

BEDALES ASSOCIATION & OLD BEDALIAN NEWSLETTER 2015



Below, Bedales Rock Show, 2015



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WELCOME



Since I joined the Alumni Liaison team just over a year ago, I have had the privilege of meeting many of you at various events. I have been fascinated by the stories I have heard; from your favourite teachers and lessons, to life in the boarding houses and the mischief some of you got up to in your spare time!

Working with Dennis Archer and Philip Parsons over the last year has been an absolute pleasure, and I have learnt a great deal about Bedales and its alumni in that space of time. I would like to thank Dennis in particular, who has so patiently taught me the ropes and passed on his wisdom. He is always available to help, whether in Scotland or France, and continues to be an invaluable link between you and Bedales. Dennis has contributed to several sections of this Newsletter, helpfully compiling News in Brief, Obituaries and more.

This year's Newsletter has once again been designed by the wonderful **Lucy Holmes (OB 1980–87)** of Holmes Wood and her ever helpful colleague Ian Moore. I would like to thank both of them for all their hard work. Lucy has very kindly waived her fee for us, and we are very grateful for her generosity.

This Newsletter features a round-up of OB events which took place in 2014, important dates for 2015, feature articles from OBs

(and about OBs), as well as school news and development initiatives. The wonderful thing is that there is so much that we can include, and we are extremely grateful to everyone who has shared their stories. The Newsletter gives a fantastic overview of the richness of our community and the incredible variety of paths taken by Old Bedalians. As a vital part of the school community, do please continue to keep us up to date.

Thank you everyone who has made a contribution to Bedales over the last year; from attending reunions, committee meetings and fundraisers, to supporting the professional guidance initiative and careers fair, organising OB events and of course donating generously to our variety of causes. We look forward to hearing from you, and do come to visit us at events, or if you are in the area. 📍

Leana Seriau

CONTACT THE ALUMNI LIAISON TEAM

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To Members of the
Bedales Association

BEDALES ASSOCIATION AGM

Notice is hereby given of the 32nd Annual General Meeting of the Bedales Association to be held at

**Bedales School on
Sunday 28 June 2015**

The details are as follows:

11.00 Bedales Association AGM
in the Reading Room

12.30 Light lunch for Bedales
Association members

Once the exact timings have been confirmed, they will be published on the school website, where the Bedales Association Annual Report will also be available.

Exact timings will also be available from: Helen McBrown by email (hmcbrown@bedales.org.uk) or phone (01730 711561) who will also send you a hard copy of the Annual Report if you prefer. Please give her the relevant address details.

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HEAD'S REFLECTIONS ON 2014



One of my 2014 highlights was a two hour guided wander around the Estate in the company of departing Head of Outdoor Work, Peter Coates. Armed with a Dictaphone we ambled in a long anti-clockwise loop, starting by Butts' Field, progressing down Emma's Walk to the Black Barn, then on past the new Kadian Observatory, and the Pav, skirting the Sam Banks Pavilion and into the Badley Oaks and then back through the John Rogers Orchard into that magical centre of ODW – the Sotherington Barn, Bonham's Barn (The Bakery) and the two most recent oak-framed buildings, one now sporting a natty splendid clock tower, atop all those wellies. Although my main intention was to capture for posterity as much local folklore as possible of the great store that is in Peter's head, our chatty circuit was a genial reminder for me how shaped and enriched our environment is by generations of Bedalians – and, crucially, how this both reflects what the school is and continues to make it what it is. I have, no doubt, already spent too much of my life in and around schools and I know that most school grounds, even plush ones, are too often utilitarian places which reflect the military-corporate roots of the schools; whereas ours mirrors the strivings, thoughts and quirks of generations of staff and students. It is a lived in landscape.

Consciousness of our different ways of doing things is acute when we are about to be inspected, so, although I am by nature not a nervy bloke, I did have the odd moment when I knew that inspectors from the Independent Schools' Inspectorate were

about to descend – especially when I learnt that their short notice visit to inspect all three schools (for educational and boarding health) was to be in the final week of the Spring Term which is, let's be candid, a somewhat bleary-eyed time in the scholastic cycle.

It was therefore a real delight to see that, hoorah, they quickly "got" the place, deeming us "excellent" in all of the main student-facing areas. In previous inspections we have gained the top grade in all the pastoral categories but inspectors have been reluctant to give us the same accolade in teaching and learning; this time we achieved those accolades in all three schools with some unusually warm and colourful words like "love" and "inspirational" managing to sneak through the clammy grasp of the civil servant editor. Given the potential for regulatory howlers, it was also great to see us managing to be both (terrible word, this) compliant and full of colour, warmth, innovation and inquisitiveness – rectitude with fizz; to cap it all, we were given due credit for achieving our demanding central academic aim (of developing inquisitive thinkers with a love of learning who cherish independent thought) but doing so whilst keeping our regulatory nose clean.

2014 saw Michael Gove released from his educational mission and able to spend more time in the 1950s with his family. He left his successor to be nicer to teachers and to put a brave-smiley face on his trail of reform. Fortunately (and of course as a result of my far-sighted cunning plan), we need have little truck with his changes to GCSE, as our students now take IGCSEs and Bedales Assessed Courses (BACs), but we have needed to think carefully about the Sixth Form curriculum, as it will be from September this year. You will be glad to hear that, although the standard diet will become three linear (i.e., you sit exams at the end of the course as most of you will have done if you left before 2000), we will be requiring all sixth formers to do a suitably broad and characteristically Bedalian set of enrichment courses; these will benefit from our successful experience with the BACs and will both prepare our sixth formers well for university choices and make them better equipped to tackle life thereafter. Thinking of taking a new language at university? Try Beginner's Russian. Artsy and ignorant about scientific development? Try the History and Philosophy of Science. Fancy not being feebly in thrall to Ikea? Sign up for that Oak-frame building course.

It is very much in this spirit that we have revised our Block 3 curriculum to ensure that this

formative initial year at Bedales establishes the right habits, especially those of inquisitiveness, independent thinking, reading, learning through doing, teamwork and willingness to make links across the curriculum. In this regard the mentoring roles, both of the tutor and of at least two 6.2s allocated to each group (of 10 or so Block 3s) is central: so are born the Badley tutor and the Badley senior. Winter vegetables have been planted in polytunnels and some very fine piglets are being tended – one per group. They will merit some undivided but unglamorous early morning attention and will play a leading role in the end of year feast that each tutor group will produce in the Sotherington Barn for their parents.

The healthy, vigorous process of constant review and self-criticism has been helped this year with some stimulating traffic of ideas from abroad, notably across the Atlantic with the first of our two American exchanges taking place. Last term, two 6.1s had four weeks at Groton School in Massachusetts and twelve Block 4s had ten days at Putney School, Vermont. The latter, with a much greater emphasis on self-sufficiency and more traction on green issues than us, has led to a good infusion of proposals from the returning students.

Nothing would work without the right teachers. Notable departures from senior positions this year are relatively few. Alan Simmons retired after doing a sterling job as deputy head at Dunhurst, seeing Jane Grubb securely into her role as Head over three years ago now. Peter Coates completed his distinguished quarter of a century, mainly as Head of ODW. Peter has had a huge impact on the school's communal life. Central, of course, to all his projects have been the involvement of students; underscoring everything that Peter did was the iron belief running through his whole ODW philosophy – that students must be involved as fully as possible in the planning and building of the Estate. Peter's warm humanity has been shown in his profound dedication to our beautiful landscape, our livestock and our buildings. Dominic Oliver left to become Headmaster of Lancing College after four years as Managing Head. A liberal at heart, Dominic instinctively knew that true liberal values depend on a civilised, humane and tolerant consensus amongst students about standards of behaviour and in particular they depend on all of us dealing candidly with each other. Throughout he has put the interests of students first and taken an enlightened, student-centred approach to making things work, for example through the extending of the school's bounds so that everyone can enjoy

PROFESSIONAL GUIDANCE

Since the creation of the Bedales Professional Guidance department last year, we have been busy linking OBs who are already established in their careers with current students and recent leavers, to assist them with advice and support. We would like to thank all the OBs who kindly signed up to the initiative and to those who have already donated their precious time – it is much appreciated. If you have not been contacted yet it is not because you have been forgotten. We will be in touch if your experience matches what a student or recent leaver is looking for.

If you think that you can advise about a certain profession, or that your organisation may be able to offer work experience or internships, we would be delighted to hear from you. Please contact Leana Seriau: lseriau@bedales.org.uk



the beautiful spaces that surround us. It has been heartening that we have recruited a very capable replacement in Louise Wilson, whose previous schools include Porstmouth Grammar School, Millfield and Charterhouse.

When you next come back, the scene to your left as you come into the school gates will have changed considerably. Already, a new Estate Yard and offices have sprung up beyond ODW, bordering the Steephurst pitches. The old ones have been demolished and, all things being well, the new Art & Design Building will rise up around the fine oak tree there. We cut turf in late February – as close as we could get to the Chief's 150th birthday which was in half-term.

I trust that our paths will cross – you are of course very welcome to come and see how we are getting on. 🐷

Keith Budge



REDISCOVERING COMMUNITY

Walking down the street to my new home I had a strange sensation. I'm moving in and I already know everyone who lives here. When was the last time I knew by name everyone who was living around me? Probably Bedales, which I'd left nearly four decades earlier.

It was October 2012 and I was moving into Forgebank, a cohousing community of eco homes, three miles east of Lancaster. Cohousing, combining private homes with communal facilities, was invented in Denmark in the 1960s. It aims to recreate an old fashioned neighbourhood, where people know and support each other. There are now lots of cohousing communities around the world – my sister Judith lives in one outside Washington, USA – but it's still rare in the UK.

My move towards cohousing began when my father died seven years ago. My mother (an old Bedalian herself) was bereft. Despite having lived in her street for 25 years, when I rang her in the evening she often hadn't spoken to a soul all day. Our society, and our streets, are no longer designed to foster casual contact between neighbours. And that is what cohousing is all about. I decided I didn't want to grow old isolated. My children were leaving home, I was looking for adventure. Helping to create a new community, particularly one that aimed to be an exemplar of sustainable living, seemed a good one.

I'd never been to Lancaster before visting the forming Lancaster Cohousing community. Kevin, my partner, and I took the train from London on a grey, damp Saturday. After five years of searching, the group had found a site on which they were planning to build the 41 energy efficient, passivhaus homes. It was a beautiful place, an old industrial area, by the wild River Lune. They had planning permission, but building had not yet started.

So it was an act of faith to become a member of Lancaster Cohousing and to put down a third of the house price when no brick had been laid. A friend in London asked me who I would sue if something went wrong. "Myself, I suppose," I answered. Because in cohousing you are both the customer and the developer, it is created and



Above, Alison cycling down the pedestrian street

run by the people who live there.

We started attending the monthly weekend meetings, where decisions are made by consensus. It was another 15 months before we moved in. Time to get to know people and an eclectic bunch we are. Aged between eight months and 72 years, there are engineers, academics, teachers, care workers, artists, performers, even a former chief constable.

Sharing is central to cohousing: we share space, decisions, meals, tools, stuff, while retaining an element of privacy. So I own my terraced house, which is quite small because there is so much common space. We have a common house, where we cook meals for each other a few times a week, or hold celebrations, or just chill out.

We share a laundry, with two energy efficient washing machines amongst 41 households. There's a children's room, a bike shed, a tool store, shared guest rooms (so we don't all need spare bedrooms). We have a car club, with five cars shared between about 30 of the households.

Bumping into your neighbours is literally built into the design of cohousing. Our street is pedestrianised, all cars are kept to the edge so there's no walking out of your front door straight into your car. The kitchen in my home overlooks the street, not the back as in "normal" homes, so I can wave at my passing neighbours while washing up. I don't have a letter box in my door, so I meet my neighbours when collecting my post from central mail boxes: memories of collecting letters from the pigeonholes in the Bedales quad.

We commit to giving three hours work a week to the community: it could be on the land,



Top, Lancaster Cohousing from the River Lune

Below, Residents on the Common House terrace



doing finances or many of the other things needed to keep the community running smoothly. I'm on the information team dealing with the media, writing articles, answering queries, organising tours, responding to requests from academic researchers wanting to study us, and much else. We also commit to cooking a meal once a month for up to 50 people: daunting at first but now I'm used to it and it's great not having to cook every evening myself.

Not that it's easy. Sixteen months after the last home was completed, we are still working out how to live harmoniously together. Consensus takes a mind shift. It requires that you go into a meeting not determined to get your own way, but looking for a solution that works for everyone; not the normal approach of organisations or society.

It can be exhausting, all that company. If you're feeling low, it's easy to think everyone else is having a great time and you are missing all the action. Not dissimilar from the challenges of being at Bedales.

But, like Bedales, it is also fun, and exciting and creative and full of possibilities. In December

we started feeding electricity into the grid from a micro hydro on our local weir, a joint project with the local community association. We are digging and laying our own fibre optic broadband. I am a director of Halton Mill, a low carbon workspace we have created in an old engineering works which we bought as part of the site. It's taking the collaborative approach of cohousing into the workplace. I have started making films again after an eight year break, setting up Forgebank Films with a neighbour of mine whose skills complement mine.

There are other echoes of Bedales too. Cohousing has at its core a belief in equality: that everyone is valuable, everyone deserves a voice, we all have talents and can make a contribution. That seems quite like the Bedalian philosophy to me. 🌱

Alison Cahn (OB 1968–75), is a BAFTA winning journalist, film maker and communications consultant.
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OB EVENTS

St Luke's Concert 13 February 2014



Bedales students, some of whom are now OBs, performed a lunchtime concert at St Luke's Church, Chelsea. Many OBs attended the event, as well as parents, prep and primary school teachers and pupils, and renowned composer Will Todd. They enjoyed a rich variety of performances, preceded by lunch.

OB Careers Talk 7 March 2014

Six OBs (from the classes of 2002 and 2003) returned to Bedales and talked to current 6.2 students about their studies and careers. **Ben Matthews, Iestyn Barker, Bruno Saenz de Miera, Ashanti Akabusi, Thea Bishop and Amelia Evans** all gave inspiring talks about their diverse professions and stayed to chat with students, giving useful advice and offers of help.

OB Theatre Day 16 March 2014



The OB Theatre Day took place for alumni who currently work in the theatre field, as well as more recent

leavers who are considering it as a career. 14 OBs from the classes of 1992 to 2013 attended the event. Many thanks to **Will Wollen (OB 1987–92)** for organising the day, and to **Ace Lawson (OB 1990–85)** and **Dan Wheeler (OB 1995–2000)** for running the workshops with Will.

The next Theatre Day will be taking place on Sunday 17 May 2015; if you are interested in participating, please contact Will Wollen: willwollentheatre@gmail.com

Bristol Gathering 12 June 2014



A small OB gathering took place in Bristol for those studying at universities in the Bristol/Bath area. Alumni Officer, Philip Parsons and University Liaison Coordinator Sarah Oakley met up with OBs **Charlie Raines (OB 2009–11), James Thomas (OB 2008–10)** and **Ralph Woollcombe (OB 2010–12)** at the Hotel Du Vin.

Beyond Bedales Higher Education and Careers Fair 14 June 2014



Over 50 OBs (leavers from 2009 to 2013) currently studying or starting their careers, attended the fair. 6.1 students were able to talk to OBs about university options and career paths.

A large variety of subjects and universities was represented and the 6.1s enjoyed hearing about student life from those who have already experienced it.

Peter Coates Retirement Picnic 15 June 2014



Many OBs, staff and former staff attended the Retirement Picnic for Peter Coates, former Head of Outdoor Work and a Mathematics teacher, who left Bedales after 25 years. The rain held off and we even had some sunshine. After a toast from Philip Parsons and a few words from Peter himself, the crowd moved to the lawn for a relaxed picnic which lasted until late afternoon.

10 & 25 Year Reunions 28 June 2014



Class of 1989

On Parents' Day, the classes of 2004 and 1989 met for their 10 and 25



Class of 2004

Year Reunion BBQs. Many thanks to **Georgia Cameron-Clarke (OB 1982–89), Christopher Granier-Deferre (OB 1982–89), Francesca Pheasant (OB 2000–04)** and **Jeremy Walker (OB 1999–2004)** for their excellent organisation of the reunions.

35 & 36 Year Reunions 29 June 2014



Class of 1978



Class of 1979

On Sunday 29 June, the classes of 1979 and 1978 gathered for the combined 35 and 36 Year Reunion. The groups enjoyed a drinks Reception followed by lunch in the Dining Hall and guided tours.

2014 Leavers 4 July 2014



OB Communications Campaign July 2014



Left to right: Josh Grubb (OB 2010–14), Georgie Gulliver (OB 2008–13), Charlotte Robins (OB 2008–13), Jasmine Hughes (OB 2012–14), Georgia Reynolds (OB 2006–11), Jimmy Morris (OB 2006–11), Daisy Wetherill (OB 2005–10).

Our great team of recent leavers (photographed) thoroughly enjoyed speaking with OBs during the summer 2014 communications campaign about memories of the school and the school's fundraising priorities. There were reminiscences of all sorts, including the tale of when one OB remembers trying to cook a squid in the pottery kiln, no surprise it exploded and they got into a lot of trouble.

We are delighted to advise that a total of £31,216 was very kindly donated by OBs for the new Art and Design building and the John Badley Foundation bursary scheme. A big thank you to everyone who contributed and to our calling team.

A Level Results Day 14 August 2014



The class of 2014 achieved strong results in their A Levels, 48% of all grades were A*–A and a record 75% of all grades were A*–B. The class secured places at a range of prestigious universities and art colleges (see Destinations of Leavers 2014).

OB Sports Event
13 September 2014



Bedales 1st XI girls' hockey team



Stoner women's hockey team



Lily Wetherill receiving trophy from Sonia Cartwright



Bedales 1st XI boys' & Stoner men's football teams



Football: Bedales vs. Stoner

A successful sporting event for OBs who left 5+ years ago took place at Bedales. The Stoner men's football team, managed by **Jack Deane (OB 2004–09)** played against the Bedales 1st XI boys' team winning 3–0. The Stoner women's hockey team, managed by **Poppy Wetherill (OB 2003–08)** lost their game 7–1 against the Bedales 1st XI girls' team. After the prize giving ceremony, teams and supporters enjoyed refreshments in the Sam Banks Pavilion.

Football report: Bedales v Stoner
On 13 September, two giants of Bedales football met for the first time. The current top crop from Bedales

(Bedales XI) played against an all star team of OBs (Stoner Team). A thrilling encounter matching youth vs old, lead to a win for the Stoner Team by 3–0. Knowing that the youth and spark of the Bedales XI would have far greater levels of fitness, the Stoner Team's tactic was to attack in the first half, and defend in the second. The tactic paid off, and Team Stoner went in at half time 2–0 up, thanks to goals from **Ezra Winter (OB 2003–08)** and **Patch Ward (OB 2006–08)**.

Tactical and formational switches in the second half were deployed to frustrate the youth and spark of Bedales XI, whose superior fitness was starting to show, allowing them

to dominate. Despite knocking on the Stoner Team's door, Bedales XI couldn't make their pressure pay off, and a spectacular goal against the run of play, from Stoner Team's goalkeeper – **Jack Westgarth (OB 2003–08)** – from his own box, killed the game off. A fantastic match for teams and spectators, one that will certainly become a yearly fixture and tradition as the rivalry intensifies.

Jack Deane (OB 2004–09)

OB THEATRE DAY, SUNDAY 17 MAY 2015

Calling all Old Bedalians who work in the theatre (or who want to)!

Will Wollen (OB 1987–92) is organising a Theatre Day on Sunday 17 May. He'll welcome any OBs who work in the theatre in any capacity as well as any younger OBs who are considering it or at an early stage. It will be a relaxed, friendly, supportive and fun day of workshops, food and chat, a chance to see the school again, and maybe a trip to the pub in the evening for those who can hang around.

All theatrical OBs are welcome – actors, directors, producers, writers – from the most acclaimed to the most struggling, whether you'd like to offer support or gain experience and contacts. If you're interested in taking part, please contact Will on 01843 826458 or willwollentheatre@gmail.com.

Cobham Gathering
22 September 2014



Sheila Rowell (née Whittaker, OB 1951–56) very kindly sent us a photograph of an informal gathering of OBs who left between 1954 and 1956, which took place in Cobham. It is wonderful to see OBs still keeping in touch with each other, 60 years after leaving Bedales.

OB Careers Talk
26 September 2014



6.2 students were given a glimpse of themselves in ten years' time when a group of OBs who left the school in 2004 came back to share their experiences and to talk about their careers. There were examples from the worlds of journalism, advertising, film, computing, politics and design. All spoke warmly of the help they had received at school and the strong social and professional networks that existed among OBs. Many thanks to the OBs for their time: **Nico Ball, Lucy Luscombe, Bella Mates, Louise Parker, Francesca Pheasant, Mrinal Sinh-Smith** (pictured with sister Radheka, 6.2) and **Jeremy Walker**.

Reunion 1957–62
28 September 2014

The Badley Weekend saw the return of 40 OBs who left between 1957 and 1962. They enjoyed a music performance in the Lupton Hall,



lunch in the Dining Hall and tours by 6.2s. Remarkably, **Arthur Pearsall (OB 1954–59)** who lives in Australia, joined his OB friends virtually via a video call organised by his two daughters who were representing him at the reunion. See **Pennie Denton's (née Player, OB 1952–72)** account of the day on page 12.

Martino Tirimo at Kings Place,
2 November 2014

Roger Birnstingl (OB 1945–50) has very kindly sent us an account of an OB gathering at **Martino Tirimo's (OB 1956–59)** concert at Kings Place in London. (see page 12)

Brighton Gathering
2 December 2014



An OB gathering took place in Brighton for those studying in the East Sussex area. Alumni Officer, Philip Parsons and University Liaison Coordinator Sarah Oakley met up with **Abbie Adams (OB 2009–14)**, **Oscar Burns (OB 2009–12)**, **Izzy Carro (OB 2008–12)**, **Elliott Hills (OB 2007–12)**, **Jack Murphy (OB 2005–10)**, **Molly Nicolson (OB 2012–14)**, **Tom Nott (OB 2008–11)**, **Tilda Reekie (OB 2007–12)**, **Jess Sankey (OB 2008–13)**, **Will Vetch (OB 2009–14)** and **Jack Watson (OB 2008–10)** at the Hotel Du Vin. We hope to organise more university based events this year. If you would like to suggest where we visit next, please get in touch.

DO COME AND VISIT BEDALES

Bedales students and staff love visits from OBs so do please come and see us to catch up and look around. As you are probably aware, we have a legal requirement to register all visitors to the school; please therefore check-in with Wendy Hudson or one of her colleagues at Reception who will be happy to see you back at Bedales. Thank you – we hope you will understand.



Martino Tirimo at Kings Place



It was a very special occasion at Kings Place, London on Sunday morning, 2 November for no less than seven

OB musicians when we met to hear **Martino Tirimo (OB 1956–59)** give us a Chopin recital. We were **Jessica Birnstringl (OB 1951–55)**, **Mary Brown (OB 1949–54)**, **Susan Hill (OB 1949–54)**, **John Jackson (OB 1956–61)**, **Penelope Lynex (OB 1949–54)**, **Sue Wilmshurst (OB 1956–71)** and **myself**, several of whom had been at Bedales with Martino. This was one of three recitals at Kings Place entitled Chopin, the Great Piano Works which he is giving and in 2015 he will continue with a similar series of five concerts of Schubert. Martino has a stupendous career in music and is a superb musician and pianist. The numerous audience had immense pleasure with some very late Chopin, such as the extraordinarily

original Polonaise-Fantasie and the last of the four Scherzos. He has an attractive platform manner coming on to greet the audience, then sitting and immediately commencing the work to be performed. The delicacy and subtlety of his playing, coupled with a Horowitzian technique, thrilled and moved us into being totally involved with his music making. Naturally he received a very enthusiastic ovation and afterwards we went to a canal view restaurant to drink his health. Sadly this was without Martino, who was unable to join us as he was flying to Peking that very afternoon for further concerts and master classes.

Roger Birnstringl (OB 1945–50)

The Reunion of Leavers from 1957–1962

‘And now’ announced the Director of Music ‘Caleb Curtis, who has only been in the school three weeks, will play the first movement of Brahms cello sonata in E Minor.’ The boy sat down with his cello, drew the bow across the strings and the deep, rich sounds filled the hall. Sitting, once again, in the barn-like Lupton Hall on those hard wooden benches was a strange, almost surreal experience as buried memories surfaced threatening to drown out the music. The group in the Hall, all leavers from over 50 years ago, included several musicians (Rachel Hall, Bill Salaman, Hilary Hart) who had played to us in Assemblies and concerts when they were at the school. One, Martino Tirimo, who had suddenly appeared from Cyprus in 1956, has become a pianist of international repute. He was one of the many talented musicians in the school whose playing, with and without their outstanding teachers, gave me a love of music for life.

We had been invited back to Bedales on Sunday, 28 September and while the school took part in activities on the estate with a theme of ‘global

awareness’ as part of the now annual Badley Celebration Weekend, we spent a day of rather more parochial awareness recalling our school days. There were exclamations of surprise and pleasure as we recognised our childhood friends beneath generous beards, bald pates, grey hair and lived-in faces. At school, all those years ago, some of us had made friends for life; some had married each other. There were stories of Old Bedalians who’d met in unexpected places. Some of us had looked forward to meeting old friends and were disappointed not to recognise each other or find much in common after all those years. Some of us found that we would like to get to know people whom we had hardly known at school.

Most of us had retired. We had lived our active lives, had children and now grandchildren. As charming young sixth formers showed us the many new buildings, some of us were struck with nostalgia for the old, ramshackle structures that had still littered the estate in those cash strapped post-war years. In particular, in my case, the old wooden shed that housed the Art Studio where Christopher Cash had allowed us to create whatever we wanted but hardly ever bothered to

teach us much. However, he would talk to us about art and life and that in itself was an education. Nearby in the Workshop Biff Barker had helped both girls and boys to make wonderful things in wood and metal. Their legacy was the appreciable number who went on creating things: I met painters, graphic designers, a glass blower and a wood worker at the reunion.

I also met writers, scientists, explorers, doctors and lawyers. Joanna Bloom (Jojo) revealed, as our Sixth Form guide was telling us about secret passages from the library that we had never known, that she had been a judge. Academic work at Bedales was never neglected. We may have been labelled ‘progressive’ but lessons were decidedly not, as at Dartington and Summerhill, voluntary. We remembered the teachers who had influenced us in the classroom and especially the challenging history lessons of Roy Wake, who rather frightened younger pupils but treated his sixth formers as adults and encouraged us to think. Others recalled those excellent English teachers, Harold Gardiner and John Slater: John was also a housemaster, and armed with a torch, he used to prowl the grounds after dark searching for miscreants and



couples. All three of them went on to be Her Majesty’s Inspectors of Schools.

Most of us recalled the landscape around the school as an ever-changing, and often inspiring, background to our lives: Summers spent pretending to revise in hay fields and the orchard, Autumns rescuing shiny nuts from their prickly coats in Chestnut Grove to roast in the Barn. At Dunhurst there were weekly walks to Kettlebrook, Strawberry Hanger, Stonor, Froxfield and even, on one memorable occasion, to Butser where we were caught in a torrential storm and cowered together as lightning and thunder ranged around us. At Bedales there were the dubious pleasures of Wet Run, a trek around Steep when the weather was too wet to play games. No one could escape as a prefect sat on a style half way around checking us off as we passed. Our Bedales had inherited some of the spartan attributes of the public school system and we had to plunge into cold baths every morning. In our last year at school Mr Badley had come to live at Bedales again. A flat was converted for him at the San and he became a familiar figure wandering around the school he had created and attending Jaw in the Lupton Hall where, incidentally, he was provided with a special seat as he found the wooden benches too hard. In 1965 the school celebrated his centenary.

‘The spirit that built the pav’ was frequently evoked as we were encouraged to emulate the pioneering

spirit of the early Bedalians. They had built the pavilion (another recently built in memory of Sam Banks) and the wattle and daub apple store. We built, as I recall, a weather station beyond the swimming pool and not much else although Outdoor Work flourished. Count Csaky, a refugee from the Hungarian revolution of 1956, was a colourful addition to the community. He had been taken on to manage the farm and estate but also introduced fencing which became very popular. His lovely wife, Mary, looked after the gardens. At our reunion we remembered the many private places around the estate where the initiated would congregate and where alcohol was sometimes hidden and consumed. The members of the Printing Works really did print the programme for the annual school play using old lead letters. The OBL, housed in a large wooden hut, was for inventors and those fascinated by wires and connections. Interestingly, I think both these places were only patronised by boys. The only secret place I can recall frequented by girls was the attic at Steephurst where some of us congregated to listen to a version of Top of the Pops from Radio Luxembourg on Sunday evenings. Although we were in constant fear that the Housemistress, Joyce Caiger Smith, might appear, the staff seemed to turn a blind eye to these activities. Over lunch at the reunion Bill Salaman told me that John Slater had

taken him to one side and said that he must stop smoking as he was setting a bad example to the younger boys. When Bill said that he couldn’t, John showed him a small hut where he could continue his horrible habit. Now that smoking is banned almost everywhere I can’t imagine today’s housemasters being so indulgent.

The issue of progressiveness and what it was then and now at Bedales is elusive. The current Head, Keith Budge, has written that ‘Bedales was founded to be different. Where other independent boarding schools imposed conformity, we have always nurtured individuality, initiative and an enquiring mind.’ He reiterates Mr Badley’s view that an all-round education for life must involve ‘head, heart and hand’. On the evidence of a day spent amongst pupils playing music, building chicken coops, landscaping a lake and discussing global issues and showing old pupils around their impressive school, Bedales still is different. I remember going around the school years ago with a friend, when my children were there, and when we came across children making bread in one of the old barns rebuilt since my day she exclaimed ‘Oh, I wish my children could come here.’

Bedales did not suit everyone. At the reunion I met one or two who had been utterly miserable. But for me, as an only child living in a rural area, the school had provided a second family for the 12 years I spent a good part of every year there and I loved it. It gave me a good academic grounding, a love of music, art and architecture, landscape and nature and some friends for life. Thank you Mr Badley and all my teachers and friends and thank you Headmaster and staff and pupils for inviting us back to see the new flourishing Bedales. The school is still, in buildings like the Lupton Hall and Library, much as it was 50 years ago when we were young Bedalians.

Pennie Denton (née Player, OB 1952–57)

EDWARD THOMAS

It was a miraculous birth, the birth of a poet, in this patch of Hampshire in November 1914: Edward Thomas began to compose *Up in the Wind*, a poem about the White Horse pub (and, for this miraculous birth, unlike another, there was plenty of room at the inn). Thomas was 36 years old. But where did the poet Edward Thomas come from? He was in many ways an Edwardian war poet, and the poet emerged out of the prose writer, the man who had been appearing in print for two decades before the poet was born. Indeed, *Up in the Wind* grew out of a prose sketch, *The White Horse*, dated 16 November.

As an editor of Edward Thomas's prose for Oxford University Press I have been keen to promote his prose and argue for its influence on his poetry. I have also tried to show that Thomas's prose and poetry reflect the age he lived in. If we look at the opening lines of *Up in the Wind* we see how much they depict the England that Thomas had explored on foot and in print. We see topics that characterise Edwardian life: we have London and its struggle with the countryside, we have the motor-car and the train, we have 'home' and 'work' as themes, we sense the class system, we have the strong, militant woman, we find a celebration of wildness and toughness, we see that this is a poem about identity and individuality. Take that thoroughly Edwardian masterpiece *The Wind in the Willows* (1908) or E. M. Forster's 'Condition of England' novel *Howards End* (1910), and, in some way or other, you will find the same things. And behind these novels, as in *Up in the Wind*, there is a Thomasy topic, the temptation to reject civilised bourgeois life in favour of the open road and the open air, and a scepticism about the value of the normal middle-class education (a scepticism shared by John Haden Badley). Thomas once declared that he loved birds (the feathered kind) more than books; Leonard Bast in *Howards End* is literally killed by books.

Thomas was obviously happiest in the countryside but even his rejection of city life, with its office jobs and commuting, was a rather Edwardian fashion. This was the age of 'Back to the Land' movements, the countryside cult and a primitivist celebration of tramps and gypsies. When Bedales was founded in 1893, and especially when it opened at Steep in 1900, it seemed to usher in this 'Back to the Land' era. Leonard Bast walks out of London one night and into the countryside; as does Thomas in *The Heart of England*. And those men who ran off into the South Country were only extreme versions of all



Left, Edward Thomas in Steep, 1914

Above, The Poet's Stone

those Edwardians who moved out into new green suburbs. Thomas was the author of countryside books like *The South Country*, *The Heart of England*, *The Country*, *Beautiful Wales* and *In Pursuit of Spring* and these books would have been primarily published for people in towns, cities and suburbs.

Then to this Edwardian prose writer devoted to the English countryside, there was added the influence of an American, Robert Frost. He too was one of those educated men who wanted to be a farmer and live under thatch, and in his ideas about poetry there is a pursuit of what might be natural rather than artificial. Perhaps Frost's influence has been exaggerated but his encouragement was certainly important, and he and Thomas spoke about 'sentence sound' during 1914, especially during August in the early days of the war. And then the war itself was inevitably an influence too. But Thomas was an Edwardian war poet who wrote about the war by writing about the countryside of places like Steep, about owls, horses, journeys, rain, and inns. 🍂

Dr Guy Cuthbertson, Senior Lecturer in English Literature at Liverpool Hope University and member of the Edward Thomas Fellowship



Edward Thomas Commemoration

On Sunday 16 November 2014, 100 years to the day that he started his first poem, celebrated war poet and Steep resident Edward Thomas was commemorated by Bedales and Churcher's College. Informative sessions were held, including a presentation on Thomas' life and poetic influence by Dr Guy Cuthbertson, who has written the adjacent article. A tour of Steep and a walk to the Poet's Stone was then enjoyed, followed by lunch at the White Horse in Priors Dean ('The Pub With No Name').

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REUNIONS

Class of 2005 Reunion

This year's 10 year reunion will be held on Saturday 27 June 2015. Parents' Day will be taking place on the same day – all the usual events and entertainment will be available. The day will conclude with a Block Barbecue Party by the Cricket Pavillion.

Invitations were sent out in February. If you should have received one but did not, please get in touch with Stephen, Alex or Leana.

Stephen Davidson

davidsonstephen@gmail.com
07899 793 325

Alex Hemsley

alexandrina_hemsley@hotmail.co.uk
07533 758 353

Leana Seriau

lseriau@bedales.org.uk
01730 711 572



Below is a list of those to whom we have been unable to send an invitation to the reunion due to lack of any kind of address. If you can help us to contact any of them, please get in touch:

- Laura Fraser
- Anna Ospelt
- Sebastian Stephenson
- James Latter
- Joseph Szarf
- James Page
- Charles Williams
- Cecilia Seilern-Aspang
- Zoe Sua Kay
- Charlotte Turner
- Sung Chan
- Rory Campbell
- Ina Hirschberger
- Piers Sherwood-Roberts

Class of 1990 Reunion

This year's 25 year reunion will be held on Saturday 27 June 2015. Parents' Day will be taking place on the same day - all the usual events and entertainment will be available. The day will conclude with a Block Barbecue Party in and around the Sotherington Barn.

Invitations were sent out in February. If you should have received one but did not, please get in touch with Laura, Johanna or Leana.

Laura Greene

laura_greene@me.com
+1 (202) 460 6208

Johanna Walker

jojohadwin@hotmail.com
07793 077505

Leana Seriau

lseriau@bedales.org.uk
01730 711 572



Below is a list of those to whom we have been unable to send an invitation to the reunion due to lack of any kind of address. If you can help us to contact any of them, please get in touch:

- Andre Cardenas
- Hilary Davies
- Mathias Duhrssen
- Jason Graham
- James Hall
- Song-a Lee
- Hilary McNeil
- Louise Oates
- Derek Silbermann

Classes of 1970 & 1971 Reunion

A 45 and 46 year reunion will be held on Sunday 28 June 2015. The event will start with a welcome reception, and will be followed by lunch in the Dining Hall as well as optional tours. The afternoon will otherwise be free to enjoy the previous day's Parents' Day exhibitions in the Art & Design Department and Gallery, and reminisce over the old volumes of the Bedales Record in the Library.

Invitations were sent out in February. If you should have received one but did not, please get in touch:

Leana Seriau

lseriau@bedales.org.uk
01730 711 572

We have lost touch with the following OBs who we would like to invite. If you can help us to contact any of them, please get in touch:

- Martin Barlow
- Louise Bevan (née Trueman)
- Simone Blatti (née Castle)
- James Chesney
- Julia Cundy-Cooper
- Susan Davies
- William Elphick
- Andrew Gifford
- Richard Holloway
- Duncan Holtham
- Michael Kane
- Jonathan Ker
- Robin Lodge
- Jason Mitchell
- Joanna Moller
- Susan Morley
- Susie Parsons
- Patricia Platt (née Jackson)
- John Rhodes
- Chloe Salaman
- Allen Samuel
- Marion Styles

JOHN HADEN BADLEY SOCIETY

Membership of the John Haden Badley Society continues to grow and we are delighted to see that it now extends to current and former parents as well as to OBs and former staff. Membership of the Society is open to all those who have informed the school that they intend to remember Bedales in their Will, and is both a way of keeping members in touch with the school and a way of saying thank you. Members meet annually for lunch either in London or at Bedales and on 9 May last year we were very fortunate in that Paul Cormack kindly arranged for us to visit the RAF Club in London. This provided an excellent setting for a meal enjoyed by eleven members and their spouses. Afterwards Keith Budge spoke about the school and its latest development plans, in particular the proposed Art and Design building. There was plenty of opportunity for questions and discussion as well as reminiscing. The 2015 meeting will take place at the Headmaster's house at Bedales and members will soon be advised of the date.

Building on the Legacy of John Badley

In recent years Bedales has benefitted substantially from the generosity of Old Bedalians who have been inspired by their own experience of the school to further its work by means of a legacy in their Will. Such gifts have helped to build new facilities, maintain and improve existing ones and fund bursaries for students who would benefit greatly from a Bedales education but who would otherwise not have access to one. Anything that OBs feel that they can do to support the school in this way will be greatly appreciated. Philip Parsons (Alumni Officer) is happy to advise on legacies and can provide information on the various projects here at Bedales that would benefit from your help. ☺

Philip Parsons, Alumni Officer

pparsons@bedales.org.uk
01730 711631



BURSARIES

The generosity of OBs and parents has enabled a significant recent expansion of the school's ability to award full bursaries to Bedales. The John Badley Foundation (JBF) is currently supporting four full bursary beneficiaries at Bedales and the first JBF graduate has progressed to university. With the continued generosity of donors, there will be two new JBF awards for candidates in 2015. The JBF initiative has encouraged other trusts to partner with the school and there are currently students at Dunhurst and Bedales on full bursaries supported by Buttle UK and the SpringBoard Bursary Foundation. Bedales has also been selected to participate in the Rank Foundation's Leadership Awards, a scheme which provides funding for Sixth Form students with outstanding leadership potential.

The Bedales Grants Trust Fund encourages applications from students who have significant Old Bedalian ancestry. It offers means-tested support to students at Bedales with preference given to those who have parental or other family connections to the school. In particular, the Brenda Binding award, which may be as much as full fees, will become available again in 2016.

Application is made through the Registrar at Bedales:
Janie Jarman
admissions@bedales.org.uk

A GOOD HABIT FORMING

I would like to be able to begin every annual report on the activities of the Bedales Grants Trust Fund (BGTF) by announcing another legacy of well over a million pounds. It is happening.

Last year we gave news of the bequest of Brenda Binding, which led to the founding of the Brenda Binding Bursary in her name. The first holder of this full-fee award has been enjoying a Bedales education since September. It would not have happened without Brenda.

Astonishingly, what we did not know a year ago was that Brenda had been pre-deceased by another OB who had made a similarly large bequest to the Trust. This was Jennifer Lilley (née Brooke) who had died on 2 June 2012, but whose death and legacy were not reported to us until after the OB Newsletter 2014 went to press.

Jennifer went up to Bedales from Dunhurst in 1937 and left in 1942, to study architecture at the Architectural Association School in Bedford Square. When the war ended, returning servicemen had the right to their old jobs, and this meant a hard time for the newly qualified women graduates, who found employment where they could.

She worked for a firm in the city designing housing for pensioners (a new idea) – “three outside doors in the kitchen, the poor old dears will freeze” she said – but by great good luck, she met someone who was building some farm cottages at Langrish near Petersfield. Her designs were accepted, so she left the city and employed two of her fellow students, married with babies, in her drawing office, each one looking after two babies while the other was working. This led on to a distinguished career in mainly domestic architecture, but also in restaurants. A vegetarian herself, she worked for a vegetarian establishment in Leicester Square and she also designed a flat for Stirling Moss.

She married Brian Lilley in 1959 and they lived in the same small house for fifty-one years, developing “a garden with some rhododendrons”,

into a wonderful extensive plantation, with rhododendrons flowering in nearly all months of the year. Jennifer died less than two years after Brian; they are united in the Sustainability Centre in a green wood.

Jennifer’s bequest was a complex one, consisting almost entirely of farmland in Devon and land in Surrey, which is likely to be the subject of a successful planning application. It is shared equally with the Edward Barnsley Educational Trust, just at the top of Stoner Hill in Froxfield. We hope that sale of these assets will eventually realise a figure comfortably over one million pounds.

Needless to say, we are immensely grateful for Jennifer’s generosity. It will enable us to increase greatly the level of support we are able to give, possibly both in number and level of awards. It is perhaps worth mentioning that Jennifer has at least nine OBs in her immediate family tree and that four successive generations of that family have attended Bedales, during a period covering more than a century. This is truly loyalty to an ideal.

For those who are not familiar with the work of the BGTF, it was founded in 1927 with the aim of providing financial support for students at Bedales, with preference being given to children of Old Bedalians. This has been extended over the years to cover children who have OB relations though not necessarily actual parents. Currently we are supporting just over a dozen students and the great majority of them have strong OB connections.

The financial year 2013–14 has been another very successful one in other ways, with strong growth in our investments. At the time of writing, assets are around £3.2million, not including the Lilley bequest. In accordance with our Investment Strategy, we have again awarded bursaries to the level of 4% of assets, whilst substantially increasing the fund’s reserves. **Simon Latham (OB 1993–98)** continues to chair the investment sub-committee of the trustees and

we are grateful for his hard work and guidance.

Also during the past year, we have undertaken work to ensure that we are fully compliant with all regulations and advice of the Charity Commissioners. This has been ably led by our legal expert trustee **Camilla Church (OB 1989–92)**.

During the year, **Jonathan Fox (OB 1976–81)** left the Board of Trustees. We thank him here for his advice on investment matters over the past few years. Other remaining trustees are **Peter Hall (OB 1975–79)** and **Dennis Archer (Bedales Staff 1974–2008)** who, with Simon Latham, complete the Investment Committee. Running the BGTF is very much a team operation and a much busier one than it was five years ago. 🌱

Claudia Arney (née Jay, OB 1982–89)



OB PROFILES

Over the last few years James Fairweather, husband of **Kate Fairweather (née Day, OB 1980–85)**, has been interviewing OBs for us to find out about their time at Bedales, and where life has taken them since. To give you a taster, we have compiled a selection of extracts from his most recent interviews. To find out more about the following OBs, their memories and achievements, you can read the full articles on the Bedales website.

Anna Fox (OB 1972–77)

As a Hampshire girl, growing up in the village of Ropley and attending the local school, Anna Fox could be forgiven if her parents’ decision to re-route her to Bedales had come as a severe cultural shock. “It was definitely their decision; they wanted something a bit different for me and they weren’t the type of parents who would have been interested in the old-fashioned, single-sex model of private school,” Anna observes. “It was a surprise and it was also, of course, totally different from my home environment, but I was completely happy to be there. I’d spent a few days at Bedales as a type of induction to the school before I started properly and I was looking forward to the experience.”

The outdoor ethos of Bedales was one aspect of school life that completely passed Anna by. “Do you know, I don’t remember much of that side of things at all,” she laughs. “That’s possibly because I was a day-girl and to a degree, day pupils were a slightly separate breed at Bedales. I suspect that the



outdoor work would have been much more geared to the boarding community. For me, it was English literature that I found especially inspirational; among the teachers, I remember John Batstone as a particularly formidable, and rather scary, figure, but there were others who were just as influential.”
Read more: www.bedales.org.uk/alumni/anna-fox

Eric Lawrie (OB 1972–77)

It is a least arguable that Eric Lawrie is one of the most travelled of all Old Bedalians. His peregrinations began from birth; brought up in Africa, the son of a father who lived “in the middle of nowhere” in Somaliland, while working for the Royal Society of Foresters, Eric’s earliest memories involve plenty of wearing nothing but shorts, roaming over termite mounds and swimming. “All my holidays were spent back in Africa, while my father worked on re-generating forests across the continent,” he recalls. “When the colonial days passed, Dad move onto the Food and Agriculture Organisation (FAO) in Rome; meanwhile, I had been chucked into the cold September days of boarding school life in Hampshire, the possessor of an American accent and a crew cut!”

Despite the culture shock, Eric adapted quickly to Bedales life. “In 1970, Dunhurst seemed to be an extraordinarily strict place,” he says. “I remember the fearsome Mrs Boulter measuring my bath water level with a ruler to ensure that I hadn’t exceeded the regulation depth of two inches! That was a slight jolt to the system, but it was all part of the attempt to bring youngsters up properly and I soon decided that I could easily live with it. Ultimately, I would say that Bedales proved to be a pivotal part of my experience of life.”

Read more: www.bedales.org.uk/alumni/eric-lawrie





Harriet Lane
(OB 1983–88)

The children of families in the diplomatic service can appear to enjoy an enviably exotic existence. Harriet Lane’s childhood, skipping from Turkey to Rome via Belfast and Trinidad, certainly afforded her a window on the world that is granted to few of that age. It also played havoc with her education, particularly in maths, a subject in which she says she was “absolutely diabolical” and in which she fell exponentially further behind with each move.

Enough was enough. “I’d read lots of Malory Towers and St. Clare’s,” Harriet recalls, “and I thought that looked like fun. I was tired of constantly moving around, changing friends every few years, and so I asked if I could go to boarding school.”

Bedales, when Harriet arrived there for the entrance assessment, seemed to have much to offer. “I have great memories of those tests,” she says. “There was a lovely air of freedom and experiment – I can’t remember sitting any exam papers but I remember we had to make costumes out of newspaper and Sellotape.”

Read more: www.bedales.org.uk/alumni/harriet-lane

Joanna Bywater
(OB 1997–99)

Joanna Bywater is not like other people; her day has thirty hours in it, rather than the twenty-four granted to the rest of us. It is the only rational explanation of her ability to maintain a working schedule that would horrify the weaker in spirit.



Founder, director and conductor of her own City of London-based choir, Constanza Chorus (www.constanzachorus.co.uk); musical director of the University of Reading’s two choirs and the Ince Choir; vocal coach to Farnham Youth Choir and the Polish National Youth Choir; singing teacher at Bedales and Reading University; singer in her own right – all are commitments that must be shoehorned into Joanna’s diary, which is presumably the thickness of *War and Peace*.

“It’s just as well that I’ve always been quite an organised person, even before I was a Bedales pupil,” she acknowledges.

Joanna arrived in Steep as a wide-eyed sixth-former, having spent most of her prior education at an all-girls school in Brighton. “It was as different from Bedales as you could possibly imagine.”

Read more: www.bedales.org.uk/alumni/joanna-bywater

Kaveh Zahedi
(OB 1980–86)

For many Iranian families, sending their children to boarding school, often in Britain, was once a rite of passage. Such was the lot of Kaveh Zahedi, who found himself marooned at the age of ten at an establishment that would have been rejected as a setting for his novels by Charles Dickens for its almost implausible unpleasantness. “I absolutely hated the place,” admits Kaveh, who now struggles to recall its name and delights in the fact that it has since shut down. “For a boy born in Iran to be suddenly confronted by this prehistoric



place, with its use of the cane, shared baths and unapproachable teachers, wasn’t fun.”

Happily, salvation was at hand. “Somehow, my mother found out about Bedales and I was sent over to sit the exam, which required an overnight stay, I seem to remember,” Kaveh explains. “I started in Middle School, aged about 12 or 13, and if it wasn’t as good as being at home, at least I had moved from a place that was unbelievably restrictive to something much better. I was happy to have the chance to find myself a bit.”

Read more: www.bedales.org.uk/alumni/kaveh-zahedi

Mick Csáky
(OB 1958–63)

Mick Csáky (and his twin-brother John, who also attended Dunhurst and Bedales from 1951–1963) may have begun his Bedalian odyssey as a youngster fresh from a Shropshire farm, but his origins were in stark contrast to his own apparently bucolic upbringing. In pre-WW2 Hungary, his Jewish grandmother Olga had married a Hungarian count who was a Catholic. Nevertheless, with anti-Semitism growing in Central Europe, she moved



from Hungary to England with her son Alex, who attended Claysmore School in Dorset.

Alex, Mick’s father, was a similarly exotic figure, an accomplished horseman and enthusiastic motorist who drove a cream-coloured Lagonda shooting brake and secured the task of running the Bedales school farm in 1951, when Mick was 6. Alex also became the school fencing master, driving an extraordinarily successful team around the country in his Lagonda, which he also used for taking school pigs to market in Petersfield.

Alex was accompanied by Mick’s English mother Mary, a friend of the headmaster of the day, Hector Jacks. A botanist by training, Mary redesigned the school gardens and, with the encouragement of Hector Jacks, went on to invigorate what became known as Outdoor Work, sharing her love of plants with the pupils. Mick and his twin brother John’s early Bedalian days were therefore spent in a comfortably familiar environment.

Read more: www.bedales.org.uk/alumni/mick-csaky

Peter Farrell
(OB 1959–64)

Peter Farrell is quick to acknowledge the dichotomy that affects his professional life and the school where he received the greater part of his education. Now Emeritus Professor of Education Psychology at Manchester University and one of Britain’s pre-eminent experts on inclusive education, Peter remains conscious of the privileged nature of life at Bedales.

“Yes, to get straight to the heart of the matter,” he asserts, “I think that most of us at Bedales were aware that we were extremely fortunate to be there and this may have led some of us to feel ‘superior’ to children who were not so lucky.



I dare say that some of us may have looked down on Churcher's pupils, for example. At the same time, we felt different from people who went to other public schools such as Winchester or Harrow. Perhaps as a result of our feeling that we were in a somewhat unique educational environment, many of my Bedalian contemporaries developed a keen social conscience, together with the confidence to realise that it was OK to question authority and be critical of it. That sort of attitude helped you to grow up quickly. Certainly when I moved on to university."

Read more: www.bedales.org.uk/alumni/peter-farrell

Peter Harris
(OB 1960–65)

For a man who has spent much of his professional life criss-crossing the globe, it is surprising to hear Peter Harris admit that he was never much of a linguist at Bedales. "No, I was never much good at languages and the connection with China and Asia came a good deal later in life," he reflects. "At Bedales, the people that I got to know and like best were often from foreign backgrounds. I was drawn to them, and they've tended to go on and do interesting things with their lives – one lives in Chile, another is a film-maker, and there's a local politician and a child nutrition specialist among them as well." Peter landed in Block 3 with a sigh of relief, having just left his local private school in Hertfordshire and its vicious headmaster: "Walking into Bedales was pure pleasure by comparison,"



he says. "The outdoor stuff wasn't really my thing, but the fact that I couldn't hit a cricket ball to save my life never seemed to matter and I found myself doing a lot of theatre work under the tutelage of the indomitable Rachel Carey-Field. I always remember being hauled off by her to speaking competitions, where the only male competitors were the boys from Bedales!"

Read more: www.bedales.org.uk/alumni/peter-harris

Phoebe d'Abo
(OB 2002–07)

Phoebe d'Abo is waiting for a plane at Gatwick airport; it's a regular haunt and an occupational hazard for a DJ who has become one of the global elite of her profession, with a fully booked schedule stretching almost a year ahead. "Very occasionally, I might think 'not another plane', but I never voice it," she says. "I've heard that kind of thing before from people who don't seem to realise how lucky they are to be doing what they love for a living and I've always thought: 'How dare you?' It's a small price to pay."

It's a long way from the bucolic surroundings of Bedales, which Phoebe joined at the age of 13, inspired by her older sister, who had thrived at the school since her own arrival. "I had been at Alleyn's School in South London, where I had loved my extra-curricular activities, but had found the atmosphere to be extremely pressurised," she recalls. "Applying to Bedales seemed like sensible timing. From the moment that I sat the entrance test, I had no hesitation that this was the place for me."

Read more: www.bedales.org.uk/alumni/phoebe-d'abo



Lydia Leonard
(OB 1995–99)

Born in Paris to Anglo-Irish parents she may have been, but the fact that Lydia Leonard only came to the UK at the age of five does not prevent her from regarding herself as a thoroughly English girl. She and her family settled in the bucolic Hampshire surroundings of Bentley, where she attended the local village school. "I was quite confident as a small child," she recalls. "That changed completely when I moved to an all-girl Catholic school. I was far from difficult – I was pretty academic and I played county hockey – but the school regime just didn't agree with me. I kept getting these unfair and absolutely horrible reports, which had the effect of knocking all the confidence out of me."

Matters plainly had to change. She had friends who were being educated at Frensham Heights but Lydia had hitherto been unaware of the existence of Bedales, a school with a similar ethos. The chance to join Bedales in Block 4 was one which immediately appealed to her. "It promised to be the complete opposite of what I was used to, which had to be a good thing," she says. "From day one, I loved it. Coming to the school relatively late made me even more aware of the beauty of its surroundings and how lucky I was to be there."

Read more: www.bedales.org.uk/alumni/lydia-leonard



Sirio Quintavalle
(OB 1987–92)

From the moment he arrived in 1987, Bedales seemed to be a perfect fit for Sirio Quintavalle. "I had a pretty good time from the word go," he recalls. "It was difficult not to have fun at a place which allowed you freedom to follow your interests. I guess that I was quite shy in the early days, but that soon disappeared. Most public schools seem to have their share of confident and charming pupils, but what made Bedales different was the absence of boundaries between generations. No uniforms and the informality that existed between our teachers and us made me feel that I could talk to anyone as an equal."

Sirio loved the art and craft ethos at Bedales, whether it was working on a loom, baking bread, or attempting a perfect dovetail joint. He also excelled in maths and science. "I was part of an impressive maths and sciences set at school, and a lot of us went on to Oxbridge," he says. "The quality of teaching was very high, and I was lucky to have Dennis Archer and Tobias Hardy, who had only just joined. Together they made an incredible combination. I only now realise how rare it is to have such a range of excellent teachers."

Sirio was also voted head boy in his final year at Bedales. "It was the result of a pupil vote, so it was a nice affirmation from your peers." Becoming head boy had a great impact on Sirio's confidence and helped him to be a better public speaker. Any early nerves in assemblies soon faded, and he started to enjoy every minute of it.

Read more: [hwww.bedales.org.uk/alumni/sirio-quintavalle](http://www.bedales.org.uk/alumni/sirio-quintavalle)

ART & DESIGN NEWS

Showcase of Bedalian talent in Art Auction

A fundraising Art Auction, which was the brain child of **Remy Blumenfeld (OB 1977–82)**, was run in November 2014 in partnership with Paddle8. The online auction included paintings, drawings, photographs, sculpture, jewellery and items of design and was a huge success. The venture brought in winning bids totalling £90,000.

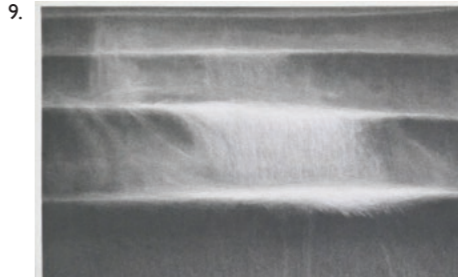
The auction, which included many works of art by OBs alongside works by Tracey Emin, Sir Terence Conran and Jonathan Yeo, put a spotlight on Bedales. Both *The Times* and *The Telegraph* featured articles and it soon went global due to Paddle8's outreach and **Cara Delevingne's** tweet to her 1.94million followers **(OB 2005–09)**.

The majority of purchases remain in the UK having been bought by Old Bedalians and parents, but artwork has also found new homes in the US (West Hollywood, Beverly Hills and Piedmont), in Canada (Winnipeg) and also in Cyprus.

Thank you to all the Old Bedalians, parents and art patrons who donated and bid for works of art and helped raise so much for the new Art & Design building. OB art that sold in the auction is featured here.



- 1. Charlotte Olympia Dellal (OB 1996–99) and Boyader Messenger (OB 1994–99) *Pop Art Dolly*, 2014
- 2. Rupert Muldoon (OB 1996–2001) *River Avon / May / 7pm*, 2014
- 3. Miraphora Mina (OB 1978–85) *The Marauder's Map – Harry Potter and The Prisoner of Azkaban™* Courtesy of TM & © Warner Bros. Entertainment Inc.
- 4. Ivon Hitchens (OB 1903–09) *Grand Oak and Distant Downs*, 1978
- 5. James Morris (OB 1974–81) *Weddell Sea*
- 6. Nina Murdoch (OB 1984–89) *Untitled*, 2014
- 7. Stuart Padwick (OB 1973–78) *Sticks Floor Light*, 2009
- 8. Dido Crosby (OB 1973–80) *Lamb*, Leicester, Texel, 2013
- 9. Kate Teale (OB 1978–80) *All In 3*, 2013
- 10. Georgia Glynn Smith (OB 1980–85) *Simple Elegance Of The Hidden Egg*, 2012



Students Rock for Art & Design

Student musicians got behind the fundraising campaign for the new Art & Design building, by adding an extra night onto their Rock Show on 29 January. Parents were up out of their seats dancing the night away to Rock, Jazz, Soul, Pop and Hip Hop and were astounded at the level of energy, diverse musical talent and original song writing. A terrific £12,000 was raised for the project.

Art & Design new build timetable

The construction timetable for the new Art & Design building has been brought forward, in order to minimise the impact of building inflation on construction costs. The old Estates Yard has been demolished and the first turf cut for the new Art & Design building in February 2015, six months ahead of the planned schedule. Whilst it clearly has been prudent to move ahead in order to save on building costs, the need to fundraise has become yet more pressing as we drive

Choose a name or phrase that is special to you to put on the new Art & Design building

When you visit Bedales, would you like to see a name that is important to you such as your favourite teacher, or perhaps a special quotation you remember from your school days, on the new Art & Design Building? For a donation of £500, a name of your choosing (maximum 50 characters inc. spaces and punctuation) can be displayed in the A&D sign at the entrance to the new building. Or would you like to be remembered at Bedales by naming a room inside the new building?

Please see enclosed leaflet for more information.

towards the goal of opening the new creative hub in the Autumn Term 2016. If you can help, by making a donation, organising a fundraising event or offering a prize for an auction, Vervan Vere Hodge, Head of Development would be delighted to hear from you 01730 711697, vvrehodge@bedales.org.uk

LEADING ART & DESIGN

Bedaes is building a new Studio. This article is not about making the case for you to donate – we have done that elsewhere and I very much hope you will support. Instead this is an answer to some pithy questions, not least those pitched by Doctors Impey & Archer, about the wisdom of building at a time when funds are constrained. Indeed about building at all. An entirely reasonable argument exists along the lines of ... the best paintings are produced in drafty garrets, impregnated with the smell of Gauloises and with a skimpy tablecloth tacked across the window as curtain. When Christopher Cash handed over the reins to George Hatton it was with the following admonition: 'If you don't get a new building now it will still be here when you leave'.

Whether the great man (CBC) anticipated that his successor would serve another three and a half decades I doubt, but I am sure that he was aware of the reluctance of any school, anywhere, when it comes to spending money on Art. Mr Cash's teaching was a wonderful thing, particularly if you were someone for whom art was the whole point of school. The studio was a smoky haven, away from what he saw as the barbarian forces outside, represented I fear most powerfully by the well meaning but ill-fated sports staff. These ungenerous attitudes were at odds with the man's prodigious abilities. He was the one staff at Bedales capable of doing all your preps, or at any rate spotting the worst errors in your work. The only exception to this was Science: 'no point and impossible'. His teaching style at the easel was unfailingly polite, but clear-sightedly critical. An error in drawing would be corrected on a scrap of white cartridge paper fixed to your own drawing with a paper clip; the precursor to this corrective note was always a quietly hissed: 'May I sit?'.

The season's change could be read through Mr Cash's single wardrobe change of the year; dark grey flannels, polished brown half Oxfords, a deep cream or occasionally navy blue shirt and dull maroon tie were covered with aging tweed in the winter, and revolutionised by replacement with a very off-ivory linen in the summer months. In all but the hottest days (in the summer of 1976), an intermediate layer was represented by a chocolate brown sleeveless pullover which bore the war wounds of repeated skirmishes with chain smoked Cigarillos. These were inexpensive but reassuringly dark brown hybrid cigar/cigarettes and were as much part of his muted outfit as the garments I have described. The studio was open and staffed till 10 o'clock most nights with exceptions when urgent



Left,
Christopher Cash

Above, George
Hatton and
sculptor Barry
Flanagan

business beckoned at the Cricketers. On these evenings in the studio, to these were added a small glass of whiskey. The only break out was when, on a June weekend, CBC, Tim Williams and George Smith would set out in evening dress for Glyndebourne in Tim's Saab.

The idea that 6th formers should not drink or smoke was an unthinkable intrusion to growing up in his mind. Indeed he was genuinely concerned at those who didn't smoke, thinking it was perhaps that we hadn't tried hard enough to get over the initial bad reaction. Working in the studio, particularly on those evenings, was a direct view into a desirable grown-up world and I think that those rooms, silent and with half a dozen devoted painters at work, were his model of the ideal working environment. He was frankly less inspired by 25 uninterested 13 or 14 year olds, despairing of their lack of commitment and boorish ways. Memorably, in the winters of discontent with attendant power cuts, he would read *Sherlock Holmes* out loud by a single candle, a sovereign remedy for inattentive Block 3s, and his dramatic rendering of *The Brown Hand* was probably of more educational value than anything with brush or palette knife. Mr Cash's youthful life was shrouded in glamorous mystery, we knew that he had read History at Worcester College, Oxford but longed to know more of how he had spent the war in intelligence in the Far East. He returned to study painting under Sir William Coldstream at Camberwell. He taught according to Coldstream's tight Euston Road style, measuring, measuring, and measuring again, and chasing accuracy in 'the spaces in between'. His own work was in a similarly muted and restrained palette. The exception to this was a copy of Piero do Cosimo's *Death of Procris*, the original of which hangs in the National



Above,
Simon Sharp

Right,
Art buildings, 1968



Gallery. In this skillful canvas, the eponymous faun lies moribund, attended by a very friendly looking chocolate Labrador. While stiffly immobile ducks fly overhead (where is it now?). His abilities stretched beyond the easel ... he once astonished Boys' Flat with a bravura Fred Astaire-like waltz around the quad with Rachel Hudson, the then Head Girl, to the Blue Danube performed by Dennis Lee, an unforgettable image.

He left the school in 1977 and was replaced by George Hatton. A greater contrast central casting could not have provided, from Cash's patrician reserve, profound depression and physical grace. Beetling, bearded and proudly Scouse, Hatton was variously a breath of fresh air or a seismic shock. Either way his arrival was a profound change. Gone was the paint encrusted yellow ginger jar (it is on my desk as I write) the ram's skulls and the stuffed fox, stars of decades of careful still lifes. In their place appeared a Head of Art's office. This was unthinkable. Mr Cash had made do with The Cricketers for this function. Next appeared an etching press (a wonderful addition), indeed a whole printmaking room and a new interest in syllabus and Art Education for the masses. Hatton, we were to call him George, a novelty in that department, also had elements of glamour in his past. His holiday work as an undertaker in Liverpool cemetery was not without its excitement and he quickly appealed to exactly that constituency who had not found Mr Cash's laissez-faire techniques sympathetic. George was an unfailingly energetic art teacher, undaunted by a 6.1 class of 60 a few years ago! It is no surprise that some decades later, George became every bit as much of an immutable Bedalian fixture as Mr Cash. Perhaps his northern soul, already compromised by a degree at Bath Academy of Art 'Corsham Court, Lord Methuen's

place' was softened by a third of a century in the South Downs and he was latterly to be seen in a panama, his beard reduced and grey, the trade mark Dr Who scarf forgotten.

Now Simon Sharp is Head of Art. He might please followers of both Mr Cash and George ... brainy and handsome with an aquiline profile, he is a Goethe expert and a designer, as well as a painter. For many years he was an adored Head of Art at Uppingham and is already at full throttle introducing modelling, and turned out a really interesting Parents' Day show last June. He is now established as only the third man in the job since the Attlee government ...

He will be moving Art into the new studio and here, late on, is the reason we need to build one. I can actually put my car keys through the window sills of the existing building and in a few years it will crumble away ... ☘



Matthew Rice (Chairman of Governors, OB 1975–80), left

P.S. Perhaps somebody else could write about Gigi Meo soon. Or indeed Mr Hooper.

BEDALES ARTS 2015

Bedales Gallery is the first venue to appear on the 2015 Bedales Arts calendar, and that is wholly appropriate. The Gallery was opened in January 1990, through the vision of the then Head and Board of Governors for a strengthened link with the local community and an increasingly public face for the arts at Bedales. This vision was carried through with the strong commitment of Martin Box as Head of Design and George Hatton, Head of Art. The exhibition **Bedales Gallery 25** (19 January–7 February) attempted to represent the Gallery's heritage of twenty-five years of diverse programming, as it sought to reflect and support all the interests of Art, Design, Technology, Textiles and Fashion. The biennial **Dunhurst Art & Design** exhibition (5–24 March) and **Bedales Art & Design** (27 & 28 June) complete the 2014/15 programme.

In Autumn 2015, we look forward to starting the year with **Bedales Selective** (the pick of the previous year's work), a fascinating sculpture exhibition by **Sue Freeborough** and the return of one-time Design teacher **Alison Crowther**, who honours us by choosing our Gallery for a 50th birthday exhibition, celebrating a markedly successful national and international career.

In the Theatre, we opened with **Dunhurst Drama's 'Land of the Flying Dragon – Three Tales of Old Japan'** (22–24 January).

As a brief interpolation in the public programme, before the **A2 Theatre Studies** students' final performances (11 & 12 February), a charity song-recital was given by **John Barker** and **Helen Cawthorne**, in aid both of the student-led project 'Go Blue for Ebola', supporting current work in West Africa by Médecins Sans Frontières, and of the Bedales Art & Design appeal fund.

Dance performances are particularly prominent in the early months of the year. The graduate dance company of the University of Chichester, Mapdance, performs pieces by a particularly interesting range of



1. Bedales Dance

2. *Blue and White Vase*
by Felicity Aylieff

3. Kathakali

4. *Who Knows Where the Time Goes* by Susan Cutts

5. Alison Crowther

6. *Concentra III* by
Alison Crowther

choreographers from Israel, the USA and the UK (27 February); our annual **Youth Dance Platform** took place on Sunday 1 March and our own dancers had the stage to themselves in **Bedales Dance Performs** (5 March). Then, on 2 June, spectacular dance theatre from Kerala, India, is brought to us by the leading exponents of Kathakali, on an international tour taking in the USA, France and the UK.

Bedales Arts has a proud and happy record of co-operation with the Science Department. Tangram Theatre will be here on 17 March, presenting John Hinton's hugely successful **The Origin of Species** by means of Natural Selection or the Survival of (R) evolutionary Theories in the face of Scientific and Ecclesiastical Objections: being a **Musical Comedy about Charles Darwin (1809–1882)**. Then, on 24 April, we welcome to the Theatre the first ever **Eckersley** Lecturer from Caltech, **Professor Anthony Readhead**.

The Music Department presents the **Spring Concert** in the Quad on Wednesday 25 March and the **Bedales Summer Concert** will be given on Parents' Day, Saturday 27 June. A semi-staged performance of Gluck's opera 'Orpheus and Eurydice' will form the second half of the concert, beginning in the Quad and moving into the

Courtyard for the beautiful denouement.

Further offerings from the Drama Department include the **BAC Performances** (11 & 12 March), **AS Scripted Performances** (29 & 30 April), New Views student writing mentored by the National Theatre (22 June) and the **Summer Production** (27, 29, 30 June).

Finally, the long delayed visit of UK jazz legend **Norma Winstone**, previously forestalled when her pianist was stranded by snow at Venice airport, takes place on 5 May, when she appears with **Nikki Iles** and other leading musicians in '**The Printmakers**'.

Tickets are required for all performances, whether free or otherwise, and please note that some events (particularly the Eckersley Lecture) are subject to very limited availability. More details of the 2015 programme will appear on the school website in the course of the summer holidays. 🌟

For all enquiries and to join the free mailing list, please contact the box office:
e: tickets@bedales.org.uk
t: 01730 711 511

John Barker, Bedales Arts

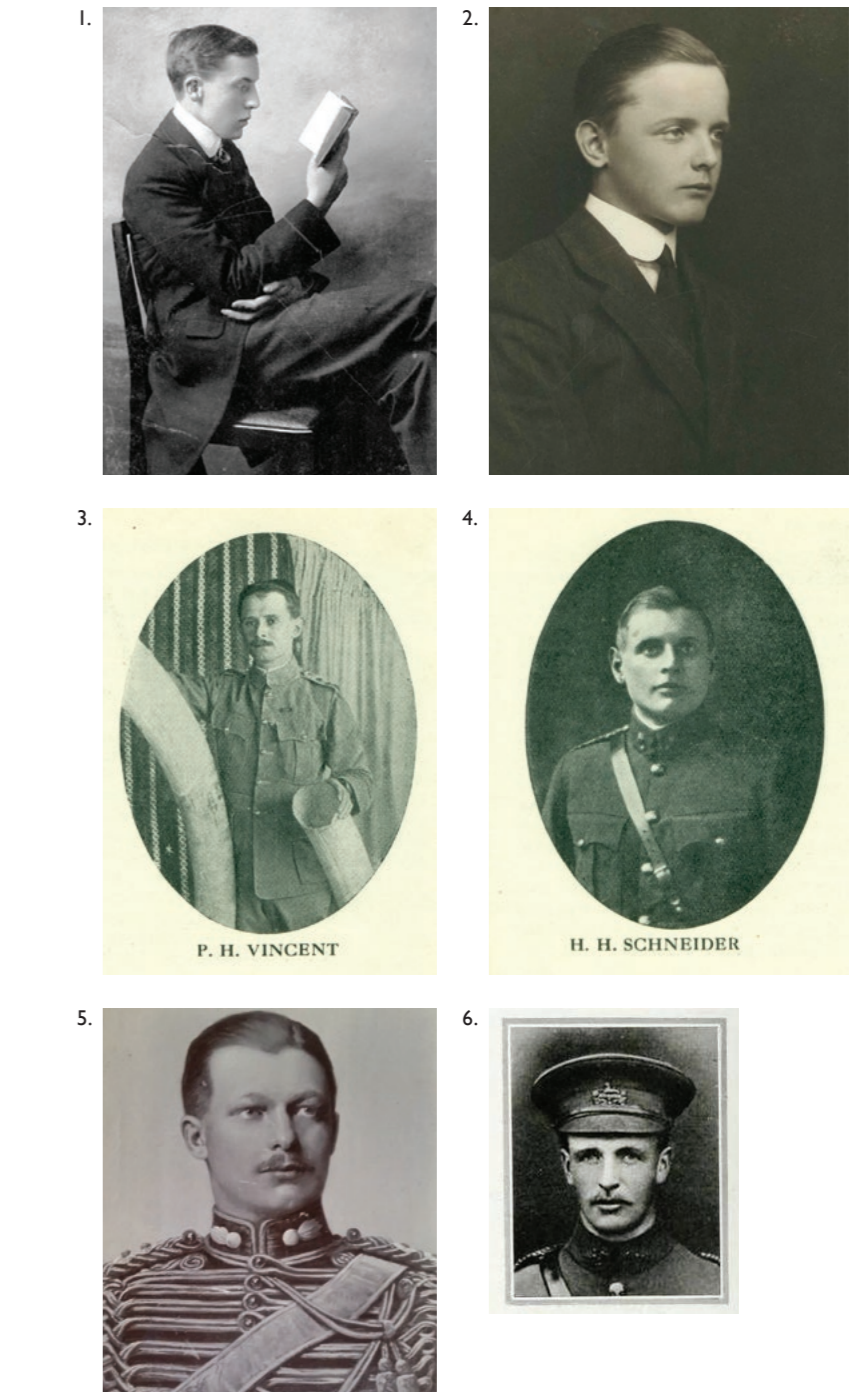
LEST WE FORGET

As early as July 2012, a request for data on the Bedalians who had served in the First World War prompted Ruth Whiting and me to start thinking how we might commemorate them at School. The initial request came from Anthony Seldon and David Walsh, who were compiling data from schools around the country for their book, *The Great War on Public Schools*. Ruth spent three days working hard in the Library, cross-referencing information from the plaques on the walls, the Memorial Book, various editions of the Bedales Roll, the Commonwealth War Graves Commission website and online census records. We compressed all this information into the answers the questionnaire required, and sent it off. Having received an encouraging reply from David Walsh, who did acknowledge that we were somewhat unusual in being able to report on women's war service as well as men's, we were disappointed when the book duly appeared that no mention was made of this. Nevertheless, we felt that given how young the school was, just 21 in 1914, and therefore how few students were of age to serve, that Bedalians had certainly played their part.

Despite our slight disappointment, it was a valuable exercise, as it clarified our thinking that we did not want to reduce any commemorative exercise to mere numbers of dead and injured or medals won, and also that we wanted in some way to mark the fact that the war dragged on for over four years, and was not all over in one short sharp blast of glory.

Ruth has continued to put a great deal of effort into her research, visiting the National Archives at Kew and the Imperial War Museum to dig further into military and civil records, discovering more about the family backgrounds and war service of the Old Bedalians.

As we reach the centenary of the death of each OB, we are displaying as much information about them as we can in the Library, and also on the website. By Christmas 1914, five OBs had sadly lost their lives; four in France and one in German Kamerun (Cameroon), which I must confess was not a part of the world



I knew had been involved in the war. Unsurprisingly, as the regular army must have been called on first, four of the five were serving either full-time or in the reserves before the war broke out.

Do visit the website to read fuller details of these OBs and keep an eye on it over the coming years as we mark further centenaries: www.bedales.org.uk/home/history-bedales/www1

If you use Twitter, follow @BedalesLibrary which will alert you each time new information is uploaded. 🌟

Jane Kirby (née Williams, OB 1974–79, Librarian/Archivist)

1. Hon. Francis Geoffrey Pearson, 23/08/1891–06/09/1914. OB 1906–1907, RASC.

2. Edward Charles Vulliamy Battle, 17/11/1894–21/10/1914. OB 1908–1909, 3rd Worcesters.

3. Percival Campbell Hampe-Vincent, 27/08/1882–26/10/1914. OB 1894–1897, 129th DCO Baluchis (Indian Army).

4. Herbert Hugo Schneider, 05/01/1888–05/12/1914. OB 1897–1904, Lieutenant Royal Engineers.

5. Lionel Frank Hastings Mundy, 12/04/1886–03/09/1914. OB 1898–1902, RHA.

6. Russell Kenneth Swanwick, 27/09/1884–14/09/1914. OB 1897–1898, 1st Gloucesters.

STAFF PROFILES

Mo Halli (1974–present)

It must have been a good omen. When Mohamed Halli first left his native Morocco and landed at Heathrow Airport, he might have been forgiven for feeling apprehensive about leaving the sunny climate of his home land for the notoriously unpredictable weather of Britain. Instead, the May afternoon on which he arrived in London was bathed in glorious sunshine. It proved to be an apt metaphor for a life that has flourished ever since Mohammed (invariably known as Mo) came to this country, armed with his mildly restrictive work permit. “It really wasn’t much of a shock at all,” Mo remembers. “Sure, I had hardly any English at all and it took me about two years to be able to communicate properly. But England was so attractive to people from different countries in those days. You have such a wonderful history and I was so excited to be here.”

“The UK was advertising for manual labourers from abroad at the time and basically, my permit allowed me to do only that type of work,” Mo continues. “I came to Britain as a domestic worker in a small Hampshire school, which, as it happened, closed not long afterwards. Somebody told me that there was a similar post at Bedales that I should apply for. This seemed like a good idea, especially because the job provided accommodation, as well as lots of work.”

So began Mo’s association of four decades with his new school. Life at Bedales started with Mo lending a general hand wherever it was needed. “The kitchen, the classrooms, outdoors – I helped out everywhere,” he says. Increasingly, however, Mo’s time was spent in the school workshop under the benevolent eye of David Butcher. It wasn’t long before Bedales’ resident design technician, Jim Townsend, was announcing his retirement; to Mo Halli’s delight, David Butcher suggested that Mo should train to become his replacement. A two-year spell at Guildford County College of Technology gained Mo his City & Guilds qualification in wood machinery and he was away.

“David Butcher was such a father figure,” Mo reflects. “He was warm, he was approachable and you could always come to him if you had a problem. David would be there with his pipe, helping everyone and giving advice in the best way. I remember one day when I was trying to plane a piece of wood and it wasn’t going very well. David just looked at it and said: ‘Mohammed, my boy, it looks like the hind leg of a donkey’. Always



it was said gently and with a smile and it made you want to improve and do your best for him. He was a great man and we all miss him terribly. When I went to his recent memorial service, there were so many old colleagues there – great old Bedales people like Michael White and George Hatton.”

Such were the relationships that Mo established with his colleagues at Bedales that he fitted into school life at once. “We were a much smaller team when I started,” he says. “It was just David, Martin Box and me. They were fabulous mentors. Everyone was treated the same; I always felt on an equal footing. Now, of course, everything at Bedales is so much bigger. The design workshop has branched out to include things like textile, for example. In the old days, John Batstone used to be Head of both English and Drama. Now we have a separate Head of Drama, we have a beautiful theatre and there are so many more members of staff. I have to say, though, that the spirit of Bedales has never changed. It is still a proper community, not a collection of individuals. As long as that stays the same, this place will always be fine.”

Mo’s title at Bedales is now officially ‘tutor technician’. It requires an almost other-worldly versatility. “I might be working with wood, metal or plastic. I could be asked to help people repair their guitars or work on an exhibition with the art department or a theatre production. It’s impossible to get bored,” Mo enthuses. “I have to say that the priority is the children and their lessons – that always comes first. During lessons, I’m a back-up resource to the teacher; if the teacher happens not to be around on any given day, then I will take the lesson. Outside lessons, I want to do whatever I can

Above, Jim Townsend, Mo Halli, Jonathan and David Butcher. Photo taken by Martin Box



to help the students but I will always confer with my colleagues before I do it – that’s a matter of respect. As I said, communication is the most important thing here.”

Mo Halli is adamant that you have to be prepared to fail if you are going to become a success as a designer. “If you never failed, you never really tried hard enough,” is his opinion. “OK, something doesn’t work; you take a bit of time out, have a walk, drink a Coca-Cola or whatever and then you try again. It’s the same with any lesson – you have to persevere. Outside that, the secret is to make sure that people enjoy themselves while they’re learning and that they are always safe.”

Modern health and safety regulations are a constant source of frustration to many people. For Mo, it is merely an extension of lessons in common sense that have always been preached at Bedales since he has been a part of the school. “Safety has always been our paramount consideration in the workshop,” he emphasises. “We always played it safe in David’s day without needing a long list of regulations to make sure of it. You will never stop accidents from happening completely and we have had the occasional one in my time, but never anything serious, I’m glad to say.”

Treating his responsibilities almost as a parental duty, Mo believes that his job keeps him young at heart. “People look at me and physically, I’m bald, what little hair I have is grey and I’m obviously getting older,” he laughs. “Mentally, I’m more or less the same as I was when I arrived here. I think that’s because we are all equals here; we all listen to each other; we learn from each other and we respect each other.”

At some point, we all have to retire, even the apparently ageless Mo Halli. Mo accepts this but has a clear idea of his wishes for the place that has been his professional home for the last 40 years. “I would like Bedales to flourish for hundreds of years to come,” he says simply. “It is such an amazing place; there are no words to describe how incredible Mr Badley’s vision was, God bless him. I shall know when the right time comes for me to go. For now, I shall be here for at least the next four years. Let’s do some work and be productive. My happiest moments are always when an old student comes back and talks to me about how well they’re doing as an artist or an actor or a designer or whatever career it is that they’ve chosen. If I have had even the smallest contribution to make to that, then I am thrilled.”

When retirement does eventually come, Mo is now convinced that he will settle in his adopted country. “I think that I’m a Hampshire lad now,” he says. “When I go back to Morocco, I feel more of a stranger; even though things have slowly changed for the better there in recent years. Family is my magnet and my son and daughter, who are 29 and 31 now, are both living in England. When I arrive at Heathrow these days after a visit to Morocco, I feel like I have come home.”

Suddenly, Mo is briskly business-like once again. “It’s been a great journey and I’m not retiring yet. We’re moving the design department to a new complex, which will be the next big challenge for us all. You must always look forward in life.” 🌱

Mo was interviewed by James Fairweather, husband of **Kate Fairweather (née Day, OB 1980–85)**

Nick Gleed (1990–present)

“I cannot remember a time when I had not accepted an inspirational and formative role for Music in my life. To a large extent, therefore, I have never suffered from too many conflicting educational or career choices,” says Nick Gleed, for 25 years Bedales’ Director of Music. “It wasn’t that I lacked a wider curiosity. Quite the contrary – I have always been attracted to Art, Architecture and English Literature as well – but for me, everything began with and continues to emanate from my relationship with Music. First it was playing the piano, then being a chorister and learning the organ. Having the opportunity to attend the Cathedral School in Bristol, through what was in those enlightened days the Direct Grant scheme, became a transforming and life-enhancing experience.”

Although all music was an enormous thrill for him, Nick is happy to admit that he was simultaneously attracted to the ritual and environment which particularly accompanied sacred music. “Very much so and, although one naturally develops away from innocent belief, the constructs which have been created around what is considered sacred, lose nothing of their initial attraction when deeper meanings, and complex questions, reveal themselves.” Nick observes, “In a ritualistic setting you have an audience which is not only present emotionally but also participating in the narrative for which music is supplying a backing-track. I think I might instinctively have been indulging what I considered to be potentially “spiritual” – educationally and musically – when I went on to teach at King’s Canterbury and Durham School after Cambridge; institutions where good traditions, ritual and a genuine love of learning were prized highly.”

Nick had long believed that teaching would be a part of his music career. “Well, that was what lay behind my studying PGCE at Durham,” he explains. “But I didn’t think teaching would become a full-time occupation. However, while I was taking the PGCE itself, the King’s Canterbury post came up; an opportunity which I felt I had to grasp. That hooked me; I loved working with young musicians of really good quality and I also began to realise how crucial in a school it is to get everyone involved whilst also ensuring that the talented ones thrive. There must be some form of elite which feels comfortable and well looked-after; otherwise an institution’s higher ambitions, in every aspect of cultural, academic and social behaviour, can’t function properly.”

In 1990, resolved to broaden his music-making away from an essentially sacred base, Nick became Director of Music at Bedales, in succession to Jonathan Willcocks. He was inheriting a tradition that stretched back to the school’s founding father. “John Badley always gave music a high place in the life of the school,” Nick notes. “As a brilliant classicist, Badley understood that music really did have charms to soothe the savage beast and that it was a civilising influence. I believe that making music remains the ultimate example of the union of head, heart and hand which Bedales seeks to promote.”

Changes to the music programme under Nick were therefore usually of emphasis, not structure, and were introduced gradually: “I was probably seen as someone who was bringing in something more of the sacred, which, since I couldn’t help my background, was true,” he agrees. “I happen to think that the sacred repertoire in the music canon contributes most prodigiously to its greatest achievements, so I wanted to do plenty of it. That said, Bedalians tend to detect the spiritual in many things. Although I value my own upbringing in ecclesiastical surroundings, the absence of a school chapel at Bedales has never frustrated a Bedalian’s perception of what is innately sacred or conceived spiritually. A Haydn Mass performed in the Quad, just as much as a secular symphony or concerto performed in the same place, becomes a multi-layered artistic experience which connects directly and movingly in a very special way with its performers and audience.” Nick’s other preoccupation was to improve the involvement of boys in the musical life of the school. “There were far more girls than boys involved in “classical” music-making at Bedales, which rather shocked me after my time at King’s and Durham, which were predominantly male establishments. The boys at Bedales often need just a little extra encouragement or reassurance that it isn’t un-masculine (picking an obvious example) to sing tenor or bass – after all, girls can’t do it!”

Bedales has long been renowned for the enlightened fostering of its most talented musical pupils. Nick Gleed places great emphasis on the importance of this tradition, while sounding a note of caution about the future. “The relationship between a school and a particularly talented pupil isn’t always easy,” he begins. “A talented musician is usually very able academically, with a well-established work ethic and analytical intelligence. However much an institution might wish to do so, it probably should not crowd that person’s timetable with too much teaching, too many subjects or,



even more significantly, too many time-consuming (“box-ticking”) lectures on welfare issues. In my 35 years of teaching experience, a talented young musician already has quite a good moral compass as well as ambition. With the best will in the world, even good schools can fall into the reactionary trap of over-teaching and an over-concern for well-being which actually frustrates the educative need for reflection, imitation of good example and, however painful it might sometimes be, practical experience. What works best for an individual is what counts most and this must inform a school’s structures. Structures have always influenced attitudes but now, more than ever before, if structures are uncomfortable or conflicting, a gifted student is just as likely to feel victimized (by the onerous obligations which necessarily accompany that talent) as is a student who has yet to find his/her motivating focus. There is a balance between teaching and learning which we try very hard to get right at Bedales; if we can’t always succeed, how much harder must it be at other schools?”

Despite this warning, the pleasure that Nick has derived from teaching has ripened with the years. “When you start teaching, you’re only a few years older than your pupils. You become a senior sibling of sorts to them and then, some years after that, the relationship is a more parental one, which is the stage I’m probably at now,” he suggests. “The great thing is that at Bedales, you have a perpetual conversation with students which remains a genuinely great delight. I’ve always thought that you get respect from your students in direct proportion to the respect you show them. Music is very good at feeding that sort of exchange.”

Today’s music department at Bedales caters to a more dizzying variety of sound than ever before. Concerts, Rock Shows and Festivals of the highest quality are welded into the DNA of the school. “I can’t micro-manage everything, nor would I wish to,” Nick insists. “We have so many talented people, on both the permanent and visiting staff, that such a situation would be as unnecessary as it would be absurd. The students know, for example, that I have no personal experience of rock music, but



we want to have it here and it has to be of the highest standard. I think that we have achieved this.” Perhaps one of Nick’s hardest tasks is to convince some parents that their children are not, after all, musical prodigies. “This difficult task manifests itself more often in the ‘populist’ arena than it does in the ‘classical’ sphere,” Nick observes. “My challenge, our challenge, is to ensure that everyone is given the opportunity to achieve their own musical potential. If a student had once been a big fish in a smaller pond and now finds that no longer to be the case, it is my job to work with a parent (who might be temporarily angry or question how we do things) whilst, at the same time, preventing any student from ever feeling crushed.”

Looking back over his 25 years at Bedales, Nick declines to pick out a single highlight, preferring to celebrate the school’s musical culture and the life-affirming enjoyment it has given him. “I’m proudest of the fact that, at a time when the atmosphere in the country at large seemed to be aiming for the lowest common denominator, we stuck to our guns and kept everything going at a higher level of challenge,” he decides. “The environment in which we operate – with BACs as well as GCSEs, the installation of Pre-U Music in the Sixth Form, brilliant Rock Shows as well as wonderful Classical Concerts – is what enables us to flourish and to produce music of such profusion and quality.” That Bedalian environment is clearly particularly special to Nick. Despite being on sabbatical during the 2012 summer term, he was unable to resist frequent forays back to the music department to check on his charges and their well-being. “Just couldn’t leave it alone,” he laughs. “Studying, teaching and making music mean almost everything to me and I can quite honestly say that working with my charming Bedalian students and brilliant colleagues over so many years has been the greatest privilege. I know that I have been, and continue to be, a very lucky man!” 🍀

Nick was interviewed by James Fairweather, husband of **Kate Fairweather (née Day, OB 1980–85)**

NEWS
IN BRIEF

**An asterisk indicates a direct link to a website in the electronic version of the Newsletter, a pdf of which is available on the Old Bedalian section of the main school website, www.bedales.org.uk/ alumni. Readers of our monthly electronic Bulletins will inevitably feel a certain sense of déjà vu in parts of the following, which is designed to give a thorough service to those who prefer paper.*

Nick Knowles (1967–73) sent the Bedales Library a copy of *High Spirits: The comic art of Thomas Rowlandson*, for which he wrote an appendix on rare prints in the Royal Collection.

Rod Williams (1975–82) directed an episode of *Italy Unpacked* on BBC2, exploring the art, architecture and cuisine of the *Mezzogiorno* – Italy’s Wild West.

Steuart Padwick* (1973–78) has visited China, where he exhibited at the Design Shanghai event in the Spring, and also New York. He has been seeking inspiration from these countries, and the skills and expertise of the manufacturers, before then designing new pieces. He described himself as ‘scared and excited in equal measure!’



Nick Fox* (1976–78) was interviewed on TV news about the government’s initiatives regarding research into dementia and Alzheimer’s disease. Nick is Professor of Neurology at University College Hospital, London.

Nicholas Maxwell (1952–56) published two books last year: *How Universities Can Help Create a Wiser World: The Urgent Need for an Academic Revolution* and *Global Philosophy: What Philosophy Ought to Be*. Nicholas taught Philosophy of Science at UCL for nearly thirty years, and is now an Emeritus Reader.

Jenny Sofield (née Smith 1971–78) in Australia wrote her second small anthology of poems called *Changing Light*. Available through Amazon.



Chloe King (née Edwards 1983–89) began 2014 with a sell-out show at Perth Fringe Festival (Australia) where she performed as a singing/narrating gypsy/fortune teller and wrote the lyrics for the show, which featured four femmes fatales– a jazz singer, a fire dancer, a knife thrower and a snake charmer, all suspects in a murder. I can assure you that the rest of her year was equally exciting but no room for details here.

Naomi Pauling (2006–10) will be climbing Mount Kilimanjaro next summer to fundraise for UK based charity, Hope for Children*. HOPE works towards a world where children’s rights are realised and they can reach their full potential.



Camille Thoman (1991–92) won Best Documentary at the Gasparilla International Film Festival, Tampa for her documentary *The Longest Game*. I can’t begin to explain what this lovely film is all about. Her next project is a thriller entitled *You Were Never Here*.

Chris Cowell (1970–76) was the translator for the Royal Opera House/ Globe Theatre production of Cavalli’s *Ormindo**. Further performances take place in February.



Dido Crosby (1973–80) exhibited a number of large animal sculptures throughout the Summer – a bronze Sitting Boar, large Black Sow, a pair of Ravens, a cast iron Stag and her new White Donkey in marble resin – in the lovely grounds of Hatfield House.



Nic Dunlop* (1986–88) is running photo workshops in Bangkok, where he has been based for many years. His five-day courses are a mixture of teaching and holiday, for those wishing to improve their photographic skills.

Sarah Harber (2002–07) is Advisor for Economics and Business Policy to the Australian Trucking Association in Canberra.



Nina Murdoch* (1984–89) had another impressive solo show at Marlborough Fine Art in the Spring.

Whitney McVeigh* (1980–85) is Creative Research Fellow at the University of the Arts. She was invited by the Head of London College of Fashion who saw her work in the Venice Biennale. Currently, she is making a film which they are partnering.

Caryn Nuttall (née Thomas 1954–60), psychotherapist, and her colleague, Jean-Claude Chalmet, were recently given a four-page spread in the Times Magazine. The articles can still be read on her website*.



Alana Hurd (1995–2000) founded *My Million To One*, a new social enterprise, in an effort to raise £1,000,000 by last November. The project aim was to fund a home for abandoned and disabled children in South Africa.

Louisa Denby (former staff) led the Rosemary Consort* throughout 2014, including OBs **Charlotte Ashley (2000–05)** and **George White (2004–07)** in her choir, again raising money for *Cecily’s Fund*. They are taking a sabbatical for 2015, but expect to be back in action next year.



Roxanna Panufnik* (1982–86) scored a Bedales first by having one of her compositions in a Prom concert in the Albert Hall in July. *Three Paths*

to Peace was performed by the World Orchestra for Peace under Valery Gergiev.

Josh Plough* (2003–08) is a designer-maker based in High Wycombe where he is studying furniture design and craft. He exhibited his BluManChu Chair at the *Splinter* furniture exhibition in Art Lacuna, Battersea in April.



Juno Temple (2005–07) starred in a new psychological drama *Magic Magic**, directed by Chilean Sebastián Silva. Her performance was highly praised as ‘sensational and career defining’.

Jonathan Hugh-Jones (1966–72) and his early music quartet *Fires of Love* have released a new disc called *Remember me my deir*; Jacobean songs of love and loss. On Delphian Records; lots of details on his *Fires of Love** website.



Singer **Kamila Thompson (1995–97)** has teamed up with her husband to form *The Rails** and produced an acclaimed debut album *Fair Warning*.

A ‘fine versatile singer’ and ‘a duo to watch’ according to *The Guardian*.



Michaela ‘Mica’ Nava (née Weisselberg 1951–56) recently gave a TED talk entitled *London 2014: Multicultural or Cosmopolitan?** Mica is currently working on a fictionalised account of women anthropologists and sociologists working in the field of race relations in 1950s Britain.

Clare Smith (1970–77) has been exhibiting in various places from Manchester to Margate and has won an Arts Council grant for *Stitched Time*, an exploration of art as work and a reflection on issues of authorship.



Jeremy Browne MP (1981–88) has also had an eventful year, losing his ministerial post, announcing that he will not stand for parliament again, publicly criticising Nick Clegg and writing a book, *The Global Race**.

Probably wise in all respects – not surprisingly, for ‘one of the party’s most challenging thinkers’.

Lily Allen (1998–99) has been much in the news this year for swearing, for releasing a new album and for her own record label folding. I do admire her for not being dull.

Seona Ford (née Denholm 1957–62) has been talking about Dorothy Sayers on Matthew Parris’s *Great Lives* series. Seona is vice-chair of the Dorothy Sayers Society.



Rebecca Baldwin (1997–2002) was awarded a British Empire Medal in the new year honours list for services to gender equality in the workplace. This relates to an initiative in the Department of Energy and Climate Change where she works. Reported at length* in *The Guardian*.

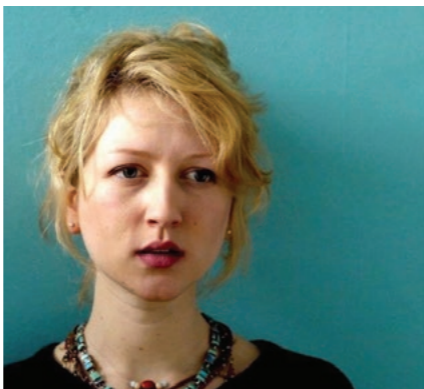
Diana Armfield RA (1933–37) and her husband Bernard Dunstan have a special joint exhibition at the Royal Academy from October until April 2016. Diana is still working well into her nineties.

Tim Howarth (1993–98) is now Chief Operation Officer, London based, for United World Schools*, who have begun to extend their operations to Myanmar.

Sarah Richards (1991–96) completed the London Marathon in under four



and a half hours, running to raise money for *Cecily’s Fund*.



Grace Banks* (1998–2003) performed in the Purcell Room on London’s South Bank in March. Grace, who has also performed around Europe, as well as in Brazil and New York, has a newly released video for her song *Innocent When You Dream**.



Harpist Tori Handsley* (1997–2002) also performed at the Southbank Centre, in April with her trio (harp-bass-drums). Their electric contemporary jazz was tipped by *Jazzwise* as one-to-watch in 2014.

The award winning 1984 documentary film *AFRICA: A Voyage of Discovery*, which was produced and directed by **Mick Csáky* (1958–63)**, celebrated its 30th anniversary with special screenings at SOAS in London.



Emily Vermont (2004–06) is masterminding a new charity. *Finding Rhythms** works to assist prisoners and ex-prisoners in finding new patterns of crime-free behaviour through a combination of music, mentoring and a nationally recognised employability qualification.

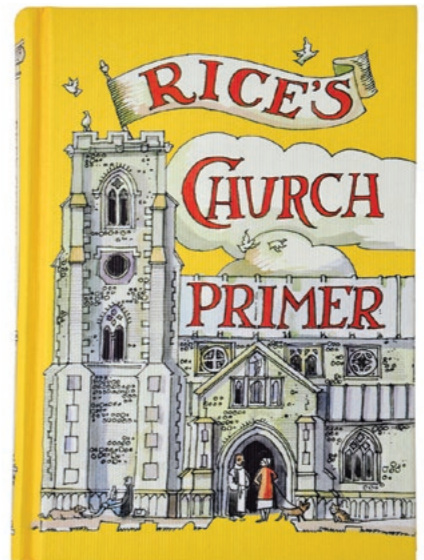


Anna Fox* (1974–79) is Professor of Photography at University for the Creative Arts at Farnham. She has two books out recently and a third in the pipeline – the latest in a very long and diverse list.

*Constanza Chorus**, directed by conductor **Joanna Bywater (née Tomlinson 1997–99)** performed Mendelssohn’s *Elijah* at Cadogan Hall in May. Her choir included **Rory Walker (1994–1999)**, **Henry Llewellyn (1996–2001)**, **Lucy Coates (1997–2002)**, **Alice Clark (2001–2006)** and **Jordan Theis (2003–2010)**.

Oli Holmes (1999–2004) won a New York Press Club award for Excellence in Journalism for his reporting on *Inside Rebel Syria*.

Chloe Lonsdale (1992–95) was profiled at length in the *Telegraph* about her role as creative director of MiH jeans, which now has more than 500 stockists across 43 countries, and 38 employees in two offices in London and New York.



Matthew Rice (1975–80) has been commenting on the state of the nation’s economy in *The Guardian*. “Staff are being taken on and they are not on zero-hours contracts ... but full recovery is a long way off” he says of Stoke-on-Trent. He has also produced, with **Alastair Langlands’ (former staff)** help, a new book: *Rice’s Church Primer*.

Ashanti Akabusi (1998–2002) is running *VirtuBrands**, a boutique social media agency specialising in designing strategic social media campaigns that

deliver measurable results, for small businesses, entertainers and corporate brands in the UK and the US.

Ellie Strutt (1994–99) is still selling her Big Green Egg* BBQs and is proud to say that they are now used in at least three Michelin starred restaurants as well as the *Chiltern Firestation*.



Natalia Tena (1998–2003) and her vibrant six piece band *Molotov Jukebox**, managed by **Sirius Flatz (1996–99)**, have released their debut album *Carnival Flower*.

Tortie Rye (née Ballantine-Dykes 1995–2000) has launched a new ‘collective of Doulas*’ in Bristol, which served to make me realise how ignorant I still am about some things.

Boyarde Messenger (1994–99) was interviewed on BBC World by Tim Willcox. You can still see how impressive and unflustered she was on camera on YouTube*.

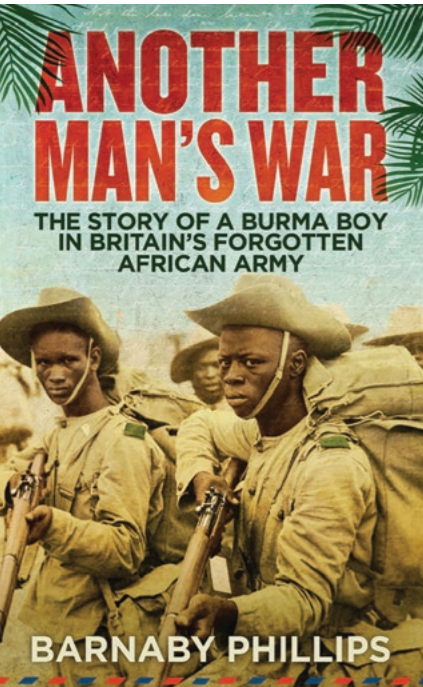
David Young (1976–81) moved to Addis Ababa in mid-2013 and continues to work with local forest governance NGOs in Cameroon, Ghana, and Liberia. Any OBs passing through – or living in Ethiopia too – are welcome to get in touch.

Harriet Lane (1981–88) has written a second novel, *Her*. She has also written for *The Guardian* about her progressive loss of sight over the past six years.



Felix Conran (2008–13) and Felix Manley (2008–13) launched a new design studio, *CLAMcollective**. Their first product *LIGHTLY* is now commercially available.

Mella Shaw (1991–96) undertook a three month ceramic residency at Konstfack, Stockholm and has shown the resulting work in Sweden and London. She has also been appointed Exhibitions Manager at the Fitzwilliam Museum, Cambridge.



Barnaby Phillips* (1982–86) is a senior correspondent for Al Jazeera English and now author. His first book, *Another Man's War: The Story of a Burma Boy in Britain's Forgotten African Army*

Britain's Forgotten African Army, was published in September.

Harry Hardie* (1993–97) is now lecturing in Photojournalism at Westminster University as well as jointly running *Here Press*, an independent publisher dedicated to exploring the use of documentary photography in book form.



Alice Hill (née Freeborough 1982–84) has set up Fiji's first glass blowing studio, *Hot Glass Fiji**. Alice is an experienced professional glassblower, who trained and worked in the UK industry for many years before moving to Fiji three years ago.

Alice Balfour (1980–85) launched her new website Shorehound*, selling things which she has made or designed. She has also enjoyed considerable success on *Mastermind*, answering questions on CB Fry and JM Barrie, describing her profession as 'beachcomber'.

Super-centenarian **Hermoine Cock (née Hawkins 1918-20)** celebrated her 111th birthday on 1 March 2015 and is currently classed as the 5th oldest person in Britain. During her incredibly long life, the great-grandmother has lived through two world wars, watched 21 prime ministers govern the country and seen five monarchs on the throne.

Toby Quantrill (1980–85) was quoted as spokesman for Christian Aid saying that a survey they had commissioned revealed that, not surprisingly, there was 'mass public opposition to tax avoidance by large companies'.



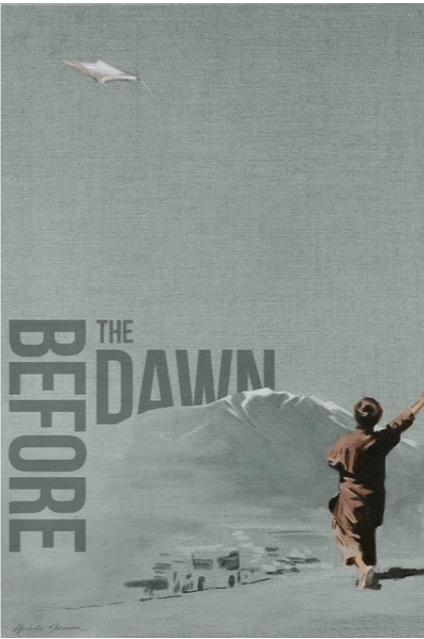
Dauvit Broun (né David Brown 1974–79) is Professor of History at Glasgow University. You can see his inaugural lecture, *Rethinking Scottish Origins**, on the University website. You need stamina, but I have watched it through from start to finish.

Ben Thompson (1984–86) has for some years worked as a 'Stallionman' on a Thoroughbred Stud Farm in Hampshire, but is now contemplating primary school teacher as his next role in what has been a very diverse career. He has previously been in the Grenadier Guards and worked as a builder in Japan.



Simon Anholt (1974–79) has launched his Good Country Index and was featured in a very popular TED talk explaining it. You can still enjoy this on the TED website*. The 'most good'

country was apparently Ireland, but I still believe that Scotland would be if it became independent.



Arabella Dorman's (1991–93) Afghanistan exhibition, *Before the Dawn*, was the result of five years of visits to the country. She made front page and centre spread in *The Guardian*.



There was a long-running exhibition, *Magic and Memory**, of the work of **Paul Montague (1900–09)** in New Caledonia in 1913 at Cambridge's Museum of Archaeology and Anthropology*.

Al Harwicke-Kassi (1970–73) is the manager of *The London African Gospel Choir**, which he founded with his wife Crystal ten years ago, to help London's African community promote gospel music.

Johnny Flynn (1996–2001) has been starring in TV comedy series *Scrotal Recall* on Channel 4.

Xanthe Mosley (née Oppenheimer 1971–76) had a successful *Three Night Markets* Exhibition at City Hall, London. Her large scale works were the result of artist's residencies at Billingsgate, Smithfields and New Covent Garden over the last two years.

Sian Morgan (1989–94) is running a health food shop and working as a homeopath in Ireland.

Nicholas Maxwell (1952–56) has published *Global Philosophy: What Philosophy Ought to Be*, again making the case for an academic revolution in an attempt to solve some of the world's problems.



Marjorie-Ann Watts (née Lowenstein 1941–43) has published an autobiography *Slideshow** which includes a section about her time at Bedales during WW2. She was interviewed about it at Waterstone's by Amanda Craig. We suspect they did not realise the connection.

Sasha Nixon (1992–94) is running *Forever Pictures**, a production company she set up two years ago, making commercials, music videos, short film and branded content.

Rachel Keeling (née Shaw 1993–95) qualified as a dramatherapist, having completed her MA at Roehampton University. She is currently a mental health worker for *Mind*, teaching creative English at a Saturday school run by Dulwich College and has been facilitating a Forum Theatre project in association with a centre for migrants.



Simon Hitchens' (1978–85) latest monumental sculpture was unveiled in front of 375 Kensington High Street in September – stainless steel and a glacial erratic from North Wales. You can read the full story* on his website.

Kate Willcocks (1995–2000) is working as a psychologist at Great Ormond Street children's hospital, having completed her Ph.D.

Lucy Parham* (1977–82) appeared on Radio 3's InTune talking about her latest *Composer in Love* portrait, *Nocturne*, about Frederic Chopin, which she performs at various venues in collaboration with Harriet Walter and Alex Jennings.

Alexis Rowell (1978–83) is business development manager for a solar power company – Joju Solar and Constituency Organiser for the leader of the Green Party, Natalie Bennett.



La Sortie du Rosebud, Sylvain Lefebvre

Sylvain Lefebvre (1978–80) exhibited at Galerie Vincent Lecuyer in Paris in December.

Deborah Harwood* (1974–79) won Sussex Woman of the Year in Arts

2014 award. She is also running her third six-month textile foundation course at her studio in Charlton alongside all her other short courses.

Pianist **Diana Ambache* (1961–66)** and several colleagues have released a new CD. *Seven Sisters** is a collection of chamber music by seven female British composers over the last 200 years.



Cressida Langlands (1990–95) runs the *FreeFrom Food Awards**, now in their eighth successful year, celebrating the innovation and imagination shown by the food industry in creating foods that are free of wheat, gluten, dairy, eggs, nuts, soya, sulphites and other allergens.



The Jackson twins, Bill (1955–60) and John (1955–61), won the Maserati *Concours d'Elegance*, 6 cylinder class, in Turin in September with their 1961 3500GT Maserati.

Bedales governor **Anna Keay (1987–92)** featured in the Radio 4 programme *The Museum of Curiosity*. Her daytime

job continues to be Director of the Landmark Trust.

Gary Skinner (1989–92) is joint author of an article* on the mechanical properties of RNA in Proceedings of the National Academy of Science of the USA. It is impressively complicated and incomprehensible to the layman, but has some bearing on Alzheimer's and Mad Cow disease.

Tess Burrows' (née Rankin 1961–66) latest book, *Touch the Sky**, records her ascent of Kilimanjaro, whilst pulling behind her an additional burden – a car tyre which carried messages of peace.

Victoria Chester (1978–80) has recently taken up the role of Executive Director at The Prince's Foundation for Building Community* which seeks to enable young people to explore career opportunities in traditional building crafts and heritage building skills. Very Bedalian!



Maxine Büchter (1996–2000) and her husband are running a very attractive-looking conference and seminar venue *La Borghesiana** near Rome.

Andrew Chastney (1981–83) has been in Iceland working on his latest film for the BBC Natural History Unit. It will be broadcast in the Spring. 🐳

Compiled by **Dennis Archer**

OBITUARIES

Alan G Bush

No two brothers could be more different than Alan and I. Everything I can say about Alan's fascinating life, he has already said for himself in a series of booklets, self-published on Kindle. He has an inimitable style which makes mine seem totally boring, so all I can do is summarise his story. Dennis Archer will back me up in recommending Alan's books.

After failing to prosper at Dunhurst and Bedales, Alan was switched to Gordonstoun in Scotland, where a greater emphasis on practical subjects enabled him to find his niche, particularly in seamanship. After leaving school he joined us farming in Wales, but was always looking for a chance to live on an island and work with boats, and perhaps to escape from being a junior partner.

He found what he wanted as a crofter at Scoraig, in the highlands of Scotland, on a peninsula between two deep sea lochs, cut off by a mountain from vehicular contact with the rest of Britain. Normal access is across Little Loch Broom, more than a mile in your own boat, or you can walk six miles along a narrow path between mountain and sea. He was one of the first newcomers who were to replace the old inhabitants who had almost all left by then.

There he also became postman, lighthouse keeper, fisherman, consulting mechanic, welder and ferryman to any visitors to the growing community. When the Ross-shire County Council saw the population rising to nearly thirty households they proposed to make them an access road across the mountain, but abandoned it when all but one of those families protested, such was the philosophy of those who had chosen to live there. Many of their clinker-built boats were made by one of their number, and most of their households are now powered by locally made wind turbines, to the design of

another resident who has become a world authority on the subject.

Alan was the first to ferry a tractor across the loch, done by lashing two open boats together, laying planks across them and driving the grey Ferguson onto the planks. Then, needing broken stone for the muddy tracks between the crofts and for concrete, he bought an old stone crusher, weighing several tons, and towed it across with a fleet of small boats all with Seagull outboards, floating submerged but hanging on chains from some huge metal floats! It is in use to this day. He devised a way of making a spinning wheel from an old bicycle; he made and used or sold twenty-six of them over the years.

Our much younger brother Julian had his schooling at Dunhurst too and then at Gordonstoun, and made his life in Tasmania. He and I together found an even more isolated spot at the southern end of Bruny Island, itself at the southern extremity of Tasmania. Just the place for Alan, we said, and with a son ready to take his place at Scoraig he took the hint and moved to Bruny with his second wife and their two daughters.

On Bruny Island, he also became a builder and saw-miller, building first a hut and then a house, from timber growing on the place or fetched from elsewhere in Tasmania. With the house half built he was stricken with MS, which progressed slowly enough for him to adapt his lifestyle. As his mobility became more restricted, he concentrated on another hobby; weaving with a series of pedal powered Hattersley looms, which had been abandoned by their original owners in the Outer Hebrides, home of Harris Tweed. This hobby later became a commercial business.

However after fourteen years on Bruny he did return to Scoraig, living in a house newly rebuilt from an old ruin, and comfortably heated by the surplus electricity from his home-made wind turbine.

After living with MS for more than



25 years, Alan died on 7 May 2014, aged 81, and was buried on Scoraig, without outside help, by his widow, children, grandchildren and friends. He will be long remembered in Wales, on Bruny Island and above all in Scoraig

John B Bush (OB 1941–46)

Alan Bush, A Personal Appreciation

I was at Dunhurst and Bedales with Alan Bush and his older brother John. Alan was a year or two younger than me, and when he left Bedales in 1946 at the age of 13, it's quite possible that we had never exchanged a single word, and I never saw him again.

I remembered him as a young

boy with dark hair, a cheeky smile and a pearly white tooth, but many of the teachers at Bedales remembered him, I'm sure, as unteachable. Alan and academic learning simply didn't go together and, combined with irrepressible mischievousness, he must have made a trying pupil. Only Rachel Cary Field, who took him for English, seems to have seen a glimmer of talent and imaginative power in his written work despite his careless disregard for the rules of spelling, grammar and punctuation. Miss Berry thought he showed promise in cookery, but that was before he and his classmates pocketed all the biscuits they had made instead of just one each. With typical restraint she said: 'Some little boy has taken more than one biscuit!'

Eventually it was decided that Bedales was not the right school for him and my father (the headmaster at the time) suggested to his parents that they send him to Gordonstoun. Perhaps the idea was that stricter discipline and lots of physical activity might succeed where Bedales had failed.

That was the last I heard of him for more than 50 years. Then, about 13 years ago, through an odd sequence of events, I found myself in email correspondence with John (living in Australia), and Alan (living in a remote corner of the Highlands). Mostly we reminisced about our school days at Dunhurst and Bedales, though Alan's

school memoirs, which were hilarious, unvarnished and probably at times libellous, also included a description of his Gordonstoun experiences. In 2004 he sent me a copy of a 'wee book' he had written about his life as a crofter in Scoraig. This too was highly entertaining. Alan had produced some copies privately but wanted to get a publisher for a longer version including the earlier piece about his school days and a later account of his emigration to Tasmania. There was no doubting his ability with words, but it seemed to me then that a publisher might want to do a lot of editing to correct the spelling and punctuation, and to do so might actually destroy the work's originality and flavour. But technology has moved on, and a couple of years ago Alan published all three volumes of his 'autobiography', warts and all, on Amazon Kindle.

Anyone who was at Dunhurst and Bedales in the 30s and 40s (there must be a few of us left!) couldn't help but enjoy volume 1 – *It All My Fault*. But you don't need to have been at school then to enjoy it, and the later volumes. Rachel had been right. The spark she had discerned had remained alight.

Alan was essentially a practical man – farmer, crofter, welder, mechanic, boatman, weaver. Finding he had MS (and eventually being confined to a wheelchair) must have been a bitter blow, though he never mentioned it

in his emails, and his writing must have been some compensation. Goodness knows how much else he wrote. There were certainly articles to his local paper (some probably unprintable!), to the Bedales OB Newsletter and the Gordonstoun equivalent. He loved poetry and wrote too, particularly satirical parodies. My favourite of those I've read is *There are foxes at the bottom of my garden*. Search for 'Alan Bush' in Kindle Store and you'll find a little gem called *Instructions for building a Bicycle Spinning Wheel*. Alan said he only put it on Kindle for practice and was a bit miffed that it was out-selling his other books.

In one of our last typical exchanges of emails, Alan recalled my mother, who sometimes entertained the younger boys in The Wing when they had energy to get rid of at bedtime, teaching them a game that involved the unenlightened players coming into the room and declaiming 'Oh War Ta Na Siam' three times at speed which, in Alan's words 'caused much merriment among those who had already been made fools of'. Does anyone remember being one of the fools? My mother certainly had a soft spot for him and understood the struggles he was having at Bedales.

I miss Alan. I miss his humour, his friendship, his honesty, and his courage. And I'm sad that Bedales failed him.

Joan New (née Meier, OB 1942–49)

David Cecil Butcher

David Butcher died quite suddenly at home, with his wife, Christiane, at his side, after just four days of illness. They had been married for over 59 years. Although frustrated by limited mobility, he had enjoyed life up to the end. Indeed an Old Bedalian had stayed with them just the weekend before.

We are very grateful to the many who have written to us describing their memories of David as teacher,

colleague, friend and neighbour.

David started to teach at Bedales in 1964 and there followed a very happy and fulfilling 28 years. For much of this time he was Head of the Design Department, eventually passing the mantle on to Martin Box. They had worked together since Martin's arrival as a young student teacher in 1969.

David loved his life at Bedales and Steep. He loved his garden, the views of the South Downs and the company of wonderful neighbours and friends. David was a parish councillor and a

member of the important Steep Flower Show committee.

Born in the Parish of Somersham, Huntingdonshire, near to the Isle of Ely, both David's parents' families were farmers on farms of diminishing size. The Butchers reared cattle and grew food crops. They were also traction engine dealers and butchers. His father, Cecil, loved horses and would be called upon to help administer medicines. We recall descriptions of farming through the war years; corn stooks (getting red hot), threshing machines,

peas for Birds-eye, Italian prisoners-of-war chasing hares, beds that might provide bomb protection, the still prevalent airfields and Lancaster bombers. However, his father was unable to weather the pressures stemming from the economic depression and war years and eventually had to sell up.

In the midst of this, David, at the age of five, developed septicaemia as a result of an ear infection and was dangerously ill. Pre-penicillin, it spread down the left-hand side of his body affecting the growth of his bones. Between the ages of five and fourteen he was in hospital for long durations. His mother had made great efforts to 'home educate' with the wireless and books as constant companions.

When the doctors felt that David had stopped growing he was subjected to major surgery, possibly experimental for the time. Luckily it worked and he was delighted that it impressed the surgeons who replaced his hip some 70 years later. On journeys through Huntingdon our attention would be drawn to his ward window. He couldn't get out of bed, but would be listening to the cricket and waiting the whoosh of the Flying Scotsman.

In 1951 David started a course at the Loughborough Technical Training College. As a student and later as a teacher he was caught up in both a post-war educational reform and the drives to improve standards, first in science, and later in manufacture and housing. He was to be taught how to be one of the new type of teachers, who would go on to teach in the new schools.

Technical Colleges had to reassess how and what they taught and so, when their turn came, did many of the teachers. One of the visiting tutors to Loughborough was Edward Barnsley, the furniture designer and maker. In this role Edward was succeeding the Dutchman Peter Waal who had worked in Edward's father's and uncle's Cotswold workshops. The ideas and works of the Leicester-born Architect

Ernest Gimson were also well known in Loughborough. So David was introduced to Edward's maxims about furniture design 'fitness for purpose and pleasure in use', craftsmanship, and presumably the collections of buildings in places such as Bedales School.

At a Loughborough Christmas 'social' he met Christiane who, having recently arrived from Germany, was training to be a nurse at Leicester's Royal Infirmary. Meeting Christiane created the reason to visit Berlin and repeated visits during the next 50 years would provide a unique insight into post-war European history. Here too was someone who had had an equally extraordinary childhood.

Their first trip was in 1954. Boat and train to Hanover and then a flight over the Russian zone into Tempelhof. They stayed with Christiane's father and 'grandma Polly' in their flat at the Jewish Hospital on Iranischerstrasse (in the French sector). They would return for Christmas 1957 and again in 1961, witnessing the building of the Berlin Wall. Arctic winters, Berliners walking on the frozen lakes. And they would also be there in 1989 when the Wall was finally dismantled.

David's first job was at a new Technical High School in Great Yarmouth. The first of its kind, it ushered in a new optimistic era in education and was opened by Prince Philip. A very happy period followed. They lived in Gorleston in a caravan in a field by the sea. A photograph of this time shows them returning with beach-combed firewood. They witnessed the final years of the frenetic activity of the herring fishing fleets, with the October arrival of the Scottish boats and the poor womenfolk who would process the fish. A thousand years of fishing suddenly came to a halt in the late '50s. An early lesson that, despite all the early warnings, the activities of man would push valuable resources towards oblivion.

David kept the letter confirming his appointment to the staff of Bedales School, dated 13 July 1964. He was

Below, Portrait c. 1990 by Anna Dickerson (OB 1986–91) to go in new Art & Design building



impressed and inspired by Tim Slack. In the same file are two newspaper clippings; one from 1965 shows the 'Grandfather of the co-educators' (Mr Badley) who was celebrating his 100th birthday. The second, from 1967, includes an article about Tim Slack and the £200,000 expansion project scheduled to start at Bedales that year.

David is quoted as saying that he moved from the state to the independent system because "here I can really achieve things". Of course, wonderful precious things were already being made by his predecessor, Biff Barker, but he was able to expand and modernise the school's workshop. There was little distinction between work and life – part of the school's philosophy. Nor sometimes between workplace and home. All the staff worked incredibly hard. David was extremely fond of, and relied upon, his faithful lieutenants Martin Box and Mohammed Halli. Many old pupils describe David's patience and kindness. Well, he loved doing what he was doing. There was a relaxed and informal atmosphere between teachers and taught. He had the skill to explain things clearly – having illegible handwriting and diabolical spelling did not seem to be a hindrance. Younger pupils could see what could be achieved – had been



achieved – by those a little older. They would also learn how to make things of lasting beauty.

Early summer in the workshop was a wonderful time – the pervading smell of mock orange, perhaps the pressure of exams lifted, projects nearing completion, an excitement about the approaching Parents Day exhibition, everything photographed, the final push, working late into the evenings, some tears, all hands on deck. Time gentlemen please.

Of course teachers need to keep learning too. Short periods working at the Barnsley workshop, school trips to the inimitable Parnham House and, further afield, to Madrid, Barcelona, Denmark and a sabbatical term teaching in Kentucky would provide stimulation. Pictures sent to him later by the participants indicated that a good time was had by all.

On retirement, in 1992, David and Christiane made a new home in Rutland and soon established a lovely garden. The garage became a busy workshop, the first thing to arrive being a solid beech bench, a leaving present from the school, pupils and their parents. This time provided opportunity to make new friends and renew acquaintances with old.

David and Christiane are much loved grandparents: David the willing story teller, card player and chess opponent and, now that these grand-children are no longer children, an easy confidante. The concept of home, and especially his home, was very important

to him. A thread that runs through David’s life was his ability to maintain life-long ties with people and place. He liked to gather people around him, all the more so as his mobility decreased; to show off his garden, share the things he had grown and swap plants and cuttings. Always a voracious reader and talker, he was very well-informed about all sorts of subjects and kept up to speed with current affairs.

He was delighted that his eldest granddaughter, Siân, was able to attend Bedales for the Sixth Form and enthusiastically visited her there, reconnecting with people and places.

Pauline, Christopher and Josephine Butcher. (OBs between 1973–81)

**David Butcher,
A Personal Appreciation**

My story is about five years at Bedales, but they were pivotal to me and may resonate with so many others whose lives were touched by David.

David was a very warm gentle man, and I liked him instantly. I first met him when I was 13 in September 1973. My first impression was of a tall man, with a mop of hair fashioned into a classic brush-over; with almost as much hair sprouting from his chest (readily viewed thanks to the limited number of shirt buttons ever done up).

He wore a proper brown workshop coat, walked with a

distinctive limp (caused by a childhood illness) and was surrounded by the comforting sweet smell of ‘Clan’ pipe tobacco. Passive smoking had not yet been invented.

He was an exceptional teacher and a gifted craftsman. His love of making was infectious. He had the patience to help everyone realise whatever dream they had, from making a pipe for one’s father, to a family coffee table, or a sculpted whale from a block of wood – no matter what skills they had, he was there with a guiding hand and constant encouragement. He inspired us to do more, to aspire to greater things. The answer was always ‘yes you can’ from David, ‘now let’s work out how you are going to do it’.

He loved design and wanted to teach it, but there were no courses available, so he and Martin Box created the first Design O level course and later A level, which were adopted by other schools across the country. His influence spread so far afield.

He was a generous man who cared deeply about people. He believed in the importance of creating things and was as passionate about his garden as he was the workshop. He was always making some magic growth potion with nettles – I never knew what, but it worked, as his garden always flourished.

The workshop became my sanctuary, my safe haven and David was like a father to many of us. He gave up so much of his personal time to have the workshop open in the evenings and on Saturdays. We often worked late into the night to get something finished and often leading up to the summer exhibition it was right through the night!

I don’t think he realised the magnitude of what he gave and how much he affected people’s lives. One’s school days are a precious time and children are very vulnerable – especially at a boarding school where there are not the parents to fall back on. To have one special teacher can make all the difference. David was that for me.

He led me from shy lost boy to a confident budding designer and

maker. He gave me the confidence to challenge myself. I went from making a dovetailed toolbox aged 14, to a mahogany desk with tambour doors, an upholstered rocking chaise longue for O level, a Rosewood inlaid backgammon table, a secret mitre dovetailed jewellery box and, in my final year for A level, a dining table and six chairs. I don’t think I could have achieved that with anyone else. I was lucky to have had some natural ability, and even luckier to have had David feed that, but it did not matter what ability one had. So many have said how they were welcomed no matter what. If they wanted to have a go, he was there at every turn to help.

He taught me respect and trust. In my final year he gave me a key to the workshop. This had never happened before. I could go in there any time and use all the machines, including circular saw and lathes, (though I did get kicked out by Harriet Heslop one night at 11pm when I should have been in bed). Of course it would not be possible, with current health and safety laws, to allow such things now, but it was taking a gamble and bestowing trust on a young person that was so important. I am sure there were times when I made mistakes and let him down, but I always felt his belief in me.

He never complained when I hammered flat his tape measure because I thought the loose end was faulty – I thought I had fixed it, but actually I had ruined it.

He had some great phrases, like ‘why don’t you paint’ the finished piece or ‘I could plant my radishes in the gaps in those joints’.

I remember David slapping a bandage onto my hand when I had sent a tenon saw right through the flesh between my thumb and forefinger, when too hastily cutting a joint. First aid was not his greatest skill, but it stemmed the blood till he got me to the hospital!

I had many happy times at his home with Chris his wife, and the three children, Pauline, Christopher

and Josephine, and it was always a home full of warmth and laughter. He did everything with a smile and a generosity of spirit. He cared passionately about people.

He did not just get the best out of me as a maker and designer, but helped a young boy struggling with teenage life. He was there for me inside and outside the workshop. His kindness has stayed with me all my life, even though sadly we did not keep in touch a lot over the years. As is so often the case busy lives got in the way. I was planning to go up and see him in the summer, but suddenly it was too late ...

I am so glad and grateful to have shared some time with him.

My story is just one example of David’s care, thoughtfulness and guidance. So many people have their own stories, their own happy memories of David’s love and kindness. Below are some snippets from over fifty of the tributes that have flooded in.

Steuart Padwick (OB 1973–78)

Messages from OBs

“David Butcher – mentor and friend – a massive influence on me – he was one of the treasures of the world. He and Chris gave me a lot of support when I was very young, they were very kind. I feel so privileged to have been able to share my making with him – he was a huge part of Bedales to me – he was such an inspiration to so many and such a lovely man. Ah, good old David Butcher – he was so important to me at school in so many ways.”

“The workshop was my sanctuary – he made a difference to so many people’s lives, not just in the teaching of technical skills but in his spirit. Not dissimilar to the library, the workshop, with its wonderful smell of wood shavings and pipe tobacco, was a haven, with David as the gentle, patient man at its heart. He was a great help to me at school as I was not academic but liked working with my hands.”

“David Butcher was a very positive

influence, opening many doors – a good life the qualities he engendered applied to all walks of life; caring with a passion about what you want to achieve and the importance of attention to detail results in something beautiful and a glowing sense of achievement and pride and confidence in one’s ability. David was a towering presence in my time at Bedales. He was, to me, more than a teacher of Design, which I enjoyed so much ... he really shaped the way I see things in terms of craft, design and so much more.”

“He was a lovely man and a fantastic teacher ... he was the reason I chose Bedales. He was a huge figure in my life, who made me feel like I was actually good at something. He commanded huge affection and was an extraordinarily caring, nurturing, respectful and inspiring teacher and human being. In every encounter with him that I can remember, and there are many, the fundamental decency of the man was clear. I cherish the fond memories I have of him. They don’t make them like that anymore. He gave so much of himself to us silly teenagers ... one of the finest teachers I ever knew.”

“David and all his family epitomized the very best of Bedales. His Design department was a visionary interpretation of Badley’s philosophy, teaching me so much more than the craft we learned in the Workshop. The quiet purposefulness of the place was calming and inspiring all at once. The workshop was a refuge, a quietly healing place where one was not judged on talent, cleverness, or connections, but treated with absolute fairness. One felt completely safe. He taught us valuable life skills, that many of us probably still use daily.”

“David changed my life for the better, in the course of one particular day, and stopped five years of bullying that I had suffered. I will never forget his kindness. David was the keystone of the Bedales I knew and that I fondly remember.”

“To Chris, Christopher, Pauline and Josephine, thank you for sharing your husband and dad with all of us.”

Sholto Hamilton
Georgeson

Dick, as he was known, was born on 7 May 1922 at the family homestead Ashwick, near Fairlie, New Zealand. It was an inauspicious beginning: his mother Leila died ten days later and his father Robert Georgeson would rejoin the Navy, soon to be thought lost at sea in a shipwreck. Dick was brought up by his grandmother at Ashwick and his brilliant engineer uncle C.W.F. (Bill) Hamilton nearby in the Mackenzie, at Irishman Creek.

As a small boy he heard with amazement of flying machines, and at school in Timaru aged 11 had his first flight in the Southern Cross with Charles Kingsford-Smith; the experience determined him to become a pilot himself. This young boy growing up in the South Island back country was already adept with machinery: Uncle Bill had built a dam and water wheel to power a generator for electricity at Ashwick in 1917 (Bill being himself aged 18 at the time), and Dick operated this for his grandmother by the time he was eight years old. Racing driver Bill taught him to drive and at 12 he was his grandmother's official driver (Constable McIntosh of Fairlie turning a blind eye).

In 1936 the family was in England, important for two happy reasons: his year of schooling at Bedales, which he loved, and his introduction to the sport of gliding as he watched cousin Philip Wills soaring along the Dunstable ridge. Back at home he started at Christ's College in 1937, but after a year or so of indifferent health returned to Irishman where he was apprenticed to Bill. Through the war years the Irishman workshop produced munitions for the war effort. However Dick's dream of flying was shattered when his airforce application in May 1940 was rejected owing to eyesight problems.

After the war he worked in shipyards in Canada and then joined a youth taskforce to help repair the



devastations of war in Eastern Europe. His post was at Lidice, the little Czech town flattened by the Nazis, a grimly sobering experience. Eventually reaching England in 1948, he was introduced to gliding by Wills at the London Gliding Club and, despite poor eyesight, soon won proficiency level. He had noticed long ago in the Mackenzie the long white lenticular clouds characteristic of wave formation, and now realised that there could be fine possibilities at home for the sport. Returning in 1949, by March 1953 he had set six NZ records in the state-of-the-art German Weihe glider he had bought from Wills. In 1956 he was in the NZ team at the World Gliding Championships in France, and in December 1960 set his first world record, a Gain of Height of 34,392 ft (commercial airliners were then flying at 10,000ft), climbing the massive standing wave of the nor'west arch in a tiny vessel at a temperature of minus 57°C with ailerons and airbrakes frozen solid. Six more world records and countless NZ records would follow, some shared with his wife, glider pilot Helen Georgeson. His favourite world record flight was in 1978 from Lake Te Anau, well down south, to Hicks Bay on the tip of the North Island's East Cape, a distance of nearly 1,300 kilometres, on the power of the wind alone.

In May 1962 a remarkable coincidence brought happy closure to a lingering sadness in Dick's life: aged 40, he was reunited with the father he had never known, who had not perished at sea, and the void of longing from infancy was filled. Although Robert



Georgeson lived in Australia, they remained close for the rest of his life.

In 1970 he was again in the team for the World Gliding Championships, at Marfa, Texas. Acknowledged by world gliding as the guru of wave exploration, he was recognised by the prestigious international awards of the FAI Gold Medal and the Lilienthal Medal for his contribution to aviation. He was made MBE in 1978. A man not given to pride, nonetheless a proud moment was leading the New Zealand team at the opening ceremony of the 1995 World Gliding Championships at Omarama, his home patch in the Mackenzie. In the 21st century, he enjoyed spending time with Steve Fosset and the NASA scientists at Omarama on their Perlan Project visits.

A founder member of the family company C.W.F. Hamilton & Co. Ltd (now Hamilton Jet) in 1939 with Uncle Bill and others, Dick from 1949 was travelling widely in NZ selling and finding new agents, later travelling overseas including behind the Iron Curtain for licences to manufacture, selling ships on behalf of Taikoo Dockyards, and representing the British Shipbuilding Group. He believed that the greatest asset of a company was its workforce, which made for an excellent relationship with the unions, and as general manager and a director he was particularly concerned for staff welfare. In the 1970s the company was making the marine jet units developed by Bill and heavy engineering projects for the smelter, power stations, dams and railway wagons. Retiring as general manager in 1982 he remained a

director of the company until resigning at the end of 2013, when the board conferred on him the title of Director Emeritus.

There was much more in his busy life: sailing, walking and tramping, reading widely and enjoying classical music and travel. He was a committed and loyal friend, and a loving family man. A generous and kind benefactor, he truly valued people; he was himself an adventurous man of much courage, modesty, and an endearing natural charm.

He is survived by his wife Anna Wilson, three children and two grandchildren from his earlier marriage, and a stepdaughter.

Anna Wilson

Joanna Dunham

The actor Joanna Dunham, who has died aged 78, played Mary Magdalene in the Hollywood blockbuster *The Greatest Story Ever Told* (1965), directed by George Stevens, with Max von Sydow as Jesus and Charlton Heston as Pontius Pilate. She had been recommended to Stevens for the role by Marilyn Monroe, who had seen her performance as Juliet on tour with the Old Vic in New York in 1962, after she had taken over from Judi Dench in Franco Zeffirelli's production.

Her stage career, confined mainly to the 1960s and 70s, included the occasional indelible role, such as Perdita in Frank Marcus's comedy of adultery and free love, *The Formation Dancers* (1964), in the West End of London, co-starring Maxine Audley and Robin Bailey; her irresistible young ward Vera in Turgenev's *A Month in the Country* one year later, with Ingrid Bergman and Michael Redgrave, at the Cambridge theatre; and a notable season at the Oxford Playhouse in 1970, when she played Elena in Jean-Paul Sartre's *Kean*, opposite Alan Badel, and a deeply affecting Desdemona in *Othello*.

She was born in Luton,

Bedfordshire, the daughter of Peter Dunham, an architect, and his wife, Constance (née Young). She was educated at Bedales, the progressive co-educational public school in Petersfield, Hampshire, and won a scholarship to study stage design and painting at the Slade School of Art in London, where her tutors included Thomas Monnington and Lucian Freud. She played the witch girl, Barbara Allen, in a 1955 London University production of *The Dark of the Moon* alongside a young Tom Courtenay, and that led to a Leverhulme scholarship to train for the stage at RADA.

She made a professional debut at the Liverpool Playhouse in 1958, as Sister Thérèse in *The Deserters*, a second world war play, and a London debut in 1960 at the Westminster as Ellen in Gore Vidal's *Visit to a Small Planet*, followed by an appearance as Hilde, the neglected stepdaughter of Vanessa Redgrave's Ellida, in a famous Queen's theatre production of Ibsen's *The Lady from the Sea* (1961).

On television, in 1958, she played the flirtatious maidservant Louka in *Shaw's Arms and the Man*, opposite Stanley Baker, and began, in 1961, a fruitful collaboration with the television director Joan Kemp-Welch. With her first husband, the architect Harry Osborne, who later designed Alan Ayckbourn's new Stephen Joseph theatre in Scarborough, she had two children, Abigail and Benedict, the latter named after the character she was playing at the time, Sister Benedict in *Sanctuary*, a long-running late-60s television series about nuns, starring Fay Compton. In 1971, she appeared with Rex Harrison in a television version of Chekhov's early play *Platonov*, directed by Christopher Morahan.

The previous year, she had played a sadistic Victorian murderer, Alice Rhodes, in *Wicked Women*, an episode of ITV's Sunday Night Theatre. Much enthralled by her cane-wielding performance, the critic Kenneth Tynan tried to inveigle her into a pornographic film he was planning with Robert



Stephens and Romy Schneider; luckily, it was never made.

Having divorced Osborne in 1972, she lived for a time with the great stage designer Ralph Koltai, and was busy with over a hundred television appearances in this period. Her major series included *Love Among the Artists* (1979) and she played Barry Foster's French wife, Arlette, in the third series of *Van der Valk*. She had a starring role in Peter Duffell's horror movie *The House That Dripped Blood* (1971) and was Lady Astor in Michael Caton-Jones's *Scandal* (1988), about the Profumo affair. Her later TV movie roles included Lady Catherine in Leslie Megahey's *The Hour of the Pig* (1992), with Colin Firth and Nicol Williamson, and Raine Spencer in *Diana, A Tribute to the People's Princess* (1998).

When acting parts started drying up, she resumed her first love of painting, mostly landscape and still life, at her home in Sternfield, near Saxmundham in Suffolk, where she lived with her second husband, the playwright and novelist Reggie Oliver, whom she married in 1992. She created a gallery in a converted farm building and mounted numerous exhibitions there, as well as showing at the New English Art Club in London and the Royal Society of Portrait Painters.

She is survived by her husband and children, and five grandchildren.

Michael Coveney

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The Guardian

Kenny Geer

Kenny Geer, who died in November after a long illness, was possibly the last Bedalian to score a century on the old cricket ground. In the immediate post-war years he and his great friend John Perrin won legendary status for their sporting achievements at both cricket and football.

Cricket was Kenny’s first sport and, despite the best efforts of Benn Bennett and Ken Keast to introduce a little sophistication and discipline to his methods, his batting in particular was characterised by inspired mayhem. As a bowler he chose that most difficult and challenging weapon, the legbreak, which he bowled at a rollicking pace and with great success for both Stoner and Petersfield over more than six decades.

As a day boy Kenny’s home was Little Ashford Farm, where he lived until his death. Many of his contemporaries will remember what today’s youth would call ‘sleepovers’. He was a pig farmer by trade and famous throughout the pig breeding community for the quality of his pigs.

With his curly blond locks and ever youthful appearance, it is difficult to believe he is no longer with us and we send sympathy and affection to his three daughters.

Rollo Wicksteed (OB 1949–54)

Louisa Frederika Davis

Louisa Frederika Davis, a pioneering engineer and an avid environmentalist, died at her home at the Quadrangle Senior Living Community in Haverford, PA, on Wednesday, 18 June, 2014. She was 98.

Ms Davis entered the engineering profession during World War II as an early woman in the field. Despite her lifelong interest in engineering, she graduated from Cornell University in 1937 with a degree in Zoology,

as her advisors thought there would be no future for a woman in engineering. Upon graduation, she taught science at the Shady Hill School in Cambridge, MA and at the Lincoln School in Providence, RI. With the outbreak of World War II and new opportunities for women at home, she began taking courses and soon found work as an engineer, joining Worthington Pump & Machinery Corp. in the late 1940s. While at Worthington, she continued with night school, earning a B.Sc. in 1956, and an M.Sc. in 1961 in Mechanical Engineering, both from the Newark College of Engineering (now the New Jersey Institute of Technology). She retired from Worthington Pump after over 40 years with the firm in Harrison, NJ, and in Taneytown, MD. She was an early member of the Society of Women Engineers.

Ms Davis was also devoted to the outdoors and an active member of the Appalachian Mountain Club, becoming an expert white water canoeist. She hiked and paddled throughout the United States, from Southern New Jersey to the White Mountains and through the canyons of the Mountain West. In 1957, she participated in what townspeople along the route described as the first contemporary canoe run of the Main Fork of the Salmon River upstream from Riggins, ID. Through the AMC, she developed many of the friendships important to her life, including her friendship with Dr. Ruth Walker.

Her spirit for adventure led to extensive international travel as well. she and Dr. Walker climbed in Norway, camped in Iceland, snorkeled in the Caribbean, boated the canals of France and England, photographed icebergs off Greenland and explored the world from the Galapagos to China, from Guatemala and Chile to Switzerland. Later in life, she took up the craft of jewellery-making and their trips turned to learning excursions at craft schools from Maine to North Carolina. Ms Davis served on many boards and



commissions, living her commitment to leadership in her community. She helped form the Borough of Carroll Valley, PA, her home of many years, and served as one of its early Mayors. After moving to the Quadrangle in 1989, she became similarly involved in leadership roles in her new community and taught jewellery-making in the community’s arts program.

Ms. Davis was born on January 19, 1916, the younger of two girls born to Harvey Nathaniel Davis, a professor at Harvard College, and Suzanne Haskell Davis of South Carolina. Her mother died in the ‘flu epidemic of 1918. Her father married Dr. Alice Rohde, a medical doctor and researcher, and they had two more children. As a young woman, Ms Davis lost her step-mother in a traffic accident. Her father’s third wife, Helen Clarkson Miller, was an educator who helped heal the Davis family.

Ms. Davis was devoted to her siblings and their families and was a constant and beloved presence at every major life marker and holiday. She is survived by many loving relatives and friends, including Dr. Walker, her sister Marian Woodruff, her sister-in-law Elizabeth Davis, seven nieces and nephews, eleven grand-nieces and nephews and six great-grand-nieces and nephews.

Thomas Davis (nephew)

Matthew Quantrill

Matthew was a dedicated member of Stoner Cricket Club, contributing to the success of Stoner on the field as a batsman and wicketkeeper and off it as the club secretary. He died suddenly of a heart attack at the age of 49 on Monday 30 June, the day after he scored his 94th hundred. He was playing for his local team, New Ash Green & Hartley CC. Chasing 206–7, Matthew opened the batting and scored 121 not out off 105 balls, with 22 fours and one six in a total of 191–6 to earn a draw.

After gaining top grades in his A levels in 1983, Matthew took the seventh term exams and won a place to study law at St. Anne’s College, Oxford. On graduating he attended the College of Law and then worked for a City law firm, gaining his articles in 1990. He found the rat race unfulfilling, and on qualifying turned his back on what would have been a lucrative City career.

An opportunity arose at the Crown Prosecution Service in Kent, for whom he worked until his death. He quickly learned the job and advanced to senior prosecutor. Although clearly extremely capable, he made the choice to continue working in the Magistrates Court system. There he applied himself with skill and diligence to prosecuting cases which might not grab national headlines, but are of great importance to those involved.

He married Alex and had two sons, Edward and Felix, now 18 and 15, but the marriage ended in divorce. Five years ago he found further happiness with Anna Stock.

He played for New Ash Green & Hartley CC (NAGCC) for over 30 years, turning out for both the Saturday and Sunday sides, and a few years ago stepping down to the 2nd XI. Some of the club records he holds are truly astonishing, such as 2540 runs in a season in 1991. He had played over 1000 times for NAGCC and was the

club Chairman at the time of his death. Both his sons have inherited his love of cricket and turn out for the same club.

For five days each summer in the penultimate week in July, the Memorial pitch plays host to Stoner week, with one match played each day against different opposition. For Matthew, this meant a Monday morning trip from his home in Kent to Bedales. Since the offer of school accommodation had been withdrawn, he had in recent years taken to inhabiting the pavilion for the week, setting himself up with an airbed and all the equipment required to file his daily match reports on the Stoner website.

More often than not, if Stoner were batting, Matthew would be at the crease, accumulating runs relentlessly whilst those around him perished to rash shots. Matthew batted in his wicket keeping pads, without helmet or thigh pad, but it was rare to see him troubled by aggressive bowling. He would admit to not being the most elegant batsman, but his concentration and determination meant that he made the absolute best of his considerable ability. He kept himself extremely fit, putting many younger players to shame running between the wickets and in the field.

His wicket keeping was exceptional. It was a surprise if even the most wayward of deliveries escaped his clutches, diving full length to stop a bye. His competitive side would surface when he felt that byes were given against him erroneously, with a gentle reminder to the umpire that it should perhaps have been signalled as a wide. On the frequent occasions when he reached some batting landmark, the scorer had to be on his toes, because Matthew counted each run he scored. The lack of timely applause, indicating a run or two missed off his tally, would result in a look of admonishment in the direction of the pavilion.

In recent years, his ambition was to reach the truly exceptional milestone of a hundred hundreds. For most cricketers, this would be



an unreachable dream, but each year he would turn up at Stoner week and he would be asked what the total was. (He was too modest to offer up the information.) Given the number of hundreds he typically scored a season, he would most likely have reached his target in the 2015 season had his untimely death not meant that this ambition will forever remain unfulfilled. It is unlikely that any Bedalian will ever get anywhere near to his final tally of 94 hundreds. This was no Boycottian attitude, though – when chasing down a total he was selfless, often risking his wicket no matter what his personal position to help the team keep up with the run rate or post a competitive total.

He supported the younger Stoner members with welcome advice and encouragement on and off the pitch. After Stoner matches he unfailingly made his way down to the Harrow for the post match ‘analysis’ but, being teetotal, it was the discussion and food that interested him rather than the attractions of the various brews available.

Matthew is missed by everyone who knew him and leaves a hole in Stoner Cricket that will be hard to fill. He will remain forever 121 not out.

Justin Jones (OB 1987–92, Stoner CC)

Roger Lloyd Pack

Roger Lloyd Pack was an actor who, despite many other achievements, will forever be associated with Trigger from *Only Fools and Horses*. The character was involved both in one of the series' best running jokes, and its greatest slapstick moment. In the latter, he accompanies Del Boy on a mission to pick up a couple of "modern euro-birds", only for Del Boy to fall through the bar after a waiter, unnoticed, lifts the hatch. In the former, Trigger persistently refers to Rodney as "Dave". Even on the announcement of Rodney's engagement, to Cassandra, Trigger raises a glass "to Cassandra and Dave". When she discloses that she is pregnant, he suggests that the couple call the baby "Rodney, after Dave". Born with what he described as "an old man's face", Lloyd Pack had to wait until his 40s to find success as an actor; once he found it with Trigger, however, the role would not leave him be. Such was his identification with the road-sweeper that passers-by, even policemen, would shout out "Wotcher Trig?" at him in the street. In conversation, he said, strangers assumed he was very thick. He described the role as "like an albatross in one way. If something becomes mega, like Fools, you've had it. I'll never escape Trigger, I've learnt to live with that." But the role (which he nearly abandoned after two series, until his agent told him he would be "mad") provided him with a measure of financial security and also ensured that he did not have to worry about finding work again. Though he never subsequently secured the golden roles of Lear or Shylock, to which he aspired, he was sought after for smaller, plum Shakespearean parts, such as Buckingham (in *Richard III*) or SirAndrew Aguecheek (in *Twelfth Night*). Not that he was above playing a pantomime dame, or signing on to the *Harry Potter* franchise. Acting, he said, was "a silly job, in a way, especially



when you get older. It's just dressing up, playing at being someone else. It's rather lovely, too, but it's hardly life and death." Roger Lloyd Pack was born on 8 February 1944 in north London. His father, Charles Pack, had grown up a working-class lad in the East End before turning to acting and, in the 1930s, adding Lloyd to his surname. Roger's mother, Ulrike, was an Austrian-Jewish emigrée who had fled the Nazis. Roger was educated at St David's ("a snobby little prep school run by a sadistic couple") and Bedales, where he "coasted". He did not shine at Geography (securing just nine per cent in his O-level), but did begin acting, eventually auditioning for Rada. After training there, however, he found jobs hard to come by. In part he put this down to his looks. "It took a while for all my features to fall into place," he said. "I didn't come into my own as an actor



until I was 40. I was not easy to cast." He found bit parts in series such as *The Avengers*, *The Protectors* and *Dixon of Dock Green*, but spent much of his time drifting in rep – waiting, with increasingly little confidence, for his big break. In the mid-1970s his career got a boost when the director Bill Gaskill invited him to join the Joint Stock Theatre Company, which pioneered the idea of using collaborative workshops to inspire new material from playwrights such as David Hare and Caryl Churchill. But it was not until 1981, with the advent of *Only Fools and Horses*, that he secured his future as an actor. He was signed up after being spotted by the series' producer, Ray Butt, while in a play alongside Billy Murray, who was being considered for the Del Boy role. The series ran for a decade, with the character of Trigger appearing in nearly every episode and acquiring

something approaching cult status, notably for moments of inadvertent wisdom that pierced the fog of idiocy. On one occasion, Trigger prompts a philosophical debate by revealing that he has used the same broom to sweep streets for 20 years. When asked his secret, he reveals that he has lovingly maintained it, replacing the head 17 times and the handle 14 times. In interviews Lloyd Pack was frank, sometimes disarmingly so, about the nature of his/Trigger's rather peculiar brand of celebrity. He was also frank about the travails of his personal life, in particular the mental health difficulties faced by his eldest daughter, Emily. Emily Lloyd, who was born when Lloyd Pack was 26, was catapulted to Hollywood stardom while still in her teens after appearing in the film *Wish You Were Here* (1987). A decade in Hollywood followed, but she was increasingly afflicted by mental health problems. In an interview last year, Lloyd Pack said that watching his

daughter struggle with her condition was "absolutely heart-rending and painful". He was also forthright about the possibility that, having left his first marriage, to the actress Sheila Ball, when Emily was only two, he had somehow contributed to his daughter's later difficulties. "I feel very sad about that," he said. "It's one of those things where you can't have a second chance. Forming good, trusting relationships with your children involves being with them when they're very small and holding them. You can't replace it. The thing you most want in your life when you're little is for both your parents to love each other. If not, it can be the beginning of all your problems." Roger Lloyd Pack, who died of cancer, was also clear-sighted about death, upon which, he said, even before his diagnosis, he reflected every day. A keen cyclist, recycler, and campaigner for Left-wing causes, he revealed he would like to be buried in "a cardboard coffin". As for his obituaries: "I don't

really care what [they] say, so long as they are fair. I know I will be best remembered for Trigger in *Only Fools and Horses*, but I hope all my other work will be acknowledged, too." His television credits included *Spyder's Web*; *Moving*; *The Bill*; *The Old Guys*; and *The Vicar of Dibley*. Film credits included *The Naked Civil Servant*; 1984; *Wilt*; *Interview with the Vampire*; *Vanity Fair*; *Harry Potter and the Goblet of Fire*; and *Tinker, Tailor, Soldier, Spy*. In 2000 he was appearing in the hit play *Art*, a three-hander in which his character, after some vacillating, gets married in a ceremony witnessed by the other two characters. During the run Lloyd Pack decided to marry his partner of 25 years, Jehane Markham, with whom he had three sons. His co-stars, Nigel Havers and Barry Foster, acted as witnesses. Lloyd Pack said he could not resist the temptation to play a central role as life imitated *Art*.

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Tamsin Donaldson (née Procter)

Born 31 July 1939 London. Died 16 September 2014 Canberra, Australia Tamsin attended Bedales from 1950 to 1957. She won a scholarship to Oxford, where she read French and Italian at Somerville College. After graduating, Tamsin taught English in Finland before marrying the Australian academic Ian Donaldson, whom she met at Oxford. Tamsin and her family moved in 1969 to Canberra, where she resumed her work in languages, eventually starting field work in Western New South Wales, which

would lead to a doctorate on the Ngiyambaa language from the Australian National University in 1977. Her doctoral thesis was published by Cambridge University Press and was recently re-issued in a new edition. Later she taught Aboriginal language-learning methodology at Batchelor in the Northern Territory, was a visiting Fellow at Cornell University and then worked at the Australian Institute of Aboriginal & Torres Strait Islander Studies. After retiring Tamsin maintained connections with Aboriginal peoples' efforts to preserve their languages, cultures and ancestral land rights.

Toby Procter (OB 1962–67)



BIRTHS, ENGAGEMENTS, MARRIAGES & DEATHS

Births	Taz Babiker, a son, Idris Jay, on 7 March 2014
Louise (née Archer) and Paul Brimicombe, a daughter, Zoe Matilda, on 15 February 2014	Anna (née Howarth) and Paul Smuts, a son, Joey, on 17 September 2014
Alice Ballantine Dykes and Jerry Birch, a daughter, Betty, on 16 December 2014	Orlando Oliver and Rosie Pattison, a daughter, Valentine, on 10 February 2014
Ed and Clementine Churchward , a daughter, Albertine, on 13 September 2014	Daisy Parente and Aaron Rosenberg, a son, Max Henry Wolf, on 2 September 2014
Emily (née Cordier) and Chris Judd, a son, William Theo, on 13 December 2013	Robert and Catherine Park , a daughter, Theodora Olivia Grace, on 18 September 2014
Lauren (née Cross) and Steve Vasil, a daughter, Violet Maria, on 24 October 2014	Marina (née Pearson) and Marc Summers, a son, Leonardo Fibonacci, on 20 October 2014
Keaton Davis and Samantha Mofokeng, a daughter, Bontle Truth, on 10 August 2014	Emily Ray and Hithame Elkhodry, a daughter, Maya-Sophia, on 20 May 2014
Stephen and Laura Davies , a daughter, Martha Rose, on 28 November 2014	Anna (née Sharples) and Adam Carroll-Smith, a daughter Teddy Leo Larkin, on 19 November 2013
Ben and Frances Donaldson , a son, Matthias James Sumner, on 18 December 2014	Ana Stefanovic and Jorge Ferigra Escandon, a daughter, Lea Eva, on 5 June 2014
Amy Drot-Troha and Stefano Amorosi, a son, Etienne Oscar Indigo, on 25 July 2013	Ellie (née Strutt) and David Ezrine, a son, Rafferty James Geronimo, on 9 July 2014
Lu Flux and Alex Chinneck, a daughter, Bloom Valentine, on 4 September 2014	Charlie Wolstenholme and Nina van der Beugel, a daughter, Bess, on 12 August 2014
Aleksa (née Gibson) and Thomas Glancy, a son, Frederick James, on 18 September 2014	
Kate (née Gillespie) and Jonathan Stone, a daughter, Thea Emilia, on 5 April 2014	
Kim (née Graves) and	James Clark and Xaiohui Lan

Charlotte Gibson and Adam Rothwell
Olivia Harrisson and Rob Shirville
Paul Hutt and Jacquie Ansell
Bernie Johnen and Karl Baxter
Susie Reddick and Thibaut Chassagne
Clare Richards and Rhydian Sandbrook
Charlotte Roberts and Andy Taylor
Taylor Scopes-Upton and Andrew Garner
Gary Skinner and Heather Carré

Amanda Woodland-Ferrari and Paul Angelo Sampson

Marriages

Nicholas Ball and Nadine Hawa on 5 July 2014
Amanda Boyd and Douglas Grout on 16 August 2014
Anna Case and Simon Heesom-Green on 4 October 2014
Julie Cottrell and Stewart Rhys Ireland on 4 April 2014
Max Duckworth and Sarah Ann Godlewski on 6 September 2014

Ipek Gencsu and Alex Voorhoeve in July 2014

Freddie Green and Helena Lakomy on 19 July 2014

Laura Hickman and Simon Wheeler on 19 July 2014

Oliver Housden and Ellen Shustik on 9 May 2014

Chris Howarth and Jill Pearson on 25 July 2014

Angie Illingworth and Cath Brew on 10 December 2014

Bernie Johnen and Karl Baxter on 13 September 2014

Barnaby Logan and Sam Merry on 14 June 2014

Alexa Reid and David Matthews on 30 November 2013

Gail Reid and Marcus Gent on 19 July 2014

Michael (Warwick)-Sanders and Oluwakemi Lokulo-Sodipe on 6 September 2014

Taylor Scopes-Upton and Andrew John Garner on 2 August 2014

Anna Sharples and Adam Carroll-Smith on 13 May 2013

Mella Shaw and Sarah Pyke on 14 September 2014

Kate Willcocks and Joey Gardiner on 28 July 2014

Rebecca Willoughby and **Ben Bradley** on 13 September 2014

Deaths

Vera Raphael (née **Ashken**) on 2 January 2014.
Bedales 1964–69

Elizabeth Dorothea Joan Abbott Rollit (née **Barnes**) on 5 December 2013.
Bedales 1941–44

Iona Margaret McVean (née **Bowring**) on 6 November 2013. Bedales 1935–4

Jennifer Lilley (née **Brooke**) on 2 June 2012. Bedales 1937–42

***Alan Geoffrey Bush** on 7 May 2014. Bedales 1943–46.

***David Cecil Butcher** on 21 August 2014. Bedales Staff 1963–92

Anthony Stuart Coffin on 25 July 2013. Bedales 1936–42

***Louise Frederika Davis** on 18 June 2014. Bedales 1931–32

Hugo Julius de Vries on 28 May 2014. Bedales 1941–43

***Joanna Elizabeth Dunham** on 25 November 2014. Bedales 1949–52

Veronica Grace Fletcher (née **Fell**) on 17 September 2014. Bedales 1936–41

Beryl (Billie) Statham (née **Firth**) on 10 March 2014. Bedales 1926–32

***Ken Gear** in November 2014. Bedales 1941–47

#Alan Gent on 13 January 2015. Bedales staff 1983–92

***Sholto Hamilton (Dick) Georgeson** on 27 March 2014. Bedales 1936–37

Charles Robert Gretton on 2 January 2014. Bedales 1947–53

Julian Hooper on 17 September 2014. Bedales 1945–52

Rebecca Rea (née **Llewelyn-Davies**) on 21 January 2014. Bedales 1973–7

***Roger Anthony Lloyd Pack** on 16 January 2014. Bedales 1957–62

Alexander Lourie on 31 October 2013. Bedales 1930–35

Ben Woolsey Nutt on 29 July 2013. Bedales 1969–70.

***Tamsin Jane** Donaldson (née **Procter**) on 16 September 2014. Bedales 1951–57.

***Matthew John** Quantrill on 30 June 2014. Bedales 1978–83.

Rachel Mary Hewett (née **Reeves**) on 30 March 2014. Bedales 1954–59.

Jonathan George Rousham on 19 January 2014. Bedales 1949–54.

David Robert Taylor Tapp on 27 September 2014. Bedales 1989–94.

Sophy Tatchell on 29 December 2014. Dunannie Staff 1952–c1987.

Julia Clare Dalton (née **Wake**) on 31 May 2014. Bedales 1960–66.

Christopher Alan Horsford **White** on 26 December 2012. Bedales 1937–40.

**Those marked with an asterisk have an obituary printed elsewhere in the Newsletter.*
Indicates that an obituary will be published in the next OB Newsletter

Degree Results & Destinations of Leavers

Degree Results

Aida Alonso Psychology and Philosophy (Upper second) from Jesus College, Oxford	Hannah Keenan Economics and Management (Upper second) from ChristChurch College, Oxford	(Upper second) from American Intercontinental University London & University of Creative Arts
Josie Bentley Music (First Class) from Magdalen College, Oxford	Flo Robson English and Modern Languages (Upper second) from Hertford College, Oxford	Sophie Waring History of Science (Ph.D.) from St Catharine's College, Cambridge
Angus Finney Business Strategy (Ph.D.) from Cass Business School, City University	Alexis Rowell Psychology (M.Sc.) from University of Sussex	Johanna Walker Web Science (M.Sc. with Distinction) from Southampton University
Victoria Homsy Computer Science (M.Sc.) from St Cross College, Oxford	Taylor Scopes-Upton Fashion Marketing & Design	Kate Willcocks Clinical Psychology (Ph.D.) from Royal Holloway College, London University

Destinations of Leavers

Name	Destination	Course	Year
Abbie Adams	City College Brighton	Foundation Art & Design	2014
Robin Allez	University of Cambridge	Anglo-Saxon, Norse, and Celtic	2015
Callum Anderson	University of Bristol	Music	2014
Poppy Andruskevicius	Falmouth University	Foundation Art & Design	2014
Claudia Anholt	The University of Liverpool	Biological and Medical Sciences	2014
Edie Ashley	Kingston University	Fashion	2014
Amy Blakelock	University of Exeter	Drama	2014
Josie Blakelock	Goldsmiths, University of London	Popular Music	2014
Edward Boyd-Wallis	University of Bristol	Physics	2015
Olivia Brett	University of Cambridge	Theology	2015
Angus Carey-Douglas	The University of Edinburgh	Classics	2015
Carmen Casal-Lopez	Gap Year		
Costanza Chia	Gap Year		
Coco Conran	University of the Arts London	Fashion Pattern Cutting	2014
Max Conru	2015 Application	Environmental Management	2015
Emilie Coste	City College Brighton	Foundation Art & Design	2014
Will Cover	Gap Year		

Laura Day	Falmouth University	Foundation Art & Design	2014
Freya Deane	The University of Liverpool	Nursing	2014
Georgica Deane	University of Bristol	Spanish and Portuguese	2014
Daisy Devonshire	Anglia Ruskin University	Psychology	2014
Max Din	The Academy of Contemporary Music	Music Performance	2014
Charlie Evans Flagg	2015 Application	Film Studies	2015
Marisia Fein-Brown	King's College London, University of London	Philosophy	2015
Jasper Ford-Welman	Gap Year		
Sofia Gaetani Morris	SOAS, University of London	Social Anthropology	2015
Joshua Grubb	2015 Application	Biochemistry	2015
Vincent Hasselbach	University of Cambridge	Human, Social and Political Sciences	2015
Minnie Hill-Reid	City College Brighton	Foundation Art & Design	2014
Jasmine Hughes	University of Exeter	Law	2014
Imo Jeffes	City College Brighton	Foundation Art & Design	2014
Sisi Johnson	Falmouth University	Foundation Art & Design	2014
Zoe Kremer	University of Sussex	Law	2015
Connor Ladion	University of Bristol	English and Philosophy	2014
Ori Lazar	2015 Application	Computer Science	2015
Ellie Lester	University of Bristol	Chemistry with Industrial Experience	2014
Tilly Little	City College Brighton	Foundation Art & Design	2014
Luke Liu	University of Bristol	Music	2015
Celeste Macllwaine	The University of Edinburgh	Classics	2015
Sadie McShane	NYU Tisch School of the Arts	Drama	2014
Harley Mitford	University of Southampton	Music	2014
Laurel Mullin	Fanshawe College Ontario	Biological Sciences Foundation	2014
Alfie Munkenbeck	Coventry University	Automotive and Transport Design	2014
Molly Nicolson	University of Bristol	English	2015
Camilla Norris	The University of British Columbia	Liberal Arts	2015
Freddie O'Donald	Oxford Brookes University	Physiotherapy	2014
Edward Oliver	Courtauld Institute of Art, University of London	History of Art	2014
Adam Osborne	University of Exeter	Medicine	2014
Matthew Paul	Gap Year		
Maria Player	University of Glasgow	Zoology	2015
Eleanor Plumbe	Ravensbourne	Interior Design Environment Architectures	2014

DEGREE RESULTS & DESTINATIONS OF LEAVERS

Hoagy Pollen	Queen Mary, University of London	Film Studies	2015
Daniel Rasbash	University of Cambridge	Asian and Middle Eastern Studies	2014
Asia Reekie	Gap Year		
Olive Reekie	Oxford Brookes	Foundation Art & Design	2014
William Reynolds	Berklee Boston	Music	2014
Lizzie Reynolds	University of Bristol	French and Spanish	2014
Charlotte Riddick	Gap Year		
Louisa Robertson-Macleod	University of Sussex	International Relations and Anthropology	2015
Elliot Robson	2015 Application	Mechanical Engineering	2015
Rufus Rock	University of Oxford	Fine Art	2015
Dan Rogers	University of Exeter	Economics and Finance	2014
Carlotte Roma	City College Brighton	Foundation Art & Design	2014
Ella Rowe	Royal Holloway, University of London	English	2014
Henry Russell	Gap Year		
Jenna Sajous	Application stage	Midwifery	2015
Augusta Scott	University of Sussex	Politics and Sociology	2014
Maddie Scott	University of West London	Culinary Arts Management	2014
Nat Steele	UCA Farnham	Foundation Art & Design	2014
Charlie Stent	Gap Year		
Sofia Tavener	2015 Application	Classics	2015
Tabitha Taylor	University Arts London LCC	Foundation Art & Design	2014
James Topley	Oxford Brookes University	Film Studies	2015
Georgina Ullmann	2015 Application	Media and Communications	2015
Nina van Heeckeren van Kell	Manchester Metropolitan	Foundation Art & Design	2014
Will Vetch	City College Brighton	Foundation Art & Design	2014
Mima Viner	2015 Application	Philosophy	2015
Freya Walker	Ravensbourne	Foundation Art & Design	2014
Abie Waterton	Nottingham Trent University	Product Design	2014
Rosie Watson	2015 Application	Politics and International Relations	2015
Immy Welch	2015 Application	French and Italian	2015
Miriam Wilford	University of Southampton	Music	2014
Frederick Willatt	Royal Holloway, University of London	Film, Television and Digital Production	2015
Io Worthington	Falmouth University	Foundation Art & Design	2014
Vincent Zulawski	Regent's College, London	Acting & Global Theatre	2014

Below, Haymaking at Bedales, Summer 2014

Bottom, Sculpture produced by Dunhurst Art scholarship group and Art teacher Andy Cheese



