

[00:00:00] **Jarek Zaba:** So, this is Jarek Zaba for the AMP Kingston Project from Creative Youth, exploring art, music and pop fashion heritage in the Kingston borough and beyond. And today we're also recording for the Community Brains Industrial Estates project. It's Monday the 31st of July 2023 and I'm with Professor Fran Lloyd at Kingston University's School of Art Knights Park campus.

[00:00:23] **Jarek Zaba:** Fran is Professor of Art History at Kingston University and co authored a book covering 140 years of the School of Art's History from 1875 to 2015. Um, in this interview, we're gonna be talking about that history of the School of Art and Kingston Polytechnic, and we'll be discussing the cultural importance of the Mary Quant brand in the swinging sixties.

[00:00:45] **Jarek Zaba:** Um, Fran, professor Lloyd, do you mind stating your name for the tape as well as your date and place of birth?

[00:00:50] **Fran Lloyd:** Um, uh, full name is Francis Lloyd. Uh, I was born in London in [00:01:00] uh, in January 1953, and I've continued to live in London.

[00:01:07] **Jarek Zaba:** Sure, sure. Um, so, uh, before we get into the school of art, do you want to talk a little bit about how you ended up in Kingston in the first place?

[00:01:14] **Jarek Zaba:** I mean, what's your kind of academic background, and why did you end up here at Kingston?

[00:01:18] **Fran Lloyd:** Yeah. Um, so I studied, um, Art History at Manchester University, and I knew after I finished that I wanted to carry on, I, I did a BA uh, MA and then, uh, I lived in Manchester for a few years, but there are very few outlets there for beginning a kind of career in teaching art history.

[00:01:45] **Fran Lloyd:** So I moved to London in the early 1970s because you had that huge array of art schools, um, around London. So this is a very classic sort of career [00:02:00] trajectory for my generation. You part time everywhere. And one of the places I part timed was at Kingston. So I came in originally to teach the foundation course.

[00:02:16] **Fran Lloyd:** That's a one year course where the, um, and I was teaching them art history, art historical studies, ways of looking at, um, objects, etc. And, uh, so it could be right across the board. They could be architecture, design, fine art. Um, and so you had to be very, well, fleet of foot, but also really interested in how you put the material together to engage them.

[00:02:44] **Fran Lloyd:** Very large numbers on the foundation. Then I was invited to teach in fine art, then I was, um, a post came up, fractional, so [00:03:00] then I taught in fine art and interestingly fashion. So when I taught fashion, Daphne Brooker was the head of fashion.

[00:03:10] **Jarek Zaba:** Right.

[00:03:10] **Fran Lloyd:** And she retired part way through when I was teaching fashion, yeah.

[00:03:16] **Fran Lloyd:** And then I went on to, um, be Head of School of Art History and create degrees and so forth in art history, yeah.

[00:03:27] **Jarek Zaba:** I mean, prior to working here, were you aware of Kingston, its School of Art, its reputation, um, anything, anything about the place, or indeed Kingston the town?

[00:03:37] **Fran Lloyd:** No, no, not at all.

[00:03:39] **Jarek Zaba:** Yeah.

[00:03:42] **Fran Lloyd:** Um, because it was one of a whole string of art schools, so you might, it might be Epsom School of Art, might be Surrey, you know, there were a whole range of them. I didn't particularly. I was, at the beginning I was very much working in central London art [00:04:00] schools, like St. Martins, also Goldsmiths, and then, and then the opportunity came up.

[00:04:08] **Fran Lloyd:** For a contact actually, uh, to come to, to do some hourly lecturing at Kingston.

[00:04:15] **Jarek Zaba:** And I wonder what were your first impressions of, of, of the place when you first came here?

[00:04:20] **Fran Lloyd:** It was lovely, it was a great place. I mean, you know, obviously very different from now. Also, I taught in, in different buildings. So at the beginning, I taught in this building, uh, Knights Park, but obviously before it had the renovation so that where we're sitting now and we're looking on the library, um, that was once the courtyard to, um, next to architecture.

[00:04:52] **Fran Lloyd:** So actually, uh, the building at that point was closer to its historical building. And of course it [00:05:00] had kept all of its, uh, 19, late 1930s um, interior, which we still see actually. So, you know, you can see all

the tiling, the mezzanine, uh, the windows and so forth. So 1930s in this part, and then the new extension.

[00:05:20] **Fran Lloyd:** So I taught in this building. Um, I also taught, which was, um, when I was teaching fine art. Um, I taught in Canbury Park, which was the old aircraft hangar.

[00:05:36] **Jarek Zaba:** Yep.

[00:05:36] **Fran Lloyd:** Um, by Kingston station. And that was absolutely kind of fascinating. It was a huge sort of room where we had one, one little bit of it that was kind of devoted to when we had the sessions around art history.

[00:05:51] **Fran Lloyd:** And, uh, I loved teaching in that building as well. Um, it was very, very different, but of course for the students it was [00:06:00] fantastic because they had that space, um, uh, there. So I, I taught, um, at the time Ainsley Yule and Carol Hodgkinson, Hodgson were there as, um, the key staff. And, uh, and of course she did some of the sculpture that's in Kingston, um, celebration of the river.

[00:06:26] **Fran Lloyd:** And so forth. Yeah, so no, it was a fascinating time. Um, it was a very friendly place. Obviously it's a really, it's intimate. Um, and because Knights Park was, uh, dedicated to, um, essentially art and architecture and design, you, you just met everybody and bumped into everybody, bumped into your students. Um, it was very different sort of set up then, now, obviously [00:07:00] because of the building but also perhaps, um, so at that point, um, I was always amazed that it had a sort of staff room that served lunch. It would literally serve lunch in the staff room.

[00:07:14] **Jarek Zaba:** Catered, yeah.

[00:07:15] **Fran Lloyd:** Yeah. And, uh.

[00:07:17] **Jarek Zaba:** Was it good lunch?

[00:07:18] **Fran Lloyd:** Yes. Yes, it was.

[00:07:20] **Jarek Zaba:** Yeah.

[00:07:20] **Fran Lloyd:** But it was also, um, at that time it was separate from the, there was a much smaller student canteen and what that meant, actually, was that you met a lot of colleagues across the whole of the faculty.

[00:07:35] **Jarek Zaba:** Yeah.

[00:07:36] **Fran Lloyd:** Yeah.

[00:07:36] **Jarek Zaba:** Remind me what, sorry, what years were we talking here? When did you first start?

[00:07:39] **Fran Lloyd:** Um, so that would have been in, um, about 1980.

[00:07:51] **Jarek Zaba:** Right, okay. So, in your time as well...

[00:07:54] **Fran Lloyd:** 79 to 80, yeah.

[00:07:56] **Jarek Zaba:** So in your time as well, you've obviously already also seen it, [00:08:00] uh, graduate, if you will, from Polytechnic to University status. Did that, did that change things at all in the School of Art?

[00:08:06] **Fran Lloyd:** Um...

[00:08:10] **Jarek Zaba:** Or in the university more widely?

[00:08:12] **Fran Lloyd:** Oh, it changed things in the university more widely because obviously you brought together, um, different, um, like the School of, uh, Technology as it was, because that divided the Art School. They started off, as you know, in that new building that was purpose built, um, in 1899, and all the plans for that exist.

[00:08:39] **Fran Lloyd:** It's fascinating, so you had art and design alongside technology, um, and that building, which is no longer there, um, provided the basis, and then there was the split in 1930. They split the Technical [00:09:00] College from the Art College, and that continued the Art College. Then this building was built in 1939. So, I mean, that's interesting because this building, therefore, was completed, uh, uh, during, um, wartime - yeah, just at the beginning of the war.

[00:09:23] **Fran Lloyd:** And most of the art schools in London closed during the war, but Kingston didn't. And under Brill, who was the Principal, he was determined to keep it open during the War. So that in itself gave it a kind of odd, an unusual sort of history there. Yeah, so, by the time I was here, you already had, you already had degrees that was introduced, you know, under the previous CNAA.

[00:09:59] **Fran Lloyd:** And, [00:10:00] um, and then becoming a Polytechnic meant bringing together all of the different elements of it. But, um, Probably most of the time, the Art School was just carried on as it was, you know, because it was focused on this building, um, and although during my time here, so this is very much in the, uh, 1980s, I also worked, um, was very important part of, um, a humanities degree. That was, um, art history combined with English, French, and that took place at Penrhyn Road, which, just around the corner.

[00:10:47] **Fran Lloyd:** And there was a very different atmosphere to that building. It's a newer building. This, this building kept its, um, kept its bar. It's, uh, when I was first here, [00:11:00] the courtyard, um, and, um, and then, being, obviously now we've got terrifically renovated studios and facilities. I think the other striking thing about it always was, one, as I said, it's compactness, so you would always bump into people.

[00:11:22] **Fran Lloyd:** But also that it maintained its workshops. Um, so it's material workshops. And, and indeed shows. Um, at the advent of sort of digital working to invest in them further. And, um, that, that's been really key, uh, for Kingston. That sort of craftsmanship, uh, skills element.

[00:11:50] **Jarek Zaba:** And you mentioned about how, because of the size and the nature of the course, you're bumping into different courses all the time.

[00:11:58] **Jarek Zaba:** I mean, is the working culture [00:12:00] across different schools and departments, is it very collaborative between different departments, uh, different courses and different, uh, uh, elements within the School of Art?

[00:12:11] **Fran Lloyd:** Um, no, not if you mean by that, and if I'm thinking historically from my experience of it, if, if you mean that they were sort of co working on projects or anything.

[00:12:26] **Fran Lloyd:** Um, on the whole, they were very separate kind of departments and, and of course, a lot of competition between departments, you know, to, to be the kind of, uh, best, but it was a very collegiate atmosphere. Um, I mean, of course, now times are very different and, um, collaboration between de- departments is quite the norm, yeah, but that wouldn't have been so in, uh, 1980s.

[00:12:58] **Fran Lloyd:** But of course being in [00:13:00] a, um, what it was called then, uh, kind of critical studies, cultural studies, meant you moved across all departments.

[00:13:10] **Jarek Zaba:** Yeah.

[00:13:10] **Fran Lloyd:** Because those were the students you were teaching, so I did actually get to know lots of colleagues in all the different departments. Um, I think the other thing that is really significant about that, some of the ways that it was set up here to be collegiate with the staff, um, dining room for example, um, there were frequently end of year Christmas, uh, pantomimes where staff... developed sketches and so forth, so you came together, was because a lot of staff were fractional. You know, they were, they were artists, they were designers, who were working here for maybe quite a small percentage of their [00:14:00] time. So you had very few full time staff. The majority were fractional or hourly paid lecturers.

[00:14:12] **Fran Lloyd:** Um, that has changed over the years as, you know, um, yeah.

[00:14:22] **Jarek Zaba:** Yeah, no, I mean, the reason I ask about cross departmental is just because, um, I was here for the degree show a few weeks ago, and that's really interesting because I studied at Kingston, but I studied history and journalism, so I was very much in the humanities on Penrhyn Road, um, and you come to the degree show at the School of Art, and it's like nothing you've seen in humanities, because in humanities there's not a thing where you, everyone's work comes together in one place, but the degree show is where... Illustration and Animation is next to Product and Furniture design and that sort of thing. So I think it's just the School of Arts is interesting from that from that point of view.

[00:14:54] **Fran Lloyd:** Yeah, and of course, I mean that is absolutely key, that end of year show was really [00:15:00] key. Um, it's they're huge events in sort of London. You know, you'll have the timetable of all of the shows and people will visit them all.

[00:15:10] **Fran Lloyd:** Um, and they were always, you know, they were always sort of terrific.

[00:15:14] **Jarek Zaba:** Yeah, saw some amazing stuff, I have to say. Um, but yeah, in terms of, so, um, so you've written this, this, this, um, history, this

written history of the School of Art with Robert Nifton. Um, why, why did you first decide to, to, to do that project? When did that first come about?

[00:15:34] **Fran Lloyd:** I suppose over the time that I was teaching here in - you see, um, changes. I was just really struck that we didn't really have an archive of the Kingston School of Art and it was, and it was really important to have that. Um, and so for some of the, um, colleagues, when I came, who were heads of department, then they left, and, [00:16:00] and you realise that they often took things with them, they, uh, they certainly took their, um, photographs, their memories of the place. And I suppose it's a time also in the 1990s, um, that art schools were beginning to put their histories together.

[00:16:21] **Fran Lloyd:** They, they recognised, um, that this was missing. So I had, I had, um, from time to time, consciously collected certain things. Um, and then, um, I had the opportunity to, uh, apply for Heritage Lottery funding, uh, for the project. And to do a set of interviews, uh, with past students, past staff, um, and also to collect, uh, material, um, together.

[00:16:59] **Fran Lloyd:** We [00:17:00] also made the decision fairly near the beginning of the project that, uh, I mean one of the problems with archives and archives in art and design is where do you end? Because you move into artifacts.

[00:17:16] **Jarek Zaba:** Yep.

[00:17:17] **Fran Lloyd:** Yep. Storage, access. So we, we had a two pronged approach, um, which was to build a digital archive, ksaarchive.com, where you can see all the photographs, some of the interviews, etc. Um, and also, um, where we, where there was significant primary material that was, um, we digitalised, but, and in some cases where it was really significant. Um, that went into the university archive. [00:18:00] Um, the other side to this project is, um, that is perhaps more visible in this building, um, and also in others, is, um, that, that the university. Well, going right back, there was one part before it, um, when it became a Polytechnic, where you brought in the School of Education. They had an art collection.

[00:18:29] **Jarek Zaba:** Right.

[00:18:30] **Fran Lloyd:** Uh, Elsie Shugh, who was head of that, was, I mean, she was friends with all the, the great, uh, sort of artists of, um, the mid 1940s and 30s, and she collected. And then also the Art School collected, and so there is an art collection, um, that we're in the process of, um, it's been, [00:19:00] it's

gone through an inventory so we know where it is. Works, certain works have been conserved.

[00:19:07] **Fran Lloyd:** When we did the exhibition that came out, or exhibitions that came out of this project. We showed several of those works in, um, Kingston Museum and also in the Rose, actually, Rose Theatre. So we had, um, four sites for the exhibition, yeah.

[00:19:29] **Jarek Zaba:** Right. And were there any... sort of over the course of all the research, was there any sort of standout discoveries that, that, that, that you weren't expecting or, or, or were just particularly interesting?

[00:19:40] **Jarek Zaba:** Or is there anything that stood out for you along the way?

[00:19:44] **Fran Lloyd:** Oh, there's so much. Um, because each, each school had a very distinctive character. Um, I suppose one of the things that stood out, if I'm, I'm thinking of it [00:20:00] for me, from a chronological, or a historical perspective, it was a great opportunity to discover a lot about the Knox Art Guild.

[00:20:09] **Fran Lloyd:** Uh, because Knox was the, um, first head of the art, he was brought in here in the head of the art school. And, um, in, and he, he resigned in, um, 1912 and because he didn't like the report that had been given of the Art School and he formed a breakaway group. He was such an important sort of, um, designer and, and very inspirational teacher.

[00:20:43] **Fran Lloyd:** So he formed this, uh, Knox Art Guild, which was absolutely fascinating. And we discovered photographs of that and worked with Kingston Museum, um, on, on that. And they showed [00:21:00] widely. So that was one of the discoveries. Obviously, um, uh, Brill himself, who became the first principal, he, discovering actually that he, some of his works, and also how significant he was in terms of his writing and the education, and then you can move through.

[00:21:22] **Fran Lloyd:** So then, um, the music, um, the fashion, but the graphic design, the sculpture, the skill of architecture. You know, these, these are all, they have their own really rich, detailed kind of history and very much formed by the characters that led them at different points over history.

[00:21:49] **Jarek Zaba:** Yeah, I mean, um, yeah, go, so going back to the very start of that history, I mean, your book, uh, has 1875 as its starting point.

[00:21:57] **Jarek Zaba:** So, um, I know that the timeline [00:22:00] there, um, refers to art classes by Tom and, Thomas and John Fridy. Is that right?

[00:22:05] **Fran Lloyd:** Yeah.

[00:22:06] **Jarek Zaba:** Um, so do you wanna just talk, talk a little bit about those, 'cause it wasn't the formal School of Art as we know it now, but it is essentially the genesis. Is that right?

[00:22:13] **Fran Lloyd:** Yeah, that's right. And, and we have a. Uh, in the university archive and also, um, in Kingston Borough Archives we have quite a lot of material about this. So, I mean, it was quite common. I mean, art schools were set up in the, uh, from the end of the 1830s, 1840s. But the big impetus was with, um, once you had the, um... I'm trying to remember.

[00:22:55] **Jarek Zaba:** That's alright.

[00:22:56] **Fran Lloyd:** You can cut that.

[00:22:57] **Jarek Zaba:** Yeah, no, no, no, it's alright. [00:23:00]

[00:23:01] **Fran Lloyd:** Under Prince Albert when he initiated the Great Exhibition in 1851. And that was, that was a very, um, political but economic decision because British industry wasn't doing well. And it was a chance to foreground our importance across the arts internationally.

[00:23:29] **Fran Lloyd:** And international exhibitions of that kind were quite the order of the day. Um, and that raised a lot of money, which then was put into developing art and design for economic reasons. And, um, there was... basically a debate then followed that. They set up the National Schools of Art and Design and then what followed from that is local authorities had the [00:24:00] opportunity to use a certain amount of their budgets to set up schools.

[00:24:04] **Fran Lloyd:** So you started to have individuals that set up classes and then slowly that emerged, so the borough committed. They had got various, they used various sites for those very early art classes. They were essentially drawing classes, um, technical, we have technical classes, we know from the posters exactly what was, um, And from the curriculum.

[00:24:36] **Fran Lloyd:** And so they took place in various parts of the centre of Kingston before the Art School became formalised by the borough.

[00:24:46] **Jarek Zaba:** Yeah, yeah. Um, and that was 1899, is that right? Art and Technical School is founded? Yeah.

[00:24:51] **Fran Lloyd:** That's right.

[00:24:52] **Jarek Zaba:** Right. And, and Thomas and John Fridy, who, who were they? Were they just artists in the area who, who sort of had a passion for [00:25:00] teaching or...

[00:25:00] **Fran Lloyd:** We've actually discovered very little about them. Yeah, so we don't, we can't say they were artists, um, at all. But, um, they, but it was, I mean, it's very much a sort of Victorian, um, sort of civil role to start such things.

[00:25:18] **Jarek Zaba:** Yeah, yeah, it's interesting, yeah. I mean, and 1875, is that the earliest uh, example you found of, of, of a class. Do you have an exact date for that 1875 one out of interest? Oh,

[00:25:32] **Fran Lloyd:** Probably.

[00:25:32] **Jarek Zaba:** Is it, is it, I mean, I don't, I don't, I don't mean off the top of your head. I just, I just wonder if it's on a, I, I saw there was one for 1879. Is that right? In the, in the book?

[00:25:40] **Fran Lloyd:** Yeah, there's, we have, yeah, they have the Kingston Science and Art evening classes, the, from 80- 78. But the, so the first session, that's the fourth session.

[00:25:51] **Jarek Zaba:** Yeah.

[00:25:51] **Fran Lloyd:** Yeah, yeah. So that. The first session was actually 75.

[00:25:58] **Jarek Zaba:** Yeah. The [00:26:00] only reason I ask about the exact date is because I've been talking to Robin about this and we're talking about milestone celebrations and we were like, ah, it'll be 150 years in two years time since those first classes.

[00:26:10] **Fran Lloyd:** Yeah.

[00:26:10] **Jarek Zaba:** If we, uh, yeah, if we, but we can just use the, the year. We don't need the, but if we have the exact date. Um.

[00:26:17] **Fran Lloyd:** You, I suspect, well it would, I would have it.

[00:26:22] **Jarek Zaba:** Yeah.

[00:26:22] **Fran Lloyd:** Um, I mean by the time it was well established, it was, they were always starting in the first week of October.

[00:26:30] **Jarek Zaba:** Yeah, right.

[00:26:30] **Fran Lloyd:** So, one can, um, presume, I think, that but I could find it.

[00:26:39] **Jarek Zaba:** Yeah. Yeah. Yeah. Well

[00:26:41] **Fran Lloyd:** in that original material.

[00:26:42] **Jarek Zaba:** Yeah. Yeah. Yeah. Yeah. Well, we've got we've got over a year until that anniversary so hopefully we can dig out that date by then. But yes, it's just moving through the chronology so who, who would've made the decision, uh, the decision to formalise it into, into a, into the Art and Technical [00:27:00] school in, in 1899?

[00:27:01] **Fran Lloyd:** Uh, the borough,

[00:27:02] **Jarek Zaba:** Right. Yeah.

[00:27:02] **Fran Lloyd:** Yeah, the local borough. And, and I mean, there are long discussions. So, and these are all held in the minutes, uh, borough minutes that we went through as part of this project. So at various points there were different sites used. Um, at various points there was attempt um, to set up -a fund was developed, um, they were thinking first of all of Clatton, um, of using Clatton Hall right in the centre, and, uh, that it was decided by the borough, and it's very well documented.

[00:27:40] **Fran Lloyd:** So already by, um, 1889, they, they had the funding to think about a School of Art. A library and a museum. So, I mean, these were things that, [00:28:00] um, for Kingston, were very important, um, as, as part of its, um, trajectory. But separately to this, actually, there's a, a public sculpture and monuments volume. On Kingston, which, um, I led that project for Kingston.

[00:28:23] **Fran Lloyd:** So it's part of the national project on, um, public sculpture. And what becomes very clear in that is that Kingston wished to be a very progressive borough.

[00:28:39] **Jarek Zaba:** Okay.

[00:28:39] **Fran Lloyd:** Yeah. And...

[00:28:42] **Jarek Zaba:** Progressive culturally, politically?

[00:28:43] **Fran Lloyd:** Yes, culturally.

[00:28:45] **Jarek Zaba:** Yeah.

[00:28:45] **Fran Lloyd:** That it wanted to support. And, and... You also have to kind of remember, thinking back, that Kingston was very much on the map because of the [00:29:00] regattas.

[00:29:02] **Fran Lloyd:** So Kingston Market, I mean it absolutely kind of figured in, you look at the Illustrated London Weekly, um, there's, you know, Kingston Market was a, a venue. The, uh, boats and the day trippers along the Thames. So, from, from the sort of 1840s onwards, you've got quite a rich borough and a determination, um, to add to its reputation, its civilness, and to educate.

[00:29:39] **Fran Lloyd:** So the fact they were thinking of a library, a School of Art. And a museum, and setting aside funds as early as 1892 is, uh, for Kingston as a region, is kind of important. And, uh, so anyway, they decided, they took [00:30:00] the step not to use an existing building, but to build their own purpose built School of Art and Design.

[00:30:09] **Jarek Zaba:** Right, right. And

[00:30:12] **Fran Lloyd:** That's the one that opened, um, in 1899.

[00:30:18] **Jarek Zaba:** That's, that's not this building though, is it?

[00:30:20] **Fran Lloyd:** No, that's right. It's on, well it's gone, but it's on Kingston, it was on Kingston Hall Road.

[00:30:27] **Jarek Zaba:** Right. Yeah.

[00:30:29] **Fran Lloyd:** So where the Kingston College is now, in that vicinity.

[00:30:34] **Jarek Zaba:** And when did you say this was built?

[00:30:37] **Fran Lloyd:** This was completed just at the outbreak of war, 1939.

[00:30:40] **Jarek Zaba:** Oh, that's right. Yes, yes, that's what you said, yeah. So, um, the timeline, it struck me that, uh, it seems to be that the School of Art and the Polytechnic's history seems to be defined by these sort of separations and mergers. I mean, what happens between... 1930 and 1970 because I think the School of Art breaks apart from the Technical [00:31:00] School and then they come back as a Polytechnic in 1970.

[00:31:02] **Jarek Zaba:** So what, what, what happens there?

[00:31:04] **Fran Lloyd:** Right, yes, yes. So, and of course it became -also the names change.

[00:31:11] **Jarek Zaba:** Right.

[00:31:11] **Fran Lloyd:** I mean, which kind of quite, quite important. So when it was first set up, it was the Art and Technical School.

[00:31:23] **Jarek Zaba:** Yes.

[00:31:23] **Fran Lloyd:** Then, um, because of a government report and the decision to try and separate the two, I think 1930, so then, there was officially designated a College of Art.

[00:31:39] **Fran Lloyd:** So, Kingston College of Art like Wimbledon College of Art, um, Putney College of Art, you know, all of those. And then, uh, later on in moving to the, um, new building, [00:32:00] Yeah, it becomes the School of Art. Yeah. Yeah. And these were government sort of initiatives that, that drove that.

[00:32:11] **Jarek Zaba:** So, so, was that, uh, defined by a sort of, a decision to break apart from the technical school? Was there a, was there a sort of, a fallout? Or was there a...

[00:32:24] **Fran Lloyd:** No, no, it was, it was the decision to recognise that, I mean, both of those institutions had come together originally in that, uh, just

turn of the 19th, early 20th century building and then the need to have more space and separate out so that you could give more attention to both subjects.

[00:32:49] **Jarek Zaba:** Got you, yeah, yeah. So then when is the decision in the 70s taken to, to, to re-merge and what does it mean to be a Polytechnic in, in, in this, in this example?

[00:32:59] **Fran Lloyd:** Yeah, [00:33:00] um, well it, it meant in one way, a bringing together of resources. So it's obviously got an economic side to it. Um, but it was also, um, obviously completely based upon whether there was the quality of teaching there to be a polytechnic and to offer your own degrees.

[00:33:26] **Fran Lloyd:** Because prior to that, as I briefly mentioned, there was a council that awarded degrees. So to be able to offer your own degree meant a, um, a confidence in the institution. And bringing those, uh, various sides back together again, Science and Technology, because, of course, subjects had expanded, then meant, um, a consolidation.

[00:33:56] **Fran Lloyd:** One side it's an economic factor, [00:34:00] streamlining, but on the other side it offered, it offered possibilities for connections across, um, different faculties, yeah. And obviously, I mean, Kingston has built upon that. Very much now in, in having these connections across faculties as a university, uh, in the, uh, polytechnic days.

[00:34:29] **Fran Lloyd:** Um, there was, as I mentioned, in the 1980s there was this, uh, move, which was a great move to link across different subject areas by joint degrees and so forth.

[00:34:45] **Jarek Zaba:** Yeah. Yeah. Um, and, you know, Kingston today has a very strong reputation for a lot of its courses on the School of Art, whether it be architecture or fashion, design.

[00:34:59] **Jarek Zaba:** Um, [00:35:00] how did that reputation evolve and, um, how was it enhanced over the years? How did Kingston grow to gain that reputation?

[00:35:10] **Fran Lloyd:** Um, well, I, I think it was pretty well there from the beginning of, certainly the establishing of the Art School here because, um, as I, you know, I mentioned with, um, Brill coming in as, um, the head of the, um, Art School. I mean, here was someone, you know, a really established, important, uh, kind of artist. And, um, and the same was true of the other departments.

[00:35:45] **Fran Lloyd:** So they all started off with important heads of department. Um, and so, for example fashion, that was Constance, um, Howard, who, who's, um, [00:36:00] was one of the leading educators of, of the time, and she established that. And, and then, of course, Daphne Brooker, uh, came in after that, um, and built upon it. And so it was true of the other areas as well, that they were people with a vision that were appointed as sort of heads of school that could lead subject areas. Expand them, because of course now we've moved, you know, we have, um, as quite separate elements, performing arts, you know, drama, so forth. Music, that was always part of the art school. Yeah.

[00:36:49] **Jarek Zaba:** And, um, just to pick up on, on fashion specifically, um, I mean you mentioned Daphne Brooker, um, Head of Fashion for just under 30 years, I think 63 [00:37:00] to 92. And you said she was, she was there when you, when, when you first came in. Um, I mean, why, why was Daphne Brooker important and, and, um, how does the fashion at Kingston U University evolve under, under her leadership?

[00:37:16] **Fran Lloyd:** Yeah. Well, um, she was really significant. I mean, she was, uh, incredibly, um, energetic, well organised, um, uh, perhaps quite dictatorial person in the sense she had strong views about what, what fashion should be. Um, she had started off as a model, um, so she knew about the industry. And I think that was the key thing, uh, for her was that she, a very important part of her role was education. [00:38:00] Fashion education for the industry, yeah, and so right from the beginning she built very strong links with not just textile companies in the UK but internationally, you know, Switzerland, France, um, and. And of course she was very, she was important also for promoting, um, the fashion shows that you, you're talking about. So both in terms of, um, taking part in international fashion shows, um, which were especially in the 1960s were very significant affairs, um, with the whole change of youth culture and, and so forth. But [00:39:00] she also had very strong links with, um, Swiss textile, textile producers. So, and she also was very good about promoting the fashion show, uh, in London at key places. So, whether it's, um, National Portrait Gallery, you know, to have Kingston's fashion show there, um, and of course in, in other, uh, other venues, so that, and she was incredibly, uh, motivated publicist.

[00:39:37] **Fran Lloyd:** Um, the course was incredibly demanding. I, when I taught those, uh, students in the 1980s, um, they would um, spend all, all of their sort of day, a really long day, focusing on, on [00:40:00] different skills of learning. Pattern making, cutting, etc. And um, also, and they would only have a very limited amount of time to look at the kind of history of fashion.

[00:40:15] **Fran Lloyd:** And they were always really, really kind of interesting. It was a different, uh, a different rhythm to the studio. So, very ambitious.

[00:40:24] **Jarek Zaba:** Yeah, yeah. And, um, speaking about the, the international competitions in St. Gall, Switzerland, um, we know they, they triumphed in 65, 66 and 70. Um, I mean, so were these competitions for universities specifically?

[00:40:41] **Jarek Zaba:** I think they were called the International Youth Fashion Design Contest.

[00:40:44] **Fran Lloyd:** Yeah, yeah.

[00:40:45] **Jarek Zaba:** Were they for young people generally or were they universities tended to enter?

[00:40:49] **Fran Lloyd:** Countries entered their-

[00:40:51] **Jarek Zaba:** Countries, right.

[00:40:51] **Fran Lloyd:** Yeah, so, and um, and I have some fantastic footage of actually one of those.

[00:40:59] **Jarek Zaba:** [00:41:00] Oh really?

[00:41:00] **Fran Lloyd:** Yeah.

[00:41:00] **Jarek Zaba:** Oh, right.

[00:41:01] **Fran Lloyd:** And so you could, no, so they're international, so it's like, um, um, yeah, UK, France, Germany, Switzerland, and so it's quite a sort of selection process. Um, yeah, and, but that was, she chose to go forward to that. Um, the UK was represented by two art schools in, in one of them at least.

[00:41:36] **Jarek Zaba:** Right.

[00:41:37] **Fran Lloyd:** So clearly there was decisions made, um, in the UK before

[00:41:43] **Jarek Zaba:** Right.

[00:41:44] **Fran Lloyd:** Going forward.

[00:41:44] **Jarek Zaba:** Yes. It's a bit like Eurovision. You, you have to, you have to win the nomination process.

[00:41:48] **Fran Lloyd:** Yeah.

[00:41:49] **Jarek Zaba:** Um, , um, and that, yeah. So I mean, we know they won and, and you've just mentioned this footage there. So how much do we know about the, the why we won? What would be the actual fashion that, uh,

[00:41:59] **Fran Lloyd:** [00:42:00] Oh yeah. We know a lot about that. Yeah. Um, And the fashion archive here is incredibly rich and very detailed. So, um, we know that they won for, um, for example, for a wedding dress. A white wedding dress that was very sleek in mid, in, uh, I think that was in '67... Um, in the same one, they won for this incredible, one that is memorable, and it's colour film as well, so it's absolutely great, is this superb, um, beach wear, which is this flamboyant, um, uh, beach cover that opens out into wings, and then a sort of bikini top with, um, trousers and, uh, flares and [00:43:00] so forth.

[00:43:00] **Fran Lloyd:** So they won because of the quality of the making and the strident new ideas that were embodied, um, at that time. So it's very much from the mid sixties, you know, that image of sort of Quant's new clothes and so forth. That new era. Yeah, so, we've got fantastic photographs about that, so you can see how they, what they were, and as I said, moving image, yeah.

[00:43:30] **Jarek Zaba:** Yeah, and in terms of the, the fashion course over the years, it's produced some very, you know, high profile, um, alumni, uh, Helen Storey and, and John, John Richmond are both, um, alumni, and I think the -and this is, so the AMP project that we're looking at is called Art, Music and Pop Fashion. Um, so we, we, we're very interested in the links between music and fashion.

[00:43:55] **Jarek Zaba:** And I think Helen Storey and John Richmond have, have designed for Madonna, Lady [00:44:00] Gaga, Mick Jagger, etc, etc. So I wonder if you could just reflect a little bit on those connections between fashion and music and, and how Kingston has played a role within that.

[00:44:09] **Fran Lloyd:** Um, yeah, well they... I don't know how much, uh, figures like, although that would be easy to find out, how much, uh, figures like

Helen Storey and, uh, John Richmond would have been, um, interlinked to the music developments in Kingston.

[00:44:35] **Fran Lloyd:** Um, because there was, that was the very, that was the time of the really active music scene. Um, but it would be as they rose to fame, that that's your, your market for as a, a sort of designer of key figures. And I suppose what they both had was, um, a sense of subcultures, [00:45:00] the importance of, um, independence in terms of the way you looked and so forth.

[00:45:08] **Fran Lloyd:** And it- of course, Helen, Helen Storey's kept an incredibly meticulous archive, so it is possible from those images to know exactly what she produced at Kingston.

[00:45:25] **Jarek Zaba:** Yeah. Yeah. I did, I did speak to her briefly and I was hoping to get her for an interview. But, um, but yeah, I think I, from what I recall in our brief chat, she did speak about the music culture of the, of the town more widely. Um, and there, and there being lots of stuff going on at the Poly.

[00:45:40] **Fran Lloyd:** Yeah.

[00:45:40] **Jarek Zaba:** Because she would have been here in the 80s, is that right?

[00:45:43] **Fran Lloyd:** Yeah. Yeah. Yeah,

[00:45:45] **Jarek Zaba:** Where there were still quite a few high profile gigs happening here.

[00:45:48] **Fran Lloyd:** Oh yeah. And also, I mean, that's, that's the other thing that, um, of course we, we haven't tended to talk about the sort of sonic aspect of the Art School, but [00:46:00] if you think that, um, the Student Union and the bar would have, would have been places for, uh, for, groups and musicians.

[00:46:13] **Fran Lloyd:** So it was very, very much around and of course all the numerous pubs around the area and kind of clubs. So yes, I, I haven't particularly looked up, my colleague Robert Nifton looked more particularly at Helen Storey. We divided up some of the research and I'm certainly very happy to put you in contact with him.

[00:46:36] **Fran Lloyd:** And we do have all of her archive digitalised and obviously it would be, you could seek permission through, through, uh, Robert and her for that. Yeah.

[00:46:53] **Jarek Zaba:** Yeah. Yeah. But that, that moves us on quite, quite nicely to the Poly as a, As a place for music, I [00:47:00] mean, did this play a part in your research? Were you looking at the, the, the, the Poly as a, as a music venue?

[00:47:06] **Jarek Zaba:** Uh, because we know, we know they hosted, you know, the likes of Genesis and Queen and all of this sort of stuff. Did that, did that come up in your research?

[00:47:16] **Fran Lloyd:** Very much, but it was interesting because what, um, what probably came up most, and that we looked at in some depth, was the early 60s. Um, so around 63, 64, where you have, um, I mean there were lots of things going on together, but basically you have a very strong, um, uh, folk revival there in Kingston. And you also have an R&B, kind of beginning jazz, around. And so, I mean, it's really [00:48:00] noticeable how many of key people were at Kingston School of Art. And that's not, uh, an unusual event. You know, if you- um, there's somebody called... Alex Seeger, whose written around art schools and um, and that link with music is really kind of very common.

[00:48:22] **Fran Lloyd:** So at Kingston, we know there was John Renbourn who went on, you know, to Pentangle. We know that, um, Eric Clapton, but you know, for a year here and then, um, younger than him was, um, it was Sandy...

[00:48:45] **Jarek Zaba:** Oh, Sandy Denny, is that right?

[00:48:47] **Fran Lloyd:** Sandy Denny, that's right. Who went on to be Fairport Convention. Now, all these people knew each other. Um, and then it's [00:49:00] amazing. I mean, if you take Eric Clapton, who later on goes into the kind of Yardbirds and so forth. But the original Yardbirds, two of them were at Kingston.

[00:49:14] **Fran Lloyd:** One of them was at Epsom School of Art. So there's a little sort of network here. And that's, of course, the other thing about art schools. There was a network locally because each local area had an art school. So if you think within this vicinity, you would, in the south west, just say you would have, you'd have Epsom, you'd have Ewell.

[00:49:39] **Fran Lloyd:** You'd have Putney, you would have Richmond, and so forth. So there was clearly, they were, you're moving between places as well. And certainly here, I mean, their, their histories are pretty well written. Well,

they are written now, so John Renbourn talks about [00:50:00] his time at Kingston. He was here for a year before he was asked to leave.

[00:50:07] **Fran Lloyd:** Eric Clapton, the same... Eric Clapton overlapped with Sandy Denny and she chose to leave because she'd made, she was making it big time there. And they talk a lot about the locations for their music as well. And it sort of brings in things that I know, I think probably on an earlier project there was some research done on the, the barge, the Folk Barge, that was in, in Kingston, which was the sort of venues they were going to as long as, as well, alongside the pubs.

[00:50:51] **Fran Lloyd:** And as long as, alongside the other place that comes up, um, [00:51:00] was the, uh, the Basement Club.

[00:51:05] **Jarek Zaba:** Oh, uh, the Cellar Club, yes, yes, which is now, I think it's where the Rose Theatre is now, I think, I believe, yeah.

[00:51:13] **Fran Lloyd:** Yeah, yeah, originally, yeah, it was in Ashfield Street, and then, and then it relocated, yeah. And so, and then I, I suppose the other thing that comes through strongly there is this connection between art schools, each other. And also London in the case of kind of Kingston. So these people, they had a, a local thing here, but they were also showing at the clubs, playing at the clubs in, in London. So you get this kind of intermingling network and, and they weren't either or. They were at the same time. [00:52:00]

[00:52:00] **Jarek Zaba:** Yeah.

[00:52:00] **Fran Lloyd:** Yeah.

[00:52:01] **Jarek Zaba:** Yeah. I mean the the the Yardbirds story is really interesting, in fact in the first heritage project we did on the music in the borough we interviewed Top Topham, who was one of the founders of the Yardbirds. And his story is fascinating. I mean, I just found out he passed away recently.

[00:52:16] **Fran Lloyd:** Yeah. Yeah. Yeah,

[00:52:17] **Jarek Zaba:** But, But his story is, is, is, is a bit of a, it's a bit of a sort of fifth Beatle hard luck story. 'Cause he, he, he was essentially founding member, I think it was his parents.

[00:52:27] **Fran Lloyd:** Yeah.

[00:52:27] **Jarek Zaba:** Told him

[00:52:28] **Fran Lloyd:** He was the youngest, he couldn't.

[00:52:29] **Jarek Zaba:** Yeah. And they told him that he should be focusing on his art in, as in his, his, his visual arts rather than his music and, and ended up being replaced by Clapton. So,

[00:52:38] **Fran Lloyd:** Yeah, that's right.

[00:52:39] **Jarek Zaba:** It's, uh,

[00:52:40] **Fran Lloyd:** Yeah. Yeah. That was, but then you have to remember like he was 15.

[00:52:45] **Jarek Zaba:** Yeah, yeah.

[00:52:46] **Fran Lloyd:** You know, whereas, I mean- So again, that actually brings another perspective that, um, perhaps isn't more widely known, is that, um, [00:53:00] people went to Art School in the 60s and the late 50s in particular, really quite young. Straight after they'd done their 16 year old exams, they could enter. Sandy Denny, that was exactly her.

[00:53:18] **Fran Lloyd:** She was, she had just finished her exam, she got into the, um, it'd be like the kind of foundation now, but a pre diploma, and just left school, that was it, 16. And he was that bit younger.

[00:53:33] **Jarek Zaba:** Yeah, yeah. Um, and, you know, when we were looking at the, the Polytechnic as a, as a venue, um, uh, as, um, as time goes on there, the, the, this this Main Hall in Penrhyn Road.

[00:53:48] **Fran Lloyd:** Yeah.

[00:53:49] **Jarek Zaba:** Um, it hosts all these sort of high profile acts and it's all gigs that are booked through the SU and there's the sort of social, the social club of the SU. Um, and it's striking to me as someone who [00:54:00] came to university in 2006 that, uh, that culture didn't exist. And I wonder if you can sort of reflect on why that is.

[00:54:07] **Jarek Zaba:** Why were SU's able to book these, these sort of fairly big name acts, whether it's David Bowie or Queen or whoever? Why were they

able to do that? And why did that culture sort of disappear over time? Because the university circuit was a big thing back in the day, and it's now not, and I wonder why that is.

[00:54:26] **Fran Lloyd:** Yeah, yeah, yeah, I mean... Yes, I have thought about that a bit. Um, I think there's two aspects to it. That, um, It was the nature of venues. There weren't many big venues, specifically for kind of music. And in fact, I mean, the Student Union, certainly when I was at university, the Student Union was still, um, so that was early, uh, [00:55:00] 1970s was still your place where the circuit worked, uh, around.

[00:55:06] **Fran Lloyd:** Um, but there weren't significant big other venues. You just also, you know, things like thinking about the, uh, television programs that developed around music and so forth and the recordings. That, that's all happening, you know, slightly later than, um, the early 60s and, and the 50s, so I think it's, it's mainly, um, because other venues, large venues came on board, you know.

[00:55:40] **Jarek Zaba:** Yeah, yeah, yeah, because I, I mean, I, I, in my head I was thinking is it as simple as money, is it, you know, the SUs had money to, to book artists that they don't, they don't have now, do you know, do you think that played a part at all?

[00:55:52] **Fran Lloyd:** Well, that will undoubtedly have played a part, but I mean, the thing about, um, uh, [00:56:00] the use of the universities was you had large spaces, you had young audiences.

[00:56:07] **Fran Lloyd:** Perfect, yeah. And so, doubtless, there is a sort of economic side to that, but the same- and I, I don't quite know what would play into that, but I'm sure if you looked into it, you would find out the way Student Union finances then were regulated. Yeah. Um, but certainly also, I think it was simply the rise of other, other kind of music venues.

[00:56:33] **Jarek Zaba:** Yep, yep. And we know there was music dotted all across the ca- so as well as the main Hall in Penrhyn Road. You had music here at Knights Park, you had it at Kingston Hill, which I think was called Gypsy Hill back in the day, is that right? Yeah, yeah.

[00:56:46] **Fran Lloyd:** Or rather, the College that moved there was Gypsy Hill College.

[00:56:52] **Jarek Zaba:** Yeah, got ya.

[00:56:53] **Jarek Zaba:** Was that the teacher training?

[00:56:55] **Fran Lloyd:** Yeah,

[00:56:56] **Jarek Zaba:** yeah, yeah. But we know, yeah, and they had music across all of the...

[00:56:58] **Fran Lloyd:** Yeah, so here, [00:57:00] the bar here we know used to be used. We know the refectory was used.

[00:57:05] **Jarek Zaba:** Yeah.

[00:57:06] **Fran Lloyd:** Yeah.

[00:57:06] **Jarek Zaba:** Yeah. And I think, you know, I think we're coming to the end of talking about the School of Art History.

[00:57:12] **Jarek Zaba:** Um, I wonder if we could just close by talking about how it fits into the context of Kingston as a town and a borough. Um, the relationship between the School of Art. Because I think one of the quotes that we use in the exhibition is about how Kingston School of Art has made the most of its location. So I wonder if you could talk a little bit about how it fits into the town.

[00:57:33] **Fran Lloyd:** Yeah, yeah. I mean, so what we were talking about earlier is really important. So the, um, the School of Art came out of the Borough. The Borough's desire for its identity as a borough. To be, uh, associated with education, um, higher education, of course, uh, so [00:58:00] that people could continue, um, past the age of, well at one point it was 14, then 16, um, and so forth.

[00:58:08] **Fran Lloyd:** And it was about culture, it was about prestige, and so it was initiated from the, um, uh, the Borough, and it's always really been very closely, uh, part of it. I mean, until the, until the, I think I'm right in saying that until it became a polytechnic, it was the Borough that was still paying the kind of wages of, um, uh, the university.

[00:58:42] **Fran Lloyd:** We might need to check that, but there was certainly something of that kind. And there's always been strong liaison. Um, of course now, there are many more, uh, developments. Uh, like the Rose Theatre that has [00:59:00] created more opportunities. But before that, if you... If I'm thinking about what you uncover going through the history of the School of Art, you see

that, uh, students frequently worked with Bentalls, uh, design, designing windows, um, interiors, and so forth.

[00:59:26] **Fran Lloyd:** So a lot of the big stores they worked with, but Bentalls in particular. And, um, we've got very good, um, uh, photographic evidence of, of students' work. Um, the... Also you have the, the annual, um, apart from the end of year shows, you have the annual fresher events.

[00:59:56] **Jarek Zaba:** Yeah.

[00:59:56] **Fran Lloyd:** And they used to be right- again, we've got [01:00:00] a lot of photographic evidence of that.

[01:00:02] **Fran Lloyd:** So it's right in the heart of kind of Kingston. Um, so I think you can, and then. And of course, uh, lots of businesses in Kingston, supportive projects here, and so forth. So you could, you can see economic ties, as well as creative ties and opportunities.

[01:00:23] **Jarek Zaba:** Yeah, yeah. And then when we're talking about, um, the, the, the, uh, large number of, uh, music venues in the town, that, that, that has... Obviously a link to the amount of young people that are in the town through the School of Art and the University more widely.

[01:00:37] **Fran Lloyd:** Completely, yeah. And, and also just if you look at, at the sort of material environment of Kingston, um, look at the sculptures that are up around Kingston, you see the connection with the School of Art.

[01:00:51] **Fran Lloyd:** I mean, the, you know, absolute sort of fame, iconic red telephone boxes that David Mach [01:01:00] taught here. And, and it was, and so the, the Polytechnic, as it was then, and also the University. Um, and before that, definitely the College of Art- um, and I'll come back to that in a moment because it's a kind of overlooked side- um, worked to put public things into the environment. And what I wanted to come back to is that one of the fascinating things for the early history of the Art school, so from, uh, this time of this building and just wartime and post war, were actually how many of the artists at Kingston School of Art worked on public murals, which have now long gone.

[01:01:55] **Fran Lloyd:** So in canteens, factories, yeah, as well [01:02:00] as obviously working, which they did for the government on building models of um, like Dambusters models is the famous one, and, and that's staff from Kingston so- and, and that's recognising, which I guess is the thread that I'm

thinking about here, is um, the abilities to, conceptually and three dimensionally consider things and to make things visually interesting and to understand how things work. They were skills that were used at local and national level.

[01:02:46] **Jarek Zaba:** Yeah. It's interesting mentioning murals because Community Brain work closely with, uh, We Are Sky High, the artists who do a lot of the big murals, and they did the Bowie mural for us in Tolworth and all of that.

[01:02:59] **Fran Lloyd:** So it's a [01:03:00] long tradition. It's very- I mean, you know, uh, y'know, so we have images of them, but we obviously don't have the works.

[01:03:10] **Jarek Zaba:** Right.

[01:03:11] **Fran Lloyd:** Like the bus carriage had an amazing mural. Absolutely incredible. And there was an attempt to, to save it, but the problem with murals is they come with a, they're very difficult to get off.

[01:03:25] **Jarek Zaba:** Yes, yes, yes.

[01:03:28] **Fran Lloyd:** Wall and all.

[01:03:29] **Jarek Zaba:** Yeah, yeah, indeed, indeed. Um, right, so I think School of Art wise, that's most of what I wanted to cover, unless there's anything that leaps out that you think we haven't spoken about that is an important part of, um, the School of Art's history.

[01:03:53] **Fran Lloyd:** Yeah, I think there's one other thing I'd just like to add, and that's again, something about sort of thinking about [01:04:00] a wider kind of impact, is, as a Polytechnic in the 1980s, um, there was certain generations that hadn't had a chance to go to university. Um, and, and typically their children were older, and they could come to university. And so what you, what you saw in the 1980s was a movement towards, obviously there's full time degrees, but part time degrees. For people that were, uh, wished to go on to higher ed, and not necessarily have A levels.

[01:04:48] **Fran Lloyd:** Some might, but some may not. And, uh, for, for a good ten years, uh, Kingston Polytechnic had that. And, and that [01:05:00] was... It was amazing because actually it also drew upon, I mean, typically, you know, the catchment area for that might be Kingston, might be Surbiton, it might be a little bit further out into Surrey, uh, into Putney, but it was huge, um,

numbers that came to do part time degrees, and that was - I mean, I know of that because I was contributing, as my colleagues were, to the kind of art and design side. If they might be doing it completely in that area, or they might be combining it with another degree. Now, that's disappeared now, which I think is incredibly sad.

[01:05:46] **Jarek Zaba:** Yeah. Yeah, that's interesting, that's what universities would call widening participation today, isn't it?

[01:05:53] **Fran Lloyd:** Yeah, or the government might call it lifelong learning, but there's not [01:06:00] the easy facility for that anymore.