

David Goodway: 'Anarchist Seeds Beneath the Snow: Left-libertarian Thought and British Writers from William Morris to Colin Ward', PM Press, 2011, p310

It was Ward's experiences during the Second World War that shaped, to a very large extent, his later career. His first job was as a clerk for a builder erecting (entirely fraudulently) air-raid shelters. His next was in the Ilford Borough Engineer's office, where his eyes were opened to the inequitable treatment of council house tenants, with some having requests for repairs attended to immediately, while others had to wait since they ranked low in an unspoken hierarchy of estates. He then went to work for the architect Sidney Caulfield, a living link with the Arts and Crafts Movement since he had been articled to John Loughborough Pearson (for whom he had worked on Truro Cathedral), been taught lettering by Edward Johnson and Eric Gill, and also studied under and later worked as a colleague – all at the Central School of Arts and Crafts – of W.R. Lethaby, whom Caulfield revered. Lethaby, a major architectural thinker as well as architect, is one of the nine people whom Ward was to name in 1991 in his *Influences*.³ Next door to his office, Caulfield – who was brother-in-law to Britain's solitary Futurist painter, C.R.W. Nevinson – let a flat at 28 Emperor's Gate to Miron Grindea, the Romanian editor of the long-running little magazine, *Adam*. It was Grindea who introduced Ward to the work of such writers as Proust, Gide, Thomas Mann, Brecht, Lorca and Canetti.⁴