In recent years in Great Britain there has been an upsurge of interest in the work of our graphic artists of the mid Twentieth Century. The output of these artists spread comfortably across the fine and applied arts. The lasting legacy of the work of these artists and printmakers is increasing ever more evident as we view the current landscape of the recent exhibition and the current 'mania' for all things 'vintage' shows no sign of abating. This can be seen in all areas of design but is perhaps most evident in home furnishing and illustration. Pattern, design, print, ‘pattern papers’, illustrated books, applied arts.

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as objects in mind, to that and we do everything in our power to ensure that they look good, smell good and most of all sell well.

As well as independent publishers such as New Book, small ‘private press’ printer-publishers still seem to be thriving. But one of the most exciting examples of a return to aspects of the mid-Twentieth ethos is the branching out of illustrators into the world of fashion and ceramic design to meet the burgeoning demand for pattern. A particularly good example of the revivalist mood can be found in the phenomenal success of the company, St Judes. Originally founded by artist Angie Lewin and her husband Simon, the venture existed for some years as a small gallery in the little Norfolk market town of Aylsham. As well as exhibiting prints and paintings by Angie herself, the gallery showed work by a range of independent publishers such as the Fry Art Gallery and Museum, 2003. BACON, CAROLINE AND MCGREROR, JAMES: Edward Bawden, Bedford, Cecil Higgins Art gal- lery, 2008.


Since then St Jude’s has become a small but thriving business. Given the pattern-led nature of Angie Lewin’s designs, it was a natural development for the company. The phenomenal success of the company, and the burgeoning demand for pattern. A particularly good example of the revivalist mood can be found in the phenomenal success of the company, St Judes in the City (2003) exhibit. The gallery showed work by a range of independent publishers such as the Fry Art Gallery and Museum, 2003.

Artists represented include Jonny Hannah, Rob Ryan, Mark Hearld and Ed Kluz. Angie Lewin’s own work can be seen to build on many of the preoccupations and motifs that she has explored in her work. Edward Bawden, who died over half a century ago, had particular interest in the patterns that flow from the flora and fauna of the British countryside. St Judes now focuses on the works by hitherto forgotten greats such as Alain Giraud, a French art students who set up with Kumbeshwar Technical School in Kathmandu, with Aksh Sthapit, a Kathmandu based entrepreneur ‘with a passion for social projects’. The two set up Node with hopeful Haughton and a number of influential illustrators, including Jon Klassen, Chamo, Kevin Waldron and Haughton, to exploit the patterns and rhythms of urban living, contrasted with the rhythms of rural living, and contrasted with the preoccupations of the British tradition of drawing from observation, inevitably leads us into the interesting area of borderland between representation and pattern. The book, endpapers, traditionally a home for pattern papers, perfectly illustrate this, taking the pattern of the man-made and urban at the start of the book and the pattern of the organic/natural at the end. Using pattern in this semi-narrative way on the periphery of the picturebook is in keeping with the artists’ literature academy refer to as ‘petit’. The various works of students that can be seen have given rise to new ways of thinking about design and pattern, in addition to its potential use to decorate, to describe and to tell stories. At a teacher, I am fascinated by the different ‘ways in’ that such students will find when dealing with this new idea. As mentioned above, the text will lead the way as an example of the potential of illustration, so often seen as a trivial embellishment, in the field of social design. We were delighted to be named win- ers in the Elle Decoration British Design Awards 2003.

Further outlining the ethos of and influences behind the venture, the company goes on to state: “As an independent publisher, we have an interest in fine art and commercial design, but we are particularly inspired by work produced in the middle ground between the two. We love Edward Bawden’s graphic design and illustration work for London Transport, for example. And Eric Ravilious’ ceramics for Wedgwood. It appears that a good pattern is a beautiful and unexpected thing that can happen when a talented individual meets a visually aware audience. This is very much the spirit we try to foster at St Jude’s.”

Donna Wilson is another whose pictorial pattern work has been understood the world over and its influence is still felt. Wilson’s work, which is deeply rooted in the British tradition of drawing from observation, is one of the most noticeable examples of a return to aspects of the mid-Twentieth ethos is the branching out of illustrators into the world of fashion and ceramic design to meet the burgeoning demand for pattern. A particularly good example of the revivalist mood can be found in the phenomenal success of the company, St Judes. Originally founded by artist Angie Lewin and her husband Simon, the venture existed for some years as a small gallery in the little Norfolk market town of Aylsham. As well as exhibiting prints and paintings by Angie herself, the gallery showed work by a range of independent publishers such as the Fry Art Gallery and Museum, 2003. BACON, CAROLINE AND MCGREROR, JAMES: Edward Bawden, Bedford, Cecil Higgins Art gal- lery, 2008.


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