NEWEST AMONG GROUPS dedicated to the cultural and creative arts, the London Sculptors' Guild boasts an increasing membership under the tutelage and direction of Rev. W. G. Colgrove. In this picture, clay-modeling classes are in full swing in the carpentry classroom at the H. B. Beal Technical School. "Guild" members at the work bench in the right foreground are, from left to right, Mrs. G. Mitchell, Rev. Mr. Colgrove, Mrs. A. M. Fraser, Miss Edith Stewart and Mrs. G. Rasmussen. At the bench in middle-distance, left, are Mrs. Laing, Mrs. Doig, Mrs. Carter and Mrs. H. J. Weeke. while behind this group are A. G. Woolley, George Essex, W. O. Moore and Mrs. Mary Jones. The two boys at the right rear are Arthur Roberts and Keith Manness. The quartet between them and the bench at right front includes Mrs. Willis, Miss McCallum, Miss Joyce MacMonagle and Mrs. T. E. MacMonagle.
First, they found that the tiny impulses of radiation from radium-bearing rocks could be counted and were regular and continual and that the regularity was a measure of their disintegration which required a long series of steps which extended over a period of from 5 to 6 billion years. Then by careful examination they found that only a little over one third of this element had completed the series of changes and become a form of lead. This showed that the rocks and the earth were about 2 billion years old.

Second, they studied the structure of many spiral nebulae and found that our particular spiral, the Milky Way, is about 100,000 light years across, is composed of about 100 billion stars many of which are in vast clusters, and that it is rotating at 163 miles per second. This high speed would pull all clusters apart in 15 rotations, but there are still many clusters in tact so that our spiral has not rotated more than half that often and is therefore about 2 billion years of age, similar to the above.

Third, they found by examining many of these spiral star systems that most of them appear to be receding from our position at speeds that increase in proportion to their distance from us. It was thus possible to show that these nebulae had begun to leave our area in space about 2 billion years ago.

Fourth, these men felt that in this three-fold answer to the problem they have given us a scientific background for creation as expressed in the Bible and for the sequence of events mentioned there. These three approximations then provide a fair estimate of the TIME element and show that the six days of creation must be construed as immense periods of time so that the doctor said nothing new and made no case against the Bible record.

W. C. COGROVE.

Clay Modeling
Society Formed

A society has been added to the list of London's cultural events with the organization of an art clay modeling society last year at a meeting in the H. B. Beal Technical School. O. Moore was elected temporary chairman for the organization of the society, which has not yet been given a name.

A program covering every stage in clay modeling, from mixing the clay to the advanced stages of capturing and the making of plaster casts, was outlined by the venerable Rev. W. G. Colgrove, who has had wide experience as an artist and sculptor. He will be the instructor for the new group. He was employed by various lithographing firms prior to service in the ministry. He also taught classes at the Canadian Academy of Arts and the National School of Monumental Design, Montreal.

The clay modeling society will meet every Monday at 7.30 p.m. in the carpentry shop at the technical school. The program will include preparation of modeling clay and formation of geometric figures, a brief anatomical study of living things, modeling birds, bats, fruits, fish and small animals, copying designs and formation of original designs, architectural modeling and modeling of a human form.

New Group, 'Clay Guild' Fosters Art

By Ron Kenyon

IT goes in as a rather bumpy chunk of whitish clay. It comes out a kangaroo, a chipmunk, a pear, an elephant (with rather large ears) and a basket of fruit.

The kangaroo even has a clearly discernible baby kangaroo in her marsupial pouch, a notable triumph of its creator of the newly-formed London Sculptors' Guild.

Recently, the first step was taken to organize the guild and there are indications it is going to be the most successful of London's new art groups. The group has had three meetings in the H. B. Beal Technical School under the instruction of Rev. W. G. Colgrove, who took a year's course with the National Monument of Design, Montreal. W. O. Moore is president of the new guild and Edythe Stewart is secretary-treasurer.

Films to Assist Clay Modelers

Formation of two clay modeling groups in London recently has awakened so much interest in this art that two films on the subject will be shown at the library Monday night. Clare Bice, curator of the Art Gallery, announced yesterday. The educational films are for the general public, but especially for members of the two clay-modeling groups. One film, a National Film Board production entitled "Three Dimensions," depicts Canadian sculptors at work. The other, "Pottery Making," illustrates the process of making pottery and small figures.

The films will be shown in the south gallery at the library Monday night at 8:15.
Display at the LIBRARY with ONT, ARTISTS' ANNUAL EXHIBIT, 1940.
THE SCULPTORS' GUILD REPLIES

Editor, Free Press: We the members of the London Sculptors' Guild wish to thank you for this space today for the purpose of clearing up a misunderstanding which appeared in your paper last Thursday.

It is in connection with the exhibit of the Ontario artists at the library in which certain statements were made which we feel should be discussed briefly, and we have requested Mr. Colgrove to pass along our remarks to the Press.

In the first place we wish to say that it would be a lot better for the name of the writer of any critical article to appear with the article so that in case a reply is necessary, one could address the critic properly. Who is this guilty coward that could not bear the light? We challenge the writer to reveal its identity. We cannot call it by any other than 'it'.

In the second place we notice that 'it' is quite naive and uninformed regarding certain phases of art and yet sets itself up as adjudicator in modeling, a field in which 'it' has had probably very little if any experience at all. Our display was asked for only a few hours before it had to be set up and any person, with half an eye, could see that much of it was unfinished. We placed it there on special request and now some 'it' of a self-styled critic takes a fling at it. We would welcome the findings of an able judge.

In the third place 'it' said that it was unfortunate that so many of our objects were copies. We wonder what 'it' expects folks to accomplish in modeling in far less than one year, actually about eight months. And why does 'it' display its ignorance of the regular procedure in teaching three-dimensional art, which is always from plaster or clay casts and therefore must be in the form of copies? Perhaps this outburst on the part of 'it' was nothing more than a bitter, childish jealousy stirred up by equally frustrated friends who failed to succeed.

In the fourth place why did 'it' so gratuitously suggest the inadequacy of our very capable instructor? Surely this was totally uncalled-for, and we would not stoop to remark about it except for the fact that 'it' is another display of ignorance on 'it's' part. Maybe 'it' thinks our instructor is just a tumble-down old fossil that has ambled aimlessly through life and now in his advancing senility professes to be a sculptor. Will 'it' please read the following:

As a youth Mr. Colgrove won most of the prizes in the art classes here without having a single lesson. He then went to learn lithographic engraving and design and was soon elected secretary of the London Art Club over sixty years ago. Having completed his apprenticeship he accepted a position as foreman of the Peerless Lithographing Company in Rochester, N.Y., and attended night classes at the Athenaeum Art School where for his work in pen-drawing and water color sketches he won the annual prize. At this time also he entered a competition for the artists of Rochester which was offered by a perfume company of Paris, France, and to their dismay carried off the prize. Later he returned to London to become foreman of the Ontario Litho. Co., which was burned out at Christmas time and he obtained a position with the Montreal Litho. Co., and the following year was appointed foreman and shortly afterwards was asked to become a member of the firm. While in Montreal he joined Canadian Academy of Art for the study of life models and attended other night classes at the National Monument of Design in clay modeling. At the latter he won such recognition as to be invited to remain as a teacher and to become a sculptor but he could not accept because he was called to preach.

In clay he has made a variety of pieces including objects in relief for advertising, two gladiators three feet high, and several portrait busts.

His degrees are from McGill, Western and Boston and include highest place in English under Stephen Leacock and the Board of Governor's prize in philosophy. And all three were accomplished without financial aid from any other source except his own skill in art in its various forms.

SCULPTORS AID L.L.T.—The Sculptors’ Guild is lending London Little Theatre a hand with props for the forthcoming play “The Laughing Woman” which opens at the Grand Theatre on Monday evening. The play is about a sculptor, and part of it is set in his studio. Above are two of the 18 Guild members who worked on this eight of the 10 clay busts they made for use. The sculptors are Doris Barons (left) and Fisher. The play is being directed by John B, the third production in the current L.L.T. sec.

So far work has been with modeling clay — sometimes called pipe clay because common clay-daub pipes were made from it.

Modeling clay has been used for hundreds of years by sculptors to design their work. Later they cut their marble according to specifications of the clay model.

Although the group is confining its efforts to small animals and fruits so far “to get the feel” of the clay, they have more important purposes in mind.

They believe that interest in architectural sculpture is reviving, and that the “square” modern buildings will give way to more beautiful ornamental buildings.

“There is a strong desire for a pleasing style,” said Mr. Colgrove, “not necessarily a complete return to classic types, but something strong, graceful and ornate, which will express the finest artistry of this new age.”

The clay used is a combination known chemically as hydrous silicate of aluminum. It is easily broken when dry — giving rise to the joke about the Irishman’s broken clay pipe: “The Indian’s pipe of peace is passing, but the Irishman’s piece of pipe is here to stay.”

Under nimble fingers, the modeling clay, clean and non-injurious to clothes, rose swiftly into models, and said Rev. Mr. Colgrove, “it was surprising how good they were.”

Demand to organize the guild came spontaneously through many Londoners interested in sculpture, and Rev. Mr. Colgrove was asked to be instructor.

Although clay modeling is not absolutely necessary before the marble of a work of art is cut—for some sculptors work directly with the marble — it is common practice to first prepare a clay model.

It’s likely to be a long time before the would-be sculptors get around to working in marble.

Meantime, it’s kangaroo, and more kangaroo.
Sculptors to Open Season Monday

Putting the finishing touches to two senior projects, in the studio of London Sculptors' Guild, at 351 Clarence street, are Miss Edythe Stewart, guild secretary, and W. O. Moore, president. In the foreground are some of last season's projects.
Sculptors' Guild Gets Tech Space

Equipment of the London Sculptors' Guild has been turned over to H. B. Beal Technical and Commercial High School, and members will be able to continue their work in ceramics classes of the school, it has been announced.

The Rev. W. G. Colgrove, who has directed the guild, has retired because of age.

Early in October, ceramics classes will reopen in a room being equipped in the addition to the school. During last year they were conducted by the technical school in Empress School.

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London Sculptors to Give Demonstration

Work of the London Sculptors' Guild is now on display in a Richmond street window of Simp-sons. During the display the Rev. W. Colgrove, superintendent of the guild, and assistants will demonstrate sculpturing techniques in the window. All the modeling done in the windows will be with clay. In the 125-piece display are many busts, and figures of any types. There are models of fruit and vegetables, animals, and human figures. The pieces on display are the work of members of the Guild over the two year existence of the guild. Some sketches and drawings are also displayed.

In Third Year

The London Sculptors' Guild, with its new studios at 351 Clarence street, is now entering its third year. A three year course is offered by the Guild. The first year consists in modeling towards ceramics, which is work in clay, such as dishes and small objects. In the second year the modeling is towards sculpture, still in clay, and in the final year the work is with clay and marble cutting.

Mr. Colgrove said anyone possessing fair artistic talent can become a guild member. Each new student is given a three month trial. At present the Guild works one night a week for 11 months. No school children are eligible for Guild membership, Dr. Colgrove said.

24 Members

There are 24 members in the Guild with the numbers evenly divided between the second and third years. When the Guild was organized by Mr. Colgrove two years ago there were 17 members. Dr. Colgrove will be instructing the second year, and Dr. B. L. Guyatt, of Westminster Hospital will instruct the third. First year is still undecided.

The clay used by the Guild comes from several sources, Dr. Colgrove said. Good clay is obtained from Port Stanley and Port Burwell, he stated.

In the past two years the display has been at the Western Fair, but space at the Fair was limited this year. Through previous connections Dr. Colgrove obtained space at Simpsons.

W. O. Moore is president of the Guild and Edythe Stewart is secretary-treasurer. The showing will continue until Monday.