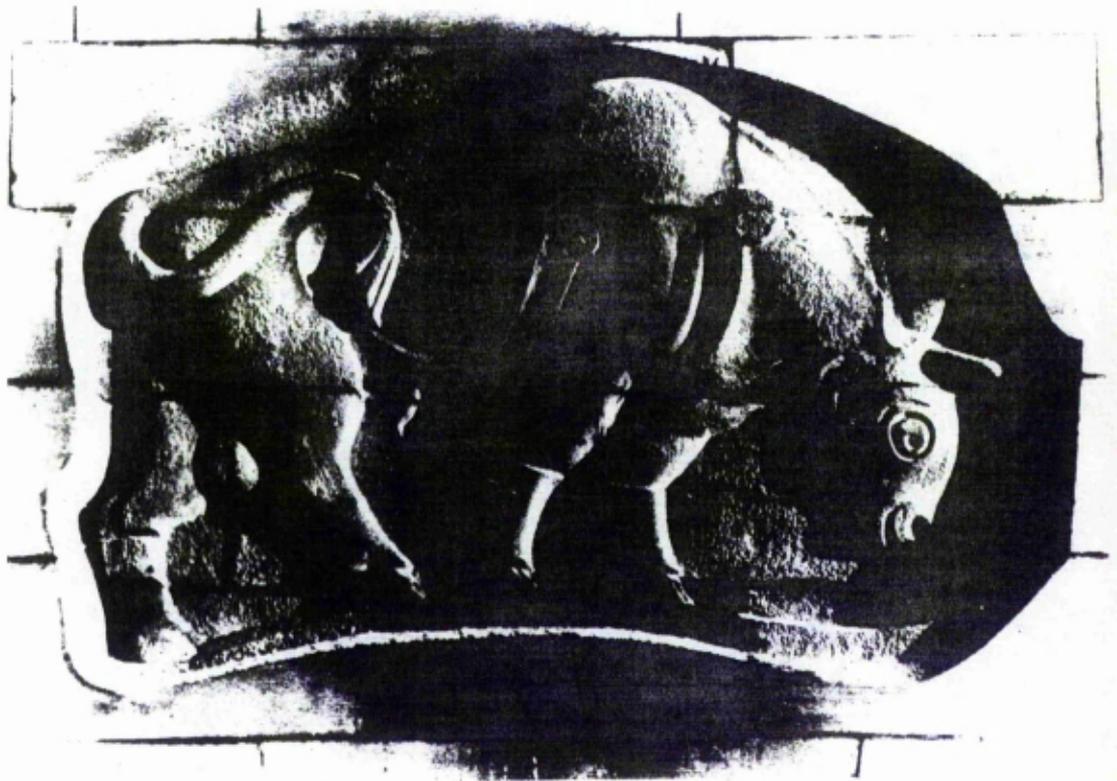
Fasnakyle Generating Station, Glen Afric

Approx. 8ft by 5.6ft (2.4 by 1.8 m)

Commissioned for the North of Scotland Hydro-Electric Board,
by the architect, James Shearer, RSA.

(Illustration 23)

Photograph: National Trust for Scotland



Catalogue 24
The Shepherd Boy (The Horn Cairndow)

1953

Darney Sandstone
Ardkinglas Graveyard

Private Collection

3/4 life-size

The full size figure was not executed.

Exhibited at the Royal Scottish Academy, 1953; Crawford Arts
Centre, 1983; Kellie Castle, 1994.

Photograph by Beverley Fenton



Catalogue 25

Crucifixion

1953

Grangemouth

No further information can be discovered about this carving. Rev. J. Friel of Christ the King, Grangemouth, remembers that there was at one time a Crucifixion on the High Altar Wall of the church, but it was broken during renovation. This is possibly the carving in question.

No available photograph

Catalogue 26

St Patrick

1953

Whereabouts unknown

No available photograph

Catalogue 27

Headstone for Sir James Irvine (d. 1952)

1953

Whereabouts unknown

No available photograph

Sir James Colquhoun Irvine was a Professor of Science at the University of St Andrews, and became Principal and Vice-Chancellor in 1921.

Catalogue 28

Inscription on Stair Panel

Stone

1953

Glasgow University

Photograph: National Trust for Scotland

THIS HOUSE WAS NAMED
IN HONOUR OF THE FOUNDERS
ANNA E. L. BRANDER & MARION BUCK*
AND OF THE PRINCIPALS WHO SUCCEEDED THEM
WATCHED OVER & WORKED FOR EVENING COURT
GEORGINA MARIAN BAIRD
IRENE HAMMOND
KATRINE MACLEAN BAIRD

* "The knowledge that the students gain here will
not be limited to them & to their lives only but will spread
to the far-off ends of the earth & be a blessing to many"

Catalogue 29
Seven Allegorical Figures

1953-5

Blaxter stone

National Library of Scotland, George IV Bridge, Edinburgh
The seven figures represent Science, Justice, Poetry, Music,
Religion, History and Medicine.

March 1953: The Director of Works and the trustees of the
National Library asked the architect, Reginald Fairlie, for
suggestions of a sculptor to fill the seven niches on the façade.

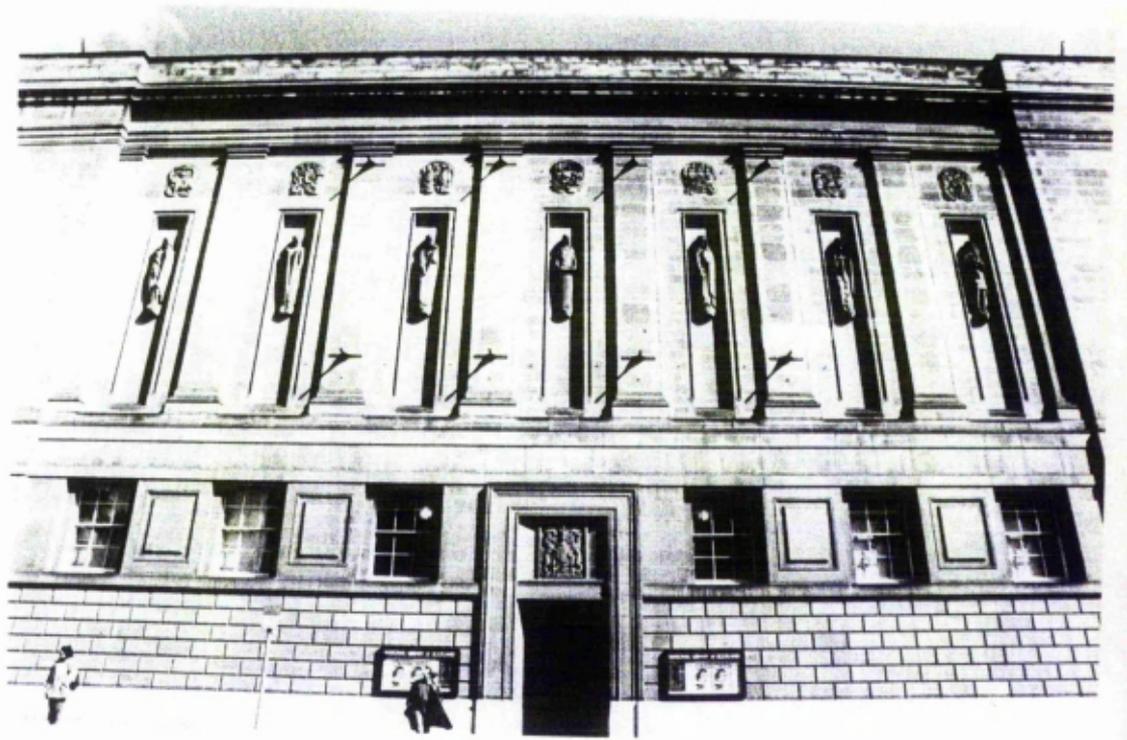
April 1953: The Ministry and trustees were thinking of
appointing Hew Lorimer. An agreement was drawn up between
the three parties in December 1953. Lorimer agreed to design and
execute the seven figures, and to 'select, instruct, supervise and
remunerate other sculptors' for the carved medallion, panels
and coats of arms'.

The work was finished in September 1955, and the Library was
officially opened by the Queen in July 1956.

Poetry was originally designed to represent Literature or Creative
Writing, but Lorimer decided he wanted a female muse. It was
intended that the figure should have skirts full of flowers, but
this last detail was never executed.

Photographs by Bruce Pert: National Trust for Scotland

Allegorical figures (Cont.)



Catalogue 30
Our Lady of the Isles
1954-6

Creetown Granite
Rheudel Hill, South Uist
28ft high (8.5 m)

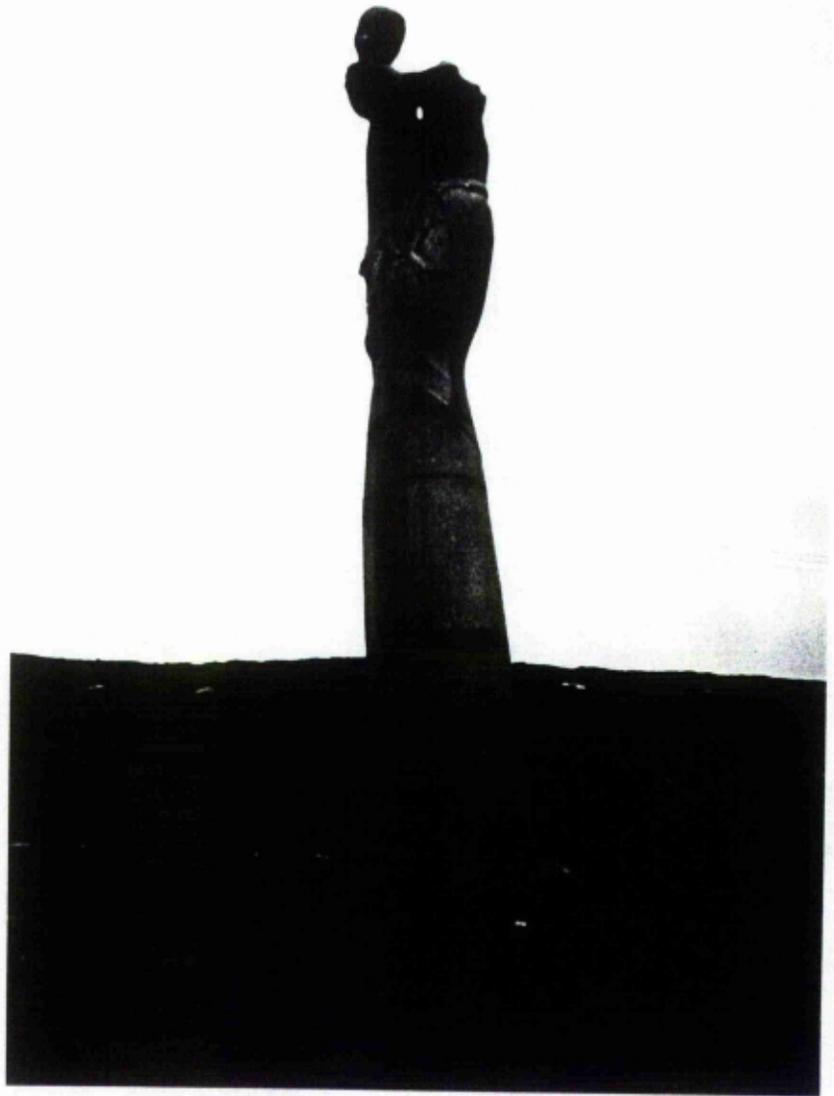
Commissioned by Father John Morrison, parish priest, on behalf of the islanders of South Uist to commemorate the Marian year.

Lorimer designed it and made a 1/3 scale model, and Maxwell Allen carried out the final piece. The statue is constructed from fourteen blocks of stone. A smaller version is located at Ardkenneth, Linique, South Uist, and the 1/3 plaster model is in the collection of the Lorimer family. Several smaller studies are in private collections.

(Illustrations 22-24; Figure 19)

Photographs by Annette Carruthers

Our Lady of the Isles (Cont.)



Catalogue 31

Christus Rex

1956

Blaxter Freestone

Christ the King, Pittenweem, Fife

Life-size

Exhibited at the Royal Scottish Academy in 1953.

Photograph by Beverley Fenton



Catalogue 32

St Bernadette

c.1956

Sandstone

Convent of Mercy, Lawside, Dundee

Half life-size

Depicts Bernadette of Lourdes who saw a vision of a woman announcing that she was the 'Immaculate Conception'. St Bernadette faces away from the spectator towards the figure of the Virgin, who is depicted as a young girl. The statue is located in the grounds of the convent.

Photograph by Bruce Pert: National Trust for Scotland



St Bernadette (detail)



Catalogue 33

St Joseph the Worker

1957

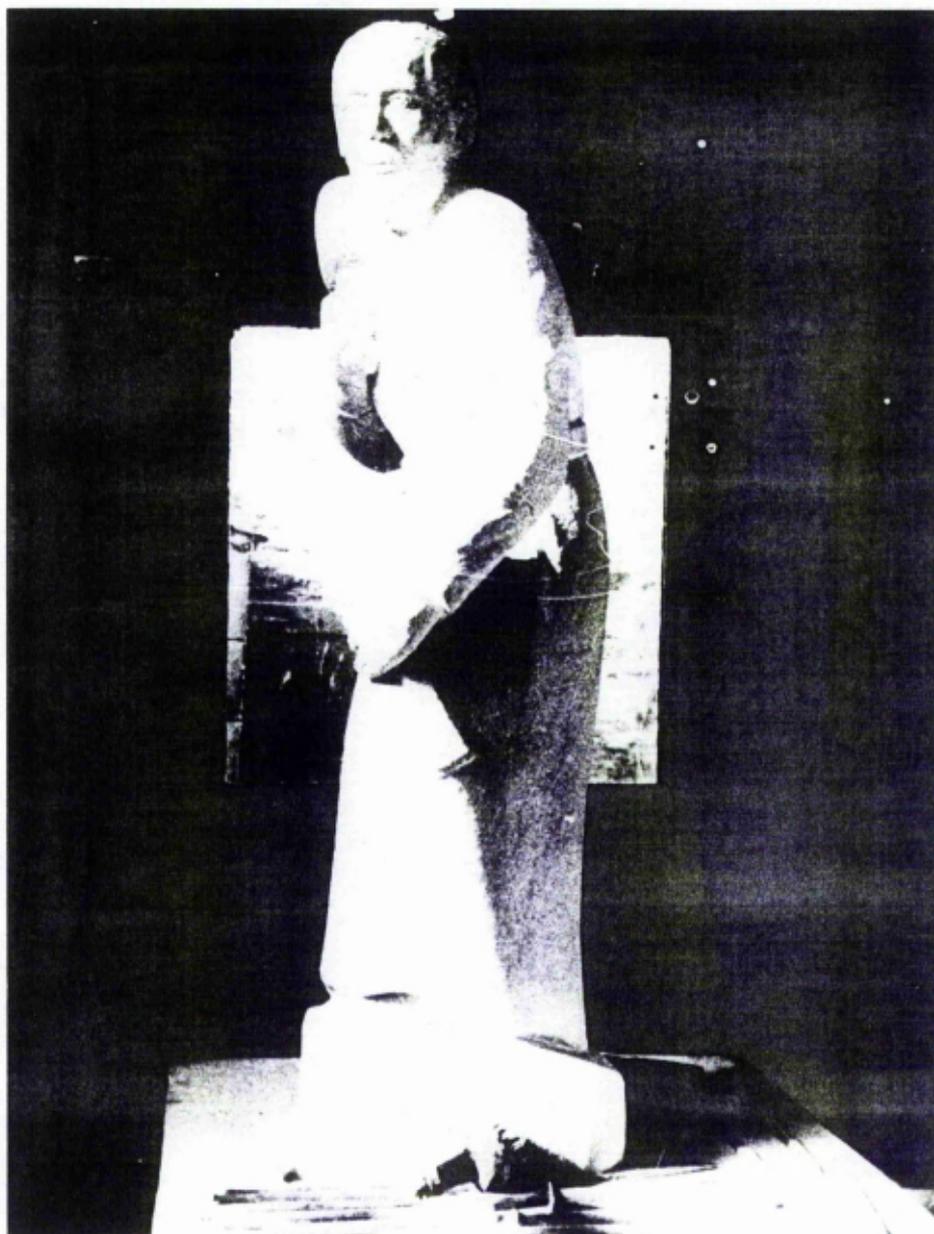
Stone

St Joseph's Primary School, Kelty

Approx. 3ft high (1 m)

The statue is attached to the wall at the entrance of the building,
and was gifted to the school by the parish when the new
buildings opened.

Photograph: National Trust for Scotland



Catalogue 34

St Francis (Returning to Assisi)

1959

Doddington stone from Northumberland
Church of St Francis, Tullideph Road, Dundee

Approx. 18ft by 8ft (6 by 2.4 m)

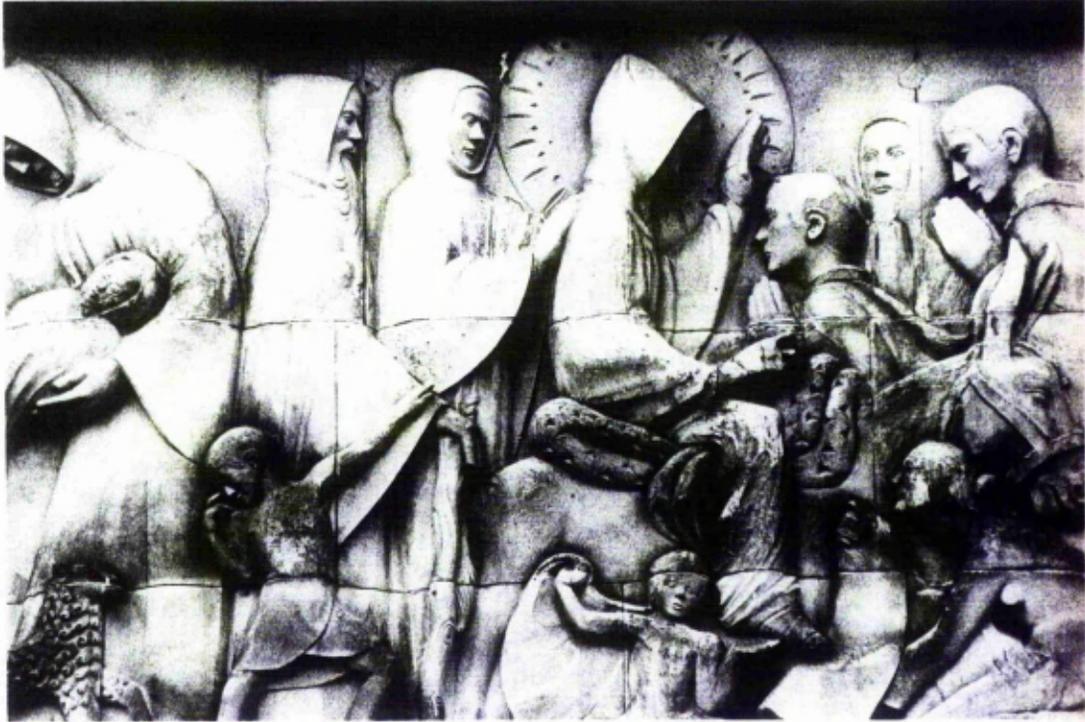
An inscription along the bottom of the panel reads, ' Thou Didst
Sign Thy Servant Francis O Lord With The Marks Of
Redemption '. The inscription at the top of the panel reads, '
Deus Meus Et Omnia '. The panel is almost semi-circular, but
with a flattened top containing scrolling and two birds. It is
constructed from twenty-one pieces of stone, and was carved *in
situ*.

There is a model at Donaught House, near St Andrews.

Photograph by Bruce Pert: National Trust for Scotland



St Francis (detail)



Catalogue 35

St Bridget

1959

Local Ayrshire gritstone

Our Lady of the Assumption and St Meddan, Troon, Ayrshire

Approx. 3-4ft high (0.9 by 1.2 m)

The saint is shown wearing a tunic and cloak, and is holding a cross. Hew Lorimer visited Troon in November 1960.

No available photograph (currently on display at Kellie Castle).

Catalogue 36

St Joseph

c.1959

Stone

Kilgraston

A free-standing statue of St Joseph and the Christ child. An interesting variation on the mother and child theme.

No available photograph.

Catalogue 37

Shrine

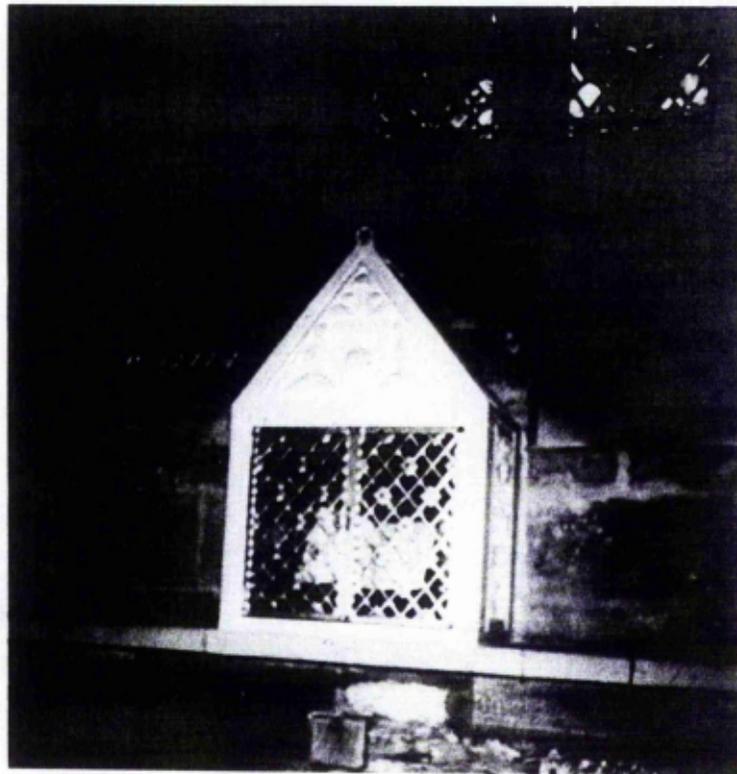
c.1950s

Stone

St Salvator's Chapel, University of St Andrews

The shrine forms part of a Second World War memorial designed by Reginald Fairlie in 1950. It is located in the eastmost bay on the south side, and comprises a stained glass window by William Wilson, as well as the shrine by Hew Lorimer. The shrine is approx. 3ft high by 11/2ft wide, and is used to hold the Book of Remembrance. The glass doors are decorated with gilded lattice work, and gilded/painted flower designs. Above the doors there is a carved orb and cross surrounded by scrolling patterns, and surmounted by a star. On the left-hand side there is a vine and a crown of thorns, and on the right there is an oak with acorns and a laurel wreath.

Photograph by Beverley Fenton



Catalogue 38

St Fiacre

1960-3

Darney firestone

Private Collection, Scotland

3.6ft high (1 m)

The statue was commissioned in 1960, and presented to the owners in 1963 after being exhibited at the Royal Scottish Academy. St Fiacre is the patron saint of gardeners, and the brother of St Syre. The figure is dressed in a short tunic and cloak with the cowl thrown back. In his left hand he holds a long handled shovel, and in his right he cradles a basket of fruit.

No available photograph.

Catalogue 39
Heraldic Plaque

c.1960

Doddington Freestone
Generating Station, Loch Striven, Argyll
5ft by 3.6ft (1.5 by 1 m)

Commissioned by Reginald Fairlie for the North of Scotland
Hydro-Electric Board.

A rectangular panel with a banner at the top and an inscription.
The plaque contains a tree, a helmet and a shield with two deer.
The design bears a resemblance to a carved coat of arms from the
Beaton panels
(Figure 7), which Lorimer would have known from his student
days.

Photograph: National Trust for Scotland



Catalogue 40

St Joseph

1963

Blaxter Freestone

Convent of Mercy, Lawside, Dundee

6ft high (1.8 m)

The statue, which is located on the exterior wall, shows St Joseph with the Christ child in his arms. The saint is beardless, with stylized curly hair. The figure is constructed from two blocks of stone.

The model for this piece was exhibited at the Royal Scottish Academy in 1963.

Photograph by Bruce Pert: National Trust for Scotland



Catalogue 41

Headstone for Sir John McEwen, 1st Baronet of Marchmont and
Bardrachat (d. 1962)

1964

Freestone

Marchmont, Berwickshire

4.6ft by 3ft (1.4 by 0.9 m)

Photograph: National Trust for Scotland



Catalogue 42

St Andrew

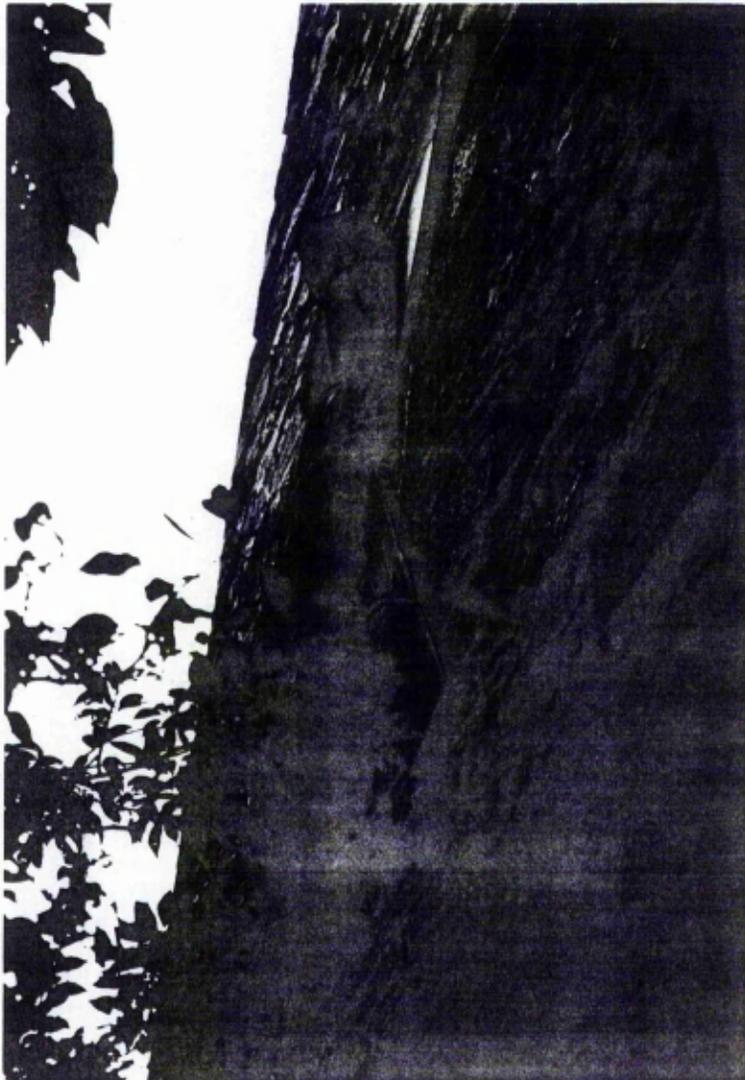
c.1964-5

St Andrew's RC Church, Dumfries

There is a carved model in the collection of the Lorimer family.

(Illustration 18)

Photographs courtesy of John Donnelly



Catalogue 43

Two Panels

1964-5

Stone

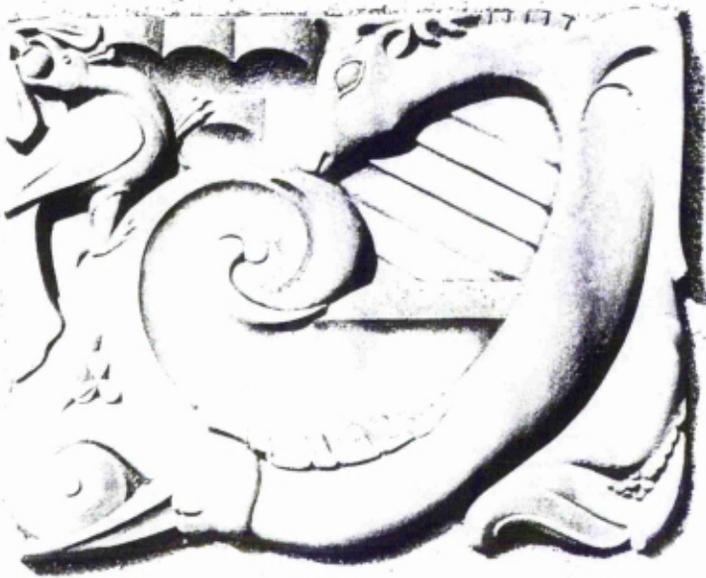
Buchanan Building, Union Street, St Andrews

The two panels depict the origins of Scottish language and culture. The subject matter of the panels had to relate to the function of the building, which houses the University language departments. Lorimer suggested Adam and Eve as the first users of language, but this idea was rejected. Lorimer then suggested Pictish symbols, as the Picts spoke the earliest Scottish tongue. Professor Woodward of the Spanish department had originally proposed Lorimer as a suitable sculptor, and this was accepted by the committee. The panels were commissioned when the building was almost complete, and were executed 'in situ'. The building was designed and built by the architect, Bill Jack. Two blank stones were included from the beginning of the project so that sculpture could be included.

Photographs by Bruce Pert: National Trust for Scotland



Two Panels (Cont.)



Catalogue 44

Dolphin

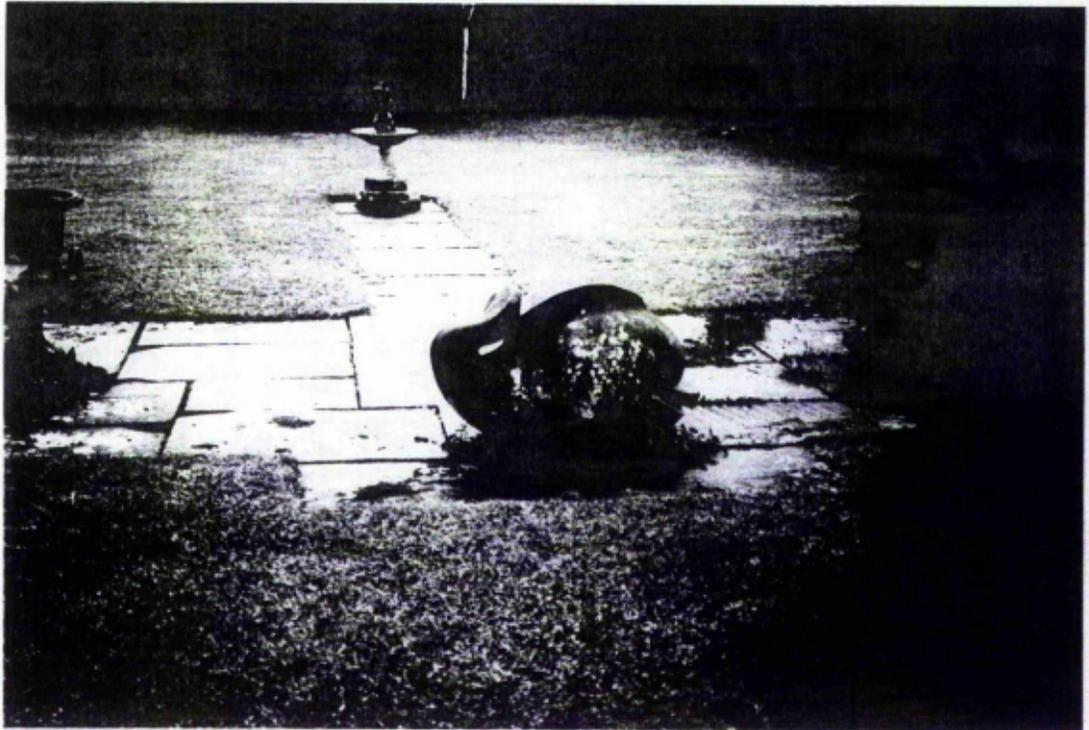
1966

Private Collection, Scotland

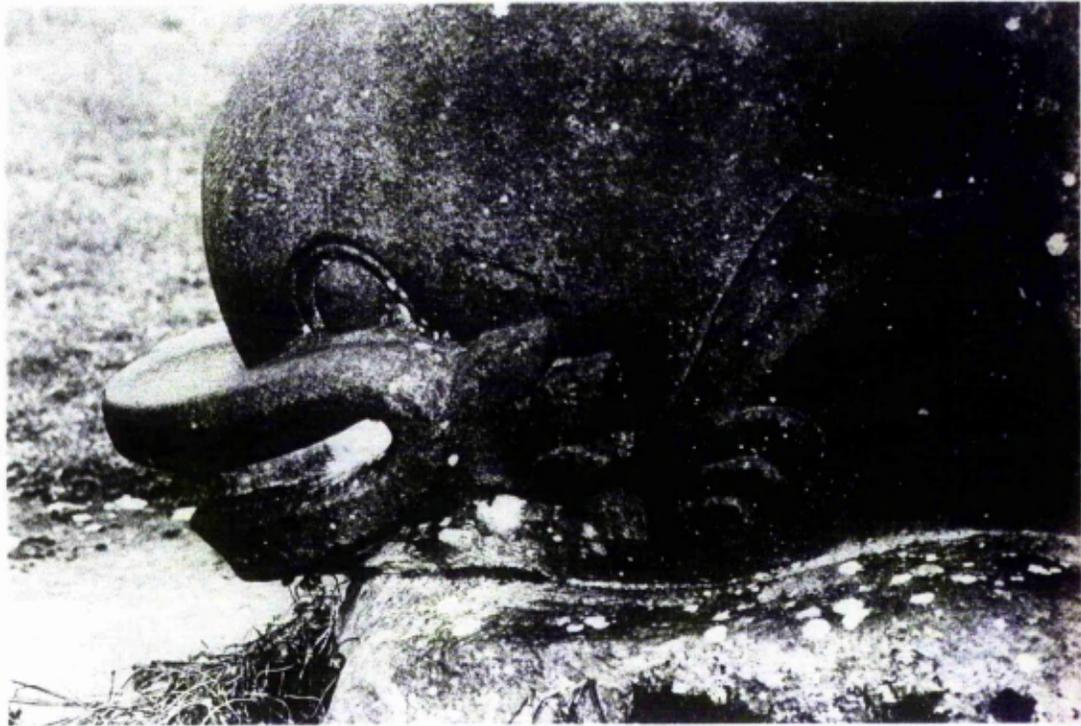
33 by 9 in. (84cm by 23cm)

A garden sculpture, signed by the sculptor. Exhibited at the
Crawford Arts Centre, 1983.

Photograph by Beverley Fenton



Dolphin (Cont.)



Catalogue 45

Ceres

1966

Blaxter Freestone and gilding

Located in the courtyard of the head office of the Scottish and
Newcastle Breweries, Holyrood Road, Edinburgh

5.6ft high (1.7 m)

A full-size plaster model is in the collection of the Lorimer family, and a small painted model is in a private collection and currently on show at Kellie Castle (Figure 17). Various carved models are the property of Sir William McEwan the Younger Bart. The statue was commissioned as part of the extension carried out to accommodate two brewery companies, William McEwan and William Younger, in 1963. The figure was originally positioned in a small ground-floor entrance hall, on a raised marble-clad platform formed to provide additional headroom to a staircase descending to the basement below. It is thought that Lorimer was also responsible for the design of the marble and terrazzo floor in the entrance hall. The design is based upon an interplay of the letters W McE and W Y. The floor began to crack after a while, and was replaced by a more durable covering. The sculpture was moved to the courtyard in 1973, and was shown at the Glasgow Flower Festival in 1988. The figure has similarities to Gill's Mulier (Figure 8) executed in 1914.

(See Illustration 19).

Catalogue 46

Dedication Stone

1967

St Andrew's RC Church, Greenock

Designed by Ian Lindsay, and developed and carried out by Hew
Lorimer.

No available photograph.

Catalogue 47

Ave Stella Maris

1960s

Granite

Our Lady Star of the Sea, Largs

Carved by Maxwell Allen. 1/4 scale plaster model is owned by
the Diocese of Galloway, and was exhibited at the Royal Scottish
Academy in 1962.

(See Figures 16).

Catalogue 48

St John the Baptist

1968

Sandstone

Whereabouts unknown

4ft high (1.2 m)

The statue was designed as a memorial to H G Hope, M W Hope,
and J F Hope.

No available photograph.

Catalogue 49

Fountain

1960s

St Mary's College, University of St Andrews

A fountain, located in the courtyard, which was designed as a drinking place for the doves which were once resident in St Mary's College. Inscribed on the fountain are the initials of Principal Duncan, who died in 1965. Lorimer would have known him through the St Andrews Preservation Trust, where he served as a trustee and honorary Vice-president.

Photograph by Beverley Fenton



Catalogue 50

Two Garden Urns

c.1970

Local sandstone

Private Collection, Fife

Approx. 2.6ft high (0.7 m)

Commissioned by the owners.

No available photograph.

Catalogue 51

Flower Girl/St Syre

1974

Local Fife sandstone

Private Collection, Scotland

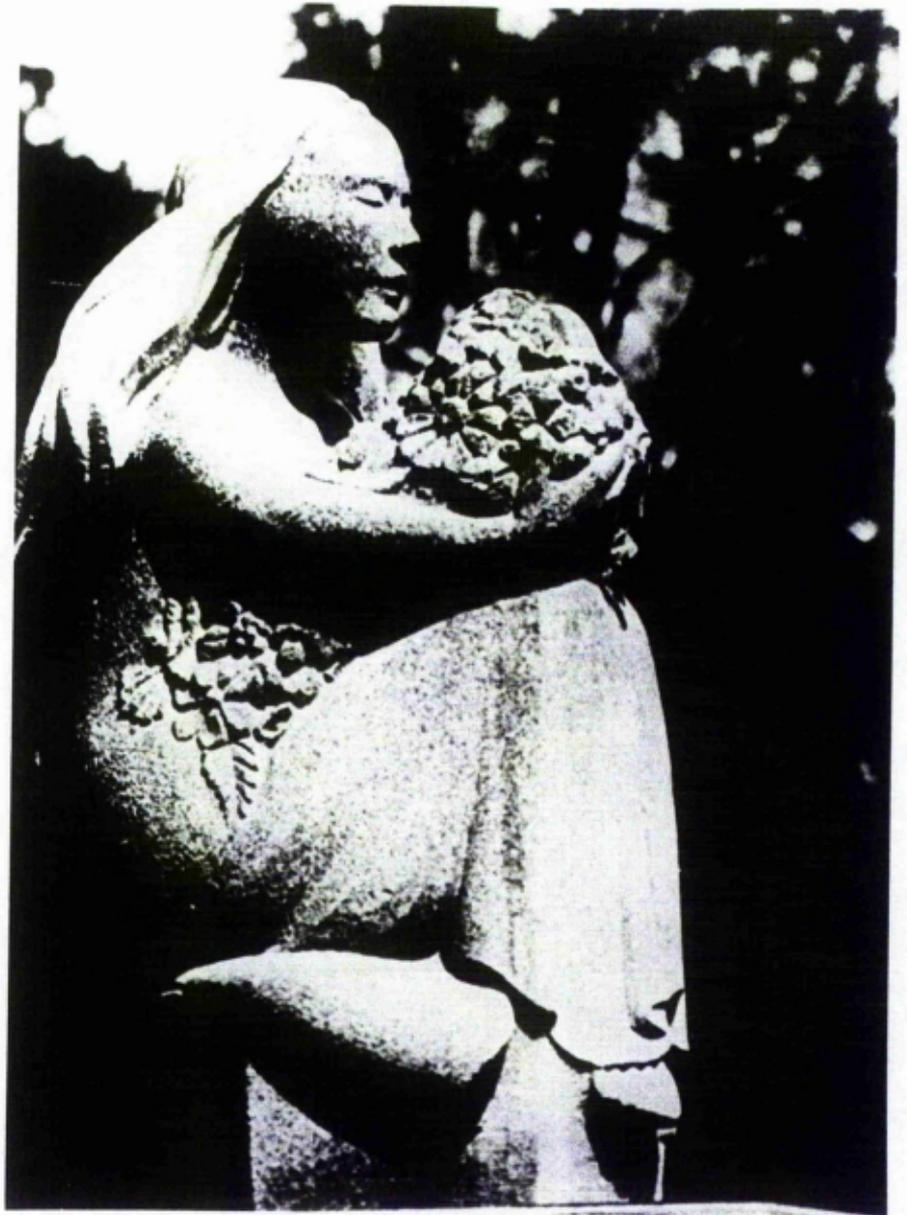
27 by 15 by 12 in. (68 by 38 by 31 cm)

St Syre is a legendary saint associated with St Fiacre. Just as her brother offers the first fruits to God, so she offers the first flowers. This piece was exhibited at the Royal Scottish Academy in 1974, 1976, and 1991, at St Andrews in 1983, and at the Talbot Rice Gallery in 1988.

A plaster model is in the collection of the Lorimer family
(Illustration 17).

Photograph: National Trust for Scotland

Flower Girl/St Syre (Cont.)



Catalogue 52

Head of St Fiacre

1982

Caen stone

Whereabouts unknown

24 by 12 by 12 in. (61 by 31 by 31)

Exhibited at the Royal Scottish Academy in 1982, and at St
Andrews in 1983.

No available photograph.

Catalogue 53

Curved Window Pediment

1982

Stone

Castle of Mey

Executed for HRH, the Queen Mother

Exhibited at the Royal Scottish Academy in 1982.

Photograph: National Trust for Scotland



Catalogue 54

Christ on the Cross (The Cross of Christ)

1986

Darney stone

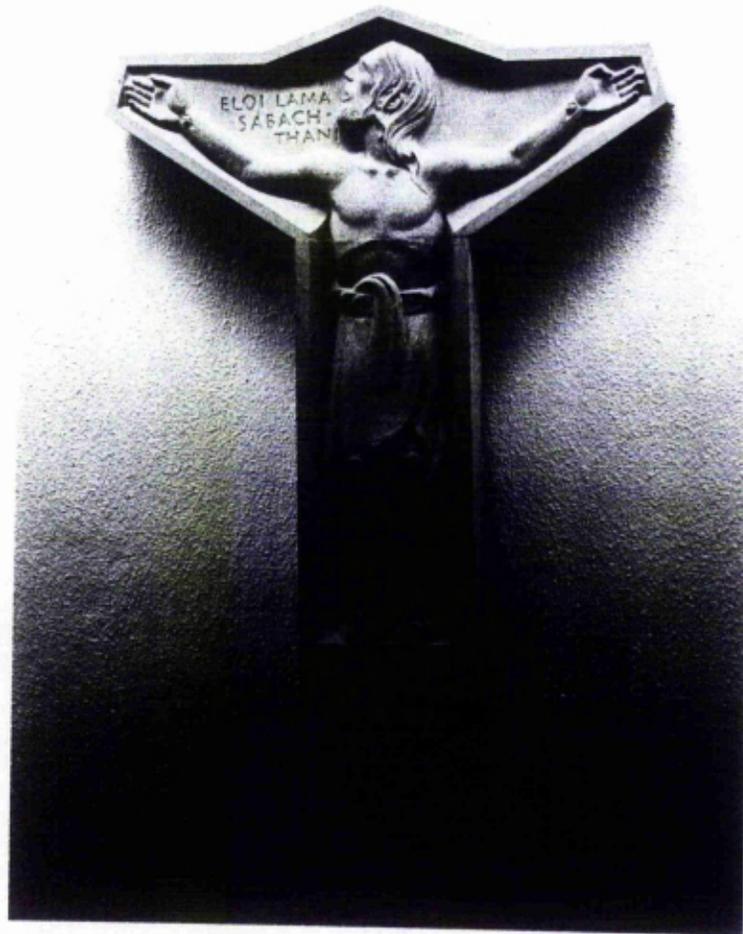
University Chapel, Cross Row, Dundee

The inscription on the top left-hand side reads : ' Eloi, Eloi Lama Sabachthani (My God, my God, why have you forsaken me ?). Christ is depicted at the cry of dereliction, of victory of life over death. The carving is bas-relief, with the figure of Christ contained in a shallow, cruciform space. The sculpture was commissioned in 1983, and replaces a wooden cross that had previously been in the chapel. It is constructed from two pieces of stone, and was executed by W L Watson and Sons of St Andrews. It was dedicated in October 1986 at the Opening of Session service, and was viewed during a visit by HRH, the Queen Mother in the same month.

A 1/3 scale maquette is owned by Dundee University and housed at Christ the King, Pittenweem.

Photograph by Bruce Pert: National Trust for Scotland

Christ on the Cross (Cont.)



Catalogue 55
Our Lady of Good Counsel

c.1987-8

Stone

Ss. Peters and Pauls RC Church, Byron Street, Dundee

This was Lorimer's last finished piece. The image has a particular significance for the Augustinian Order. The original fresco from which the image is taken can be found in the town of Genazzano, near Rome. According to legend the image was miraculously transported there from its original home in Albania.

Photograph by Bruce Pert: National Trust for Scotland



The following works are of no precise date, and are therefore listed in alphabetical order by title.

Catalogue 56

Crucifixion

Possibly pre-1946

Convent of the Sacred Heart, Kilgraston, nr. Perth

The cross is located on the High Altar, and the figure of christ is enclosed within a shallow, cruciform shape. Angels on either side of the figure collect His blood.

Photograph: National Trust for Scotland



Catalogue 57
Crucifixion (Christus Rex)
An early work
Mausoleum, Chapelton, Elgin
No available photograph.

Catalogue 58
Family on the Sea of Life Under the Protection of Providence
Sandstone
Whereabouts unknown (possibly Dumbarton or Argyll
according to catalogue compiled by Professor Martin Kemp)
2ft square (0.9 m)
Photograph: National Trust for Scotland



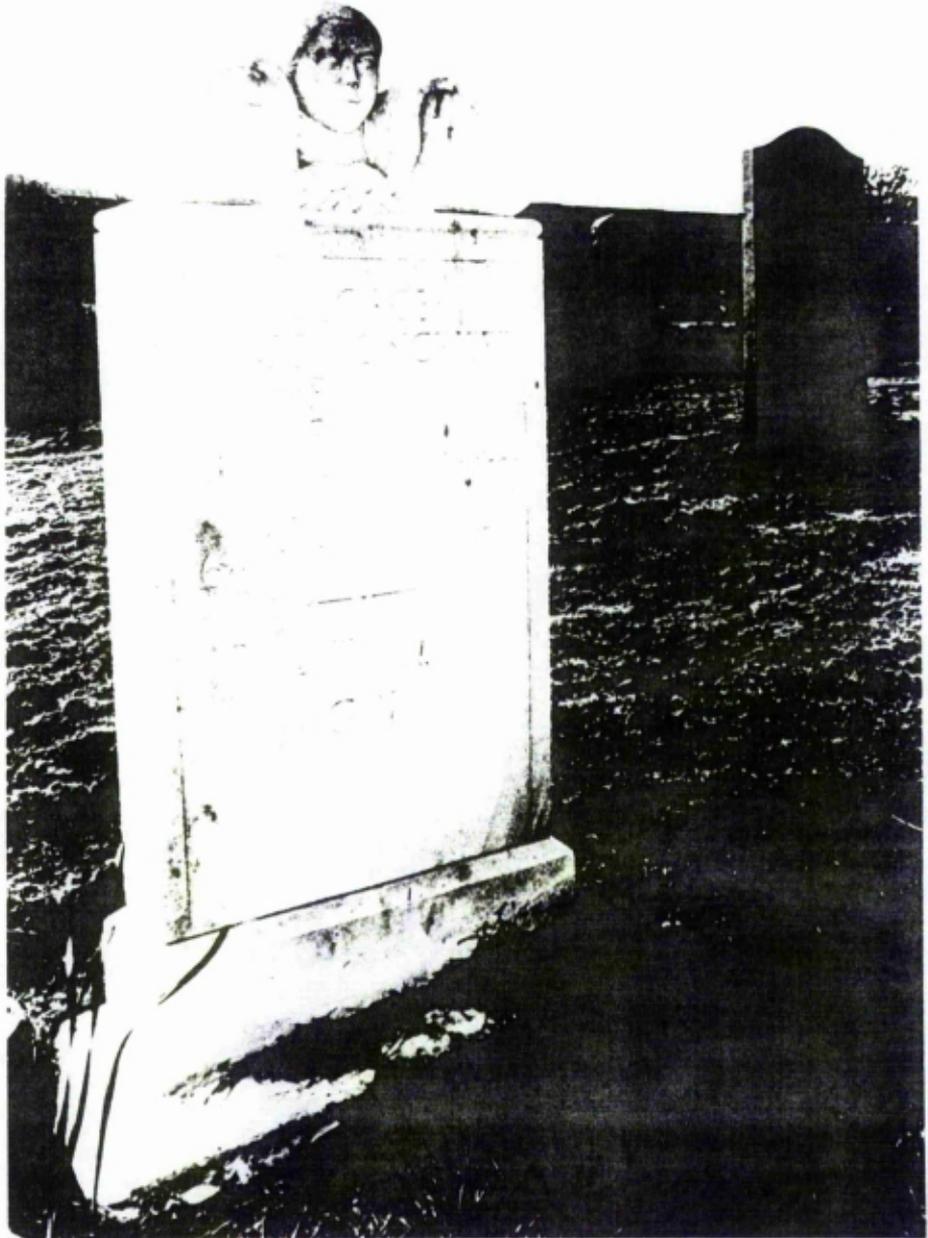
Catalogue 59

Headstone for George Scott Moncrieff

No further details known

R G Cant remembers that Lorimer also executed a memorial for the wife of George Scott Moncrieff, who went missing from a consumptive hospital. It was erected on the moorlands in the Dee Valley.

Photograph: National Trust for Scotland



Catalogue 60

Headstone for James Wintour (d. 1948)

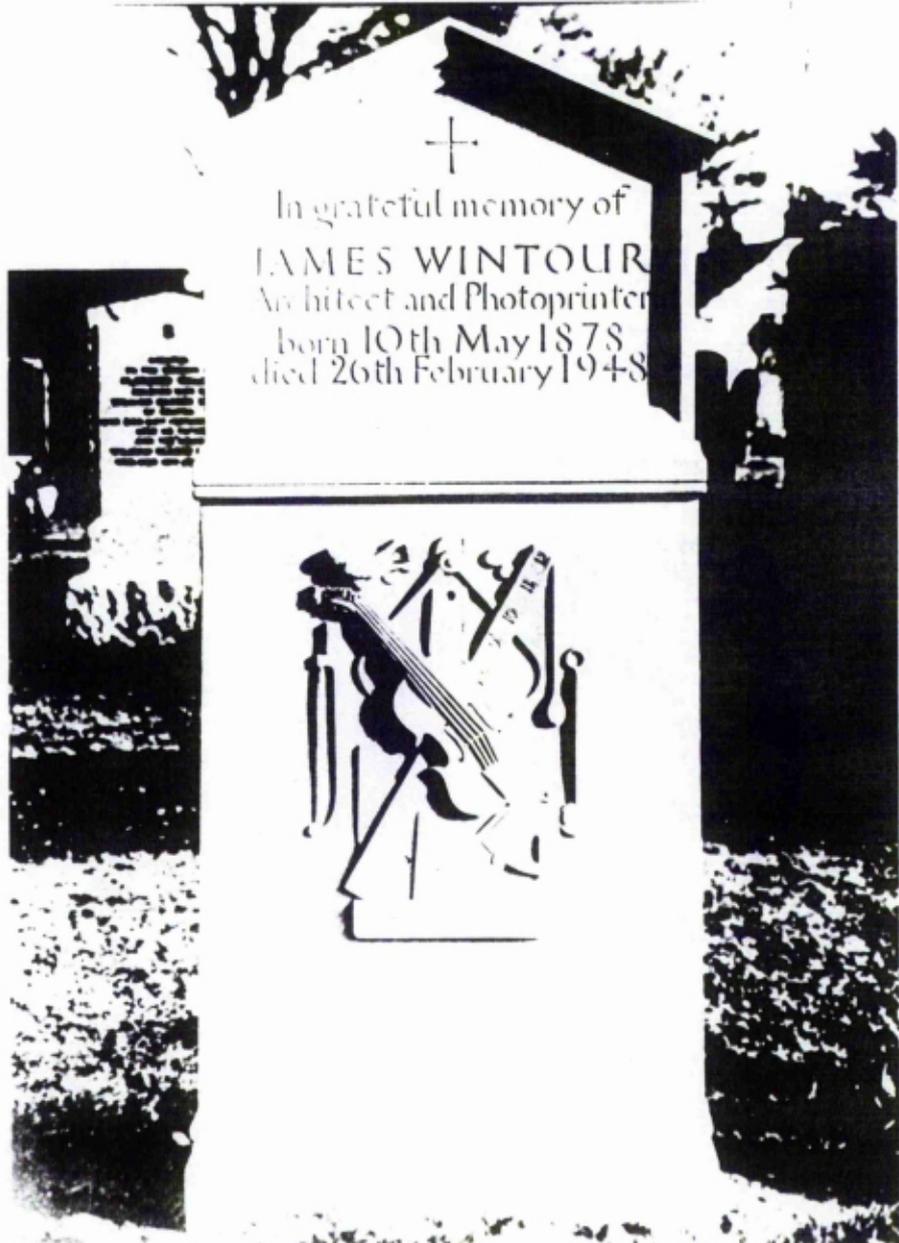
Heworthburn Freestone

Aberlady Churchyard, East Lothian

5 by 3ft by 30 in. (1.5 by 0.9 m by 76 cm)

James Wintour was an architectural draughtsman who sang and played the fiddle. The headstone depicts musical instruments.

Photograph: National Trust for Scotland

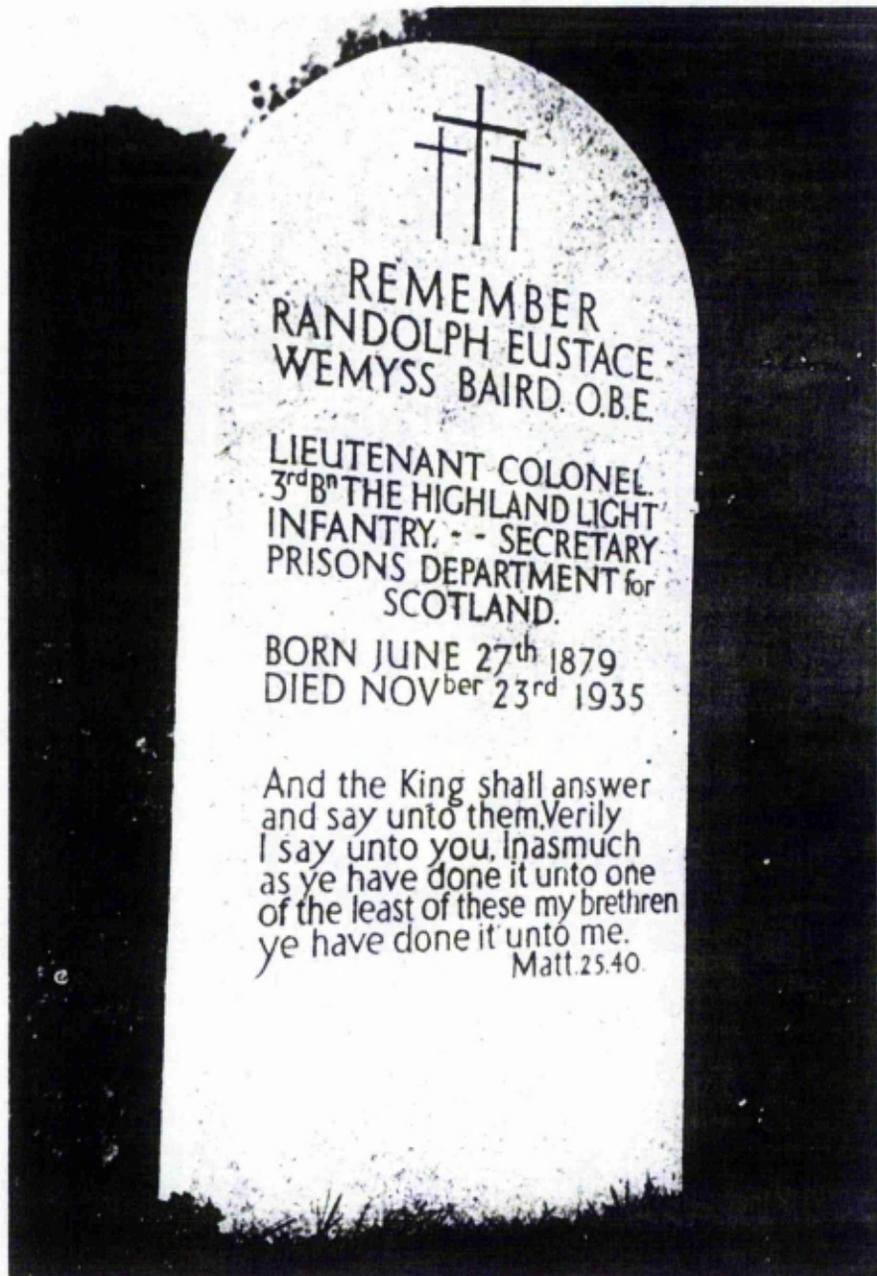


Catalogue 61

Headstone for Randolph Eustace Wemyss Baird

No other details known

Photograph: National Trust for Scotland



Catalogue 62

Inscription

Located on approach to Forth Road Bridge

Carved by Maxwell Allen

Photograph: National Trust for Scotland



Catalogue 63

Inscription

Granite from Mull

Located on the road from the ferry port to the chapel on Iona.
The inscription tells the story of Iona, and was cut by Douglas
Watson.

No available photograph.

Catalogue 64

Madonna and Child (Ave Stella Maris)

Wemyss Bay

The present parish priest of St Joseph's, Wemyss Bay, has no
record of this piece, and no further details are known.

No available photograph.

Catalogue 65

Madonna and Child

An early work - probably pre-1946

Sandstone

Parish Church, Kippen, Stirlingshire

Life-size

The church was designed by Reginald Fairlie.

No available photograph.

Catalogue 66

Memorial to the Black Douglas

Creetown Granite (the last block of monumental stone to have
come from the quarry).

Teba, Spain

The inscription was commissioned by a descendant of the Black
Douglas, and the inscription reads : ' Sir James Douglas, most
loyal comrade in arms of Robert the Bruce, King of Scots, while
on his way to present the heart of Bruce at the Church of the
Most Holy Sepulchre, Jerusalem, the good Sir James turned aside
to support King Alfonso X1 capture the strategic castle of the
Stars Teba, and was slain in battle August 25, 1330 '.

No available photograph.

Catalogue 67

Risen Lord

Cardross Crematorium

No further details known.

No available photograph.

Catalogue 68

War Memorial

Darney stone

St Mary's Hospital, Plaistow

No further details known.

No available photograph.

Catalogue 69

White Fathers Insignia

The White Fathers are a Catholic society of missionaries to Africa. The society was founded in 1868 by Charles M Lavigerie, Archbishop of Algiers. Members wear a religious habit resembling traditional African clothing, and carry a 15 decade rosary.

No further details are known of this commission.

Photograph: National Trust for Scotland

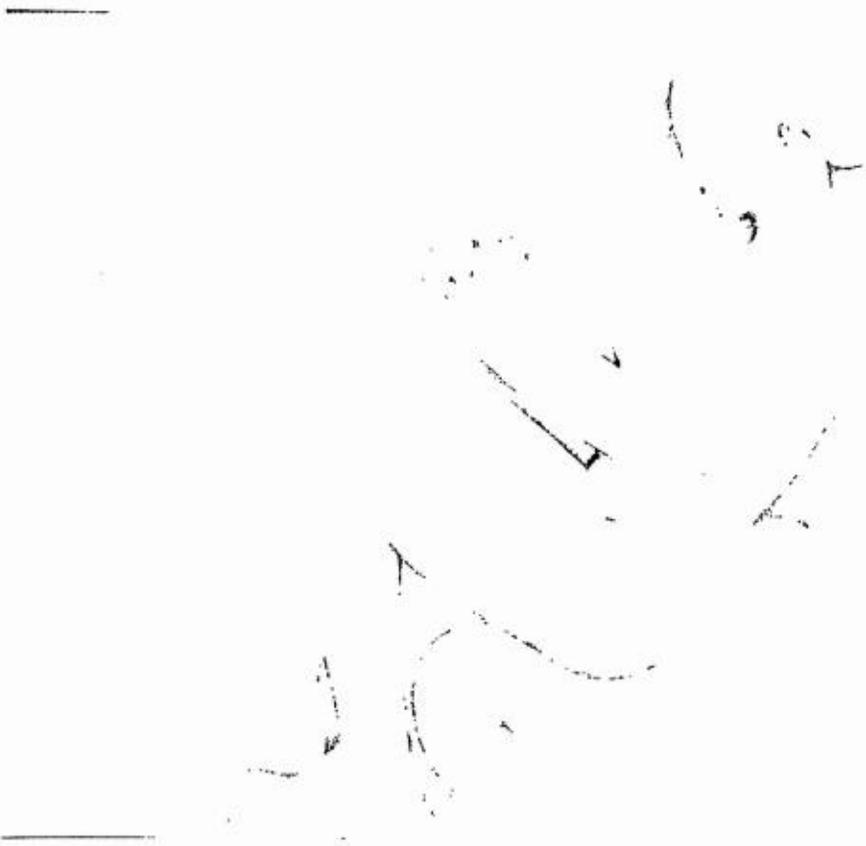


The following drawings and sketches were executed
whilst Lorimer was a student.

Catalogue 70

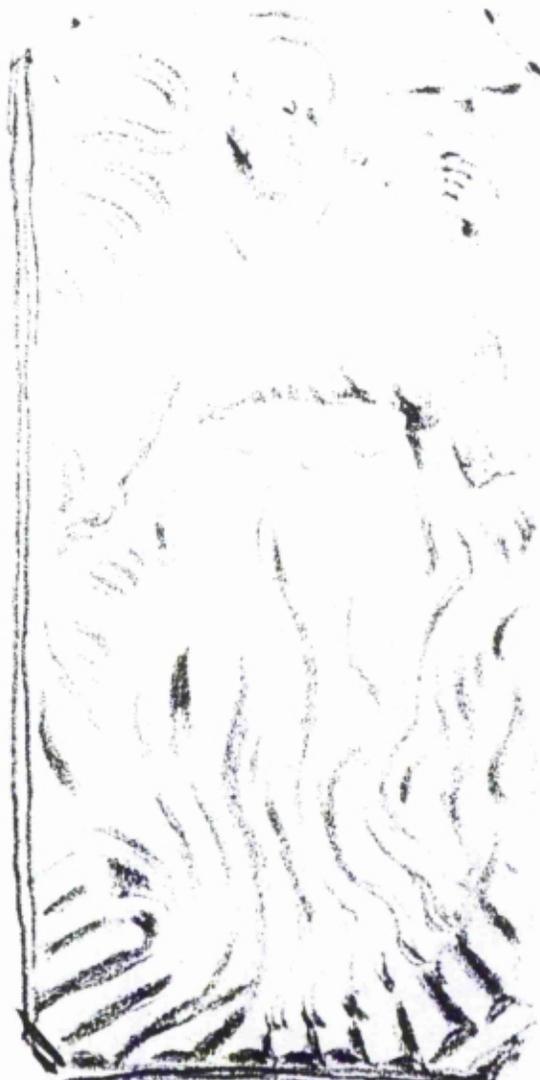


Catalogue 71



Catalogue 72

52



San Jimita, corpanel 8/14/32

Catalogue 73



Catalogue 74

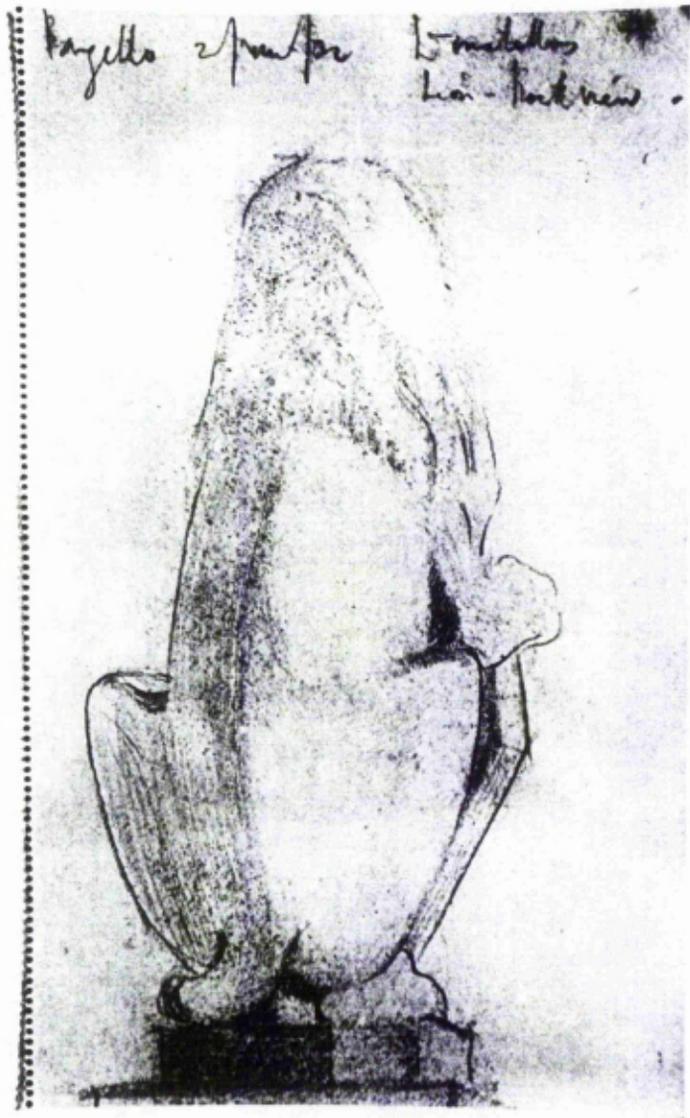


Figure 7
Carved coat of arms from the Beaton panels
(National Museum, Edinburgh)

Reproduced from National Museums of Scotland. *Angels, nobles and unicorns :
art and patronage in medieval Scotland*. Edinburgh : NMS, 1982, p. 110.



FIG. The Beaton panels

Figure 8

Mulier

Eric Gill

1914

(University of California, Los Angeles)

Reproduced from Henry Moore Centre/Whitechapel Art Gallery. Jacob Epstein
: sculpture and drawings. W S Maney and Sons, 1989.



Stylistic Analysis

The sculptural work of Hew Lorimer spans six decades, although following his most prolific period in the 1950s, he began to devote more time to his work for the National Trust for Scotland and local preservation societies. The majority of his sculptural work was commissioned by architects, the Church, universities, schools and other public bodies and private patrons. As a result the work is suited to the commission in terms of scale, subject-matter, and to a certain extent, style. It is therefore interesting to look at the few works which were executed as gifts, or for Lorimer's own pleasure, as these are often more informal and experimental.

The body of work is divided between religious and secular themes, although some of the pieces, such as the early Mother and Child (Catalogue 8), the Shepherd Boy (Catalogue 24) and the Flower Girl/St Syre (Catalogue 51) are ambiguous and could fit into either category. Although they have no direct religious reference, they could easily be seen in a devotional context, and it is probably true to say that Lorimer's strong personal faith imbues all of his works, whatever their ultimate purpose or function.

Although most of the pieces are figurative, they possess a symbolic quality that makes them universal rather than specific. There are no portraits or direct studies from life in Lorimer's oeuvre, and the figures share similar facial features and expressions which link them together as a body of work. All of the secular pieces are concerned with allegorical, mythical or symbolic subject-matter, and this informs the choice of style and treatment. Lorimer was never attempting to mirror or create a

new reality from the stone, but rather to reflect ideas, thoughts and moods.

It is difficult to detect a clear development or change of style in Lorimer's career as a sculptor, as each commission called for something different. His work for the Church was also constant, and the style of his devotional work remains relatively unchanged from the early Ave Stella Maris (Catalogue 6) at Tayport to the St Joseph (Catalogue 40) at Dundee, executed in the 1960s.

Following his formal training and apprenticeship in the 1930s, Lorimer's early works were based on a mixture of religious and secular themes, and show a number of different approaches which were to reappear in his later work. His skill in manipulating figures and space, and his eye for pattern and detail, are evident in The Seamstress (Catalogue 5b) at Broughton Place, a precursor to the later relief panels of St Francis (Catalogue 34), Nisi Dominus Frustra (Catalogue 21) and Providence (Catalogue 58). The two lions, Hungry and Replete (Catalogue 5e), adorning the gateposts at Broughton are compact and carved close to the shape of the block, as is the Seated Girl (Catalogue 7), another early piece. This perhaps reflects Lorimer's interest in 'direct carving' as opposed to modelling, and in general his work seems to have a bulk and solidity about it rather than being fussy and fragile. There is a sense of the sculptor working from the outside in to reveal the image, rather than modelling and building up the image piece by piece. The lions, despite their 'function' as protectors of the house, appear docile and domesticated, and the contrast between the hungry and satisfied beasts reveals a sense of humour which pervades many of Lorimer's works. The lions at Broughton can be compared with the gateposts at Pollok Park, Glasgow

(Catalogue 19), where the lions appear much more dignified and majestic, but at the same time much less personal.

Already at this period the religious pieces such as the Ave Stella Maris, Tayport, and the Christus Rex, Fochabers (Catalogue 3), are marked by being more hieratic and formal than the secular works. In common with the later religious figurative works, there is a rigidity and motionlessness, the figure looking out into the realm of the spectator, but with neither sympathy or judgement.

Hew Lorimer converted to Roman Catholicism in the late 1930s, and the following decade was dominated by religious commissions. This period of Lorimer's career was however interrupted by a bout of ill-health, and by the Second World War, during which time he was working for the British Council together with Henry Harvey Wood. A comparison between the Madonna and Child for All Saints, St Andrews (Catalogue 11), and David Playing the Harp (Catalogue 10), executed as a gift, serves to illustrate the difference between public and private works. The Madonna and Child is again in keeping with its function as a devotional image, and is simple and controlled in design, fitting in well with the fabric of the church. In contrast the David, executed at the same period, is perhaps the most modern of all Lorimer's works. The large-limbed, stocky figure is reminiscent of works by Frank Dobson and Henry Moore, and reflects a general interest in African and Oceanic art. The figure relates in theme to the later Orpheus Scotticus (Catalogue 20), but seems much more intimate and accessible.

The 1950s was the busiest and most prolific decade of Lorimer's career, and during this time he executed a number of large-scale public commissions, namely the allegorical figures for the

National Library, Edinburgh, Our Lady of the Isles (Catalogue 30), St Francis (Catalogue 34), and the Scottish Beasties, Glen Affric (Catalogue 23). These four commissions, all for very different locations and patrons, vary in style accordingly. The free-standing Our Lady of the Isles on the island of South Uist stands majestic and proud, towering over the landscape. A re-working of earlier mother and child figure groups, Our Lady of the Isles appears more self-assured and confident. Wearing a crown, the figure appears more like a young queen than a mother, and it is notable that in all the mother and child groups Lorimer never seeks to represent maternal feeling or intimacy. The two figures appear quite separate and unconnected, averting their gazes from one another and remaining self-absorbed.

The St Francis, Dundee, is Lorimer's largest single relief panel, and probably his most complex design, comprising of a multi-figured tableau relating the story of the saint's return to Assisi after receiving the stigmata. The inscription at the bottom of the panel refers back to this event. The semi-circular panel resembles a medieval tympanum, and is carefully constructed with St Francis occupying the central position. Lorimer uses several devices to emphasise the figure, for example the pointing boy on the left whose gesture leads our eye upwards through the line of drapery to the saint's head.

On the right-hand side the ascending row of heads also guides us towards the central figure whose hand is raised in blessing. Although the panel is crowded with figures, there is a certain feeling of stillness and immobility, which can also be found in the work of some early Renaissance artists such as Piero della Francesca and Fra Angelico, whom Lorimer admired (Figure 2). There is a feeling that we are looking at a tableau rather than at a representation of reality.

The seven allegorical figures for the National Library of Scotland in Edinburgh (Catalogue 29) are formal and controlled in design in keeping with the plain façade of the building. The columnar quality of the figures is perhaps reminiscent of Chartres which Lorimer visited whilst a student (Figure 3).

The Scottish Beasties (Catalogue 23) adorning the hydro-electric generating station at Glen Affric, look to traditional Celtic animal imagery for inspiration, and the Bull is taken from a carving in Burghead, Inverness (Figure 4). Again they show Lorimer's interest in decorative motifs and pattern with their curves and flourishes and simplified forms.

Lorimer also executed several small-scale pieces during this decade, for example the Shepherd Boy and Sense of Sight (Catalogue 18) which are both owned by private patrons. Like many of Lorimer's figures they appear lost in reverie, and are quiet, still and motionless, again reminiscent of the paintings of Piero della Francesca. The pupil-less eyes are always averted from the gaze of the spectator, and the figures seem to inhabit their own private world.

With his commitment to the Little Houses Improvement Scheme throughout the 1960s, Hew Lorimer devoted less time to his sculptural work, although he executed several church commissions during this period. He was also chosen to execute the two panels for the Buchanan building, housing the language departments of the University of St Andrews (Catalogue 43). It was here that he that he executed his most abstract and decorative designs, which are composed of elements taken from the animal and plant kingdoms, such as leaves, shoots and bone. The design, based on Pictish imagery, perhaps suggests the development of form and language, which is appropriate to the

building's function. Despite their abstract quality, the designs are very controlled, and relate to the almost mathematical precision of traditional Celtic design.

At this time Lorimer also executed the Dolphin (Catalogue 44), a garden sculpture for a private house. The small, plump creature again shows Lorimer's humour, and is reminiscent of the lions at Broughton Place. Lorimer executed a number of pieces for gardens and open-air display, including several vases for Gilston, Fife, a stone basket for Kellie, the Flower Girl/St Syre, Orpheus Scotticus and the religious piece, St Bernadette (Catalogue 32).

Although Hew Lorimer maintained his studio until the last years of his life, his output dropped dramatically in the 1970s and 1980s. His largest commission during this time was the Christ on the Cross (Catalogue 54) commissioned by the University of Dundee, from where the sculptor received his honorary doctorate. As with the earlier Crucifixion at Kilgraston (Catalogue 56), the figure is contained within a shallow cruciform niche. The body of Christ pressing against the outer limits of this confined space creates a certain tension in the spectator, thus conveying the emotion of the subject. Comparing the Dundee Christ with the Kilgraston Crucifixion, we can see that the later work departs from traditional church statuary, and looks to Gill and to other artistic movements of this century.

Throughout his career, Lorimer took inspiration from the influences of his early years, namely Eric Gill, Romanesque sculpture, the Edinburgh College of Art and his father, Sir Robert Lorimer. From these sources he created his own particular style which has several key elements. Following in the style of his mentor, Eric Gill, many of his works reveal a subtle balance

between simplicity and pure form on the one hand, and decorative detail and pattern on the other (Figure 5). This is shown in such works as the Flower Girl/St Syre (Catalogue 51) where the flowers cascading in the girl's arms, and her long flowing hair contrast with the plainness of her dress and the simplicity of her features. A similar figure can be found in the St Francis panel at Dundee. Again, with the figure of Ceres (Catalogue 45), the delicate gilding on the hair, sheaves and undergarment is highlighted by the plain expanse of stone. The detail on these pieces is ordered and controlled, and never dominates or detracts from the subject. The decorative elements on many of the works are a result of carefully stylized hair, or the patterns resulting from pleats and folds in tunics - very subtle details which create interest and beauty. This control of handling results in part from the discipline of working in stone. Despite the decorative detailing, the pieces are never fussy or overworked, and are usually solid and in keeping with the limitations of the material. Like Gill, Epstein and others, Lorimer believed in truth to material, and in expressing the inherent qualities of the stone. One characteristic of Lorimer's work is his craftsmanship, and the care and precision which is evident in each piece.

Lorimer was very much a local artist and, following in the Arts and Crafts tradition, the idea of serving the community was central to his art and life. He lived and worked in Lothian and Fife for most of his life, and the majority of works are to be found in this region of the country. Very few of his sculptures are located outside of his native Scotland, and he was constantly inspired by the Scottish countryside and its architectural and craft traditions. This led in turn to his active involvement in the work of the National Trust for Scotland and local preservation groups.

His work for the most part is on public view on public buildings, and as such forms an integral part of community life. Lorimer was concerned with integrating life and work, and together with Gill and Coomaraswamy, found this could be done through religion. Dr Duncan MacMillan has suggested that Roman Catholicism, opposed as it is to the Protestant ethic of individual endeavour, goes hand in hand with the idea of community and shared belief. It is perhaps for this reason that so many artists embraced its teachings and way of life in an age where the individual is supreme. Duncan MacMillan has said of Hew Lorimer that ' his pursuit of spirituality in the Church and in his art are linked, not merely to the extent that his art has served the Church, but in their origin, as diverse manifestations of a single search for the validity of a shared belief '.¹

Hew Lorimer signed very few of his works, and his sculptures are not to be found, labelled and preserved in museums and galleries, but resting almost anonymously in the locations they were designed for. Although he was involved for many years with the Royal Scottish Academy and exhibited at several of its annual shows, Lorimer was recognised more by the Church than by the art world, and will largely be remembered for his work for the Church. Many artists who work in the public domain such as Hew Lorimer seem to be subjected to the same fate, and the same can be said of Alexander Carrick, Lorimer's teacher at the Edinburgh College of Art who executed many memorials in Scotland after the Second World War, and is now largely forgotten.

The figurative work of Hew Lorimer with its simplified style, unburdened by the complexities of iconography and symbolism, was considered unfashionable for much of this century, and this

¹ Talbot Rice Gallery, page 4

type of work is only now being reassessed and valued. Lorimer was not working for himself, but was creating pieces for commission, and the work fulfils given requirements of size and subject matter. In this sense it can be considered functional, and Lorimer was more concerned with producing something well-crafted and fit for its purpose than pushing forwards with new ideas and concepts.

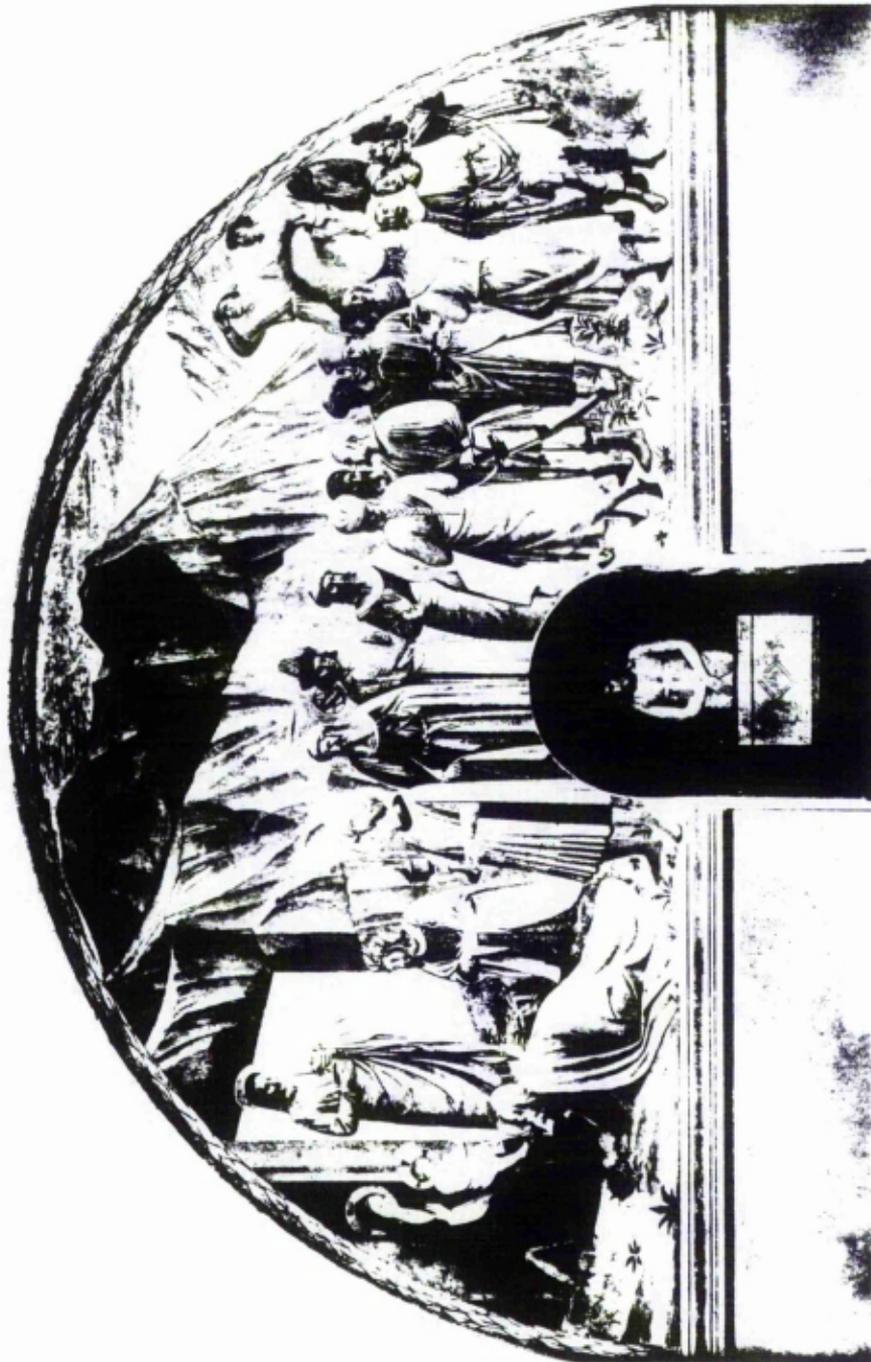
Subsequently, many of the modern art movements of this century had little or no bearing on his work, and he took little interest in what was happening at the forefront of the art world. His work carries with it a sense of tradition and drawing from the craftsmanship of the past rather than wanting to create something entirely new and different.

It seems that there is a common expectation in our society that art should naturally be equated with originality and innovation, and this is a view that is encouraged by museums and galleries. Objects are normally chosen for collections because they represent the progressive and experimental end of the spectrum, and art or craft which displays skill above originality is often dismissed out of hand. Hew Lorimer was in some ways the antithesis of the artist, shunning individual recognition and acclaim, art for art's sake and the primacy of originality. The idea of what the artist should be has of course changed since the Renaissance in Europe, and in the Middle Ages there would have been little if any distinction between the artist and craftsman. Following on from my study of Hew Lorimer I therefore felt that it would be useful to look at how the artist is considered today, and how this affects the value we place on certain types of art and craft. As Lorimer considered himself a stonecarver rather than a sculptor it is also interesting to look at the definitions of art and craft, and how this affects the display

and interpretation of objects in museums and galleries. I have chosen to base the investigation on topics which are relevant to the life and work of Hew Lorimer, namely skill and craftsmanship, function and fitness for purpose, individuality and community and the question and importance of originality in art and craft.

Figure 2
The Adoration of the Magi
Fra Angelico
(San Marco, Florence)

Reproduced from Pope-Hennessy, John. *Fra Angelico*. London : Phaidon, 1974,
Pl. 71.



71. THE ADORATION OF THE MAGI. San Marco, Florence

Figure 3
Chartres Cathedral

Reproduced from Salvini, Roberto. *Medieval Sculpture*. London : George
Rainbird Ltd., 1969.



Figure 4
Bull from Burghead, Inverness.
 Reproduced from Bain, George. *Celtic Art : the methods of construction.*
 Glasgow : Stuart Titles Ltd., 1990.

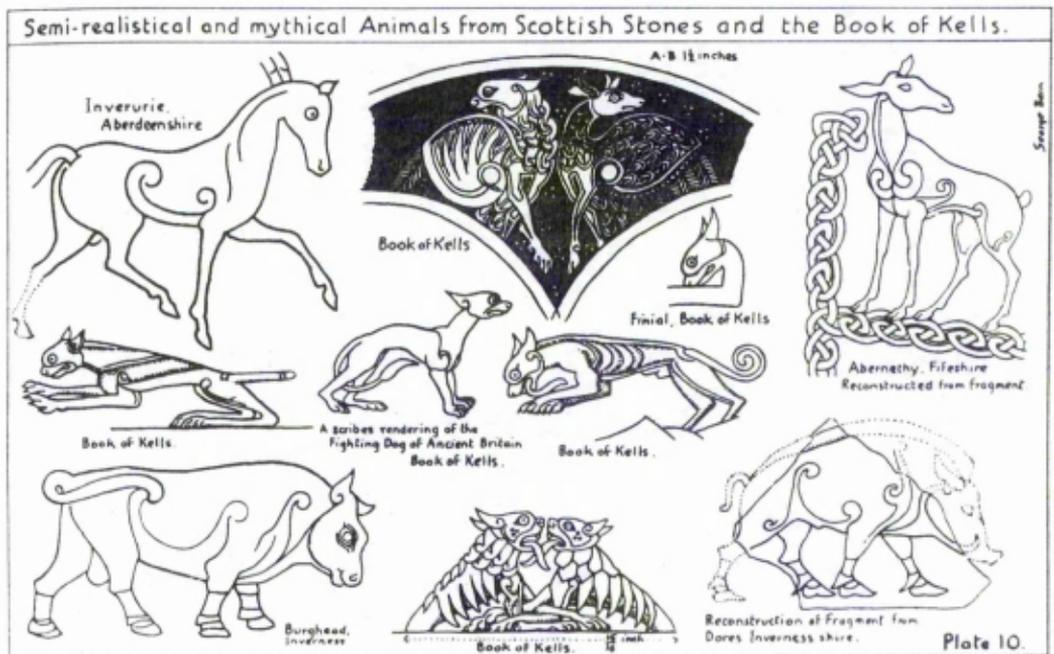
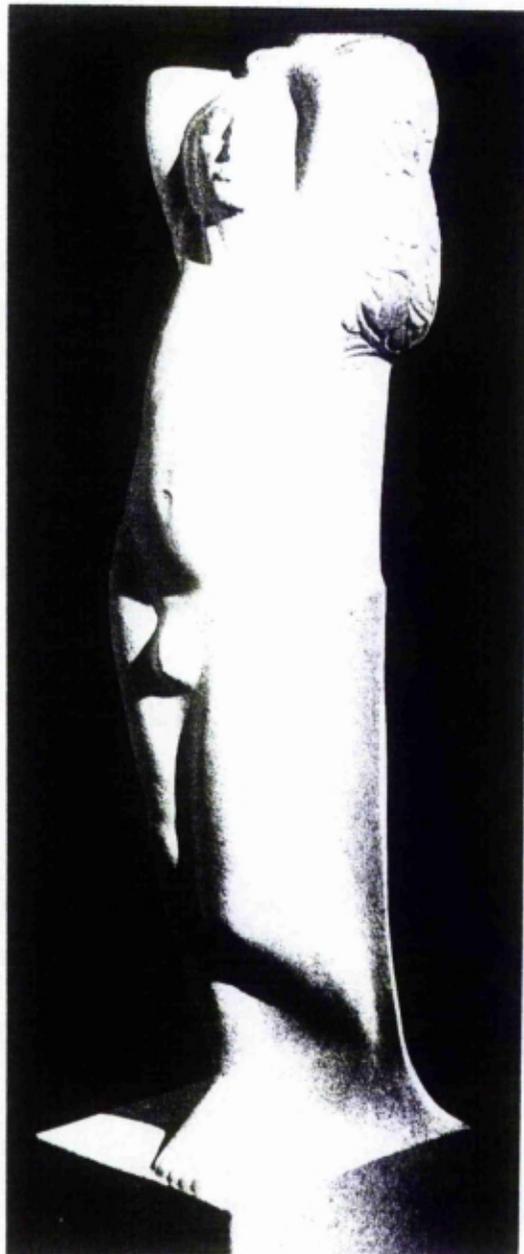


Figure 5
St Sebastian
Eric Gill
(Tate Gallery)

Reproduced from Collins, Judith. *Eric Gill : Sculpture*. London : Lund
Humphries, 1992, p. 53.



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Part Two

Individuality, anonymity and community

The history of the modern world seems to be dominated by a continuing list of pioneering individuals who have shaped our way of thinking and understanding in all spheres of human endeavour- Freud, Picasso, Joyce, Einstein, Sartre ... the list could go on. The writer, Jorge Luis Borges has emphasised ' the extent to which the ebb and flow of culture is affected by individuals who can alter the whole course '.¹ From examining the world of the fine arts this seems to be very much the case. Of the exhibitions taking place in the public galleries in London at the moment, the majority concern themselves with the career of an individual artist. At the time of writing there are currently major exhibitions concentrating on the work of Whistler, R B Kitaj and Kathe Kollwitz. Art History is still largely taught by concentrating on the Great Masters, or artistic styles associated with them, and monographs on particular artists seem to dominate art publishing.

Fine art adheres to the modern cult of personality, and consequently those artists or craftsmen who work collectively or anonymously, or who are not recognised in the right circles, are largely ignored or given inferior status. The question of individuality is important to the discussion of museum and gallery displays, and also to the place of craft and community art in contemporary society. I plan to look firstly at the historical basis for the split between art and craft, and to follow the rise of the artist and the development of the idea of the ' man of genius '.

¹ Margetts, *Crafts* 123, page 20.

The belief in the artist as an exceptional being, singled out as seer and sage, did not always exist, and the changing status of the artist can be traced back to certain periods of history. It is interesting to note that there was no particular term for the 'fine arts' in Classical culture. The Greek term 'techne', and its Latin equivalent, 'ars', could be used to refer to many areas of human skill and knowledge. One could talk about the art of agriculture or the art of medicine for example, and we can see that art in this sense was closely linked to the acquisition and application of skill and knowledge. In the twentieth century, Eric Gill was using the word in much the same way, thereby dismissing its common association with the visual arts alone. He was a champion of ordinary, everyday art, such as the art of cooking, and tried to take away the mystique and exclusiveness that had grown up around 'high art'.

Throughout much of Antiquity the visual arts were held in low regard, if considered at all. A sculptor or painter was called a 'Banausos', which can be translated as a 'mechanic', but in more general terms can also mean 'low and vulgar'. Artists were seen mainly as manual workers and were therefore excluded from the realm of ideas and values.

There was little written solely on the subject of the visual arts, but references were sometimes made in the work of the philosophers. Plato believed that artists were imitating the known visual world, rather than creating something unique or original. Artists did not necessarily know anything of the properties of the objects they were depicting, for example to draw a chair one does not need to understand the process of making and fashioning a chair.

Aristotle also dismissed the value of the individual artist by suggesting that tradition itself is the creator and source of ideas; the artist is considered as a kind of translator, pointing out something that is already present. Aristotle conceived of art as governed by rules and tradition, and therefore believed it was skill and competence which could be used to distinguish certain artists, rather than personal style or ideas. In this sense art remains separated from the individual artist.

These viewpoints which serve to dismiss the autonomy and originality of the artist were gradually superseded as the question of the imagination and creativity came in to play. The origin of images was discussed, particularly in relation to the images of gods which were seen to have a particular significance and power. Once an image of a god has been established by the artist this often becomes the accepted image adopted by devotees. For example the traditional image of the Buddha can not be said to be a faithful portrait of the living person, but rather originated in the mind of an artist. In the same way the generally accepted image of Christ as young, bearded and fair-skinned has been developed and perpetuated by artists. So, it came to be believed that the artist was somehow an interpreter of the divine nature, and his creative powers were seen as an analogy of God the Creator.

The idea of the artist as mad or eccentric and set apart from the rest of society, which is still current today, seems to have arisen in Greek culture where a certain kind of 'mania' signified a blessing from the gods, and was often associated with poets. This reiterates the idea of artists receiving divine inspiration in order to produce their works, and technical skill alone is no longer sufficient. There arises a contradiction between inspiration and ideas and the physical execution of the work. If the artist

represents the creative principle, a divine gift, then he is necessarily greater than the work he creates, just as God is greater than His creation. The artist is the receptor and translator of the divine, and therefore has a special role to play.

During the Middle Ages this idea was largely quashed as theology denied the creature as creator, and made the distinction between making and creating. Man cannot aspire to the status of God, but can only rearrange matter which is already existing, that has already been created.

At this time there still existed a general term for art. The word 'artista' seems to have been coined during the Middle Ages, but could just as easily be applied to an artisan as to a student of the liberal arts. The system of the seven liberal arts (grammar, rhetoric, dialectic, arithmetic, geometry, astronomy and music) had been adopted from antiquity, but the visual arts were excluded and were linked instead with the artisan guilds. For example, painters were grouped together with the druggists who prepared their paints, and sculptors were linked either with goldsmiths or stonemasons. The individuality of each artist came second to working collectively, and the 'master piece', showing the best work that the guild could produce was often completed by several people.

However by the end of the Middle Ages a distinction was sometimes being made between 'fine art' and the crafts. Isidore of Seville, a sixth-century bishop and encyclopaedist, said, 'Art is by nature free (from physical effort), and craft consists in movements of the hands'.² During the Renaissance period, artists sought more and more to emphasise the intellectual aspect of their work, and so sever the ties with the mechanical

² Barasch, page 68.

arts, in order to raise their status. With the growth of literacy they did not want to be addressing the mass of the population, but rather the educated elite. Painting came to be regarded as a worthy accomplishment for gentlemen as we can see from reading The Courtier by Castiglione. The social position of artists changed as they became companions of royalty and politicians. Durer wrote home from his travels abroad, ' Here in Italy I am a gentleman, at home I am a parasite '.³

Much was published on the subject of painting, sculpture and architecture during this period, and there developed a market for biographies and autobiographies of particular artists, most notably Vasari's Lives. Bartolmeo Fazio also composed a collection of vignettes of famous men, and included several artists such as Van Eyck.

The idea of the artist being set apart by his temperament was now developed more fully. At one time artists and artisans both came under the sign of Mercury, patron of cheerful, lively men of action, but gradually artists came to be associated with Saturn. They were characterised as contemplative, meditative, brooding, solitary and creative. It became fashionable to characterise painters in this way, and Melancthon, a Protestant reformer and theologian, referred to Durer as ' melancholius '. Romano Alberti, first secretary of the Academia di San Luca in Rome tried to explain the reason for artists' melancholy state of mind by suggesting that the images they had to carry around in their minds made them detached from reality.

Painting, sculpture and architecture were increasingly grouped together, linked by design, the element common to all three.

³ Barasch, page 110

Alberti divided his writings on the arts into three parts corresponding to these three areas, and in 1563 the *Accademia del Disegno* was established in Florence in order to teach painters, sculptors and architects.

With the eighteenth and nineteenth centuries and the growth of the consumer society, artists were increasingly working for a market rather than individual patrons, and were therefore freed to a certain extent in regard to choice of subject matter, technique and materials. The Romantic idea of the artist as tortured genius also developed, and painters and sculptors began to see self-expression as suitable subject-matter. 'Every artist now turned to himself and himself alone for authority; he began to explore the strange universe that he carries with him, inside himself, and he began to make discoveries about himself... Art now seemed to him the sole possible means of giving permanent expression to his unique self'.⁴

The belief in the individual artist as somebody special and set apart has endured up to the present day, and has been given weight by the Post-Freudian assumption that 'the work of art is the product of the reflexes of an individual psyche'.⁵ This presumes that the work of art is necessarily created by an individual, and thus gives collective art or anonymous art a lower status. When comparing 'ordinary art' and fine art Walter Shewring sums up the common picture of the artist: 'On the other hand we have artists and art and works of art. The artist is not as other men, and his manner of life is not theirs. His work is so satisfying and dignified and beautiful that we

⁴ Huyghe, page 430.

⁵ Ayres, page 16.

hesitate to call it work; it is not only human, it is superhuman, for he himself is a superman'. 6

With the precedence of the individual it is often the case that the artist becomes all important, sometimes even more important than the created object. The artist has achieved a certain status in our society, and once recognised has no need to display technical skill, or to make anything at all. A scribble by Picasso would be worth considerably more in monetary terms than a first-rate painting by an unknown artist. Recently The Scotsman reported an incident where the work of peat stackers from the Outer Hebrides, hailed as the great undiscovered sculptors of Britain, was offered to the Tate Gallery in London. A spokesman for the Gallery said that the work would only be accepted if it was by 'an artist'. 7 Similarly Kirk Varnedoe of the Museum of Modern Art in New York emphasises the supremacy of the individual when he says, 'I'm not a believer in rules... I'm a believer in artists. I believe if Michelangelo worked in matchsticks, we'd all think matchsticks were wonderful'. 8

This is important to the discussion of art and craft, because the labelling of something as a work of art, and more especially as a named work of art, can affect its value. Certain art historians, critics and dealers see the personality of the artist as intrinsic to the work of art, and it quite common to refer to a painting as 'a Monet', or 'a Picasso'. Paintings that cannot definitely be assigned to a particular artist are said to be in 'the style of', or 'the school of', and as such are immediately given inferior status, despite the qualitative value of the work. There seems to be an obsession with finding an individual name that can be

6 Shewring, page 14.

7 The Scotsman 21.6.94, page 4.

8 Zolberg, page 107.

attached to the work of art, and this translates over in to such areas as cinema where a film will become associated with the director or leading actor, for example, a ' Hitchcock film '.

Someone is always put in the place of the individual artist , even though the film is produced collectively. Collective work is generally held in low regard, and whenever a work of ' fine art ' is obviously executed by several people, a single artist is still found to take the credit. A case in point is Warhol's prints, produced by others to his instructions but still credited to him. One could argue that the idea is all important, but again this denigrates the value of skill and technical knowledge involved in producing a material object.

Monetary and aesthetic value are accorded to works of art which are the creation of a single artist, and much effort is exerted in assigning works of art to certain artists. Indeed much of the art historian's work in the past has been concerned with this area of research, and continues up to the present day as we can see from the recent investigation into works attributed to Rembrandt. There is also an ongoing debate concerning the identity of the ' real ' Shakespeare, which does not seem to take into account the quality and the popularity of the plays themselves. If they are still performed and enjoyed by millions today does it really matter who wrote them?

Uniqueness calls for evidence of the master's hand, and a work directly touched by the artist is considered more valuable than that which is a reproduction. In general a painting, watercolour or drawing will be worth more at sale than a print or photograph. Even within the category of prints, an earlier state will be considered more valuable because it is closer to the artist's original. The world of art centres around the exceptional

talent, and those people who are not recognised at the right time or by the right people remain largely undervalued. As Vera Zolberg says in her book Constructing a Sociology of the Arts, ' For aestheticians the artist is uniquely gifted and essentially alienated from routine life ... the great artist is exceptional and cannot be analysed simply as if he were merely one of a type '.⁹

Art History is a relatively new discipline to be taught at degree level, but, although it is changing under the influence of the ' new art history ', it is still largely constructed around a chronological study of styles and individuals. In an article in Crafts magazine, Paul Greenhalgh examines the way in which the history of decorative arts, design and the crafts are taught. He identifies one of the problems with these disciplines as a lack of documentation concerning particular makers and designers, although he does recognise that the focus can not always be on the individual. In recent years individual names are becoming synonymous with their craft, for example Bernard Leach, Lucie Rie and Hans Coper, and would probably be familiar to any one with an interest in the visual arts. Names such as these are entering the sale room and fetching prices comparable with works of ' fine art '.

Some contemporary craftspeople see their craft as a means of expressing their own individual personality, and here the making process takes on a particular importance. Writing about the creative process of throwing a pot Bernard Leach says the potter ' must work it out through the mesh of his own personality '.¹⁰ Carla Needleman, a potter, says that the crafts are not about objects, but about the person making them: ' ... a craft is how I am making them ... the objects of the craft are by-

⁹ Zolberg, page 115.

¹⁰ Farleigh, page 66.

products, very essential by-products, of the way I work'.¹¹ Although this viewpoint may not be shared by the majority of makers, it does show a striving towards the status and aim of the creative artist who wishes to express something of himself first and foremost.

This concern with the artist, or with the work of art as an expression of the artist's creativity, does not take into account the artist's inevitable relationship with their society and audience, whether they choose to ignore these factors or not. Sociologists would see artists as one of a type, and this is obviously incompatible with the popular view of the artist as unique. The artist will inevitably be linked with those who have come before them, even though they might not be consciously borrowing from previous styles and techniques. They are also influenced by ideas and concepts current at the time of working, even though they might consciously reject them. Inevitably the artist is also linked to their audience, or to those who will see their work. Some would argue that the work of art does not really come alive until the spectator reacts to it.

Can anyone really claim to be unique, or is it simply that we possess within us different combinations of common knowledge? Our combination may be particular to us, but it is also part of a whole, of society in a wider context.

In this way the value of a work of art can be seen as the extent to which it communicates to its audience and to the community. Public or collective work should not be dismissed or given a lower status. An article in Crafts looked at the work of several craftspeople whose job it is to translate paintings into tapestry designs. 'The master weavers are not without ego but their goal is a communal one - to do right by the spirit of the original art

¹¹ Needleman, page 123.

work'.¹² In this sense they are collaborators with the artist and of no lesser because they require a high degree of skill and creativity in translating the intricacies of the painting into another medium. ' They have achieved this equality not by becoming artists, but through the rigour of their skill and their service'.¹³

Eric Gill and Hew Lorimer also saw themselves as collaborators in their art. In one of the few passages where Hew Lorimer expressed his view of his work he says : ' We are humble collaborators of Earth in God's continuing Act of Creation'.¹⁴ There is a view expressed by Eric Gill among others that you do your best work when working in the service of others : ' Doing things for God causes you to strive harder, both practically and intellectually'.¹⁵ This is perhaps demonstrated in the simple, but well-designed and well-constructed furniture of the Shakers in the United States. This kind of anonymous work can also be witnessed in other cultures and other periods of history, for example India, Babylonia and the Middle Ages in Europe. Rayner Heppenstall says that anonymous art of this sort is ' necessarily subdued to a central non-aesthetic purpose'.¹⁶ This takes us back to the function and purpose of art and craft. Is art that is in the service of the community, for example architectural sculpture adorning public buildings, any less worthy or valuable than the art that is an expression of the individual, and which hangs in our museums and public galleries ?

12 Dormer, *Crafts* 105, page 19.

13 Ibid, page 19.

14 Blackden ed., page 15.

15 Dormer, *Crafts* 124, page 16.

16 Gill (1934), page 145.

Skill, labour and manual work

' Art is skill, that is the first meaning of the word '.¹ Eric Gill

' Pottery can be pursued at various levels, and technical expertise and dextrous skill are fascinating to watch and to acquire, but the life-force of a good pot lies outside such skill and knowledge '.²
John Maltby

Craft, dexterity: art : skilled trade : v.t to make or construct, esp. with careful skill

Chambers Twentieth Century Dictionary

In the twentieth century, the value and importance of skill and the quality of workmanship have been questioned as concepts, ideas and statements have taken precedence over the art object itself. During the Renaissance, painting, sculpture and architecture attempted to disassociate themselves from manual labour and sought out theory and ideas to raise their status and value in society. In the same way today the crafts are abandoning the traditional associations with use and function, and striving towards recognition in artistic and intellectual terms. More is being written about the crafts, and makers themselves are becoming more vocal concerning their aims and ideals. Catalogues accompanying craft exhibitions often contain intellectual essays in the style of fine art criticism, and current debates focusing on the meaning and status of the crafts are voiced in various magazines. As theory becomes ever more

¹ Gill (1934), page 3.

² Dormer, *Crafts* 119, page 19.

important there is a danger that the skill and physical qualities of the craft work will become lost.

The quote from Eric Gill at the beginning of this section suggests that art and skill are one and the same thing. Although some individuals may still be of this opinion, most would now agree that skill is no longer a prerequisite to being an artist, and skill alone does not make one an artist. In a recent interview in Crafts magazine, Sir Ernst Gombrich talked about the way in which avant-garde artists claimed the right to use any technique of their choosing, whether they were skilled in it or not. Artists do not always have a hand in the making of the object, and the created object is often substituted by a industrially manufactured item which will have the desired effect. Duchamp helped to change popular perceptions of art when he exhibited his urinal under the name of R Mutt. Here the idea in the artist's mind was all important, and no physical skill was needed to produce this piece of art. The quality and finish of the object was immaterial, and therefore a ready-made item served the artist's purpose.

Prior to this we have the example of the Omega workshops who followed on from, and had many similarities to, the Arts and Crafts Movement, but who deliberately flouted the skill and technical precision of their predecessors, and made workmanship secondary to design. In the early stages of the Arts and Crafts Movement the aim had been to marry good design and workmanship to create a quality product. As with the Omega workshops, Charles Rennie Mackintosh moved away from this ideal and created furniture that was stylish and well-designed, yet not particularly comfortable or durable. The appearance was more important than the craftsmanship.

The rebellion against the well-made object threatened the survival of the crafts, and this is still an issue today. Makers, such as the letterer David Kindersley and his wife, Lida Lopes Cardozo, are unsure whether they can be termed artists as they have strong beliefs in the value of skill and tradition. Just as function is seen by some as a constriction to creativity, so skill can be seen as limiting spontaneity. Skilled workmen are by necessity very methodical and painstaking in their work, and can not afford to risk quality by rushing things or taking shortcuts. Fiona MacCarthy has noted that in this way Eric Gill was more of a craftsman than an artist as he was very organised and precise in his work. He deplored the practice of making clay models in order to materialise an idea more quickly. He preferred to work directly on the stone, although a much longer and physically demanding process in order to remain true to the material.

As we have seen, monetary value is now accorded to rarity and personality in the arts, but I believe that skill remains the backbone of the crafts and should not be dismissed. Oscar Wilde once said that, 'there are moments when Art almost attains the dignity of manual labour',³ and I think it is true to say that there is a value to be seen in the precision and skill demonstrated in the making process. Many crafts people take great pleasure and satisfaction in the making of an object. One of the concerns of the Arts and Crafts Movement was that work should not be a chore, but should be a pleasurable activity. Eric Gill wrote that, 'happy, intense absorption in any work is like a state of being with God'.⁴ In the same way William Morris believed that real art 'is the expression by man of his pleasure in labour. I do not believe he can be happy in his labour without

³ Ayres, page 13.

⁴ MacCarthy, page 257.

expressing that happiness; and especially is this so when he is at work at anything in which he specially excels'.⁵

David Pye has argued that material is given value because of the skill which goes in to working it. Raw materials seen in their natural state are usually quite unimpressive, and only a skilled craftsman can bring out the promise and potential of the material. The sculptor and mason could be viewed in this way, hewing an object of beauty from a block of stone. The workman uses great skill during the making process, and continually risks the quality of the final product. Pye identifies two types of workmanship: the workmanship of risk, which includes all handwork where the maker is relying on his manual skill and judgement, and the workmanship of certainty, where objects are produced by mechanical means and the risk is reduced. To illustrate this we could compare calligraphy and printing. Pye sets great value on the skill involved in the workmanship of risk, and says, 'If I must ascribe a meaning to the word craftsmanship, I shall say as a first approximation that it means simply workmanship using any kind of technique, or apparatus, in which the quality of the result is not predetermined, but depends on the judgement, dexterity, and care which the maker exercises as he works'.⁶ In this view skill is the distinguishing factor of craftsmanship.

The crafts have long been associated with traditional skills being passed on from generation to generation, with bad practices being sifted out and new ones adopted over the years. If tradition is central, this brings in to question the importance placed on originality and innovation in the fine arts today. More emphasis seems to be placed on finding an individual style and original

⁵ Coote, page 133.

⁶ Pye, page 7.

ideas than learning the basic techniques in art colleges today, and together with skill, tradition is largely undervalued. Yet, I believe there is an intrinsic value in a thing well-made, with years of experience and knowledge behind its making.

For the Kindersleys, tools and skills are more important than self-expression, and they train apprentices by repetition until success is achieved. Mrs Kindersley says of the training process, 'in a way you've been humiliated, told "It's not you that matters, it's what you're making."' ⁷ Gill's method of teaching was very similar, making his apprentices start with letter-cutting and alphabets until they were confident enough to progress to figurative work and carving. Precision and attention to detail are largely undervalued in modern art and art school training, and for this reason many makers, craftspeople and amateur artists who display technical skill but limited originality are also undervalued. Skill has long associations with manual intelligence, and it may be for this reason that makers are turning to art in order to be accepted.

I believe that skill is important for the evaluation and survival of the crafts. David Pye says, 'that in all but a very few trades exceedingly high quality is the last remaining ground on which the crafts can now compete'. ⁸ The skill involved in the making process and the quality of craftsmanship is what gives craft its identity, and what, I believe, distinguishes it from contemporary art. Where the crafts do not survive out of necessity they can only continue by moving towards the status of art, or by pursuing technical excellence. 'For the crafts, in the modern world, there can be no half measures. There can be no reason for them to continue unless they produce only the best possible

⁷ Gayford, page 51.

⁸ Pye, page 61.

workmanship, free or regulated, allied to the best possible design'.⁹

It would be shame if the crafts became swamped by theory, as has happened to the fine arts. Peter Dormer writes in Crafts magazine of his worry that craft objects will become cyphers for words and theories. 'What has happened in (fine) art is the production of trivial objects whose main function is to act as theatre props for the essays that are written about them ... the pursuit of theory has largely harmed art'.¹⁰ In the same way it is not enough just to have skill without ideas, otherwise the maker becomes simply an executant. We come back to the split between designer and maker, the division of labour which was one of the main concerns of the Arts and Crafts Movement.

⁹ Ibid

¹⁰ Dormer, Crafts 119, page 19.

Function, use and fitness for purpose

Function and usefulness have often been used as criteria for distinguishing between works of art and craft, it being a popular assumption that a work of craft is essentially a functional object whereas the work of art will be primarily contemplative. It is important firstly to examine what is meant by the term 'functional', but also to discover whether it is a good reference point when categorising fine art and the crafts. In this section I also hope to discuss the importance placed on function in the crafts today.

The bookbinder, Philip Smith, defines a functional object as something one 'can use for doing something else'.¹ He gives as an example the book as a physical object, comprised of cover, bindings and paper, which is not a work of art in its own right, but is used as a means of conveying the thoughts and ideas of an author (which may in themselves constitute a work of art). Eric Gill defines use and function in much the same way when he remarks that the object of the machine 'is to do something to another thing ... and not to the spectator qua spectator'.² According to the dictionary definition, the functional object 'is designed with special regard to purpose and practical use'.³ In all these cases we can see that the end product is as important as the idea or the making process, as it is not enough that the object be aesthetically pleasing or intellectually challenging. In addition to this it has to prove useful in a practical way.

Is function a distinguishing feature of craft work, or can painting and sculpture also be seen to have a function and practical

¹ Letter from Philip Smith, 6.6.94.

² Gill (1934), page 7.

³ Chambers.

purpose ? Rothenstein remarks in his Plea for a wider use of artists and craftsmen written in 1916, that museums and public galleries often become so concerned with dates, styles and individual artists that the original purpose of the object is forgotten. The relatively modern idea of 'art for art's sake', and creating a work of art solely for display, should not make us forget that many works of art and craft which we now admire in museums and galleries may have had a practical use at the time they were created. Gill reinforces this by bringing attention to screens, wall-coverings and altarpieces which we now choose to term 'fine art'. Fine art could also be termed functional in the sense that it is used to educate or convey political or social ideas and conventions. In Art and Society Herbert Read distinguishes between art which has an ideological function, which he defines as the function of realising our mental perceptions in a material form, and that which has a utilitarian function satisfying our practical needs. Gill recognises that 'fine art' has physical utility as a secondary consideration and can be valued by criteria other than fitness for purpose. Just as a machine needs to be functional above all else but ideally is aesthetically pleasing as well, so a painting embodies imagination as its primary concern.

There has always been a certain conflict between fitness for purpose on the one hand and aesthetic considerations on the other, and the two extremes can perhaps sum up the popular views of the crafts and the fine arts. In Art and Society Herbert Read states that 'reason, reflection and utility (as demonstrated in functional art and design) have as their opposites unreason, impulse and imagination (fine art)'.⁴ He suggests that architecture is one of the few arts able to resolve these long-standing conflicts within itself. William Morris was concerned to produce things which were both useful and beautiful, and this

⁴ Read, page 126.

became one of the main concerns of the Arts and Crafts Movement in Britain. Walter Gropius wrote that the Bauhaus aimed to integrate fine art and workmanship. Alison Britton recognises this precarious balance that the crafts still have to maintain between making reference to utility on the one hand, and being aesthetically pleasing on the other. However, she views this as a positive thing, and in an introductory essay in New Ceramics she writes that 'modern pots are playing with the gap between the expectation of use and the actuality of contemplation, and such gaps can be entertaining'.⁵

In an interview in Crafts magazine, Sir Ernst Gombrich examines the way in which the spectator comes to an object with certain expectations. If we are told that something is art we will inevitably regard it in a different way to something which is categorised as craft, even though the two objects may be very similar or even the same. For example, a normal household lamp would take on a different meaning if we were told that it was designed by Picasso, even if it was inherently no different from any other of its kind. This is important to the discussion of how the crafts should be displayed in museums and public galleries as an object will be viewed differently according to how it is labelled. This issue will be examined in more detail in the third part of the thesis.

It seems that there is a general expectation that craft should be functional, and that we have been conditioned to equate craft with usefulness. Gombrich notes that when the Impressionists first began exhibiting they were misunderstood because people had been taught that 'art was a kind of craft'⁶, and the high finish and draughtsmanship found in the work of the academic

⁵ Dormer (1986), page 10.

⁶ Lucie-Smith, Crafts 115, page 29.

artists of the time were considered evidence of their ability. In the same way today people are unsure what to make of contemporary craft which seems to defy the very idea of what a work of craft should be.

Some contemporary makers maintain the value of function in their work, seeing it as a positive element offering parameters and guidelines. Functional objects can provide a goal for the maker, and some crafts people enjoy working to certain requirements and being disciplined in this way. When designing and creating a useful object the maker has to take into account eventual users and how they will interact with the object. In this way the functional object maintains the relationship between art and life, so important to the Arts and Crafts Movement, by looking outwards rather than becoming self-referential. Alison Britton says of Jane Hamlyn's salt-glaze pots that 'they are not made to sit alone in revered isolation; they are there for interaction, for having a good time, they are for living with'.⁷ Similarly, it was very important to both Gill and Lorimer that their work should be seen as serving a useful purpose. This was a particular problem for Gill when he turned from letter cutting to more figurative work, and he used Catholicism to give meaning to his work in that his sculpture could be defined as devotional. Catholicism allowed him to mark out his own boundaries and enabled him to distinguish himself from the high art or 'art nonsense' which he despised so much. He wanted his Stations of the Cross for Westminster Abbey to be seen more as 'furniture' than works of art, and regarded them simply as the 'fittings for a building with a certain sort of purpose'.⁸

⁷ Rufford, page 2.

⁸ MacCarthy, page 124.

Enid Marx, textile designer, appreciates the particular skill involved in making things which are attractive to use, and has strong views about the value of function and fitness for purpose in the crafts : ' so-called ' artistic ' objects, however cunningly made, appear to me to be a misapplication of a craft. I personally have no space for bottles which will not hold water '.⁹

For the Maker's Eye exhibition held at the Crafts Council in 1981 several contemporary makers were asked to choose objects which summed up the essence of contemporary craft as they saw it. Connie Stevenson, a knitter, chose her selection of objects on the basis of function, which she feels makes craft more widely accessible : ' it is good to realise that craft objects have a function as well as an aesthetic value, and that craft really is available to everyone '.¹⁰

Some contemporary makers such as Jane Hamlyn feel that function and use are the real justification for the object. Alison Britton writes that ' Jane Hamlyn would not be comfortable making anything that isn't useful ... she feels that although pots can carry meanings, surreptitiously, besides their purpose, their use is what justifies their existence, and connects them with their audience '.¹¹ Jane Hamlyn emphasises this herself in a personal statement in which she likens function to the ' string on a kite; it connects the high-flying idea to the holding hands. Let go the string and you lose the kite '.¹²

On the other hand we find that many contemporary crafts people are disregarding function altogether, and this is reflected in art school degree shows where one is hard pressed to find

⁹ Crafts Council, page 44.

¹⁰ Ibid, page 60.

¹¹ Rufford, page 6.

¹² Ibid, page 6.

objects which are both attractive and practical. Function has become a side issue for many of the younger generation of makers, and a significant number of potters are abandoning ideas of hollowness and containment to concentrate on the artistic possibilities of clay. Fine art students are also becoming more interested in experimenting with traditional craft materials and methods to create a new element in their work. This may be a result of the changing status of craft due to social and economic factors. As craft is no longer a necessity or economically viable in modern society it is more profitable to market craft as art and so command higher prices and attract a different market. As a result of this many makers are emphasising the intellectual and aesthetic content of their work at the expense of use and function.

Many makers also regard function as a bar to creativity and imagination. An artist can already be seen to be constricted by the properties of the tools and the materials which he or she uses, and function is yet another limiting factor. The creative artist is partly defined by his freedom to create what he chooses. William Staite Murray claimed that the potter ' was an autonomous, self-regulating fine artist who should not be concerning himself with utility at all '.¹³ Bernard Leach is considered the father of modern studio pottery, but it has been noted that his work crossed over into the realm of contemplation. Lucie Rie and Hans Coper took this even further and ' relieved themselves of the immediate corporeal limitations of function and morality '.¹⁴

Although much contemporary craft is moving towards the status of art, some fear that it will gradually slip into purposelessness and extinguish itself in so doing. This worry

¹³ Crafts Council, page 20.

¹⁴ Greenhalgh, Crafts 116, page 19.

was voiced in an article in Crafts magazine entitled The appliance of science. Joseph Schwartz, a physicist, deplors the division which has arisen between experimenters and theorists in the field of science, and allusion is made to a similar division occurring in the crafts - those who are concerned with practical matters, and those who work with ideas. Schwartz calls those makers who have no real purpose or function 'autistic', due to the loss of contact with reality and self-absorption.

Eric Gill once said that 'the future of sculpture is in the museum'¹⁵, implying that if a work is divorced from function it necessarily becomes an object of contemplation. According to Gill, works which have no real or practical purpose will ultimately be confined to a gallery or museum, or 'a cupboard from which we can take them from time to time to look at them as at rare and precious and delightful curiosities'.¹⁶ In the same way, does the future of craft now lie in glass cases in museums and galleries, or do the crafts more rightly belong to the everyday world where they can be used and appreciated by ordinary people? There exists another group of craftsmen who do not dismiss function completely but regard it as subject matter rather than the sole purpose of the object. Peter Dormer categorises this as 'representational craft', that is saying something about function without necessarily being functional. He gives as an example a jug which is too heavy to use, but which uses the idea of the jug as subject matter. In the same way that modern painting can be used to make a statement about the nature of art, so contemporary craft can be used to explore the status of craft in modern society.

¹⁵ Collins, page 66.

¹⁶ Gill (1934), page 13.

Economics

The twentieth century has seen great changes in the status and definition of the crafts, and this is largely due to underlying economic factors. At a time when most of our consumer needs are met by mass production, and when advances in technology render hand produced goods an unnecessary luxury, the crafts have been pushed from trade into the realm of art. This transformation was evident during the growth of the Arts and Crafts Movement in the nineteenth century, when the attempt to marry fine art with the traditional crafts resulted in goods which could only be afforded by the very rich. The Arts and Crafts Movement also witnessed, and was partly responsible, for a change in the type of person practising the crafts. Many of the leaders of the Movement were educated thinkers rather than being drawn from the ranks of the traditional working-class artisan. These changes which took place after the Industrial Revolution in Britain have continued into the present century, and the crafts have been forced to take on a new role in order to survive in the present economic climate.

Three decades on from the craft revival of the 1960s, there has been a growing need for makers to re-assess their position in order to remain financially viable. The current economic climate has meant that many craftspeople have been forced to become more commercial and business-orientated, and to look at new ways of promoting their work. Needless to say, contemporary craft is produced in an entirely different economic structure to traditional and pre-industrial craft which was primarily designed to be used, and not for decorative or display purposes. Almost every type of craft work now has its counterpart in industry, and it is almost impossible to compete with cheap and reasonably made everyday goods which are mass-produced. As Peter

Dormer has noted, if craft comes too close to trade then the nature of the object will be forced to change in order to be price-competitive, and the exclusive hand-made object will not survive in this climate. The economic law forces society to change and adapt, and many makers such as Michael Cardew at Winchcombe Pottery have had to re-think their designs and working processes with this realisation in mind. To ride competition, makers will always produce what they can sell, and what the public are willing to buy. Peter Dormer has argued that makers are turning to fine art for this reason, as ' objects sold on aesthetic grounds are not subject to competition by price '.¹

People generally believe it is worth paying extra for art, and it seems that there will always be a market for exclusive, one-off pieces, which can be used to signify wealth or belonging to a particular social grouping. The wealthy will always be willing to pay for someone else's time, for example having clothes tailor-made rather than buying ready-to-wear. In the same way people will pay for something hand-crafted rather than buying a machine-made object.

Buying an original piece of art or craft also allows one to express one's own individual personality, and can also act as an investment for the buyer. It has been said in an article in the Museums Journal that the motivating force for craft production is self-expression : ' The maker expresses him/herself through the act of creation, while the purchaser expresses his/her taste through the act of purchasing '.² If the public begin to buy craft for its aesthetic value, then it will be valued on its intrinsic merit, and will no longer have to compete with other producers

¹ Howe, page 78.

² Harris, Museums Journal May 1992, page 29.

on the same terms. In fact it has been argued that the only terms that craft can compete on in today's society are exclusivity, quality and skill. Peter Dormer has said that craft today has been taken out of the 'real economy', which he characterises as being 'motivated by the emotions of wanting and the deeds of action, whereas contemplation is characterised by looking outside of oneself, and the process of thinking'.³ He believes that 'the role of the craftsman in the late twentieth century is necessarily peripheral to all mainstream economic activity',⁴ and that economic reasons alone can not justify the continuation of the crafts.

Given that the production of craft is no longer an economic necessity, the maker has more choice regarding what he/she will make. Alison Britton says in the introduction to New Ceramics that 'few potters make pots out of necessity, and even fewer people in modern industrial societies buy craft pots from necessity. Both the production and purchase of such pots are accounted for by specifically twentieth century reasons'.⁵ Carla Needleman has also stated something similar in her book, The work of craft, when she says that her craft (pottery) 'is not, in any practical sense, a necessity. This places me in the unfortunate limbo of art'.⁶ Craft no longer needs to be useful, and will probably sell better if considered on its aesthetic merits.

Once a work of craft is purchased for its beauty, originality or for the very fact that it is hand-made, then it is freed from the need of being functional and useful in a practical sense. Ted Cohen,

³ Howe, page 80.

⁴ Howe, page 77.

⁵ Dormer (1986), page 24.

⁶ Needleman, page 25.

Professor of Philosophy at the University of Chicago, has defined art as ' that human activity - perhaps not the only one, but the central one - that we do just because we do not have to. It is therefore the activity in which we show ourselves to be free, human beings. There is no canonical purpose served by works of art, and therefore there is no canonical reason why any work of art should be comprehensible '.⁷ As we have seen from the previous discussion on function, some makers then use this freedom creatively to explore new techniques and ideas in their work. The changes occurring in the crafts have meant that some makers now produce pieces solely as exhibition pieces and objects for display. Arthur Lane has said that ' usefulness is no more than a condition to be fulfilled. Grace in fulfillment is an extra, properly called art '.⁸ Once concern is transferred to this ' grace in fulfillment ', that is the shape, material and decoration of the object, rather than its ultimate purpose, then it will be judged and considered on different terms, and this is perhaps how all art originates. It has been said that ' art is yesterday's craft ', and this question of use and redundancy is important to the whole issue of art and craft.

⁷ Cohen, *Crafts* 107, page 17.

⁸ Rufford, page 6.

Individuality, skill, function and economic factors are just some of the issues pertinent to the crafts today, and also relevant to any discussion regarding the display and interpretation of art and craft in public museums and galleries. As we have seen, museums are able to alter perceptions of objects through labelling and choice of display, and in the past have helped to create the image of art as high culture and set apart from the lives of most people. The modern idea of what constitutes art appears quite limited and is far removed from the medieval idea of art encompassing many areas of human endeavour. However, it is clear that the boundaries drawn between art and contemporary craft are very blurred and indistinct, and are becoming ever more so. This leads us to question the importance of trying to categorise objects and make distinctions between them, and whether the crafts are actually too diverse to define as a group. As we have seen, the crafts appear to be in limbo between trade, design and fine art, and although there is some overlapping, they still have their separate concerns and traditions which set them apart. Although they are following fine art into becoming receptacles for ideas, and objects for display, decoration and contemplation, there is still a concern with use, function and skill. Traditionally the crafts have been very much part of everyday life in the domestic, social and community context, and it may be possible for museums to continue this active role by using objects in their collections to inform visitors about the issues discussed above.

Survey of makers in the UK

There has been considerable discussion recently amongst museum professionals, writers and critics concerning the problems of exhibiting contemporary craft, and this will be explored more fully in the final part of the thesis. In attempting to examine the issues surrounding the crafts and the role they play in society today, I felt it was necessary also to make direct contact with the makers themselves in order to discover their aims and aspirations, and how they viewed their chosen profession. It was hoped that certain underlying trends in the crafts might be identified by questioning a sample of makers, and I also thought it was important to undertake some practical research rather than relying on written material which invariably represents the views of the critics rather than those of the makers.

The craftspeople were mainly chosen from a list of selected makers supplied by the Crafts Council. On average five or six were selected from each discipline, and were chosen to ensure a wide range of backgrounds, training, geographical location, working methods, aims and materials. The remainder of those questioned were taken from a list compiled by the Association of Applied Art, and were local to Fife or Edinburgh. Some of those near to St Andrews were interviewed personally using the questionnaire as a basis for further discussion, and this proved very useful.

Approximately forty-five questionnaires were sent out, and thirty-five makers responded. The answers were mainly brief and straightforward in keeping with the tone of the questions, but several people sent extra material such as books, letters, catalogues and postcards, for which I am most grateful.

The twelve questions were designed to cover the main areas of training; identity; exhibitions; the importance of function and concepts; and the future of the crafts.

The surveys were examined and evaluated question by question, and the responses were tallied accordingly. It is difficult to give percentages or statistical findings, as there were no clear-cut answers to any of the questions. It has also been necessary to take into account the comments and extended answers given. I have attempted, however, to show any general trends which have emerged from my findings.

1. What kind of training did you receive (i.e apprenticeship / art school / self-taught / technical college / other) ?

The majority of the makers questionned had received a mixed training, but most had attended art college at some point in their career. Several had changed direction, for example starting off in fine art and moving to a craft discipline afterwards. Examples of this are Susan Brotchie who studied graphic design at college, and is now working with embroidery, and John Maltby who began his career in sculpture, and later transferred his attention to ceramics. Apart from art school training, the second biggest category were those who were self-taught, their interest perhaps arising from a hobby. Those who trained as apprentices, or who spent a period of time training in a workshop, were very few.

Formal training, in the form of taught courses, is therefore proving a more popular option than learning a trade, or gaining practical experience ' on the job '. Perhaps this can be seen as an indication that the type of person now taking up the crafts is changing, and the learning of a skilled craft had become a matter of choice rather than a necessity to survive. By attending art school people will gain a recognised qualification, carrying with it academic respectability,

and better prospects for a future career. This seems to be a general trend in society at present where people are gaining further education qualifications rather than working their way up through the ranks.

It is possible that the fact that more people are training in art colleges is affecting the way in which makers view themselves, and also the way in which others view them. It might be true to say that art colleges inevitably place a greater emphasis on creativity, inspiration, individual projects and self-exploration, than on producing well-crafted functional ware. Most stonemasons are taught their trade through apprenticeship, and will go on to carve inscriptions to commission, whereas stone-carving courses in art schools are designed to be a basis for more sculptural work. The fact that more people are training in art colleges will perhaps lead, or has already led to a new emphasis in the crafts.

2. How would you describe yourself / your profession?

3. Do you consider yourself to be a maker, an artist or a mixture of the two?

The majority of makers describe themselves according to the material or discipline they work in, for example, potter, jeweller, silversmith, etc. If questioned directly as to whether they were a maker, artist or a mixture of the two, most thought of themselves as artists in some way. There were many variations and combinations, such as artist-craftsman, designer-maker and glass-maker, all suggesting an equal combination of thinking and making. Some felt that their role had changed since they had been working. One craftsman said that he was a potter in 1954, and an artist-potter in 1994. John Maltby also says that he is 'not a potter, but was originally perhaps'.

The survey testifies to the diversity and ever-changing boundaries in the crafts. Many makers feel a pull towards art, but would

perhaps define 'artist' in a different or broader way than a painter or sculptor. However it is evident from the responses that makers wish to be regarded as having mental, as well as manual, skills. The aesthetic quality of the work, and the ideas and inspiration behind it are as important as the physical presence of the object. Like Ralph Beyer, the stone-carver and letterer, many would think of themselves as artists by intention, but regard the actual making as an integral element. Here are several quotes reflecting this:

' An artist who makes things '. Andrew Holmes

' The book has to be structured before it can become a visual vehicle '. Ivor Robinson

' I mostly think of myself as a designer who makes what he designs '. Michael Harvey

' An artist with a maker's skill '. John Maltby

' An artist is also a maker '. Philip Smith

4. Do you design and make the objects you produce?

All the makers questioned said that they performed both functions. Several makers in the survey have had larger pieces or components made in a factory, or have designed for industry and mass-production, but generally they make their own designs. There is an obvious difference here to fine art, where the artists do not necessarily construct the physical works of art themselves, and also to labourers who work to somebody else's designs. For craftspeople the making is as important as the concept, and the concept is as important as the making.

The fact that most craftspeople perform the dual functions of designing and making shows the degree of autonomy and choice they now have and desire. They are working for themselves rather than for others, and follow the creative process through from beginning to end - an ideal of the Arts and Crafts Movement. However, in attempting to do away with the division of labour, and

making the work the expression of one individual, is craft inevitably becoming an art form?

5. If you have a workshop, how is it set up? (i.e how many workers are there? What are their jobs?)

The majority of those questioned work alone without assistants or colleagues. Many work from home, but some rent workshop space and carry out their own work in a shared craft environment. A few were involved in a family-run business, or formed part of a husband and wife team. Only two of those questioned ran traditional workshops with assistants.

The responses to this question suggested a sense of isolation in the crafts, with people working primarily for themselves rather than in groups. People want to be responsible for their own work, again linked to the desire to be both designer and maker. Perhaps the division between designer and maker exists only in industry at present.

6. How do you feel about your work being exhibited in museums and / or public galleries?

How would you like your work displayed (i.e in context in a display about different materials / techniques; as part of a display centred around your own work; in an exhibition showing the history and development of your craft; as a work of art)?

The replies to the question of how craft should be displayed were varied, and as diverse as the aims of the makers. What people have suggested is sometimes contradictory, showing that there is no hard and fast rule about exhibiting such work. Some of the suggested options were as follows:

a. A display of work aiming towards sales

- b. Work shown in a domestic context, for example displaying quilts on beds. Displays should show the visiting public that everyday objects can be works of art.
- c. Work shown in an historical context - linking contemporary craft with traditional craft methods.
- d. Individual pieces shown on their own, as a work of art. Somewhere between traditional craft and fine art.
- e. Work to be shown as part of the contemporary crafts, or modern applied art, movements. Displayed in the context of other crafts or similar examples of work.
- f. Work shown in the context of one maker's career to chart change and development.

Some makers felt that museums and galleries were not appropriate places for displaying craft, and that such work should be shown in its original setting if appropriate. For example, architectural carving and stained glass windows in churches. This is obviously not applicable to pieces which are designed as exhibition pieces, with public display in mind. Other makers felt that craft should be incorporated within the structure of the museum or gallery, thus emphasising the functional element of craft, and displaying it to the general public at the same time. Others felt that work should be shown and sold from their own studios or workshops, so that the whole making process was on view, and not just the final product.

I felt that the suggestions given for methods of display covered a wider range of options normally used for fine art, for example showing pieces in a domestic and social context. In displaying craft the fundamental differences between this kind of work and fine art have to be taken into account, for example the domestic scale of many of the pieces, the making process and skill involved, and the functional aspect of the work, if appropriate.

7. Is your work designed to be used?

8. Are you interested in abstract ideas and / or technique in your work?

Most of those questioned designed work to be used in some way. However, some pieces had a functional title (e.g scent bottle), but were largely decorative. By their very nature, some pieces are designed to be seen rather than used in a practical way, for example commemorative silver trophies and medals. Surprisingly few pieces were designed solely as a work of art. However, the originality and rarity of a piece which is theoretically functional, such as a book-binding, will sometimes transform it in to a work of art or an exhibition piece.

Many makers said they were interested in abstract ideas and techniques, but others were unsure as to what this actually meant. Several people felt that the forms they were designing and making were in themselves abstract (e.g letters and alphabets). Others felt that most of their energy went in to the making process, and that ideas and abstractions emerged almost subconsciously.

9. How do you see your craft, or the crafts in general, changing in the next ten years?

Some makers feared that a growing emphasis on non-functional ware would make the crafts inaccessible and elitist, and would completely change the nature of the crafts. Many think that the public conception of craft will change in the future. Some suggested that the future of craft would be cyclical in much the same way as fine art, alternating between functional and more abstract work.

There is a hope that more makers will work together and collaborate on projects, although this survey has shown that this is not yet happening.

Many think that the future of the crafts will depend on the economic climate, and although there will be more practising craftspeople it is uncertain whether there will be more buyers. Several makers felt the growth of ethnic craft shops, which sell well-made and relatively cheap goods, would threaten local craft. Competition from developing countries and industry will force the crafts to change in order to survive. If the crafts change too much will a new category of work be created which is neither craft nor art? Some felt that the crafts would change due to the adoption of new technology, such as computer-aided design.

It was felt that there would be more integration with fine art, and more 'intellectual' pieces being produced.

10. Do you use hand-tools, or machine tools?

The majority of makers used a mixture of the two, but none used only machine tools. The response shows the importance of the crafts person feeling that they are directly involved in the making process. The fact that most makers use a mixture of hand and machine tools indicates that craft is no longer to be equated with hand-crafted.

11. Are successful designs repeated, or is each piece of work a one-off?

Almost half of those questioned worked repeating successful designs, or producing variations on a theme. Just over half produced individual pieces, but these were invariably for specific commissions. This perhaps provides an indication of the type of person buying craft today. Some makers said that people would

commission pieces for a special occasion, and liked the idea that something would be individual, original and specially designed for them. This suggests that craft is becoming a luxury for those who can afford it, a problem that the Arts and Crafts Movement had to face in the nineteenth century. One-off pieces are by their very nature exclusive, and that is part of their attraction to buyers, but this almost forces them to become works of art, designed for contemplation rather than use.

12. How much of your work is commissioned? Where do you sell your work?

The majority of makers produced most of their work for direct sale, and of these most sold as a result of exhibitions and gallery displays. The second most popular way of selling work was direct from the studio or workshop. Other options included craft shops, the Crafts Council, trade fairs and auction houses.

Just under half of those questioned sold more than 50% of their work by commission.

As we have seen the majority rely on exhibitions to promote their work, and bring it to the attention of a wider public. This raises the question as to whether public museums and galleries should be performing this function, and if this is in keeping with the aims of such institutions. Should selling be confined to commercial galleries, and do display methods in these galleries differ from those in public institutions? Some makers suggested that museum shops could be better utilised as a showcase for local craftspeople.

Part Three

Account of exhibition at Kellie Castle

Following Hew Lorimer's death on September 1, 1993, the National Trust felt it would be appropriate to mount a retrospective exhibition at Kellie Castle, the Lorimer family home. There had been three previous displays of the sculptor's work in the 1980s: The Lorimers : A Family For The Arts in Fife at the Crawford Arts Centre (1983), a retrospective held at the Talbot Rice Art Centre (1988), and an exhibition at Kellie Castle to mark Lorimer's 80th birthday (1987). This last display had contained a mixture of models, maquettes and photographs concentrating on Lorimer's secular, religious and inscriptional work. Dr Stephanie Blackden, the former representative at Kellie, felt that something similar should be attempted, but that it should aim to be more comprehensive in keeping with the retrospective theme. Apart from the catalogues accompanying the above exhibitions, there is very little written information on the work of Hew Lorimer, and no comprehensive overview of his achievements. It was hoped that this exhibition would redress this, and provide an opportunity for presenting a chronological survey of the artist's works.

Within Kellie Castle there is a room reserved for temporary displays, which are usually chosen to highlight the life of the Lorimer family, or the history of the Castle. The exhibition room contains six fixed panels of similar dimensions (approximately 4ft square), and ample wall space on which to mount text and illustrations. The layout of the room dictates the format of the exhibitions to a certain extent, as it is easier for the main text to be divided into six sections in order to fit onto the panels without losing continuity.

The exhibition was initiated with the aim of informing casual visitors to the castle about the life and work of the former resident, and adding to the interest of their visit. It also hoped to cater for local residents and contemporaries of Hew Lorimer who might wish to visit the exhibition for itself. It was therefore necessary to to achieve a balance between making the text intelligible for those with no previous knowledge of the sculptor, or of art in general, and providing enough information to keep the interest of informed visitors.

The headings for the six panels were decided in conjunction with Dr Blackden, and were designed to illustrate the main elements and themes of Lorimer's work : family background and the influence of Sir Robert Lorimer; training, apprenticeship and early influences; secular work; an in-depth study of the St Francis panel, Dundee; the theme of the mother and child in Lorimer's work; and personal faith and religious works. The wall space was reserved for Lorimer's involvement in the local community, and personal reminiscences by family and friends.

Early in 1994, in the first stages of preparing the exhibition, Dr Blackden left Kellie Castle in order to take up a new post with the National Trust. At this time there was some discussion about whether the exhibition should go ahead in the circumstances, and if it could realistically be ready in time for the beginning of the summer season in May. The National Trust for Scotland decided that as a certain amount of research had already been undertaken, and as I had been involved with the project from its conception, I should be allowed to take responsibility for its completion. Much of the next three months was subsequently taken up with the planning and mounting of the exhibition, and as a result the first part of the thesis was shaped by the writing of

the exhibition text, and follows the main themes of the exhibition itself.

My main responsibilities included deciding exactly what information and accompanying images should go on each display board; arranging for photographs to be taken, duplicated and enlarged as needed; writing the exhibition text and captions, and asking others to make contributions; arranging for the loan of objects, and contacting appropriate people to make collections and deliveries; planning the layout and design of exhibition; taking the text to the National Trust in-house printers and designers in Edinburgh to discuss format, type-setting and size; and finally installing and mounting the exhibition with the help of the photographer, Bruce Pert, and Dr Blackden. An important part of organising any exhibition is the accompanying publicity, but this was undertaken by the National Trust for Scotland, who also made arrangements for the exhibition opening and preview.

There were several problems which arose during the planning stages of the exhibition, the first being how best to represent the work of an architectural sculptor whose output is not portable, or is too large to be shown in a limited exhibition space. Although most of the works are recorded through the medium of photographs, this is not an ideal method of representing such works, and gives very little impression of the size, texture and three-dimensional quality of the work. It was felt that, at the very least, a selection of models and maquettes, showing working methods and design, should be on display. It was also intended to produce a map of Scotland showing the location of public sculpture, and an accompanying gazetteer for visitors, encouraging them to visit the works *in situ*.

At the beginning of the planning stages, some of Hew Lorimer's work was still maintained in his studio in the grounds of Kellie Castle (see inventory, Part One), and it was hoped that a selection of smaller pieces could be included in the exhibition. Unfortunately some of the pieces were subsequently required for a concurrent exhibition of the artist's work at the Royal Scottish Academy, Edinburgh, and the remainder were later removed by the Lorimer family. The subsequent lack of three-dimensional objects meant that the exhibition would consist mainly of black and white photographs, and again the question was raised as to whether the exhibition was viable with such a limited amount of material. Fortunately, plans were made to borrow several pieces from local collectors, and although some of the work had been shown in the previous exhibition at Kellie, it fitted in well with the main themes of the exhibition, and illustrated different aspects of the sculptor's work, both secular and religious, and public and private.

To add variety to the illustrations, and to fill in certain gaps, Bruce Pert, a photographer from St Andrews, was employed to take a selection of colour photographs of Lorimer's work in Fife and Lothian.

It was originally planned that colleagues, friends and admirers of Hew Lorimer's work would be asked to write relevant sections of the exhibition text, and that these would be edited by myself in order to produce a unified style. Several people were approached, but due to other commitments and lack of available time, only one person responded by the required date. I therefore used the research I had already undertaken on Hew Lorimer to compose the text for the other five panels and for the wall display. In so doing, I discovered the difficulties of condensing and simplifying information, and pitching the resulting text at a suitable level for the visitor with little or no

previous knowledge of the subject. With such a wealth of possible information for inclusion, it is a difficult task to identify the most important points, and to write text that is free of any specialised terms, or that assumes a certain amount of knowledge on the part of the viewer. When mounting an exhibition in isolation, there is also the problem of personal bias, and having too much control over the content of the show and visitor reaction to it. Although I enjoyed having responsibility for the exhibition, I believe that teamwork and consultation with others should form an essential part of preparing such a display in order to explore new and different approaches to the subject.

The exhibition was officially opened by the Earl of Wemyss, and has been well received by visitors to the Castle, and by the National Trust for Scotland, who have made the decision to keep it in place for a further year. It was felt by some that more could have been included on Hew Lorimer's personal and family life in order to give a greater impression of his character. The lack of available material, such as family photographs, made this impossible, and as the exhibition was aimed primarily at a general audience it was felt that giving an overview of the work was of greater importance. A potential problem of mounting a monographical exhibition is that the work sometimes becomes overshadowed by personality. It is therefore necessary to question how relevant the personal life of the artist is to the understanding of the work. In retrospect it might have been appropriate to include more information concerning Hew and Mary Lorimer's contribution to the appearance of Kellie Castle in order to tie the exhibition in more closely with a visit to the property.

The Hew Lorimer exhibition highlighted several issues which are pertinent to most temporary and permanent displays of craft and fine art. Firstly, there is the problem of taking objects out of context in order to exhibit them under one roof, and the consequent risk of altering their meaning, or distorting their original function and purpose. This is particularly relevant to architectural or garden sculpture, or other architectural crafts such as stained glass and metalwork, which are intended and designed for a particular location and / or building. Bringing work of this kind into a small interior setting can change impressions of its size and importance, and divorces it from its relationship to its original site. For example, a piece of architectural sculpture which has been deliberately distorted in order to compensate for its position high up on a building would appear strange if viewed at eye level in a gallery. In the same way furniture which has been designed by an architect for a particular domestic interior might look incongruous shown in a completely different setting. Smaller craft pieces, such as domestic pottery, which are intended for use, can similarly be divorced from their social environment if shown in a glass case in a gallery. As Alison Britton has commented in her introduction to the Jane Hamlyn Saltglaze catalogue, museums can sometimes be likened to zoos, where objects are shut away from 'real life' - from the life they were intended for. Things are out of context there. We can't tell if chairs are comfortable, if jugs pour well. There is therefore a real danger of presenting a false view of an object, or allowing it to be judged by a different set of criteria, if it is divorced from its historical, social and geographical context.

As we have seen, function remains an important issue in craft, whether makers are for or against it, and must be taken into account by curators and exhibition organisers. With work such

as Hew Lorimer's and the potter, Jane Hamlyn's, which has an aesthetic content but which is primarily functional and linked to 'real life', the question is raised as to how to best display the piece in order to bring attention to this element. Curators need to find ways of exhibiting works whilst at the same time not losing sight of their functional qualities.

The crafts today are increasingly difficult to categorise and define due to the sheer diversity and range of materials, techniques and aims. At one end of the spectrum there is architectural craft which is still largely functional and traditional in approach, and at the other end we find the more adventurous and experimental work which crosses over into the realm of fine art. There is also a large body of work in between which combines elements of the two extremes. Much has changed, even since the peak of Lorimer's career in the 1940s and 1950s, with the growth of the consumer society and mass-produced goods which have swamped the market. As we have seen from the results of the survey of makers, more craftspeople than ever before are coming from art-related backgrounds, and are producing exclusive, luxury goods, rather than necessities.

The diversity inherent within the crafts today, and their continual reassessment, poses problems for the museum and gallery curator, particularly in key areas of display, interpretation, collecting and categorization. The crafts have traditionally been one of the most accessible areas of a collection, in that all visitors have reference points from their own experience which allow them to relate to the objects on display. Many examples of historical craft are taken from a domestic or social context common to everyone. With the introduction of more conceptual pieces there is a danger that craft will

eventually become as elitist as much contemporary fine art, and will lose the interest of many people.

With imaginative and well considered methods of display and means of interpretation, curators can help to increase public understanding and awareness of contemporary craft, and to comment on new trends and currents, without losing their existing audience. Exhibitions can be a valuable way of examining the nature of craft, and of questioning assumptions and preconceptions. Museums and galleries can also exert an influence on how the crafts are viewed by what they choose to collect and exhibit.

In order to examine further the various methods which museums and galleries employ to display and interpret contemporary craft, I have visited a selection of venues, in both the public and commercial sectors. In some cases I was able to talk to the curator or other member of staff, but where this was not possible I sent a questionnaire covering the main areas of display, interpretation, education, collecting, and sales. Additional information has been gathered from relevant magazines and journals, such as Crafts and the Museums Journal.

Display

Exhibitions and permanent displays can play an leading role in promoting the crafts, increasing their audience and also generating enthusiasm for and greater understanding of new work. There are numerous options open to curators, drawn from traditional display methods, and also by making use of current thinking in education and design.

Established museums, which have mixed historical collections as well as twentieth-century objects, sometimes choose to exhibit contemporary craft in relation to their permanent collection. This method provides a context for new work and allows the visitor to make connections between the past and present, and perhaps come to a greater understanding about the nature of the work being shown. Such a display can also help to unify a collection so that objects are not seen in an historical vacuum, and a sense of continuity is established. It can also aid visitors, and curators, to view the historical collection in a new light, and to generate new and lively ideas concerning the permanent display.

Timothy Wilcox, curator of the Hove Museum and Art Gallery, is enthusiastic about trying out as many different options as possible in relation to displaying the Museum's craft collection, but is always aware of the importance of making connections with the historical displays. In one of the permanent galleries we find works by the contemporary ceramicists, Alison Britton and Philip Eglin, together with examples from the Museum's collection of eighteenth-century Staffordshire figures. As both Philip Eglin and the makers of the Staffordshire figures are using clay to produce decorative and sculptural pieces rather than functional ware, this prompts the viewer to make connections between the past and present and to see that the idea of using this medium for its artistic possibilities is nothing new.

The Victoria and Albert Museum divides its ceramics collection between two different galleries: the art and design galleries, which display work in the context of the style of a certain period, and material and technique galleries which show the works of one material together, regardless of date, maker or style. The material and technique galleries were originally designed as

study collections, allowing the student of art and design to compare and draw inspiration from works from the Middle Ages up to the present day. Although these galleries seem rather over-crowded, and it is perhaps difficult to look at individual pieces without adjacent objects crowding in, the display remains a useful way of making references between one period and another, and viewing the diverse range of objects that have been produced in one medium. It is quite interesting to see how styles are often repeated in different periods with slight variations, and a sense of continuity is given.

Contemporary and historical craft is also displayed in an unique way at Parnham House in Dorset (Figure 9). This Elizabethan manor house is the home and workplace of the furniture designer and maker, John Makepeace, and also houses the School for Craftsmen in Wood which he set up. The furniture, which is modern, innovative but designed to be used (Figure 10), is on display in the rooms of the house, which retain their Elizabethan character. The mixture of historical and modern is extremely successful, and the large rooms provide a good setting for the furniture which is often large-scale, and would dominate any museum or gallery display. In the long room on the ground floor the original woodcarving and panelling of John Nash has been uncovered, and prompts the visitor to see the traditions of craftsmanship passing down through the generations.

The current temporary exhibition at the Whitworth Art Gallery in Manchester entitled ' What is Embroidery ? ', employs contemporary work by established makers and students, together with historical objects from the permanent collection in order to explore styles and techniques in this medium. Through the

ideas and methods used. Some of the student work borders on fine art and is displayed on the wall, whereas the historical costume from Persia and China illustrates the decorative and practical possibilities of the craft.

In the same way, the permanent display of textiles at the Whitworth juxtaposes modern and historical objects to great effect. Beside a case showing eighteenth- and nineteenth-century samplers and domestic sewing, there is a contemporary mixed media assemblage by the artist, Lyn Malcolm, called 'Why Have We So Few Women Artists?'. The work is in itself a mixture of art and craft, the words of the title being constructed from similar sewing methods displayed in the adjoining case. It poses the question as to whether women actually preferred to create and produce useful pieces of work, as opposed to 'fine art', historically seen as the domain of men. It challenges the idea that sewing is somehow inferior to painting and sculpture.

In the same gallery a machine-quilted wall-hanging is shown next to a case of traditionally made patchwork quilts. The maker of the hanging, entitled 'Joining Forces', has been inspired by a love and knowledge of historic American patchwork, and has drawn on this tradition to create something new and innovative, whilst at the same time commenting on the past. The above examples illustrate the way in which the juxtaposition of historical and contemporary craft can enrich the appreciation and enjoyment of both, and can be used to raise questions about how we view craft.

The exhibition at the Whitworth also illustrates the way in which contemporary craft can not only be integrated with historical artefacts, but can also be displayed with a range of different media, including contemporary fine art. Timothy Wilcox is in favour of this type of display, as the Museum at

Hove comprises an art gallery, and fine art is an important part of its remit. As a result non-figurative textiles, such as tapestries, have in the past been shown together with paintings, and ceramics are shown in galleries with twentieth century fine art on the walls. Again, this type of display can serve to unify a diverse museum collection, and can allow the visitor to identify similar trends in both contemporary craft and fine art. The comparison of art and craft can also highlight the differences between the two, and can help to provide definitions.

As is often the case with fine art exhibitions, the work can be shown in the context of one maker's career, showing stylistic development and change, inspiration and sources. This is a valuable method if shown in the context of a particular period or style, particularly if the maker has been influential in his work or teaching. Many of the commercial galleries, such as Contemporary Applied Arts in Covent Garden, London, tend to display craft in this way in order to promote the work of new makers, and even with the larger group shows or seasonal exhibitions, the work is centred around individual output. As with commercial fine art galleries, the emphasis is on building reputations and selling, in preference to examining themes and issues. The Crafts Council Gallery in Islington, Britain's largest public gallery for contemporary crafts, combines the outlook of both commercial and public galleries, in that it seeks to promote the work of new makers and the reputation of the crafts in general, whilst at the same time examining current issues in the crafts through exhibitions. A recent temporary exhibition, entitled 'The Furnished Landscape', sought to promote craft in the community, and aimed to attract those people responsible for commissioning seating, railings, pavements and lettering in public places. Other exhibitions have placed contemporary craft

in an historical context, such as ' Out Of The Frame ', which looked at needlework, or in a cultural or social context.

By placing craft in a social or domestic context, we are questioning the intentions of the maker, the intended use of the object, and the economic circumstances in which it was created. This follows the new approach to art history which seeks to consider fine art in a broad context, and does not view the object as self-contained and isolated from the society in which it is made. In the Whitworth Art Gallery, the large collection of textiles in the permanent exhibition are displayed in order to present and examine social, ethnographical and historical themes. The textile industry in Manchester is shown by the reconstruction of a draper's shop, with rolls of material. There are also displays of West African textiles, coptic dress and contemporary knitting, thus all the pieces on show are given a context. The display of patchwork contains information concerning the origins of such work, and the social circumstances of the people who undertook it. Of course this kind of approach is more problematic with very recent work, partly because it is so difficult to evaluate work that is being produced at the present moment. However, contemporary craft can be shown in relation to work of other countries, and the Commonwealth Institute organises many touring exhibitions based on this theme.

The furniture of John Makepeace, on view at Parnham House, is shown in a variety of different ways, but the upper rooms are devoted to exhibiting pieces in a domestic environment. The upper floor of the house comprises the private apartments of the family, but several of the bedrooms and the bathroom are open to the public. The furniture is almost exclusively designed and made by John Makepeace, and is shown as it would be in use, with the beds made up, and the tables and cupboards containing

personal items. This approach serves to emphasise the functional aspect of the work, and shows it to its best advantage, perhaps encouraging potential buyers to commission similar pieces for their own homes. It is a method that many furniture shops often use as individual pieces look more appealing shown in a particular setting with all the fittings, than in isolation. In Hove one of the galleries is wallpapered, which Timothy Wilcox believes helps to scale down the room, and so provide a more domestic and intimate setting for craftwork.

One innovative way of emphasising the functional aspect of craft is to commission makers to help with the design of fittings and furniture within the gallery or museum itself. In this way the work is exhibited whilst retaining its usefulness. At Hove a craftsperson has been brought in to help with the redesign of the foyer shop, and it is hoped that this will incorporate a showcase for selling the work of local craftspeople.

At the Abingdon Museum, the curator, Emily Leach, has been instrumental in employing makers and designers to create new furnishings and fittings for the refurbished gallery. The furniture maker, Erik de Graaf, was commissioned to design and build twelve new display cabinets and six tower cases, plus oak and glass-panelled doors for the entrance hall. Chairs have also been commissioned to match the design of the display cases, and future plans include mobile sales display stands for the shop, and an open storage display for the Southern Arts Crafts Collection. The calligrapher, Alison Urwick, has also produced a banner welcoming visitors to the Museum.

Interpretation / education

Display is only the first step in presenting the crafts to the general public, and accompanying educational activities and

publications can be important ways of enthusing visitors, and making the crafts more accessible to them. As with all education, the main aim must be to encourage people to explore things for themselves, and to question what they see. By emphasising the practical aspects of making through workshops and demonstrations, the exhibits can become more than objects of contemplation, and visitors can see, and experience for themselves, the skill and craftsmanship involved in creating such works.

At the Hove Museum and Art Gallery there is a part-time exhibition officer whose work is solely devoted to promoting the craft collection. A variety of educational activities are regularly organised for visitors of all ages, and both local and international makers are brought in to comment on exhibitions, and give demonstrations. Similarly at the Crafts Council, practical sessions are organised for teachers working in specific media, and an annual conference called ' Making It ', is designed for tutors in Higher Education.

Visitors to Parnham House are invited to view the workshops of the School for Craftsmen in Wood before entering the house itself to see the completed furniture. Several students can be seen making the pieces, which have usually been designed by John Makepeace, and an experienced guide is on hand to answer any questions, and to give demonstrations of certain specialised techniques used in the making of the furniture. Several panels around the walls seek to answer the most commonly asked questions regarding design, production and materials. Tools and samples of a variety of different wood are on display for the public to examine. This opportunity of seeing the maker at work provides a context for the finished piece, and emphasises the fact

that the creation of the furniture involves long hours of work following the initial design stages. For potential purchasers, it also gives some idea of what is included in the asking price - time, skill and exclusivity.

Many public museums and galleries now give visitors the opportunity to become more personally involved in the making process, and to create their own objects inspired by the exhibits they have seen. The current exhibition at the Whitworth, 'What is Embroidery?', aims to involve the local community in creating a wall hanging, and visitors are encouraged to produce squares of material at home which can be added to the final piece. Scraps of material are available free in the gallery, and scissors and other equipment is provided for those who feel inspired to create something on the spot. On several occasions during the exhibition run, embroidery degree students from the Manchester Metropolitan University have been giving demonstrations and helping those who are interested in taking part in the project.

The idea of involving the local community, as well as casual visitors, is an important element of museum and gallery education, and is vital in encouraging non-museum goers to become involved and interested in exhibitions. One of the advantages of the Crafts Council's recent move from Piccadilly to Islington is that they are now able to build up strong connections with the local community, whereas previously they were surrounded by nothing but shops and offices, and very few permanent residents. In order to achieve this new initiative, an outreach officer is employed to work specifically with young people in the area. The Hove Museum and Art Gallery are also keen to capture the interest of those who do not usually visit the

museum, and work in collaboration with East Sussex libraries to mount small displays in local venues.

Forging relationships with schools and colleges is another important way of maintaining links with the local community, and encouraging young people to take an interest in the crafts. It can also help them to make connections between what they are learning in school, in terms of practical art and craft, and new trends and currents in the contemporary scene, and may perhaps provide inspiration and new ideas. In the same way, teachers can gain much from visiting exhibitions, and relating these back to what they are teaching in class. In order to facilitate this, the Contemporary Applied Arts gallery has a special commitment to furthering its work in the secondary education sector, and has a free educational mailing list for schools and colleges, giving information on exhibitions and related activities. Despite the commercial emphasis of the gallery, study visits are encouraged, and group visits can be arranged.

Contemporary Applied Arts also produces high-quality illustrated leaflets to accompany each exhibition in the street-level gallery, explaining the background to the work on show and placing it in a wider context, as well as giving biographical details of the makers involved. These publications which are well-produced and well-written present a positive image of the crafts, and encourage critical writing and thinking. The informative way in which they are written transforms them from sales catalogues into guides, and encourages those people who feel uncomfortable visiting commercial galleries with no intention to buy. There is a relaxed atmosphere which welcomes students as much as potential purchasers.

Well-written and informed text panels are also crucial to the enjoyment and appreciation of an exhibition, and can be considered an important part of the interpretation of contemporary crafts in museums and public galleries. In keeping with the educational back-up, the text should ideally attempt to pose questions concerning the objects on display, and should give information whilst at the same time encouraging visitors to think for themselves.

Categorisation

It seems to be a basic human need to classify and categorise objects in order to begin to understand and appreciate them. In almost every branch of knowledge we find classification systems and imposed divisions with the aim of making the material more ordered and accessible. Problems arise when things refuse to fit into these categories, and cannot easily be defined according to the existing classification systems. There is an ongoing debate, for example, concerning the definitions of art and craft, and this is important for the way we evaluate objects on display. If we label something 'art' it will be judged according to a different set of criteria to an object we consider to be craft. However, as we have seen, it is difficult to mark out the boundary line between art and craft, particularly with the new approaches found in contemporary craft, and there is a middle ground where both disciplines merge. This causes obvious problems for museum and gallery curators.

Museums have long been associated with the cataloguing and categorisation of objects, and the methods they employ are evident in the way that objects are displayed and documented. We have seen that new display techniques are helping to break down the rigid boundaries, and the same object may be shown in

a variety of different ways in order to provide many different interpretations of its use and purpose. However, there is still the problem of how to display objects on a more permanent basis, and which department within the museum will take responsibility for contemporary craft.

In the larger, national museums there is often a curator responsible for craft, or for a particular craft medium. This can be seen at the Victoria and Albert Museum, where various departments take responsibility for glass, ceramics, furniture and textiles. In smaller museums with fewer available staff, craft is encompassed within applied art or fine art departments. The dramatic change in the crafts over the past two hundred years has caused many reassessments about where its rightful place should be in the museum, and industrial-craft has splintered off into the categories of decorative art, applied art, design and fine art.

In the mid-nineteenth century the classification of crafts and applied arts was based mainly on material and technique, which distinguished each craft industry at the time. Some crafts had already become highly mechanised, whilst others were still largely hand-produced. However, museums found it increasingly difficult to encompass the diversity of the crafts, and some tended to specialise in one material, such as the Musée National de Céramique de Sevres on the outskirts of Paris. Such museums tended to concentrate more on the artistic qualities of the objects, whilst the technical innovations were left to the science museums to explore.

The Arts and Crafts Movement suggested a different approach to the display of applied art which reflected the concern for social reform. The surviving information we have on this subject

suggests the need for having exhibitions which involve the visitor, and which present an integrated arrangement of the collections. The Manchester Art Museum, founded in 1884, was inspired by Ruskin's St George's Museum in Sheffield, and exhibited craft and design in the context of two model rooms. The objects on display were well made and of good quality, but were widely available from department stores, rather than exclusive craft workshops. The exhibits were displayed together with price tags, and the intention was to show the working and middle classes good design at affordable prices.

William Morris describes a fictional museum in his novel, News From Nowhere, which contains a large collection of manufactures and art. The objects are shown in a social and political context, providing a social critique and historical survey to the viewer. This type of display, with broad themes and aims, transcends the need for classifying the objects according to material and technique, and is closer to the range of display methods in use today.

As mass-produced objects became more widely available, the classification system based on materials and techniques was challenged anyway. Curators were faced with the problem of how to integrate twentieth-century industrial products into their collections of art and applied art. The Museum of Modern Art in New York initiated a design collection in 1934 in order to encompass consumer goods, and gradually a new system for classifying craft and design was evolved. New categories covering equipment, furniture, tableware, tools and textiles were established. In recent years design has become a recognised area of collecting, and there are now several museums, such as the Design Museum in London, devoted to this subject.

With the revival of the crafts in the 1960s, applied arts museums and collections have been given the opportunity of adding to their collection in this way, rather than concentrating on design and technology. It is interesting to note that the applied arts museums of the nineteenth century put a strong emphasis on contemporary collecting, and whether choosing to concentrate on craft, design or decorative art, the museums of today are following in the same tradition.

Collecting

The objects that museums and public galleries choose to collect can affect the way that a certain subject is viewed, both now and in the future. In a society swamped with objects it is impossible to collect examples of everything, and therefore the very process of collecting implies the need to be selective. This in turn poses the problem of what to select, and what set of criteria to use. Will the choice of one generation of curators be representative of a certain period, and how will it affect the way in which future scholars evaluate that period? Does the way in which we present the past in museums today give a false view of what it was really like for the people who lived it, and are we continually recreating the past with our own assumptions of what it was like?

Collecting contemporary objects of any sort poses particular problems, as it is difficult to evaluate the importance and significance of objects that are still in circulation. Many important museum and gallery collections were originally formed from objects which had become superseded or made redundant in society through new design and technology. This kind of passive collecting of objects which become available, and

needed to find a place of safe-keeping in order to be preserved, has been the origin of many collections which are then added to and enlarged. There is also the active collecting of historical objects, usually in order to make existing collections more complete or comprehensible, or to tell a particular story. In this case curators and collectors have the advantage of looking back with the distance of time, but it could also be argued that we are always looking back from a twentieth-century perspective which colours our view of the past. In some ways, collectors of objects from our own society have the advantage of knowing what is fashionable and influential at any one time and collecting accordingly. This, however, raises the question of whether we should be collecting the most fashionable and influential objects; the most innovative and original objects; or the commonplace everyday objects that are widely used and available.

Collecting art, craft and related objects again poses additional problems as personal taste inevitably intervenes in the selection process. Quality is often cited as one of the main criteria for selection, but apart from technical expertise and craftsmanship, quality has to be judged on personal preferences and values. The overall quality of a work of contemporary craft has to do with ideas, design, skill in making and the success of transforming a concept into a material object. None of these elements can be judged independently or objectively, because each selector will have different yardsticks for evaluating such things. In looking at a selection of museums and galleries, it is interesting to see how their contemporary craft collection has been formed, and how they see it developing in the future.

The Hove Museum and Art Gallery houses the South East Regional Arts Crafts collection. It contained twenty-five pieces when it was transferred to the Museum eight years ago, and now

has approximately eighty pieces, mainly ceramics and textiles which are easier to store and display than larger items of furniture and metalwork. A selection board, consisting of the Museum curator and a mixture of makers and other museum professionals, meets once a year, and chooses new pieces from an open submission of slides. It is a condition of selection that makers have to be resident in the region, and there is an emphasis on promoting local craft. The main criteria given for selection is quality, and that objects should be well-made and well-designed. The selectors are also looking for a degree of innovation and originality, whether in terms of technique, material or visual quality, and therefore works from the more experimental end of the craft spectrum are often chosen. As with display, the permanent collection is taken into account when choosing new works, and the curator prefers to select objects which comment on tradition in some way, whether for or against it. Occasionally works are commissioned, depending on available funds, and the appropriateness of the object to the Museum collection.

The ceramics collection at the Victoria and Albert Museum is a good example of a collection which was formed over a good many years, and by a variety of people with varying tastes and preferences. The studio pottery, acquired over the last seventy years, was collected by two different departments within the Museum structure. The Circulation Department was responsible for collecting all twentieth-century work until its demise in 1976-8, and subsequent to this the ceramics department inherited all relevant material, and the responsibility for collecting contemporary craft. As the Museum has a relatively strict disposal policy, particular care needs to be taken over the selection of objects and their relevance to the collection in general. Objects are chosen for many different reasons, and the

criteria vary considerably. Good work by well-known names is collected, and there is a national 'wanted' list of potters kept in the department. The work of an individual maker is of particular interest if they have demonstrated excellence or technical achievement in their chosen field. In contrast to this, ordinary pots are also acquired in order to show standards and current trends in the field of ceramics. This is a reminder of the origins of the Museum, which was set up to display examples of 'good' and 'bad' design in order to improve current standards and practices.

The Crafts Council collection was not intended as a permanent collection, and came into being following purchases from the 'British Potters' exhibition in 1972. Buying, rather than borrowing, works for this exhibition was felt to be a positive way of encouraging makers and celebrating their work. Over the following years other pieces were purchased for temporary exhibitions, and the collection gradually expanded. The pieces were linked to the themes of the various exhibitions, and therefore did not form a coherent whole. Eventually it was decided that the growing collection should be used as a resource for other galleries and museums who wished to borrow pieces for exhibitions and study purposes, and this remains its primary function today. It was recognised that there was a need for better documentation, and a clearer collecting policy, and in 1975 a Purchasing Committee was established consisting of makers and a representative from a museum or gallery. As with Hove, outstanding quality is the chief consideration of the selectors, and a high level of achievement in both technique and design is expected. Work can be chosen to represent the work of a particular maker at a certain point in their career, or can demonstrate new areas of activity in a particular craft. One important difference between the Crafts Council and most

museums is that work is not purchased retrospectively, and the intention is not to provide an overall survey of the crafts today. Any gaps that are discovered in the collection are left unfilled.

Although the collection was never intended to be a museum collection, it is inevitably encountering the same problems with storage and conservation concerns as the collection ages and expands further. Due to its strong commitment to contemporary collecting the Council has a different disposal policy to most museums, and some objects, mostly large pieces of furniture and work in need of special care, is offered for permanent loan to other galleries and museums. The problem of space affects both display and collecting policy, and can create an unfortunate bias in museum collections. From visiting exhibitions one could easily assume that ceramics are the most popular form of craft today. Pottery is widely collected as the pieces are generally portable and relatively easy to care for, whereas large pieces of furniture and delicate crafts, such as certain textiles, need a great deal of space and more controlled environments.

Lack of storage space is a factor that most museums and galleries now have to take into account when collecting new objects. The Art Gallery in Aberdeen, which has a good collection encompassing a range of crafts, is having to limit its collecting in certain areas for this reason. The collecting policy stipulates that there should be an emphasis on Scottish craft, and in particular work from the Grampian region. Domestic ware from the Scottish potteries is collected, as well as studio pottery by local makers and designers. This idea of collecting work largely based around a particular region is one way of aiding the selection process, and ensuring that the collecting policy has clearly defined aims. In some areas of the United Kingdom museums are now banding together in order to avoid duplication of

objects, and to keep up to date with the collecting policies of other museums and galleries in the region. Emphasising local interests can of course have its disadvantages, and there is a worry that museums will become too self-absorbed and

parochial. However, the advantages include a greater commitment to the local community and being able to bring attention to local artists and craftsmen, such as Hew Lorimer, who might be overlooked in a wider context.

As discussed in part two of the thesis, there has traditionally been a strong connection between craft and its social context, and the Arts and Crafts Movement was keen to emphasise this link between art and life as exemplified in the crafts. Although contemporary craft may have been taken out of the domestic context, it can continue to maintain these links with the community through the way in which it is displayed in museums and viewed by spectators. From visiting the various museums mentioned above, it is encouraging to see that craft is being shown in a wide range of contexts, thus helping to counter elitism and maintain accessibility by providing numerous reference points. Whereas contemporary art is invariably allowed to 'speak for itself' and the spectator is given only the minimum amount of information, craft is being exhibited in a number of social, historical and comparative contexts, emphasising that an object can be seen and appreciated in a variety of different ways. In particular, the temporary exhibitions which I visited were varied and innovative, and aimed to inform and question rather than just presenting objects for contemplation.

The body of the thesis evolved from questioning whether Hew Lorimer should be regarded as an artist or a craftsman, as, rightly or wrongly, this makes a great difference to how his work will be

evaluated and appreciated. Although no definite conclusions can be reached concerning the definitions of art and craft, I believe that distinctions do exist and colour our views of what we see around us. If told something is craft, there are certain expectations of function and skill which we use as a starting point for evaluation. With an object labelled as art we would probably look for an element of originality. These are preconceptions that have been developing since the Renaissance and are hard to challenge. With contemporary craft, which is perhaps no longer craft according to the traditional image we have of it, we are witnessing more integration between the two disciplines, and this is gradually helping to change public perceptions. Fine art, as well as craft, is beginning to be seen in a different light, and categories are being broken down. Much of contemporary craft could be said to contain a mixture of fine art and traditional craft, and in the same way individuals such as Lorimer and Gill combine elements of both the artist and craftsmen. Philip Smith, the bookbinder, has remarked that all works of art are composed of a mixture of heart, head and hand in varying degrees : ' A different balance is made of these three elements when considering a particular work. Art objects have more heart (conceptual and intuitive); design has more head (organising intellect); and craft represents more hand, making. Even a work of craft, however elementary, has some element of organisation (design) and some kind of conceptual feeling behind it '.¹ Perhaps we will eventually revise the view of what art should be, and what constitutes an artist. As Coomaraswamy said, ' the artist is not a special kind of man, but every man is a special kind of artist '.²

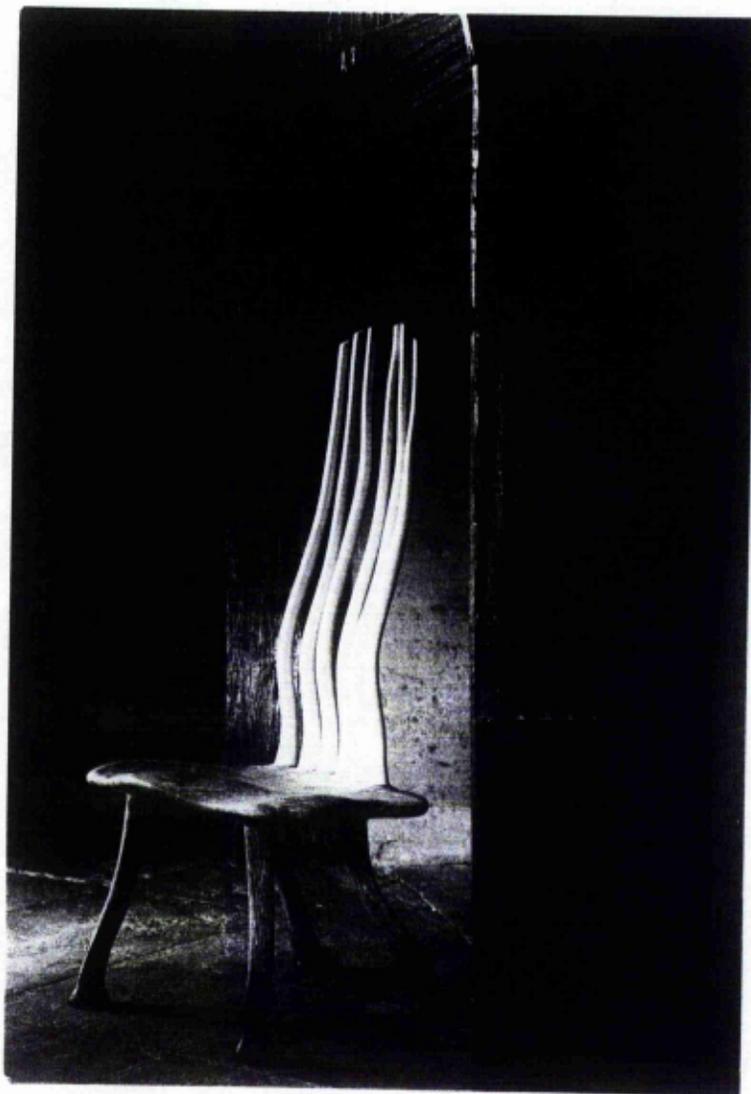
¹ Letter from Philip Smith 6/6/94

² Collins, page 18.

Figure 9
Parnham House, Dorset.



Figure 10
Chair designed by John Makepeace.



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Illustrations of the retrospective exhibition held at Kellie
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Figure 11



Figure 12



Figure 13



Figure 14

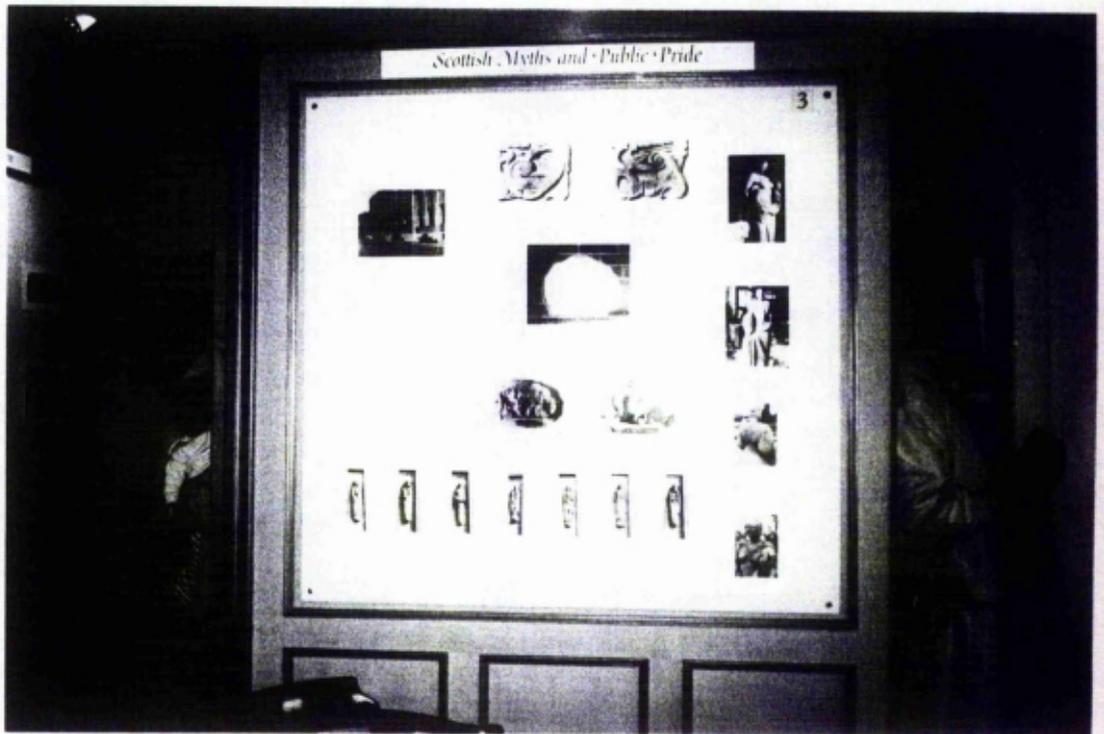


Figure 15



Figure 16
Centrepiece of the exhibition - model for Ave Stella Maris, Largs.



Figure 17
Painted model of Ceres



Figure 18

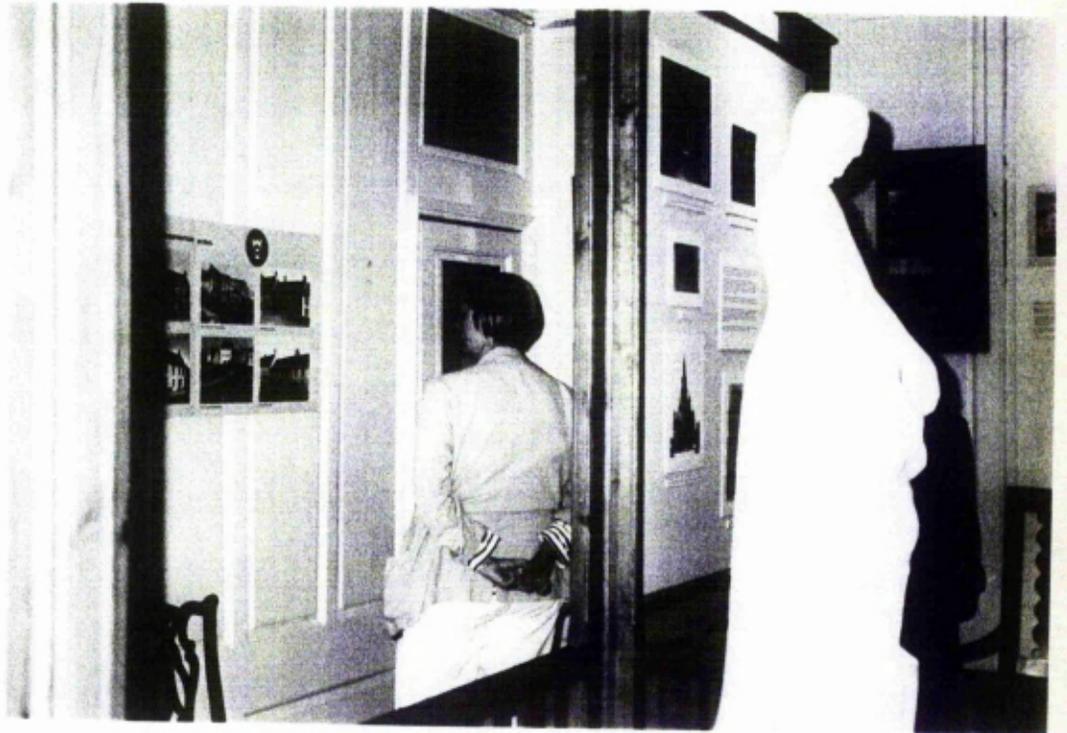


Figure 19
Plaster model of Our Lady of the Isles



Figure 20
Model for Ave Stella Maris, Largs.



Appendix 1

List of makers who kindly responded to the questionnaire

1. From the Crafts Council list of selected makers :

Keith Bailey ; Svend Bayer; Wally Cole; John Cook; Peter Dick; Mike Dodd; Anthony Elson; Dorothy Fiebleman; Ray Finch; Peter Furlonger; Jane Hamlyn; Michael Harvey; Andrew Holmes; Danny Lane; John Maltby; Carol McNicoll; Sandy Mackilligin; William Phipps; Keith Redfern; Ivor Robinson; Hugh Scriven; Philip Smith; Fleur Tookey; Sasha Ward; Paul Wehrle.

2. Scottish members of the Association of Applied Arts :

Janet Adam; Alison Bailey Smith; Joanne Barker; Susan Brotchie; Molly Bullick; Angela Chisholm; Denise Clark; Crail Pottery; Anne Lightwood.

Appendix 2

Copy of the questionnaire sent out to makers in the UK.

Questionnaire

Please don't feel you have to answer all the questions if pressed for time.

1. What kind of training did you receive (i.e apprenticeship / art school / self-taught / technical college / other) ?

2. How would you describe yourself / your profession?

3. Do you consider yourself to be a maker, an artist or a mixture of the two?

4. Do you design and make the objects you produce? If not, who does?

5. If you have a workshop how is it set up? (i.e how many workers are there? What are their jobs?)

6. How do you feel about your work being exhibited in museums and / or public galleries?

How would you like your work displayed (i.e in context in a display about different materials / techniques; as part of a display centred around your own work; in an exhibition showing the history and development of your craft; as a work of art) ?

7. Is your work designed to be used?

Do you produce different types of work for different clients?

8. Are you interested in abstract ideas and / or technique in your work?

9. How do you see your craft, or the crafts in general, changing in the next ten years?

10. Do you use hand-tools, or machine tools?

11. Are successful designs repeated, or is each piece of work a one-off?

12. How much of your work is commissioned?
Where do you sell your work?

Thank you for taking the time to complete the questionnaire.

Please return to: Beverley Fenton
Deans Court
St Andrews
Fife KY16 8XQ
Scotland

(Envelope is provided).

Appendix 3

Example of completed questionnaire.

Dear Mr Harvey,

I am a postgraduate student based at the University of St Andrews, and am hoping you might be able to help with a research project which I am currently undertaking.

I am looking at the distinction which has been made between fine art and the crafts over the years, and am particularly interested in how this affects the display and interpretation of the crafts in museums and public galleries.

Some research has already been done from the point of view of critics and curators, but I am interested in seeing how crafts people actually view their work and their role in society today. I am enclosing a questionnaire and would be grateful if you could fill in as much as possible and return it to me in the enclosed envelope.

Your help is much appreciated.

Beverley Fenton

NAME:

Michael Harvey

QUESTIONNAIRE

Please don't feel you have to answer all the questions if pressed for time.

1. What kind of training did you receive (i.e. apprenticeship / art school / self-taught / technical college / other) ?

Engineering draughtsman, art school evening class, assistant to Reynolds Stone (letter carving), self-taught graphic designer (book-jackets, type design etc.) Reading Eric Gill got me started in lettering.

2. How would you describe yourself / your profession?

Lettering designer usually, but I'm also a teacher and writer.

3. Do you consider yourself to be a maker, an artist or a mixture of the two?

Both. An artist with a mind, but mostly I think of myself as a designer who makes what he designs.

4. Do you design **and** make the objects you produce? If not, who does?

Yes. With gravestones I use a local workman to shape the stone to my design, but always make the letters myself.

5. If you have a workshop how is it set up? (i.e. how many workers are there? What are their jobs?)

I work alone in an extension to my garage, which is equipped with drawing board, Macintosh, scanner and printer. There's also a darkroom with a process camera. The garage is equipped as a workshop.

6. How do you feel about your work being exhibited in museums and / or public galleries?

How would you like your work displayed (i.e in context in a display about different materials / techniques; as part of a display centred around your own work; in an exhibition showing the history and development of your craft; as a work of art) ?

I'm happy with either. I've had one-man exhibitions, but most of my work is either stuck in a chronology and wrapped around a book. I don't jump for joy when invited to be in exhibitions as I have few exhibition pieces.

7. Is your work designed to be used?

Do you produce different types of work for different clients?

Yes. And yet again. Every commission is a new challenge and needs to meet a client's needs. My book is bits and pieces very often published by publisher. To suit that particular field & may represent a scholarly working, sketches for Cambridge University Press, work hand-writing, designs for various people.

8. Are you interested in abstract ideas and / or technique in your work?

Letters are abstract, which is why I like them.

There are other relevant matters. Some letters to be included when designing with letters, but there are a kind of second level. Legibility and appearance being important in the first.

Work shown that is legible and appears the best. Learning

9. How do you see your craft, or the crafts in general, changing in the next ten years?

cultural origins.

My craft - carving, drawing, has already changed since I began to use a computer to design typefaces. I still draw each character, but not so highly finished as before I used a Mac. These are scanned in and digitized on screen. It's a whole new way of working but it still depends on drawing. I'm not much interested in crafts in general, feeling out of sympathy with much of the jokey, semi-fine art stuff being done today.

10. Do you use hand-tools, or machine tools?

Both. Some, possibly, digital, wood-working tools,
e.g. hand planes, router, sander, trimmer, saw, sander.

11. Are successful designs repeated, or is each piece of work a one-off?

Each piece, because it's commissioned, is a one-off.

12. How much of your work is commissioned?

Where do you sell your work?

It's virtually all commissioned. I've made prints
to sell at craft & folk conferences, but mainly rarely.

Thank you for taking the time to complete the questionnaire.

Please return to: Beverley Fenton
Deans Court
St Andrews
Fife KY16 8XQ
Scotland

(Envelope is provided).