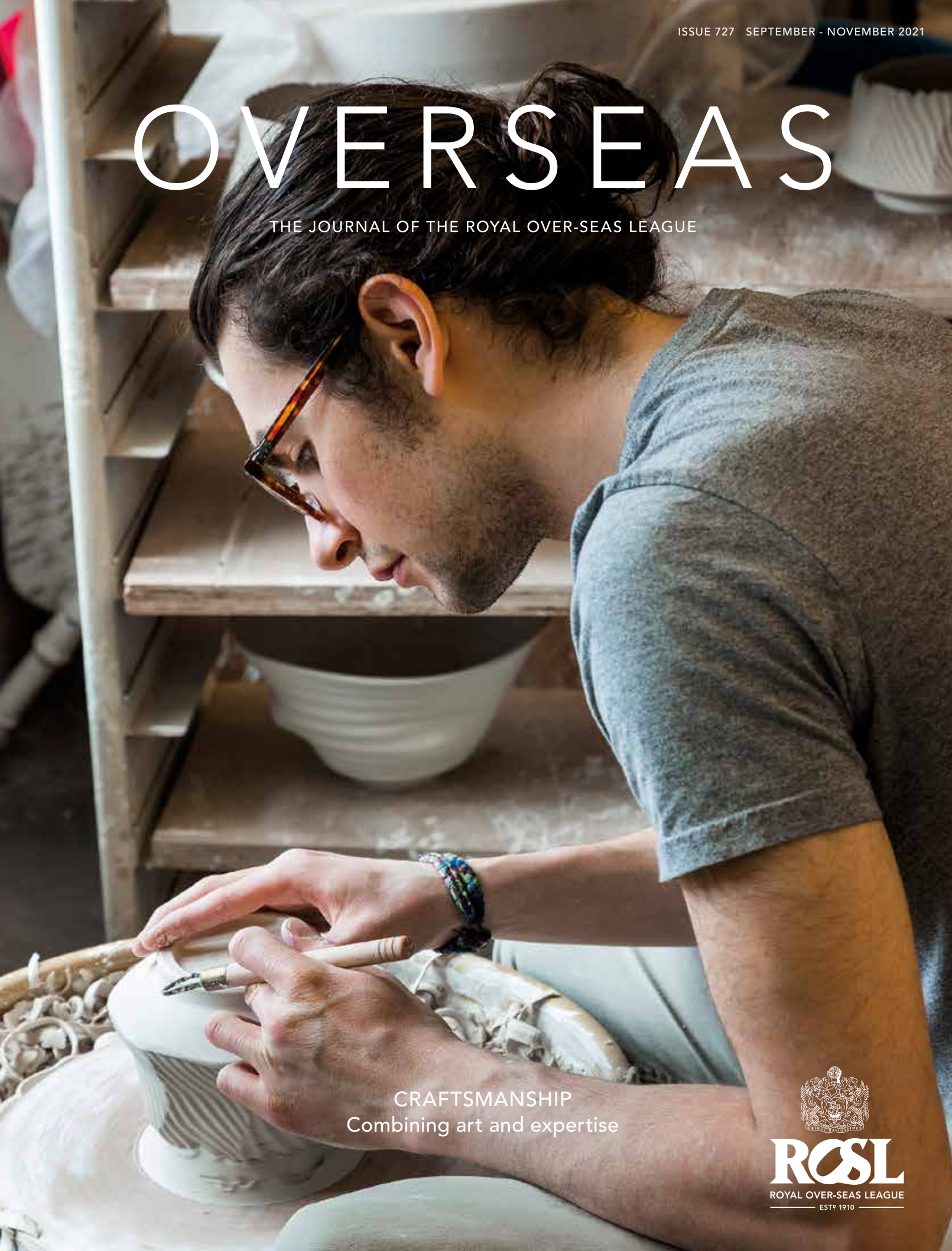


# OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE



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Combining art and expertise



**ROSL**  
ROYAL OVER-SEAS LEAGUE  
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The journal is published by the Royal Over-Seas League,  
Over-Seas House, Park Place, St James's Street,  
London SW1A 1LR. Any views expressed in editorial  
and any advertisements included are not necessarily  
endorsed by the Central Council.  
ISSN 00307424



WELCOME



“Through our promotion  
of the arts, we also  
promote craftsmanship”

The theme of this edition of *Overseas* is craftsmanship – a very apt topic given the heritage of our clubhouse, which includes many outstanding original features from the 1700s, including the James Gibbs grand stone staircase, with one of the earliest wrought-iron decorative balustrades in the country, topped by a glazed domed lantern; the large marble fireplace designed by John Rysbrack; and wall panelling in Rococo Revival style in the Mountbatten and Drawing Rooms, with the Ionic screen and fine mouldings. To the rear of the main stair is an unusual ‘Crinoline stair’, its balusters bowed to make room for women in hoop dresses, and beautiful stained glass in the basement office areas, manufactured by the famous stained glassmaking Clokey family of Ireland. In particular, the current ARTS office windows reference towns in Northern Ireland, including Belfast and Carrickfergus. They are some of the few remaining examples of Clokey glass outside of Ireland.

Members will be very familiar with the artistic endeavours that happen inside our clubhouse. Through our promotion of the arts, we also promote craftsmanship.

ROSL has a dedicated Visual Arts Coordinator, and we've recently welcomed Robin Footitt, who has taken on that role. As this edition goes to print, our current display in Central Lounge – curated by Robin - is filled by young and inspiring artists. This group exhibition, *First Look*, introduces the work of six artists whose plans to display recent work have been waiting for members to return to the clubhouse after lockdown. Presenting a selection of photography, printmaking, textiles and ceramics across two floors of the ROSL clubhouse, *First Look* can be seen as an opportunity to reimagine our freshly opened surroundings. It represents international talent: French and Spanish printmakers, Canadian and British photographers, a British textile artist, and an Australian ceramicist.

In the autumn, we look forward to displaying works from the Australian Print Makers Council, which coincides with the UK/Australian Season 2021-22, which celebrates the relationship between Australia and the UK through the arts, creative industries and higher education.

I'm also delighted that Deborah Pocock LVO, CEO of the Queen Elizabeth Scholarship Trust, a charity dedicated to supporting excellence in British Craftsmanship that works closely with the Royal Warrant Holders, has contributed an article.

**Dr Annette Prandzioch**  
DIRECTOR-GENERAL



# 30

“The evolving tradition of craft is key - it is not simply about preserving the past”

## From the EDITOR

In an age when everything from your phone to your furniture is often mass-produced in automated factories on the other side of the world, and a large proportion of working life is spent at a desk in front of a screen, there is something refreshingly visceral about using your hands and making something from scratch.

Lockdown provided many of us with the opportunity to do just that, whether it was trying to bake sourdough bread for the first time or a tentative go at sewing a cushion cover. Of course, many of us have already found the craft we love and spent years honing it, while others make their living doing something that calls for expert craftsmanship in all sorts of disciplines. This issue of *Overseas* is dedicated to those people and their expertise.

On page 6, we speak to ROSL Executive Chef Elliot Plimmer about how he came to love food, and what it takes to prepare a dish, a meal, and a whole menu. Keeping it in the ROSL family, we also hear from Membership Executive Beth Colley on page 10, who combines her work at the club with her career as a successful art director and set designer on theatre productions, music videos, and more.

Many of the entrants to ROSL's Annual Music Competition (AMC) rely on expertly crafted instruments to allow their technical ability and musicality shine through. On page 14, leading violinmaker Helen Michetschlager tells Abi Millar about the traditional techniques involved in hand crafting a high-quality violin.

ROSL has a long-standing connection to the Royal College of Art thanks to the Overseas Prize at the AMC. On page 18, Natalie Healey discovers from the Glass & Ceramics Department's Felicity Aylieff and Steve Brown, who guide the next generation of artists, the combination of artistry and craftsmanship needed to create ceramic masterpieces.

With Jermyn Street just a stone's throw from the clubhouse, members are spoilt for choice when it comes to tailoring. Menswear designer and tailor Scott Fraser Simpson tells us about the process of creating a piece of clothing, from design through to construction and fitting, on page 22.

Elsewhere, Abi Millar speaks to prop designer Andy Fordham, who has worked on some of Hollywood's biggest productions. Although the world building of motion pictures is so often achieved via CGI today, she finds out how there is still a place for the expert craft of prop design to bring a film to life on page 26.

I hope you enjoy hearing from all these craftspeople, plus all the usual news and events from the clubhouse and around the world.

**Mark Brierley**  
editor@rosl.org.uk

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# IF YOU CAN STAND THE HEAT

ROSL Executive Chef **Elliot Plimmer** started working in kitchens as a teenager and has never looked back. He tells *Overseas* about his career so far and what it takes to craft the dishes members have been enjoying since his arrival

I originally wanted to join the armed forces, which does go hand in hand with catering because hospitality is very similar to the structure and hierarchies of that world. My mum always had horses; I've ridden since I was very young, so I wanted to go into the Household Cavalry, but I'm colour blind, so I couldn't join. The day they told me I couldn't join was the day I sent my CV off to the Savoy Grill.

But I was already working as a chef, I started working in kitchens when I was about 14, pot washing, then started doing the prep, then moved to starters, and I worked my way up. I was running a kitchen by the time I was 17 or 18, which is when I came to London and started back at the bottom. I had never worked in a London kitchen before, so I thought I'd start off as a Commis Chef and work up from there.

My love of food grew from there. Working at the Savoy Grill, my first big kitchen, that's where the love grew. Andy Cook, who was brought in by Gordon Ramsay, was my Head Chef at the Savoy Grill, he taught me the trade, how to work in a London kitchen. I went and worked with him again at Harrods. He's incredible.

Working in a kitchen is quite addictive; being under pressure is an addiction. Like on the night of events here at ROSL, you're so busy, but when you're prepared for it, 50 covers coming all at once, you can smash it out of the park, no drama. That's a really good feeling. I love that as much as I love cooking itself.

**Working in a kitchen is addictive, being under pressure is an addiction... I love that as much as I love cooking itself**

#### Life at ROSL

I still enjoy searching out new ingredients and trying new things, but equally I now enjoy other people cooking my food. If they are

able to replicate the same dish over and over again, it means I've trained them correctly. If someone comes in and has a dish and it isn't what it was last time, it means I haven't done my job properly. Seeing that consistency, that's the joy.

I've really enjoyed my first few months, creating the menus that have a mix of the old and new on them. It's what I really enjoy cooking and the members seem to be enjoying it too. There's something about cooking old school dishes, but giving them a modern twist and making them as nice as possible. If I'm going to put sausage and mash on the menu, I'm going to make sure it's the best mash, the best red wine jus, the best caramelised onions. I will make sure it is the best I can do. If it's simple dishes like this, it has to be done well. ♦



Choosing dishes for ROSL's menu, it's to do with the equipment with have in the kitchen to make sure we can do things justice. It's about seasonal ingredients, making sure it's fresh, it doesn't have to come far and it's cost effective. You don't want to put dover sole on the menu at the wrong time of year, for example, because it will cost £65 and people aren't going to want to pay that. It's also about textures, take the seabass for example, it's mostly soft but then the croutons are in there to add a bit of crunch.

Scaling that up to a whole menu, and then a whole set of menus across the clubhouse, it's all about balance. Every dish needs to be different in its own way, so there's something for everyone.

### Elliot's Christmas Lunch at ROSL

PRE STARTER

Celeriac & Truffle Velouté, Chestnuts (VG)

STARTER

Pressed chicken and mushroom Terrine,  
Fig Chutney & Toasted Sourdough

OR

Crab Mayonnaise Tian, Avocado & Tomato Salsa, Croute

OR

Roast Aubergine Dip,  
Pomegranate Dressing & Spiced Lavosh (VG)

MAIN

Roast Norfolk Turkey Breast, Confit Leg,  
Apricot & Sage Pork Stuffing

Served with Roast Potatoes, Parsnips, Brussel Sprouts,  
Braised Red Cabbage & Pigs in Blankets

OR

Confit Celeriac & Jerusalem Artichokes,  
Truffle & Hazelnut Dressing, Shaved Fresh Winter Truffle (VG)

DESSERT

Christmas Pudding, Brandy Custard

OR

Crème Brulee, Winter spiced Almond Shortbread

Mince Pies

Turn to page 42 to book Christmas lunch at ROSL  
and for full details of our Christmas packages.

#### Surviving the pandemic

COVID has really hit the industry. A lot of lower-levels workers, those below Sous Chef, have left the industry. They've all moved to different sectors. Half the people I know that were Chefs de Partie have now become delivery drivers because that's where the jobs are. It's a real shame. Hopefully we will start to see things build back up now, but we've lost a lot of talent. It makes me so grateful that the chefs here at ROSL are really good, and I'm really keen to hold on to them.

As a Head Chef, I already know how to cook, so now it's about managing a kitchen, managing the people, and bringing them up, training them to take the next step in their careers. When I look back to when I started in a kitchen, I never thought I'd be doing this, it's so different, but still so fulfilling.



# OFFICE SPACE AT ROSL

We are adapting to these Covid times and are re-purposing some of our bedrooms into office spaces. We can provide an office for two to three people, including an ensuite bathroom, Wi-Fi, and the option to hire meeting rooms when you need more space with colleagues and clients.

The Copper Tower, the small two-storey building on the right as you enter ROSL's courtyard, is also available as a self-contained office, with space for up to six people.

Your business can take advantage of our wonderful Mayfair location with a garden overlooking Green Park, and beautiful Grade 1 listed building. If you know of a small organisation looking for a new home, please contact Warren Miller [wmiller@rosl.org.uk](mailto:wmiller@rosl.org.uk)





# THE STAGE IS SET

ROSL Membership Executive **Beth Colley** combines her work at the club with a successful career in set design and art direction. She tells *Overseas* how she brings sustainability to theatre productions, music videos, and more

*How did you first become interested in set design?*

It's the typical line of "I've wanted to do this for as long as I can remember". My dad was a lighting designer for the theatre, so I was used to wandering backstage and seeing how shows were made (I was frequently found in the green room with the actors/other theatre children rather than a creche as a toddler). I remember instead of dolls houses, I was given the model boxes from old shows to play with. My fascination with model making and miniatures is what led me study sculpture in my foundation then on to art school in Wimbledon to study theatre design, being so close to the west end I just immersed myself in work experience for as many shows as I could. I've been a puppet maker, interior designer, dressmaker and pyrotechnics designer... that's the joy of theatre, you can really just throw yourself into experimenting with all sorts of creative things. It was a lot of trial and error, working for free and juggling many jobs but I seem to have got the knack of it... somewhat!

*How do you manage your time between this work and your work in the Membership Department at ROSL?*

I was drawn to working at ROSL as their dedication to the arts and the artists made me feel like it could be a place where I could flourish in. They're very understanding and supportive of my design work and find ways I

can incorporate into my membership work, meaning I can bring the creativity from both sides. I am very lucky to meet a lot of our members around the clubhouse, whether that be for tours or new members' reception, which normally brings wonderful conversation with like-minded people. I'm currently learning the importance of work/life balance as I am one for constantly working, so I'm trying to get better and make more time to create art for fun rather than for business purposes.

*How did you first become interested in sustainable set design, specifically?*

Since graduating from Wimbledon College of Art in 2017, I have started my own theatre company. My first play with the company, we were given £100 for the whole budget (set, costume, lights, everything) so it really was a challenge on how to create interesting work with little to no money. I scoured the internet and found small groups that would swap items or give them away such as Freecycle or Gumtree. It was fascinating the amazing objects you could find through these groups, I'd always been interested in how to make theatre more sustainable as the speed of Amazon, and

other online retailers were convenient but not at all good for the planet. After approaching local businesses such as antique houses, charity shops, and bigger theatres, I found that it was possible (with a lot of sweet talk) to rent these objects, whether it be for a small fee or donation, thus On a Wim theatre company was born.

All of our shows are made with second hand objects or pieces that I have made from scratch - I'm now very handy with a saw!

*Whatever the budget, do you always try and be sustainable?*

Since the £100 budget show, I've had budgets of £50-£5,000 to work with, but I still like to stick the same principal. I now have a network of sustainable ways to work, whether it be recycling materials, borrowing items, or in fact making them from things I've found. I feel it makes the project more fun, it is a real challenge to try and create a vision from the objects you have at hand, it's never a boring job.

*Has this led you beyond theatre work into other areas?*

I've been very lucky to have been given opportunities art directing for



**BETH COLLEY**  
Beth has been working in set design and art direction since graduating from Wimbledon College of Art in 2017, combining this with her work at ROSL since 2019

L to R: Stop-motion mountain used in short film *The Wasteland*, puppet design sketches for *Fiddler on the Roof* at Frinton Summer Theatre, yellow wall set for *Corpse!* at Park Theatre, music video shoot for *Apathy* by Amahla

television, music videos, and adverts in recent years, thankfully the skills transfer very well. I have found myself designing most of the videos for the London Jazz/Hip Hop/Rap music scene; it is incredibly exciting to see these artists really pushing boundaries in their fields. My resourceful nature means I really enjoy finding very obscure vintage items or creating wacky designs out of recycled objects. It feels very surreal to see your work on the screen, two minutes of footage can sometimes take up to five days to create, so it definitely is a labour of love. I once spent two weeks working on a model for a stop-motion animation entirely out of clay for it to only be on screen for two seconds, but it was worth it. It has led me to work with so many different craftspeople, all of which you learn from and take on that knowledge to pass around in future jobs. It really is special.

*How much of the work is hands on and requires you to be crafty?*

I'm still very young in the industry but I am lucky enough now to lead teams of people to achieve my designs, whether that be hiring builders to turn my miniature model into life size or scenic painters for massive backdrops. I still enjoy being crafty but since starting my company I have found that organising shows and shoots can also take up a lot of time logistically.

*Where do you want this to go?*

I'm hoping that in the future I can use this

## BETH'S VIDEO STARS



**LIKE I DO BY AWA**

This music video was shot at Chiswick House and Gardens, using fabrics donated from a recycling centre



**MY RIDE IS HERE FOR BOLT**

This ad for ride hailing firm Bolt was created to promote the use of the service as lockdown restrictions eased in the UK

experience both in ROSL and in theatre to set up my own artistic space, whether that be theatre, a gallery, or both. My work with sustainability and the things I am learning from working in an artistic not-for-profit have inspired me to want to learn how to fundraise for the arts and create a space where all kinds of artists can work, and networking/opportunities will be. Maybe with a sustainable prop hire place of my own in there too.

See more of Beth's work on Instagram @colley\_flower and @onawimbtheatre

*Black Chiffon at Park Theatre London*



# HERITAGE HERE AND NOW

ROSL Artist-in-Residence Nisha Duggal has spent the summer working with pupils from East London's Riverley Primary School on a project that looks at what heritage means to us all

Pupils of Riverley Primary School meet Nisha to work on their ideas of heritage and create their flags for the Griffin Arts Festival

## NISHA DUGGAL

explores expressions of freedom in the everyday. She is interested in the transformative qualities of making and doing, engineering situations that uncover deep-seated primitive impulses to connect. Nisha has been Artist-in-Residence for Walthamstow Wetlands and lead artist for Supersmashers in London Gallery. She is currently artist-in-residence at Powis Castle, Wales.



With kind funding from the ROSL Trust and National Lottery Heritage Fund, earlier this year, ROSL commissioned London-based artist Nisha Duggal for a project that will come to fruition this month.

Nisha has spent her time exploring the heritage of ROSL's historic home, Over-Seas House, whilst working with Year 5 pupils from Riverley Primary School in Leyton, East London (part of the Griffin Schools Trust), supporting them to reflect on their own experiences of heritage alongside that of Over-Seas House.

What began as a show and tell at the school has blossomed into something altogether bigger, as both Nisha and the pupils have created something that speaks to their heritage. Earlier in the year, each pupil was asked to bring an object to school that meant a lot to them, which ranged from a pair of sunglasses to a snow globe.

Pupils were then given a guided Zoom tour of Over-Seas House, which sadly could not be held in person because of COVID, and were shown ROSL's own flag, which proudly displays the words 'Founded 1910'.

From these discussions, an idea grew for the pupils to create a new country based on their own heritage and ideals, complete with flags and even a national anthem.

Exhibited at Riverley as part of the Griffin Arts Festival, show and tell photographs, personal flags, and video footage all saw the project begin to take shape.

This month, the complete video of Nisha's experiences plus some of the flags created by pupils, enlarged to full size, will be displayed at Over-Seas House, flying proudly from the building as you enter the courtyard.

Visit ROSL's YouTube channel to watch the project video and make sure to look out for the flags on your next visit.

# Music maker

Mass-produced instruments won't suffice for serious musicians. Leading violinmaker Helen Michetschläger tells Abi Millar about the traditional techniques involved in hand crafting a high-quality violin

**T**hree hundred years ago, an Italian artisan named Antonio Stradivari was nearing the end of his career. A master luthier (violinmaker), who crafted over a thousand instruments during his lifetime, Stradivari set a new standard for what a violin could sound like. Widely described as 'bright', 'sweet', or 'brilliant', his instruments were more than a match for a new era of concert-going – their dulcet sound carrying easily through a large concert hall.

Little has changed today, in terms of what musicians prize. Many of today's most renowned violinists still play Stradivarius instruments ('Strads'), with some reaching as high as \$16m at auction. What's more, in a world of rapidly changing tastes and technologies, the art of violinmaking may appear curiously timeless. Around 160 luthiers have set up shop in Stradivari's native Cremona, using very similar methods to the old masters.

Helen Michetschläger, one of the UK's leading violinmakers, has been applying these methods – albeit enhanced with modern technologies – for the last 40 years.

"I think in many ways, a lot of makers from the 18th century could walk into a modern workshop and get going," she tells me, speaking over Zoom from her workshop in the suburbs of Manchester. "Likewise, if we could go back in the past, we would probably find that a lot of things haven't changed an enormous amount. We've probably got more tools, but on one level it hasn't changed at all."

Arguably, instrument-making is one of the few crafts remaining in which a maker can eke out a decent living.

While mass-produced instruments do exist – think of every tinny violin ever scraped in a primary school orchestra – serious musicians need the kind of quality that comes with hand-crafting, and they are willing to pay good money for it.

To cite one example that's close to home: last year's ROSL Annual Music Competition Winner, Eleanor Corr, has said she will devote some of her prize money towards the construction of a new instrument.

Michetschläger herself has made over 300 instruments over the course of her career, not just violins but cellos and violas (she has never made a double bass). Her clients range from front desk orchestral players, to teachers seeking high-end instruments to lend to their pupils, and they live as far afield as Louisiana, Norway, and Hong Kong.

**While mass-produced instruments do exist, serious musicians need the quality that comes with hand-crafting**

"Factory-made instruments can't reproduce the input of someone who's got the experience," she says. "A violinmaker will have been thinking quite hard about what makes a good-sounding instrument, and responding to each individual piece of wood."

Born in London to an Austrian father and a British mother, Michetschläger discovered a knack for making things early in life. She also loved playing the cello, and experienced what she describes as 'a moment of the blindingly obvious' when she visited a violin repairer's workshop aged 16.

"I was always good with my hands, so making instruments seemed like the ideal combination of everything I was interested in," she recalls. "I went to the Newark School of Violin Making when I was 18, and I set up my own business when I left college at 21." ♦



In those days, there were few jobs out there for enterprising young violinmakers, meaning self-employment was the only option. Undaunted, Michetschläger found somewhere to make instruments, while focusing on building up her contact book. Gradually, she began to sell her work and forge a reputation in the field.

“I moved to Manchester about 15 years later when I met my husband,” she says. “It was a good career move, because you have a lot more musicians on your doorstep in a big city with two professional orchestras, a Conservatoire and a specialist music school, than you have in the countryside.”

Since then, Michetschläger’s career has blossomed. As well as crafting six to eight instruments a year, she has gained some clout as an authority on varnish. (Her book, *Violin Varnish: notes and articles from the workshop of Koen Padding*, was published in 2015).

She has also developed her own models for small-sized instruments, particularly small violas for talented children, and has offered extensive support to younger makers via the charity she chairs, RAB Trust.

A typical day in her workshop begins with a singing practice, followed by an extended stint on her latest instrument. Although she does occasionally see customers, most of the time she works in solitude.

“I’m one of those people for whom lockdown was not so bad because I’m usually by myself,” she says. “Quite often, people who make instruments work on their own, and so you have to be able to stand that. I have a nice space – it’s a purpose-built workshop overlooking the garden, just behind the house.”

When approached by a new client, the first thing she’ll discuss with them is the sort of sound they want, and what model would work best to achieve that. She’ll also take into account size considerations, particularly when it comes to cellos and violas.

“The received wisdom, which is partially true, is that a larger viola sounds better,” she explains. “But if you’re a small person with small hands, there’s a limit to how large a viola you can play. So a lot of my effort has gone into making smaller violas that sound really good, while being physically comfortable for the player. Players often say that this was the first time they could go directly to the music – they weren’t fighting with the instrument first.”

Some other considerations, although essential to the overall quality of the instrument, are too technical for that initial conversation. Varnish is one. Although Michetschläger will consult with the client about the colour, the complex trade-offs involved in getting the varnish right are very much the maker’s domain.

“Most violinmakers will say that varnishing is the hardest part of the whole process,” she remarks. “It’s the first thing the player sees, so if it doesn’t look right, it’s quite off-putting. It also matters acoustically – if the consistency is wrong, it’s like putting the instrument in some form of straitjacket, so that it can’t vibrate as freely as it should. You want the varnish to be tough enough that it won’t wear too readily, but not so tough that it inhibits the sound.”

Another consideration is the choice of wood. It has been



hypothesised that one of the reasons a Stradivarius violin sounds so good is that he had an especially fine wood selection to play with – the cooler climate at the time led to slower tree growth with denser wood and superior acoustical properties. Whether or not you buy that, there’s no question that natural variations can impact a violin’s sound.

“There are standard woods that you use, but they vary in density, stiffness, weight and so forth,” says Michetschläger. “And then when you’re making the instrument, you’re thinking about the shape of the arching, how thick it’s going to be, how stiff it is. What does it sound like when you tap it? What does it weigh?”

For an experienced violinmaker like Michetschläger, many of these factors are intuitive. However, depending on your leanings, instrument making can be as much a science as an art. Some makers are now taking an interest in physics, employing various scientific techniques for evaluating the speed of sound in wood.

“They’re using those techniques to analyse the work they’re doing, and then to modify what they do in the light of what they’ve discovered,” says Michetschläger. “The range of how much that’s used is enormous, from people who don’t use a single thing, to others who have a laptop permanently plugged in on the

Most violinmakers will say that varnishing is the hardest part of the whole process

workbench and various bits of equipment connected to that.”

Affinity for science, however, is not necessarily a quality that distinguishes a great violinmaker from a merely adequate one. Michetschläger thinks the important aspects are dexterity, musicality and an ability to learn from your mistakes.

“There are some very good violinmakers who don’t play an instrument, but you do need a good ear and to be able to understand what players are looking for,” she says. “You don’t have to be a superlative craftsman, but you do have to be reasonably good with your hands and to make things that don’t fall apart. You’ve got to be fairly skilled at doing marketing and accounts and talking to your customers. So you need a reasonably wide range of skills.”

From one perspective, she is a little concerned about the future of the profession, insofar as fewer young people are coming up for training (“don’t get me started on crafts not being taught in schools”). However, she is heartened by the ways the craft is developing, particularly in relation to techniques like high-quality photography and 3D scans.


“It’s now 40 years since I left college and the standard of work has improved beyond all recognition,” she says. “When I started, there were hardly any good photographs of anything – if you wanted to know what a good instrument looks like, you had to see it in real life. But you can now put an instrument through a scanner and create a 3D version that you can turn around on a screen. It’s almost like having it in your hand.”

The gilded age of Stradivari may be long gone. However, this century is shaping up to be an exciting time in its own right for violinmakers, in which traditional craftsmanship and modern technologies come together in ingenious ways.

# STRINGS

## Stars

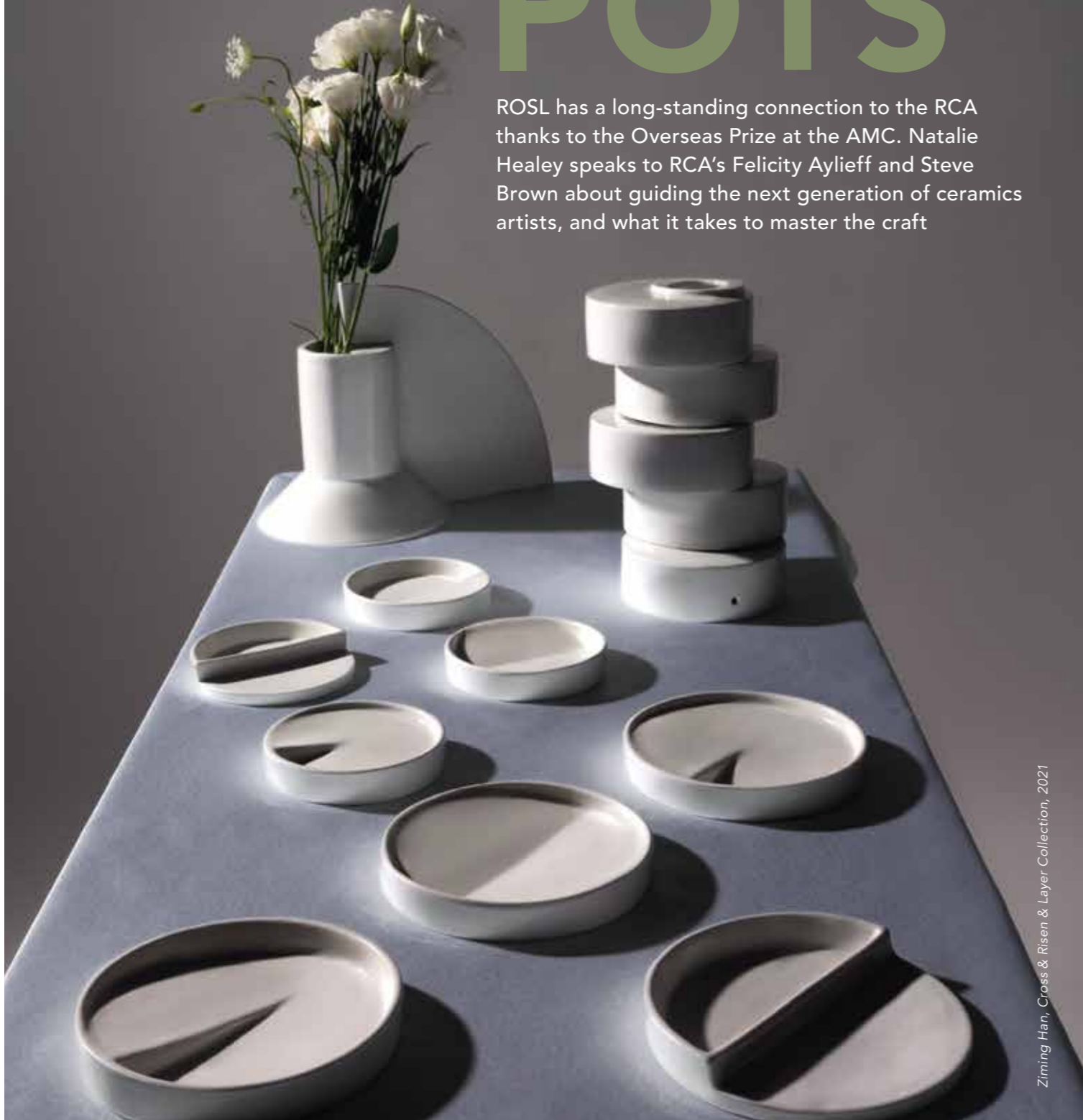
Strings have played a central role in ROSL's Annual Music Competition since it began in 1952. There have been a total of 25 Gold Medal winners over the past 69 years, most recently with Eleanor Corr crowned in last year's competition. Take a look at some of the most recent finalists

 <p><b>2020</b> <b>ELEANOR CORR</b> As well as winning the 2020 Gold Medal, Eleanor is a Dorothy Green Young Artist, and performs regularly in the UK and Norway</p>	 <p><b>2019</b> <b>ROBERTO RUISI</b> Recipient of the Swiss Ambassador's Award, Robert has appeared with L'Orchestre National Bordeaux Aquitaine and RTE Concert Orchestra</p>	 <p><b>2018</b> <b>EMMANUEL BACH</b> Emmanuel is in demand, playing at venues such as Wigmore Hall, St Martin-in-the-Fields and Queen Elizabeth Hall</p>	 <p><b>2017</b> <b>MATHILDE MILWIDSKY</b> Praised for her "perfect intonation and beautiful shaping", Mathilde has appeared on BBC Radio 3 &amp; 4, Radio Swiss Classic, and more</p>
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**ANNUAL MUSIC COMPETITION 2021: Commencing on 14 September, see page 37 for more information**

# TOP OF THE POTS

ROSL has a long-standing connection to the RCA thanks to the Overseas Prize at the AMC. Natalie Healey speaks to RCA's Felicity Aylieff and Steve Brown about guiding the next generation of ceramics artists, and what it takes to master the craft



Ziming Han, Cross & Risen & Layer Collection, 2021



**T**he ROSL Annual Music Competition (AMC) is one of the most anticipated dates in the social calendar. Musicians from all over the Commonwealth surprise and delight with their command of instrument or voice. But the AMC is not just a celebration of outstanding classical musicianship, it also showcases artistic prowess. The Overseas Award, the prize given to a promising musician from outside the UK, is a one-of-a-kind trophy, expertly crafted by a student from the Ceramics and Glass department at the prestigious Royal College of Art in London.

In 2003, Dr Steve Brown was that student. "It's just an amazing evening," says Brown of the AMC. He has fond memories of excellent canapes and remarkable musical performances. That year, the Overseas trophy was an intricately patterned ceramic cornucopia. Brown reveals that the pattern was created from photographs of the Royal School of Organists former headquarters in South Kensington, London. The extraordinary structure is a Grade II-listed building, cloaked in decorative panelling. "I turned the photographs into a digital image and used oxides to make it look ancient," Brown says. The resulting structure resembled an archaic wind instrument – an apt trophy for a music award.

Brown's first love was textile printing – that's how he started his career in art. But when he decided to embark on a multimedia course in Exeter in the late nineties, he discovered ceramics and never looked back. "It really got under my skin," he says. "Fairly immediately, I started to combine printmaking techniques with ceramics, glass and other materials." Brown honed his craft at the RCA - where he was taught by Professor Felicity Aylieff. He is now acting head of programme for the college's Ceramics and Glass master's degree course.

## ANOTHER DIMENSION

Aylieff is an artistic tour de force. She has exhibited her work all over the world. And she is the recipient of two major Art Council awards. She encountered ceramics relatively early on. "When I was at school, we were very lucky to have an excellent art department," she says – which included a pottery room. But at first, Aylieff ignored clay and instead concentrated on painting and drawing. Later, during a foundation course at Bath Academy of Arts, she was reacquainted with the pottery wheel. Like Brown, she was hit with the realisation that she wanted to work three-dimensionally. "I wanted to put my paintings and drawings on to my pots," she says. She has taught Ceramics and Glass at the RCA since 2001.

Ceramics, once considered a niche pursuit, is something people are increasingly

As well as a way of expressing creativity, ceramics is often perceived as a therapy... the deliberate, methodical process helps them

trying their hands at. Pottery classes are booming in the UK, perhaps a result of television show *The Great Pottery Throw Down*, where ordinary people compete to make the best ceramics. Another factor is social media. Artists now showcase their work on platforms such as Instagram, bringing the ancient craft to a younger audience.

As well as a way of expressing creativity, ceramics is often perceived as a therapy. Pottery commands your full attention, and it takes time to produce something you're satisfied with. It's perhaps not surprising then that some people find the deliberate, methodical process helps them step away from the overwhelming demands of modern life. Watching a pot take shape can be a mesmerising process. Working with clay could even help some individuals get in touch with their inner child, adds Brown. "Clay forms part of a child's creative response," he says. "Engaging with the materials and bashing clay out and forming it is something everybody can do." Ceramics might even offer support for people with serious medical conditions. Artists, such as the RCA's Katie Spragg, run pottery classes for people with dementia – helping individuals with the disease feel less isolated and learn new skills. ●

ART VS SCIENCE

Of course, there is a big difference between taking up ceramics as a hobby or a therapy and pursuing it as a career. Students on the RCA course must master many complicated techniques, such as glassblowing, pot-throwing, and firing in a kiln. The high temperature transforms weak clay into a durable glass-like material – but it's not easy. "Firing is a different thing," says Brown. This is when art and science combine. "The first part is easy," agrees Aylieff. "You soon realise it's a much bigger subject, with the chemistry of it and the technical skills."

Learning the craft takes years of commitment, says Brown. It's not something you can dip in and out of it. "It takes a lot of perseverance to be able to control the transformative process and the alchemy." He suggests even a naturally talented potter must put in tens of thousands of hours to fully master the art of ceramics. "You've got to have an ease and a speed with your fingers," adds Aylieff. "And good hand-eye coordination." Then, outside of the studio, there's research and learning to immerse yourself in. Students must fully understand the ideas behind the work while acknowledging the contemporary context, she says. "There's a level of intention that takes it beyond therapy. It's what their imagination tells them that they can do with it that's important."

Not many people have what it takes to be accepted on the RCA course. But those who do often go onto great things. Katharine Morling, who graduated from the RCA in 2009, is now an award-winning ceramics artist. In 2010, she represented the UK at the European Ceramic Context in Denmark. Her sculptures have been exhibited internationally, from New York to Kuwait. The Royal London Hospital even commissioned her to create a large wall-mounted installation for their new children's ward. The artist describes her work as "three-dimensional drawings". "Each piece, on the surface, an inanimate object, has been given layers of emotion and embedded with stories, which are open for interpretation," said Morling in her artistic statement. "She's someone that had always dabbled with ceramics on a therapy level but then had a clear intention she wanted to take it to a much more professional level," says Aylieff of her former student.



Sunyoung Oh, *The sensuality of trees*, 2021



Antonio Fois, *TIME SPACE TRACES*, 2021



SEIZE THE OPPORTUNITY

Both academics agree that even if you do make it to the top of your field in ceramics, you never stop learning. "We all have strengths and weaknesses," says Brown. "We can't all be glassblowers, throwers or sculptors. But we all have a research profile and that's very important. That means pushing things to the edge. You do new things all the time and learn from that." Sometimes that means making friends with uncertainty, however uncomfortable that may feel. Aylieff says trialling new techniques helps her to empathise with the students when they are feeling insecure about a project. "It's the difficulty of making decisions and probably feeling slightly inadequate, but it's what drives you to be more creative."

The pandemic has been an additional learning curve for both teacher and student. But there have been some positives. Thanks to the new-found popularity of video conference platforms, Aylieff says she's been able to invite lecturers from all over the world to give talks to class, which just wouldn't have been feasible before. At the

same time, students separated from the RCA's specialist facilities by coronavirus restrictions or geographical barriers have been forced to improvise – sometimes with tremendous results. One student based in Tenerife, has resorted to using an oil-based clay, similar to plasticine, to make his art. "He's produced these images that are astounding," says Brown. "And I've never met him. There's been a huge breadth of challenges, but also resourcefulness and inventiveness."

For obvious reasons, a ceramics Overseas trophy was absent during 2020 – and this year's AMC will also be a more intimate affair than usual. But all being well, a scholar from RCA's Ceramics and Glass course will craft a bespoke award for next year's ceremony. Aylieff says collaborating with external organisations enhances the students' practise, and helps them explore ideas within and beyond the traditional routes of art and design. "The relationship we have with ROSL is so important because it's something for the students to work towards," says Aylieff. "Plus, putting the two arts together – music and ceramics – is just brilliant."



FELICITY AYLIEFF

Teaching at the RCA since 2001, Felicity also has work in numerous collections globally



STEVE BROWN

Steve's horn-like work was chosen as the AMC Overseas Prize in 2003

# BEING PETITE ISN'T THE ISSUE, FINDING CLOTHES THAT FIT IS.

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# WORLD MIND MAN

## MENTALITY

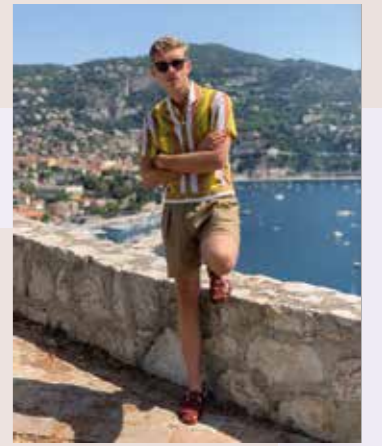
The Scott Fraser Collection has brought vintage styles up to date with classic-inspired designs. Founder Scott Fraser Simpson tells Mark Brierley where his love of clothes came from and what it took to get his collection off the ground



*How did you first become interested in clothing and what made you start collecting vintage knitwear?*

I was 16 and living down in Brighton. I'd moved over from Hong Kong where I'd grown up. My dad had always been a guiding force in my life, and throughout my childhood, he would take us to these places to have clothes made. He'd been there since he was five, so we'd end up in these back streets, down alleyways, he knew all the places to go. He taught me about the idea of engaging with someone who could make you something beyond being able to just buy it. But when I moved over to England, I got into the legend of the mods and rockers in Brighton. The 60s thing, the scooters, the cool shops that were doing clothes that were not like what my friends at school were wearing. It was different to the mainstream and it attracted me. I would go into these shops and just sort of stand around and start trying to speak to people! They would talk to me about what happened in the 60s, what went on, what people wore, and all these different things about clothes, and I was just fascinated by it all. From there, it grew into a deep interest in vintage clothes, and the whole subculture of the mod movement. It was very big part of my life through my teenage years, through college, and after I graduated and moved up to London. I'd be going to soul clubs and meeting these people, who'd be wearing these really slick Italian cut suits and it was a world of knowledge, surrounded by music and clothes. I had a crew of friends, who all had the education together. It was around this time that I learned I really love clothes, they're so much more than something I just put on my back.

I then started working on a Sunday, after going out all



night to these soul clubs, at a place in Brick Lane called Mendoza. Owned by a Jamaican Brummy guy called Leroy, he did 60s shirts and trousers. I just worked on a Sunday as a helper to serve the coffee, take the bins out, that sort of thing. Eventually, I worked there for five years, and he was one of the who introduced me to knitwear. He lived through the 70s, knitwear was one of the main articles of clothing you would wear with your kick flares. He had a small rail of these vintage knit tops in the shop, there were so many different variations in colour, shape, design, pockets, but they were all basically the same thing, a knitted shirt. I was fascinated by the collection and from there, he would sometimes pay me in a top.

"Can I just have that, I just want that, I don't care about the money, I'll survive", on a student loan! I got a few, then started learning more and starting to collect from there. I was making my own clothes on the side, then starting to fall into this world he showed me, which I hadn't really known about before. It's led me to where I am today and I'm very grateful.

*How difficult was the transition from a business buying and selling vintage pieces, to designing and making your own designs?*

I was doing all these things to help Leroy grow as a business; he was an old school market trader, with people constantly asking him questions like, do you have a website? I didn't know how to build a website, but I offered to build him one, I offered to shoot all the clothes and get them online. It was very much an organic thing. But then I realised that I could probably be doing this too; start my own little thing, where I could pass on some of my vintage stuff that I didn't want anymore and replenish my own collection.

Then I thought, why stop there? It started from me needing a particular bag at the time, that I couldn't find anywhere. There are all these bag-makers and leather wholesalers around the East End, so I thought I'd do what I used to do with my Dad, I'd go in, have a chat with these people and ask them to make me a bag. There was a step-by-step process whereby they'd tell me I needed to go and get the pattern pieces, so I'd go home and try to cut my own patterns and bring them back. They'd then ask me to get the canvas or the trimming, so I'd go off and get it. It was learning from other people about what I needed and what the processes were. From there, I started making this bag, I built a website and saw if anyone wanted to buy one. It was the start of something. I saw that this could work. ◊

A lot of what I design is rooted in a vintage piece, but not a direct replica. I've always made sure I'm not making anything that is a time warp

My mum said she knew a person who was good at alterations and thought I should go and talk to them about making something. So, I started this relationship with this woman who helped me start making one shirt, that was made to order. And that made to order set-up took any risk away from what I was doing, so I was still able to keep my day job. I could do this at a pace that worked for me. It wasn't a case that an order came in and I had to get it out as soon as possible. I could buy a metre of fabric and have one shirt made at a time. It was a passion project, started in 2013. Slowly from there, it grew. It started with a shirt, then it was a woolen jacket as I found another place that can make. Then I found a factory that does tailoring. I slowly built up a network of people who could make me things, and a network of fabric suppliers. It's only been in the last three years that I've stopped working for other people and I said to myself, I think I'm just doing my own thing now.

A lot of what I design is rooted in a vintage piece, but not a direct replica. I've always made sure I'm not making anything that is a time warp.

It's also quite agile, and that's what I enjoy about this made-to-order model. If I see something is doing quite well, I can move quite quickly and find other fabrics that I could run a shirt in, for example. I can put them to the front of the queue, have them made in a fortnight, shoot them, edit the images that evening and drop them on to the website, then they're ready for the world to see. For example, I've recently created these lido shirts, the fabric for those were found at a mill up in the Midlands in a back room. It was only a few samples rolls in four different colours, so I took it all and that's all there is of it. Once that's gone, that's the end of those shirts. I like the idea of that uniqueness, that element of vintage in the way that it's quite collectable.

Whereas, the knitted shirts I make are all made to order and have been running now for a couple of years. I eventually found a place in Italy who made tops like these in the 1960s, on the same machinery, so the quality and the weight is the same. I'm able to keep those going years after I designed them because they are made to order, and because the clothes aren't seasonal collections. It's not a case of, that's done, that's over. In this instance, it's a case of if the customer is feeling that style right now. There's a rolling collection like these which is much more slowly paced, and then there are these offshoots like the lido shirts which just happen when an opportunity arises.

*How do you find time to come up with designs while balancing all the other elements that come with running a business?*

There's so much feedback now through the people I meet, the website, social media and so on, that I can try to add things in that I can see there is demand for. It's the best pool to utilise because I respect those opinions. Those people are the ones that keep this going. It's important to listen to your people. I always ask where people have heard about me, it'll be from bits of press, from word of mouth, or the majority of the time, it's through Instagram. Sometimes you forget how valuable a tool it is, especially considering I don't pay for advertising.

I run everything myself, it's just me. The photos, the marketing, the Instagram, the emails, the packing, the fabric.



See the collection at [scottfrasercollection.com](http://scottfrasercollection.com) and [@scottfrasercollection](https://www.instagram.com/scottfrasercollection)



I'm not industry trained, I never came to this from the business end of things. I didn't start this business to make loads of money, it was never about that, it was about starting something because I wanted to make clothes, and hopefully I can make a living from it. When I first started, it was only one order a week for a pair of trousers. It's grown from there.

There is a limit though, I've been thinking is there capacity for me to do anymore? I like to touch all the elements of the business, so much of it is enjoyable for me, it's not just about sitting and designing something and then the rest of the process is done by someone else. It doesn't feel whole then. But I still think there is a way to continue to grow. I'm passionate about the made-to-order model, so want to continue that. I don't like to see anything go to waste, so I don't want to use fabric up on something that gets made and then just sits without being sold. If you find yourself with stock leftover, you'd have to start having sales and that's something else I don't really want to get into. Why should someone get this piece for less when exactly the same amount of effort has gone into making it for someone who paid full price? I don't want those people to feel cheated, they are the ones who helped make this what it is. Plus, there's the sustainability side of things.

But yes, I could potentially see myself taking on a couple of people to help things grow. It's going to be hard detaching myself from certain parts of the process, but I have to get over myself! These people will be more than capable.



ROSL members receive **15% discount** online with promocode **OVERSEAS15**, visit [DAKS.com](http://DAKS.com)

## DAKS for life

DAKS' is one of the UK's best loved fashion houses, combining its remarkable heritage with modern-day design. Natasha Chater, Junior Womenswear Designer for the brand, tells Overseas how this balancing act is achieved

*With such a long and storied history, how has the design process changed over the years at DAKS?*

In the four years I've been at DAKS, the design process has much remained the same - as a team, we get out and research - vintage markets being the best source of inspiration for a brand like us. We create a colour palette and develop a storyline based around a seasonal theme always trying to maintain a strong British link. In the past few seasons, an emphasis on sustainability has taken a strong focus and has been integrated into each season's processing.

*How does DAKS balance classic staple garments with new designs in its range each season?*

For womenswear, we are always trying to maintain this balance, which can be hard as women are generally much more fashion savvy and looking for new shapes and designs. The key for us at DAKS is to always remember where we started, which was as a menswear brand with strong foundations in tailoring. We can then add new designs to complement and enhance these.

*Does the heritage of DAKS help when looking for design inspiration? Do you often reference the archives?*

We always try to reference the archive where possible, there

is so much there that is relevant today. It can be the smallest detail that we find or just one image that can spark a whole story of ideas. For instance, our new diffusion line 'daks ten' took its inspiration from the archive. In the first season, we looked at images from a DAKS Larkhall factory workers day out, the images were amazing and so contemporary feeling.

*At the same time, can that heritage restrict how far you can go with new designs?*

To some degree, yes, as you don't want to lose the brand's identity. You need to respect our heritage and not get too caught up in trends. However, there are so many ways that you can utilise that heritage to push new ideas. Fashion is always moving but it always comes around again.

*With some high-profile brands increasingly focusing on the sustainability of their lines, do you think the public will follow and start moving away from fast fashion to more long-lasting, well-constructed clothing from brands like DAKS?*

I hope so! I think the future generations will be more aware of sustainability than ever, we will see the end of fast fashion in future. Platforms such as Depop and Vinted are all heavily used by the younger generations, allowing them to buy luxury second-hand products at accessible prices. This gives them a taste of the premium products and builds their knowledge of high-profile brands. The public also is now looking to invest in brands they can affiliate with not just with the product but on what the brand values are. Consumers now research a lot, which creates a demand for more transparency in the market.

# MOVIE MAGIC

Technical effects artist Andy Fordham, of East Effects, has worked on some of Hollywood's biggest productions. Although the world-building of motion pictures is so often achieved via CGI today, we find out how there is still a place for the expert craft of prop making to bring a film to life

**A** giant croissant costume for a Nestle commercial. A Jeremy Corbyn caricature mask, featured in an episode of *Eastenders*. A grotesque prosthetic hand, worn by Ralph Fiennes in his portrayal of Richard III.

All of these creations – and many, many more – are the handiwork of Andy Fordham, a UK-based technical effects artist who crafts props, costumes and characters for the entertainment industry.

“I love all different types of making – I tend to get itchy feet,” says Fordham. “I love to be able to sometimes do a bit of TV, sometimes a bit of film, sometimes a bit of theatre, because although there's a lot of crossover, they're all relatively different disciplines. I enjoy keeping my hand in lots of things.”

Fordham is speaking to me over the phone while on his break at work – a job he, tantalisingly, can't say too much about.

“All I can say is that it's a big superhero film, and I'm in the costume effects department,” he tells me. “We're basically making superhero suits, which is one for the bucket list and a childhood dream.”

Speaking about his work with unfettered enthusiasm, Fordham certainly has the air of someone living out his early ambitions. As an imaginative kid who loved to draw and devise characters, he was blown away by the Steven Spielberg blockbuster *Jurassic Park*.

“I was probably about eight, and I knew dinosaurs weren't real, but I wasn't sure how they were on the screen,” he recalls. “I remember seeing a documentary about how they made the dinosaurs, and that was just fascinating. So from that point on, I had it in my mind that I'd like to do this as a job.”

A decade later, Fordham embarked on a university degree in model-making, and the rest, he says, is history – he has been producing work for a wide range of clients since 2004, under the moniker East Effects. Although there are no dinosaurs on his professional résumé to date, his childhood self would likely be thrilled by how things turned out.

I ask Fordham to run me through any projects he's particularly proud of, and he mentions two: a TV show called *Foundation*, which airs this September, and ongoing work for the West End show *Phantom of the Opera*.

“*Foundation* is based on Isaac Asimov's influential book series of the same name – Apple TV have adapted it as a TV series,” says Fordham. “We made things like weapons, and other sci-fi gadgets. That was quite exciting, taking what is considered quite an important piece of literature, and having a very small part in bringing those worlds to life on the small screen.”

In the case of *Phantom of the Opera*, it was a case of staying true to Maria Bjornson's iconic 1980s designs. While Bjornson's props and costume pieces have been crafted dozens

of times before, the makers add their own personal touch with each new iteration.

“As well as lots of other masks and headpieces, I got to make a version of the 'Red Death' mask, which Phantom wears when he dresses up for a masquerade ball,” says Fordham. “That was in 2011, for the 25<sup>th</sup> anniversary of the musical that they put on at the Royal Albert Hall.”

Theatre work, he says, means creating pieces that are bold and bright, with a strong silhouette, ensuring they can be seen from some distance away. The pieces in question also need to be durable, as they are often used night after night for the entire run of a production.

Conversely, film and TV work calls for more finely detailed pieces, with a focus on minutiae as opposed to broad strokes. Budgets may be slightly more accommodating, and longevity is less important, as the prop might only be used for a single scene, shot over a single day.

Another factor in the mix when it comes to film is the potential involvement of CGI. While CGI has been around for years (including some effects in *Jurassic Park*), it is now almost a given that a costume or prop may be tweaked in post-production.

“We might make the basis for a prop, but when it gets to the realm of being literally physically impossible, the CGI guys can add to it,” says Fordham. “For instance, if it's got some sort of laser beam coming out of it, that's not possible generally

for us to do in real life, especially in a short timescale. So we can make something really beautiful, and then, after the shot, it can be enhanced in CGI.”

The same applies to costumes and prosthetics. Whereas makers are constrained by the actor's physical build, CGI can change that actor's proportions to something beyond the realm of the strictly human.

“Sometimes the design will call for something looking more alien or creature-like, or more emaciated,” says Fordham. “We build the

basis of a costume that has a lot of the necessary elements on it, but then the CGI guys might judiciously erase part of the performer in the costume, and add in digital enhancements like extra limbs.”

“I was probably about eight, and I knew dinosaurs weren't real, but I wasn't sure how they were on the screen”

## SUTTON HOO

Andy chose the world-renowned Sutton Hoo mask as a basis for a personal project to develop his skills in digital fabrication and 3D printing. He created a sci-fi interpretation of the famous burial helmet as a demonstration of the new technology



It's a good example of the ways CGI is used, not to displace, but to augment, conventional prop and costume design. In most cases, says Fordham, the process is strongly collaborative – he will know what kind of CGI overlay to expect at the time he makes the prop – although a lot depends on the quality of the communication on the show.

In fact, the biggest threat to traditional model-making comes not from CGI but from the rate of change within the profession itself. Since Fordham started out, techniques have changed dramatically, and the shift towards ever greater digitisation shows no sign of abating.

“There is an element of some traditional skills getting slightly lost in the professional environment just because of timescale reasons and efficiency,” he says. “So it's kind of bittersweet, in the sense that some skills that I love to use aren't used in a professional capacity as much anymore.”

Fifteen years ago, prop and costume-makers would start by sculpting their model in clay, before making moulds from materials like fibreglass and silicon. These days, the clay sculpting part is generally replaced with computer modelling. And while some key techniques, like CNC

machining and laser cutting, have been common practice for years, others have taken off only recently.

“3D printers are becoming very affordable, and the technology is growing at an incredible pace,” says Fordham. “There are some really amazing digital tools that have only really started being used in a mainstream way in the last ten years or so.”

“**CGI is used, not to displace, but to augment, conventional prop and costume design**”

The upside here is that makers are able to accomplish a lot more, and to do so more quickly. 3D printing enables rapid prototyping and mould making, while computer modelling enables makers to use less material and achieve perfect symmetry.

Fordham thinks it's an exciting time to be in the business – if you're a maker who wants to bring your idea to fruition, the world is very much your oyster.

However, he does have concerns about how artificial intelligence and robotics may influence design in the future. Might there be a time in which you input specifications into an AI, which crafts the perfect object for the task, rendering human makers all but redundant?

“I do see that sort of thing coming to be honest, with the software getting more and more intuitive and easy to use,” he says. “But I do hope that the human element will never

quite be taken away, because obviously that's what I love and enjoy, and I don't want to do myself out of a job.”

Recently, Fordham worked with an artist collaborator who was creating art via an AI. The artist inputted the reference photos into a computer, which turned them into sculptural art. Fordham took this computer-generated art, 3D printed it and cast it in traditional art materials.

“That was an interesting crossover between AI and traditional craftsmanship and art, and I think that's where I see it going,” he says. “At the same time, human creativity is a very hard thing to replicate, so I think humans will be making the creative decisions for a long time.”

It's a speculative line of discussion, albeit a fitting one from someone who has always loved sci-fi and is working on an Isaac Asimov adaptation. In the more immediate future, Fordham simply hopes to keep going down his current path – working on as many inspiring projects as possible, and continuing to blend traditional techniques with modern technologies.

“I want to keep making for as long as I'm enjoying it,” he says. “I don't really want to namedrop films, but there are probably a few franchises I'd like to work in. If I can make a few more superhero suits, I'd be happy with that.”

Beyond that, who knows what the next few years might hold in terms of dinosaurs.



## THE PASS IT ON PLEDGE

When you're finished with your copy of *Overseas*, please don't throw it straight into the recycling, pass it on!

We're encouraging our members to spread the word, so if you know any non-members that might enjoy reading the articles and the great window they provide into the world of ROSL, please pass it on to them.

If they end up becoming a member, you could even be entered into our prize draw to win a hamper from Davy's if they mention you on their application, as part of our 'Propose a Friend' scheme.

[www.rosl.org.uk/proposeafriend](http://www.rosl.org.uk/proposeafriend)



### POLAR BEAR

The tradition clay model-making at the start of the process is often now replaced with computer modelling, as in the case of this polar bear, which was created at twice life size for a theatre production



Melissa White. Photo by Julian Calder

SUPPORTING EXCELLENCE IN

# BRITISH Craftsmanship

## Deborah Pocock LVO, CEO of the Queen Elizabeth Scholarship Trust, discusses the importance of keeping traditional crafts alive and supporting excellence in a huge range of disciplines

Since the Queen Elizabeth Scholarship Trust (QUEST) was founded in 1990 by the Royal Warrant Holders Association on the occasion of HM Queen Elizabeth The Queen Mother's 90th Birthday, the charity has come a long way from those first six awards. Today, with HRH The Prince of Wales as its Patron, there are more than 600 craftspeople who have benefited from QUEST funding, totalling some £5million. The core mission of the charity – funding the training and education of talented and aspiring craftspeople through traditional college courses, vocational training, apprenticeships, or one on one training with a master craftsperson - has not changed since its inception and QUEST is proud to continue to play its part in helping to support Britain's cultural heritage, sustaining vital skills in traditional and contemporary crafts. The evolving tradition of craft is key – it is not simply about preserving the past but also ensuring that craft skills are kept alive by relevancy and commercial reality – and that these skills, crucially, are passed on to the next generation.

QUEST supports a hugely diverse range of crafts and people from across the UK – around 130 disciplines over the past 30 years – including sculpture, carpentry and woodworking, basket weaving, orcharding, bookbinding, stonemasonry, jewellery-making, textiles, ceramics, leather working, printmaking, silversmithing, and more – representing makers with a wealth of skill and knowledge, respect for traditions but with an abundance of innovative spirit.

Decorative Artist Melissa White has brought an ancient craft up to date by taking the experience of her QUEST Scholarship in Elizabethan paintings and the traditions of the Tudor painter stainers, to create scenic artwork for contemporary wallpapers and fabric. Silversmith Rod Kelly – himself a QUEST Scholar – has now taught seven scholars in silver chasing at his Shetland workshop; and Annemarie O'Sullivan, basket-weaver,

has recently taken on an apprentice, Matilda Grover. Oluwamuyiwa Fadaïro, a recent QUEST Apprentice, aspires to become a bespoke shoemaker and is working with John Lobb – who have been making the finest shoes and boots for gentlemen since 1866 – to provide Oluwamuyiwa with the best possible training to help him achieve his ambition.

QUEST's alumni are drawn from all corners of the UK, including a kilt-maker in Scotland, a willow artist in Northern Ireland, a Cornish coppersmith, and a textile weaver from Wales; and some are working in crafts rooted in their location, like watchmakers Craig and Rebecca Struthers in Birmingham's Jewellery Quarter. The Struthers are now making their own in-house watch movement, the first to be created in Birmingham for more than a century, inspired by one of the first machine-made English watch movements from 1880, picking up where late 19<sup>th</sup>-century British watchmaking left off.

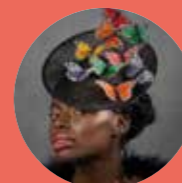
**OLUWAMUYIWA FADAÏRO**  
Shoemaker

Oluwamuyiwa aspires to become a bespoke shoemaker and enjoys the steps, processes, and complexities involved in the construction of hand-sewn shoes



**ALICIA BRITT**  
Puppet-maker

Alicia trained at Curious School of Puppetry and is proficient in many different types of puppetry such as marionette, table top, object and shadow



**SAHAR FREEMANTLE**  
Milliner

Sahar is a forward-thinking milliner who demonstrates great technical skill in her current practice, producing commercial-style hats.

Many have studied abroad to acquire knowledge to enrich their practice back in the UK – travelling to Italy to study the origins of fresco and mosaic work, or to the Pilchuck Glass School in Washington, renowned for the creative use of glass in art and design. Andy Swinscoe's QUEST Scholarship enabled him to undertake training in the intricate art of affinage (the ageing of cheese) in France with Hervé Mons – widely regarded as the best affineur in the world. After returning to the UK, Andy opened his own specialist cheese shop: The Courtyard Dairy, in 2012. The Courtyard Dairy was created with the ethos to sell only the best cheese available from the British Isles; and by doing so, to champion and support the few remaining independent farmhouse cheesemakers. It has gone on to win many national and international awards.

Whilst the primary objective is to provide funding for training, QUEST also provides other support for its alumni – platforms for exhibitions, collaborations, and profile-building opportunities (explore the directory of makers on the website [www.quest.org.uk/directory](http://www.quest.org.uk/directory)).



Alice Walton. Mirasi Lock. Photo by Sylvain Deleu



Photo by Sylvain Deleu

For the first time, in 2019, QEST exhibited at Collect, the leading international art fair for modern craft and design; and a new initiative in 2021 has seen the Charity partner with Cockpit Arts, a business incubation centre for makers in London, to provide a virtual Professional Development Programme for new scholars, providing essential business skills and helping makers build sustainable careers. Another important collaboration has been with The Prince's Foundation on a Building Arts Programme. At the heart of this programme is the idea that the built environment is a collaboration between a vast array of different discipline areas, which are all fundamentally linked and interrelated. The programme encourages a holistic view of the world around us, looking to demonstrate the significant role that design, building arts, and decorative and traditional crafts can play in creating places and spaces of both value and meaning.

QEST's focus on excellence has ensured that many of those it has supported have become leaders in their craft fields, working in leading museums and institutions such as the Royal Collection Trust; Victoria & Albert Museum; National Portrait Gallery; Tate Modern and Metropolitan Museum of Art, New York, to name but a few. Saddler Helen Reader will take on the prestigious role of President of the Master Saddlers Association in the autumn; woodturner Eleanor Lakelin has recently had a piece acquired by the Victoria & Albert Museum; and paintings conservator Rebecca Hellen is a specialist advisor for paintings

conservation at the National Trust. Ceramicist Peter Ting is now also a QEST Trustee and, through his gallery Ting-Ying, represents a number of QEST Scholars, including Alice Walton a more recent scholar and RCA graduate, whose intriguing labyrinthine forms have attracted international acclaim translating the seemingly familiar into highly complex and

multi-layered porcelain objects. Goldsmith Kayo Saito exhibited as one of Goldsmith Hall's Rising Stars in 2007. Her work is inspired by plants, trees, and the natural world and Kayo is renowned for the exquisite delicacy of her creations, which appear as fragile as paper. A QEST Scholarship allowed Kayo to work with the natural form of semi-precious stones, learning to cut, carve, and polish them. Among others, she learnt from Charlotte De Syllas, an early QEST Scholar.

This is just a snapshot of the QEST alumni - pushing boundaries, using their craft to educate, inform, and innovate. Whether they are a saddler or a jeweller, a shoemaker or a ceramicist, a thatcher or a milliner, their contribution to the craft sector is significant. British craftsmanship is envied the world over and it is critical that essential craft skills are carried forward for generations to come.

For further information on QEST and how to support - by becoming a Friend or making a donation, please go to [www.qest.org.uk/support](http://www.qest.org.uk/support).

*A Celebration of British Craftsmanship, with a foreword by HRH The Prince of Wales, is available for £50; [qest.org.uk](http://qest.org.uk)*



**KAYO SAITO**  
Goldsmith

Kayo's style turns jewellery into an art form. She uses her goldsmith skills to create organic forms of great subtlety, using a hybrid of Japanese and European aesthetics and techniques



**ANDY SWINSCOE**  
Affineur

After working for Jermyn St's Paxton & Whitfield, Andy completed his apprenticeship in affinage, ageing cheese, going on to open his own specialist cheese shop

# LET THE LEAGUE BE YOUR LEGACY

Continue to support your home from home in the heart of Mayfair by bequeathing a gift to ROSL in your will. Your generosity will give young people around the world an education, it will give talented young musicians, artists and writers the chance of a career, and it will safeguard the future of your beautiful Grade I listed clubhouse.

To discuss email [legacy@rosl.org.uk](mailto:legacy@rosl.org.uk) or call +44 (0)20 7408 0214

Tania Dolvers Photography London



**ROSL**  
ROYAL OVER-SEAS LEAGUE  
ESTD 1910



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**£979. [Gartmorehouse.com](http://Gartmorehouse.com)**

GARTMORE

**HEREFORD**  
**POTTERY COURSES AT CUP CERAMICS**

Whether you're looking for a taster session to get your hands on some clay for the first time, or a ten-week course to really hone your skills, there is something for everyone.  
**From £45. [www.cupceramics.com](http://www.cupceramics.com)**



# LEARN YOUR OWN CRAFT

Many of us have taken up new hobbies during lockdown, so now is the chance to hone those skills with the help of expert craftspeople the length and breadth of the country.

**FROME**  
**INTRODUCTION TO LEATHER WORK AT BESPOKE LEATHER**

A two-day course that introduces you to the basic skills used in leather work, perfect for those little or no experience. You will come away with two small items made in leather.  
**£300. [www.bespokeleatheruk.weebly.com](http://www.bespokeleatheruk.weebly.com)**



HEREFORD  
 ROSS-ON-WYE

MOLD

BIRMINGHAM

OXFORD

READING

FROME



**BIRMINGHAM**  
**STAINED GLASS - WITH JAMAL RAFAY AT STAINED GLASSIC**

Jamal is a freelance artist and maker of stained glass. He worked at John Hardman Studio (est. 1838), where he designed, restored, and conserved stained-glass windows for several historical buildings, modern architecture, private companies, and domestic clients.  
**From £80. [www.stainedglassic.com](http://www.stainedglassic.com)**

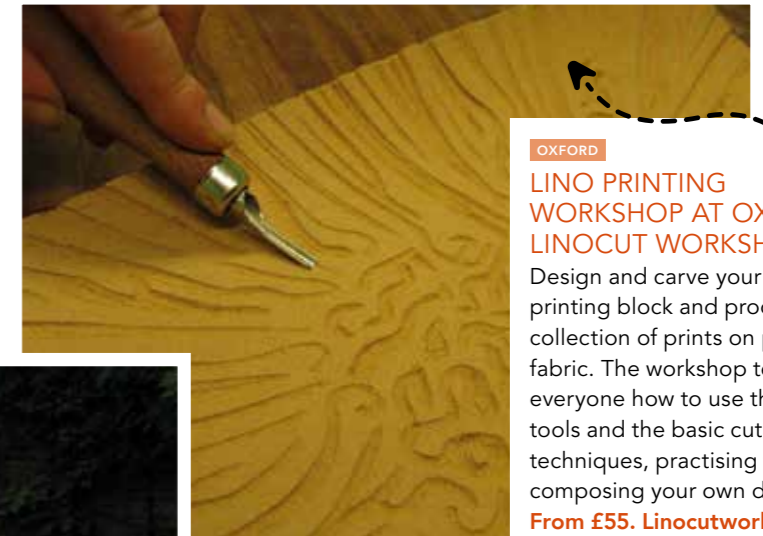


**ROSS-ON-WYE**  
**BEEHIVE MAKING AT BEES FOR DEVELOPMENT**

Help to save the UK's declining bee population with this introductory course to skep hive making using straw. You will take away the lipwork skills, materials, and tools needed to finish your skep at home.  
**£95. [Beesfordevelopment.org](http://Beesfordevelopment.org)**

**MOLD**  
**GARMENT CONSTRUCTION AT CAMBRIA COSTUMER HOUSE**

A five-week course designed to take you from complete novice to being able to make your own clothes, by teaching you about different stitches, understanding tension, construction sampling, fastenings, and manipulating fabrics.  
**£275. [Craftcourses.com](http://Craftcourses.com)**



**OXFORD**  
**LINO PRINTING WORKSHOP AT OXFORD LINO CUT WORKSHOPS**

Design and carve your own lino printing block and produce a collection of prints on paper or fabric. The workshop teaches everyone how to use the carving tools and the basic cutting techniques, practising first before composing your own design.  
**From £55. [Linocutworkshops.com](http://Linocutworkshops.com)**



**READING**  
**KNIFE-MAKING AND BLADESMITH COURSES AT ANVIL FORGE**

If you can stand the heat, learn all there is to know about blacksmithing with Anvil Forge. With small class sizes you'll be given expert tuition and take away everything you make on the day.  
**From £200. [Anvilforge.net](http://Anvilforge.net)**

## ROSL welcomes new Visual Arts Coordinator Robin Footitt

Robin introduces himself and gives you a preview of what to expect from ROSL's visual arts programme

I studied MA Painting at Royal College of Art, exhibiting most recently solo exhibitions in London, Lisbon and New York. I've always kept a dialogue with co-ordinating and curating contemporary art - I managed an artists' project space in Fitzrovia, organised group exhibitions in office blocks and built installations in unconventional locations. Most recently, I have worked in art logistics for Design Museum and Pitzhanger Manor & Gallery, installing exhibitions such as Stanley Kubrick: The Exhibition, Electronic: From Kraftwerk to The Chemical Brothers, and a solo show of recent work by British artist Julian Opie.

What interests me most about developing the Visual Arts Coordinator role at ROSL is the breadth of opportunities to promote and support young and emerging talent. I am currently working with our Artist-in-Residence Nisha Duggal on realising an arts heritage project supported by The National Lottery Heritage Fund across the ROSL Clubhouse and Year 5 pupils at Riverley Primary School in Leyton, East London. Arts education workshops like this can have such a positive impact on children's understanding and development and it was a pleasure to see that first-hand as I led a virtual (COVID-friendly) class tour of ROSL via video link from the assembly hall!

Indeed, when I first arrived

in early June, ROSL was in the process of reopening and the exhibitions programme needed to reflect this. From July, across two floors of the Clubhouse is a group exhibition titled First Look which introduces the work of six artists whose plans to display recent work has been "waiting for you to return". Presenting a selection of photography, printmaking, textiles, and ceramics by Diane Bresson, Ines Fernandez de Cordova, Mara Gajic, Eden Hawkins, Ruth O'Reilly, and Felicity Royce, First Look can be

seen as an opportunity to reimagine our freshly opened surroundings. This idea grew from a short paragraph I wrote about changing how we perceive things at a glance in light of the past 18 months:

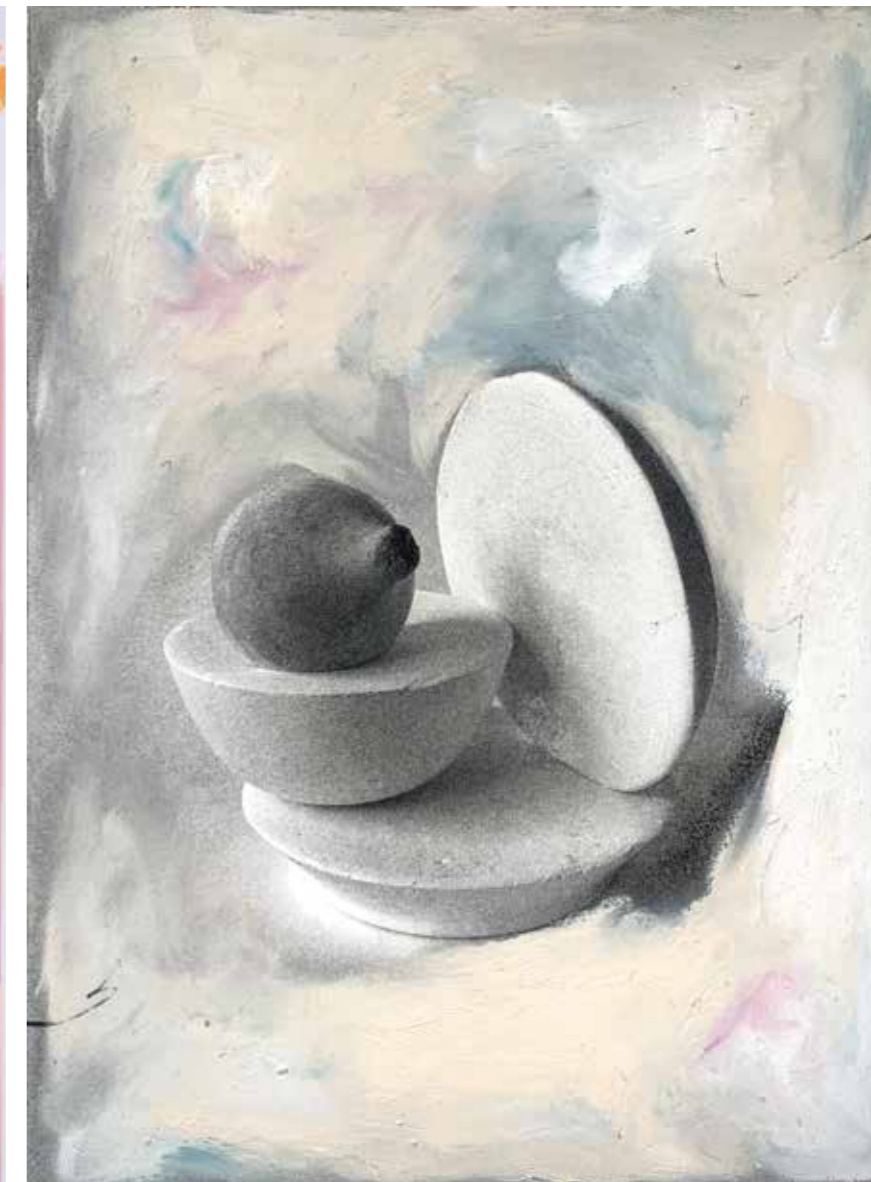
"So many relationships and personal stories, which we have formed from spontaneous contact throughout our lives had to be paused over the past year. First sight

turned into overfamiliarity with our close environment followed by a desire to be outside and experience living all over again. As doors reopen and we pass through, perhaps each new experience will resonate longer than an instant and love at first sight will span more than a glance." – Robin Footitt, First Look press release

The exhibition programme will continue this September with Ecologies of Change, an environmentally themed collaboration between UK Printmakers Council and the Print Council of Australia. I have also launched

Works from the *First Look* exhibition, clockwise from bottom left: Eden Hawkins, *Maruseppu, Tokyo 2* (2019) Diane Bresson, *Untitled -3* (2020), Inez Fernandez de Cordova *Arriba* (2020) Mara Gajic *Muscle Beach* (2020)

“  
The breadth of opportunities to promote and support young and emerging talent



Brabourne Room | Artist Focus, whereby an artist will have a longer exhibiting period displayed in the dining room. Francis Martin, who contributed online remote art classes for members during lockdown is on view with recent still life paintings until December.

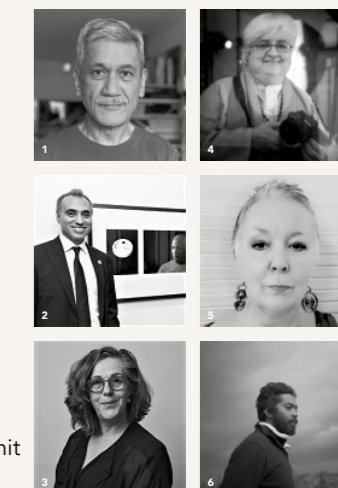
Possibly the most exciting news is the confirmation of our judging panel for ROSL Photography Competition 2021, which includes Sunil Gupta amongst our London panel. He is an artist I have tremendous respect and admiration for, I can't wait to see how the judges will interpret the entries that come in for this year's theme: "International Friendship".

### Meet the ROSL Photography Competition 2021 Judges

With the competition closing to entries on 6 September 2021, it is now the turn of the international judging panel to decide who will triumph this year

1. Sunil Gupta – Artist, Photographer, Curator, Writer, Educator, Queer, and Activist.
2. Rakesh Mohindra – Co-founder of pic.london.
3. Germaine Walker – Director, Agent, and Producer.
4. Farah Mahbub – Photographer and Professor of Photography at Indus Valley School of Art and Architecture, Pakistan.
5. Veerle Poupeye – Art Historian, Curator and Critic.
6. Sarker Protick – Artist, Faculty Member of Pathshala South Asian Media Institute, and Co-Curator at Chobi Mela International Festival of Photography.

If you would like to know more about the judges, or submit a last-minute entry, visit [www.rosl.org.uk/photography](http://www.rosl.org.uk/photography)



## World Premiere of ROSL Composition Award Winner

In July, the London Sinfonietta performed the world premiere of *For Years Now*, composed by Michael Small. Michael (right), was the inaugural winner of ROSL's Composition Award in 2020, a £3,000 commission to compose a 12-15 minute chamber work for six players and conductor.

Chosen from one of six finalists last year after workshopping his piece with London Sinfonietta, the piece finally received its world premiere on 24 July.

Played by the London Sinfonietta Academy musicians, these young musicians of tomorrow spend time with the Sinfonietta's Principal Players as preparation for their careers ahead as



professional musicians in ensembles and as freelancers. Watch the performance on ROSL's YouTube channel.

## Annual Music Competition

We are so happy to announce that we have successfully rescheduled the AMC live section finals for 2021 to take place in September and October at Over-Seas House London, in our beautiful Princess Alexandra Hall. We have pushed back the

dates as far as possible, to make sure we can have as many audience members there that would like to attend. For those uninitiated, our Annual Music Competition, is one of the cultural highlights of the year, celebrating the very best of young classical musicians. Commencing on 14 September, we will have a live final every Tuesday evening for seven weeks, starting with our solo sections, then on to our two ensemble sections and finally, ending with our Overseas final, which is a celebration of musicians who have come through our competition, and who are not from the UK.

Tickets start at £15 for members, and include a glass of wine during the judges deliberation. Season Tickets are also available, visit [www.rosl.org.uk/amc](http://www.rosl.org.uk/amc)



## Staff changes at ROSL

As well as new Visual Arts Coordinator Robin, the summer has seen a number of new arrivals and departures at ROSL.

Joining Kate McKintosh in the venue hire team, we would like to welcome **Magdalena Szmajchel** and **Polina Limberis-Klass**, who will be on hand to help should you wish to hire a private space at the clubhouse for a birthday party, meeting, wedding, or more. For further information, please contact [events@rosl.org.uk](mailto:events@rosl.org.uk)

**Titus Silu** has also been promoted to Front Office Manager, congratulations! You can expect to see his smiling face on your next visit, as well as that of new Receptionist **Iulia Lako**.

**Bree Neale** has also joined as PA to the Director-General. Welcome to all the new staff. They are looking forward to meeting members over the coming months.

We will see the departure of Director of Membership, Marketing and Communications, **Jon Kudlick**, and **Naomi Taylor**, Head of Membership. We thank them for all their hard work at ROSL and wish them the very best for the future. All your membership questions will still be answered by the team at [membership@rosl.org.uk](mailto:membership@rosl.org.uk)

## Christmas at the club

Head to ROSL HQ for a festive break this season, so you can enjoy the season to be jolly without having to worry about the washing up!

### CHRISTMAS PACKAGES

Two-night stay package includes (24 & 25 of December):

- Two nights including breakfast
- Drinks reception on Christmas Eve
- Access to film screening
- Christmas lunch and drinks reception
- Meet and receive a gift from Father Christmas
- Complimentary tea, coffee, and biscuits

Three-night stay package includes (24, 25 & 26 December):

- Three nights including breakfast
- Drinks reception on Christmas Eve
- Access to film screening
- Christmas lunch and drinks reception
- Meet and receive a gift from Father Christmas
- Complimentary tea, coffee, and biscuits
- Boxing Day Walking Tour

### CHRISTMAS EVE

Get into the festive spirit with mulled wine and mince pies at our drinks reception (5-6pm), followed by a screening of a classic Christmas film. Reception will be able to provide information on local churches.

### CHRISTMAS DAY

The celebrations begin at midday with a sparkling drinks reception and a traditional three-course lunch, including a half bottle of wine, coffee, and mince pies.

Hot chocolate and marshmallows will be available for kids. There will then be a visit from Father Christmas with gifts for everyone, family board games in the Drawing Room, and the opportunity to watch the Queen's speech with complementary tea, coffee and biscuits.



For tickets to just the Christmas lunch, log in to the Member Portal.

### BOXING DAY

If you choose to stay with us for three nights, on Boxing Day your package will include a tailor-made winter walk around the area, led by one of our Blue Badge guides.

For tickets to just our Boxing Day Walking Tour, visit [www.rosl.org.uk/events](http://www.rosl.org.uk/events)

TOTAL PACKAGE PRICE	SINGLE ROOM	DOUBLE OR TWIN ROOM (Single occupancy)	DOUBLE OR TWIN ROOM (Double occupancy)
Two nights (24 & 25)	£414	£444	£648
Three nights (24, 25 & 26)	£573	£618	£876

### MEMBER-LED EVENTS

#### ROSL BOOK GROUP

The ROSL Book Group meets in person and on Zoom on Wednesdays, once a month. The discussion starts at 6pm, but we meet beforehand for a drink and afterwards for dinner (optional) at 7.30pm.

#### UPCOMING BOOKS

- 15 Sept *The Odyssey* by Homer
- 20 Oct *Go Tell it on the Mountain* by James Baldwin
- 17 Nov *Where the Crawdads Sing* by Delia Owens

#### ROSL BRIDGE CLUB

Meets on Mondays, 2-4pm, for supervised play with professional Tutor Ingar Kofoed Hansen. The cost is £10 payable to the tutor on the day.

#### ROSL BACKGAMMON CLUB

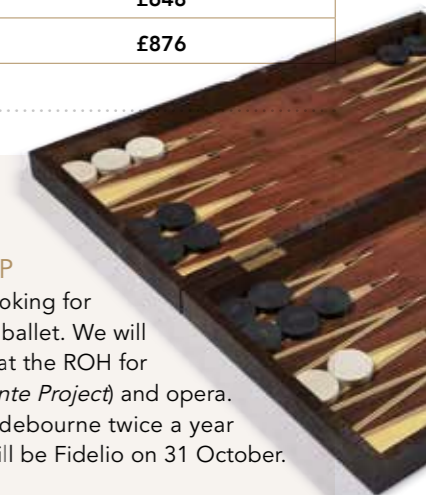
The ROSL Backgammon Club meets on Wednesdays, 2-4pm. The tables have specially designed COVID screens.

#### ROSL THEATRE & OPERA GROUP

We have started booking for theatre, opera, and ballet. We will shortly be booking at the ROH for both ballet (*The Dante Project*) and opera. We also go to Glyndebourne twice a year and our next visit will be *Fidelio* on 31 October.

#### GET INVOLVED

To find out more and sign up to these clubs and groups, please contact Eve at [e.mitleton-kelly@mitleton-kelly.org.uk](mailto:e.mitleton-kelly@mitleton-kelly.org.uk) if you wish to join.



## ROSL around the world

### CANADA

#### Calgary

##### Cocktail Party

1 September, 4.30-6pm,

Glencoe Club

Join us for a cocktail party on the Glencoe Club's beautiful new South Patio, attended by new British Consul-General in Calgary Jonathan Turner and his wife

### AUSTRALIA

#### Tasmania

##### Australian Flag 120<sup>th</sup> Birthday Celebration

Friday 3 September, 11.30am, Government House

The Governor Her Excellency Barbara Baker AC and Professor Chalmers will be hosting a luncheon at Government House. We are combining with other Commonwealth groups to celebrate this important milestone.

Clockwise from left: WA Branch committee with WA Governor The Hon Kim Beazley AC, Wessex Branch garden party, artists from the Western Australia Academy of the Arts



#### Spring Luncheon

19 October, 12pm,

Black Buffalo Hotel

Enjoy an a la carte menu with guest speaker Frank McGregor, the Hon Consul to the United Kingdom, speaking about his role and some interesting experiences.

#### Book Group Afternoon Teas

Book group afternoon teas are held monthly, generally on Thursday afternoons. Each book discussion has a focus for introducing books to members followed by an enjoyable afternoon tea.

#### Victoria

Moulin Rouge! The Musical  
6 October, Regent Theatre, Melbourne

Follow the story of the young composer Christian and cabaret dancer Satine in Paris, in this jukebox musical.

#### Western Australia

##### ROSL Showcase

8 October, 7.30pm,

Richard Gill

Auditorium, WAAPA

ROSL assists

WAAPA's most

talented music

students to achieve their dreams on stage. This concert showcases the winners of ROSL prizes in Chamber Music, the Music of Bach, Improvisation, Art Song, Early Keyboard, and Composition.

### NEW ZEALAND

#### Christchurch

##### Morning Tea

8 September, 10am,

Holly Lea Retirement Village

Carolyn Robertson, Head of Libraries and Information Manager for our new City Library, called Turanga, will

speak on the rebuild and new features of a grand imposing central Christchurch building.

#### Morning Tea

13 October, 10am,

Holly Lea Retirement Village

Dr Angela Pitchford, a member, will talk about her career as a doctor both in Canada and in New Zealand.

#### Morning Tea

10 November, 10am,

Holly Lea Retirement Village

Trevor Lord will inform us of the preservation of heritage buildings since the earthquakes.

## June concert in Christchurch

This concert was, as expected from this high-achieving Specialist Music Programme from Burnside High School in Christchurch, a resounding success. We had four different Chamber Music groups playing from entirely varied composers. An ensemble of seven musicians played a piece from Schubert, followed by a trio performing a Saint-Saëns composition. A different tempo from a Shostakovich work for a trio was next on the programme, and our fourth and final item was from a relatively new American composer using most of our previous performers. Our members and guests for this outstanding concert were most impressed by the professionalism displayed by such young talented pupils. This was followed by afternoon tea provided by the Committee.



### IN MEMORIAM

## Mrs Coral Strahan

Victorian Branch Secretary 1991-2015

Coral was employed from 1991 at The Nicholas Building 37 Swanston Street Melbourne. Professor Eric Glasgow AO was the President in 1991 having been elected to the position in 1984.

Robert Newell became Director-General on 12 July 1991 and visited Melbourne in October 1992, and again 1995 and 2001 for the first Australia/New Zealand Conference, Coral organised the itinerary.

Coral's first time to Over-Seas House, London, was in 1996, in her first note back she said she had addressed the Glasgow Branch, toured Edinburgh, visited Buckingham Palace, and viewed the Changing of the Guard. She said, "I am having the experience of a lifetime here at Over-Seas House in London. Everyone is so friendly and making me feel so welcome."

In his last Annual report in 2000 Professor Glasgow said "There is no doubt that one of the most important acknowledgements remains to be made. Our efficient Secretary Mrs Coral Strahan continues to maintain her very high standard of service, she encourages the participation of members in all our activities and in every way tirelessly supports the ideals of the League. We thank her most sincerely for her sterling work."

Tours were Coral's forte and we enjoyed a number over the years including to Dame Nellie Melba's Coombe Cottage and the Yarra Valley and other places.

In Sydney in 2006, to celebrate the Commonwealth Games, a service was held at St Andrews Cathedral and Reception at the Governor-General's residence Admiralty House. Coral and daughter Karen together with Jean Black, Mark Plaisted and me, Julie Sattler OAM, and Bruce McBrien OAM with interstate

colleagues were invited by Prime Minister the Hon. John Howard OM AC to meet The Queen, Prince Philip, and Prince Edward. This was followed by a Reception with the NSW Governor HE Marie Bashir AC at the Wentworth Hotel.

Very importantly Honorary Membership was bestowed on Coral by Central Council in London in 2007; she was deeply touched.

Coral and I represented Victoria at the 2010 ROSL Centenary celebrations in London. At St. James's Palace 700 guests arrived for the Centenary Reception, with Her Majesty, Prince Philip and Princess Alexandra. All delegates from Australia were presented to Her Majesty. There is a great photo of Coral and Lily Murray with The Queen.

At the time of her Farewell in 2015 Coral said: "There are many I would like to thank, first of all the late Professor Eric Glasgow and Edward Nichols respectively President and Treasurer for the first ten years. Also, John Short Treasurer and Vice-President, Councillors over the years and of course Vice-President Jean Black who has helped enormously over the years. I want to especially thank Jason for his never-ending kindness, generosity, and happy outlook on life. It has been an extraordinary privilege to be your Secretary and I would like to thank each and everyone of you for your support."

Coral died in April 2021. On behalf of all members in Australia and the UK I say thank you Coral for your tireless work, friendship and support, may you rest in peace. Our deepest sympathy to Karen, Ben, Emilia, and Adam.

Jason Ronald OAM

President Victoria, Chairman Australia



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ROSL GARDEN PARTY  
Wednesday 1 September

# DATES FOR YOUR DIARY

Go online to get full details and book your next event at [www.rosl.org.uk/events](http://www.rosl.org.uk/events)

OPEN HOUSE LONDON  
Monday 4 September



ROSL AMC WIND & BRASS SECTION FINAL  
Tuesday 14 September

ECOLOGIES OF CHANGE EXHIBITION PRIVATE VIEW  
Thursday 16 September



ROSL AMC VOCAL SECTION FINAL  
Tuesday 21 September

FOOD SHOWCASE  
Friday 10 September

ROSL PUBLIC AFFAIRS SERIES WITH SIR RICHARD DEARLOVE  
Wednesday 29 September



ROSL AMC STRINGS SECTION FINAL  
Tuesday 5 October

NEW MEMBERS RECEPTION  
Monday 6 October



ROSL AMC KEYBOARD SECTION FINAL  
Tuesday 28 September



ROSL AMC STRING ENSEMBLES SECTION FINAL  
Tuesday 12 October



ROSL AMC MIXED ENSEMBLES SECTION FINAL  
Tuesday 19 October

ROSL ANNUAL LECTURE WITH LORD PATTEN OF BARNES  
Wednesday 13 October



ROSL AMC OVERSEAS FINAL  
Tuesday 26 October

EVELYN WRENCH SUPPER CLUB  
Friday 29 October



ROSL PUBLIC AFFAIRS SERIES WITH LORD MARK SEDWILL  
Wednesday 3 November

ROSL CHAIRMAN'S DINNER  
Thursday 11 November



HMS PINAFORE AT ENO  
Saturday 6 November



ALEX MENDHAM ORCHESTRA  
Friday 12 November

BOOK TALK WITH ANDREW LOWNIE  
Wednesday 17 November

ROSL AMC GOLD MEDAL FINAL  
Wednesday 24 November

MEDICAL MUSICAL SOCIETY CONCERT IN ASSOCIATION WITH ROSL SLIDE ACTION AND FITZROY PIANO QUARTET  
Tuesday 30 November

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– 27 February 2022

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TRAVELS OF A RENAISSANCE ARTIST

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Albrecht Dürer, *Saint Eustace* (detail),  
about 1499–1503. © Rijksmuseum, Amsterdam

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