

In the Picture

www.fyldefas.org.uk

Refined gem in our midst

Do go and see the stunning exhibition of paintings by the Lancastrian artist Stanley Warburton, 'An Art Refined', currently on at the Fylde Gallery in Booths, Lytham. It is a wonderful collection of water-colours and oils by this talented painter and author and one-time friend of L S Lowry.

Stanley is now one of our local gems, having retired to St Annes, and this is a once-in-a-lifetime opportunity to see a range of his work mostly residing in private collections as well as sketchbooks and correspondence relating to his work.

Stanley is 92, soon to be 93, and the exhibition reflects Stanley's life



Snow at Marland by Stanley Warburton, in the collection of Bury Art Gallery and Museum

and development as an artist from the time he watched his grandfather paint as a young lad in Rochdale to the time where his own paintings were considered worthy of being part of permanent public art collections and retained in galleries in both the North and the Midlands.

For much of his life he was an engineer and teacher, but he still found time to take up the positions of Chairman and Vice President of

the Turner Society based in London and in 2008 published a well-researched book, 'Discovering Turner's Lakeland'. As a result he was much in demand, lecturing at various prestigious institutions including the Royal Academy and Tate Liverpool as well as at Abbot Hall in Kendal and appeared as a guest on Melvyn Bragg's South Bank Show. His associates at the Turner Society included such

Continued on back page

Fylde Decorative and Fine Arts Society
A Member Society of the National Association of Decorative and Fine Arts Societies.

Members pursue a mutual interest in the arts through lectures on a wide range of decorative and fine arts topics including art, sculpture, jewellery design, architecture, garden design. Lectures are on the first Wednesday of every month at 2pm in the Hall of the St. Annes-on-Sea United Reformed Church, St. George's Road, Lytham St. Annes FY8 2AE.

Chair: Hilary Alcock 01995 670563
Vice-Chair: Philip Bailey 01200 423230

Letter from our Chair

It's hard to believe that we are almost half way through our third programme year. Time has flown by but in other respects we seem 'older' as our Society has grown and extended its activities.

Almost every month you see me at the front of the hall giving out notices and introducing the lecturers. What you probably don't

see is the activity beforehand, when our Vice Chairman is perched precariously at the top of a very tall ladder removing the brightly coloured bunting strung across the room obstructing the screen, or the Programme Secretary is flying around assembling the display screens and putting out pot

Continued on back page

Lectures and other dates for your diary

See our website at www.fyldedfas.org.uk for further information on all our future events

Thurs 21 March

The Georgian Country House

Roger Mitchell

See details, page 4

Wed 28 March

Grand Theatre Visit

See details below

Wed 4 April

Tate Ancient: The Earliest Art

Ben Roberts

When was the earliest art? What did it mean? The discoveries of cave paintings as well as sculpted bone and stone figures in the 19th century stimulated ferocious debate and re-shaped understanding of our origins.

Thurs 26 April

Special Interest Day:

From Can Can to Soup Cans: Modern Art from 1850 to 2000

Linda Collins

This study day contains a lot of art history and sets artists and their work within their time – and within the lively Paris of the Jazz age. We examine lively, fin de siecle Paris – the Moulin Rouge and the Can Can girls, the Expositions and, of course, the artists.



Huge changes took place in art production during this period. Rejoicing in Paris after WW1 attracted many eccentric personalities to the city, including visiting American jazz musicians and also home grown talent. Five major artistic movements will be considered during this session. The last session looks at how the course of avant garde art moved from Paris to New York.

Wed 2 May

Glittering Prizes: The Mosaics of Ravenna

Christopher Herbert

The mosaics of the churches of Ravenna



were created at a time of great political and social turmoil. In spite of this, during the 5th and 6th centuries, artists and church leaders in Ravenna set about creating churches of great beauty and strength.

Wed 6 June

Aboriginal Art

This lecture has been postponed to a later

date. A new lecture will be announced as soon as arrangements have been finalised.

Wed 4 July

The Original Olympic Games

Ann Birchall

This lecture traces the origin and early development of the Games which began traditionally in 776BC at ancient Olympia in Greece. Lavishly illustrated by classical art, fine painted vases, and sculpture in clay, the lecture will mark the occasion of the 2012 London Olympic Games.

Kate Cartmell

Raby Castle in County Durham

Trip to England's best kept secret

Northumbria, England's Border Country and thought by many to be England's best kept secret, is a region of outstanding natural beauty and includes many castles and gardens. This is the theme of our three-day tour of the North East which departs on October 11.

We will meet at prearranged pick up points for our journey to Raby Castle, one of the finest medieval castles in England. We continue to the four-star Radisson Blu Hotel, in the heart of historic Durham, on a bed and breakfast basis for a two night stay.



On our second day we visit Alnwick Castle and gardens for a guided tour and will also go to Wallington House, a National Trust property, an impressive yet friendly house with a magnificent interior and fine collections.

Before our journey home our destination will be Tullie House, Carlisle. This has an extensive and important collection including fine art, decorative art and textiles consisting of around 2000 items from 1564 to the present day.

Do join us on our first residential tour in the UK. The price is from £205 and a booking form can be downloaded from the visits section of our website or picked up at our monthly lectures. Elaine Wolstencroft

Grand venue for first theatre visit

On Wednesday 28 March a group of Fylde DFAS members will attend a matinee performance at the Grand, Blackpool, of Anne Boleyn, the English Touring Theatre's presentation of the London Shakespeare Globe production written by Howard Brenton. The group will travel by coach from Lytham St Annes.

This witty, gripping play, with sublime chamber music and visual imagery, is a celebration of a great English heroine, Anne Boleyn, the second wife of Henry VIII. It leaps between generations to reveal the debt the outrageous yet scholarly James 1 owed to Anne, who conspired with the exiled William Tyndale to make England Protestant. This is the first time we have arranged to see a theatre performance. Christine Cockburn

In the Picture is edited by Marion Nuttall and published twice a year in March and October. Contact the Editor at inthepicture@iwcom.co.uk

What’s on in the North West

The Editor’s roundup of current and forthcoming exhibitions. Please see our website for more information

Heritage Centre, Lytham to 25 March
Local Relevance Paintings from the Lytham Art Collection. **Punkadelics and Paired Ceramics** 27 March—15 April Paintings by Corinne Streetly and ceramics by Marie Kershaw. **Northern Folk and Passionate about Pots** 17 April—7 May Watercolours and ceramics by Allyson Wright and Stephen Green. **Variations** 9—27 May Mixed media paintings by Carol Beaton and Christine Marsh. **True to Nature** 29 May—17 June Paintings by Elaine ME Gaffney. **The Open and Golf at Lytham** 19 June—15 July Exhibition by Lytham Heritage Group. **Selected Landscapes and Studies** 17 July—5 Aug By photographer Peter Laurence. **Lancashire at War during WW2** 7—19 August. Exhibition by Lytham Heritage Group. **4 Contrast** 21 Aug—9 Sept Paintings, ceramics and textiles by four local artists. **The Ark Exhibition** 11—30 Sept Mixed media art by North West Animal Artists. **Autumn Exhibition** 2—21 Oct Mixed media art by Lytham St Annes Art Society.
Lytham St Annes Art Society Open Air Art Exhibitions 14—15 July Ashton Gardens, St Annes 18—19 Aug Memorial Gardens, Lytham.
Fylde Art Gallery, Booths, Lytham
An Art Refined to 23 March Over 70 paintings by successful local artist Stanley Warburton. **Drawn from Youth** 2 29 March—27 April Work from students at 8 local schools/colleges submitted for selection for the RBA/ NADFAS Exhibition in London. See page 7. **Local Artists** 4—20 May. **Treasures of the Fylde Collection** 31 May—25 July. **Local Artists** 2—31 Aug. **It’s a Birdie** 6—28 Sept A children’s art exhibition around the theme of ‘It’s a Birdie’ will be put on by Fylde DFAS. It is hoped the show will be augmented by additional models, sketches and photographs linked to the Open Golf Championships. **Local Photographers** 4 Oct—2 Nov. **Artroom Gallery, Garstang** **Signs of Spring** to 24 April Paintings of flowers by Janette Phillips; batik and stitch textile art by Barbara Jepson; carved wooden birds by John Mercer; colourful floral ceramics by Ken and Valerie Shelton, including vases and bowls. **Landscape** 26 April—3 July Oil paintings by Hilary Carr. **Beside the**



Seasonal cheer, right down to the last drop!

Once again our annual Christmas lunch at the Grand Hotel, St Annes, was very successful. Eighty members and friends enjoyed a glass of wine while socialising with friends and in some cases making new friends.

The reception was followed by a traditional meal served in the elegant St Annes Suite. A raffle in aid of Fylde DFAS Young Arts Project raised a record sum exceeding £200. We thank everyone who bought tickets and those who generously donated prizes.
Barbara Weston
Photos by Ron Davies



Sea 5 July—11 Sept Paintings, glass and ceramics inspired by the sea. **Lancashire Art and Craft Guild** 13 Sept—6 Nov Diverse range of paintings, ceramics and textiles. **Abbot Hall Art Gallery, Kendal** to 14 April **Turner and his Contemporaries: the Hickman Bacon Watercolour Collection** Over 40 outstanding works from the magnificent collection, one of the most important private holdings of British 18th and 19th century water-colours. **Ruskin: ‘All great art is delicate’** 24 April—30 June Forty-three works of John Ruskin demonstrating a remarkable range of effects. **Abbot Hall at 50** 27 April—9 June Focusing on its impressive permanent collection. **Francis Bacon to Paula Rego** 23 June –16 Sept Some of the biggest names of the 20th century art world **Hughie O’Donoghue** 28 Sept—22

Dec One of the most ambitious painters at work today, best known for his exploration of the human figure. **Tate, Liverpool** 22 June—28 Oct **Turner, Monet, Twombly** This brings together works by Turner (1775-1851), Monet (1840-1926) and Cy Twombly (1928-2011) exploring their similarities in style, subject and artistic motivation. It features iconic water lilies and romantic landscapes and showcases Twombly’s recent paintings of blooms, shown in the UK for the first time. **Blackwell, the Arts and Crafts House, near Windermere** to 29 April **Display: A House for an Art Lover: M H Baillie Scott’s Folio** Display of the recently acquired Baillie Scott folio published in 1902. This is the first time it has been displayed in its entirety along with designs from Mackintosh’s entry.



Spring flowers at the Lytham Hall gatehouse

Lecture to raise funds for Lytham Hall Appeal

We are delighted that Roger Mitchell, who studied History at Oxford and Fine Art at Leeds, has generously donated his time and expertise to deliver his lecture 'The Georgian Country House at Home and Abroad' in support of the Lytham Hall Appeal Fund.

Lytham Hall is one of the finest Georgian Houses in Lancashire and it can hold its own among Georgian Houses in the rest of the country and the world. In this lecture we will look at some of the best of these houses throughout the British Isles and in America and Australia. Roger says he will have to make some difficult decisions as to which to include but guarantees that Holkham, Houghton, Kedleston, Ickworth and Belsay will make an appearance.

The event, to be held on Thursday 21 March, will start with a reception in the Hall's main reception room and, in case it is a cold evening, the Lytham Hall staff promise to light the fire, so we are sure to have a good atmosphere. There will be canapés and a choice of an alcoholic drink, or fruit juice provided before moving to the West Wing for Roger's lecture. After the lecture we will serve a hot supper and have time to socialise. All this for just £14.50.

Tickets can be obtained from Olga Depledge or via our website.
Barbara Weston

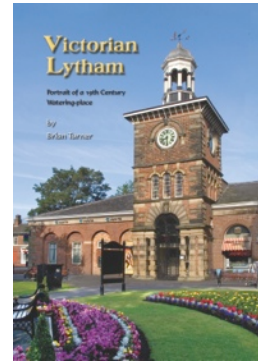
Here is a book that is different from most of those on the shelves of local libraries because of its size and quality, and different, as noted in the local website amounderness.com, because it 'is only the third published history, uniquely on the town of Lytham (ie. not including St.Annes-on-Sea). The first history of Lytham to be published since 1946!'

Brian Turner's previous books include Blackpool by Tram (1968), The Blackpool Story (1976), Circular Tour (1999) and North Pier by Tram (2010). Victorian Lytham was originally published in 2008 as a limited edition of 100. It proved very popular and was quickly 'out of print'. It was decided by Lytham St Annes Civic Society that a comprehensive history of Lytham such as this should be more widely available and the Society has funded a second edition, which now includes a new chapter on sport in the town and an index. The book is very readable, full of information put together by an enthusiastic historian and will be a reference book to be added to many people's shelves.

The book has hard covers, is of A4 size (roughly 28 x 20 cm), and printing is on art paper. The size, which may derive from Brian's own

Victorian values - and value

BOOK REVIEW
Victorian Lytham by Brian Turner (Lytham St Annes Civic Society, 2011)



layout work, gives room for text and supporting illustrations to be together on the same page and has allowed individual features to be covered in a single page. The art paper ensures that the illustrations, black and white as well as colour, are so clear and attractive and, with generally two pictures per page, are a major feature of the book. Modern technology has made it possible for old photographs to be improved for

publication, and the lower cost of colour printing now allows publication of a book of this quality at a reasonable price.

There are 160 pages, 22 chapters and a number of separate features, so selection of items of interest is easy. Skipping through the book, however, is not easy; start to read and it is difficult to stop. It is well written, and the inclusion of so many unfamiliar images and a good selection of maps is evidence of the dedication of the writer, who has clearly put a great deal of time into researching the subject. One cannot but warm to a writer who notes that the Market Square has no market and is not square, though he returns later to explain the history and wonders what connection there might be between a notice 'Commit no nuisance' on the boat-house and the later installation of a toilet, in 1864.

It is good to have a book that provides a comprehensive history of the Victorian development of Lytham. Both residents and visitors will find much of interest and there could be a much wider appeal as it is, in effect, a case study of a small Victorian seaside town. It is on sale at Plackitt & Booth in Lytham at £20.
Dennis Leyland

Church recorders are making fine progress

About 40 years ago a Committee of the Victoria & Albert Museum, London, was discussing the plethora of art, design and treasure that exists up and down the country in its many cathedrals, churches and chapels, for which there was then no formal record. One of the people present was a member of NADFAS who suggested this national group could embark on such a survey. Thus was born the Church Records of the National Association of Decorative and Fine Arts Societies.

On its 20th anniversary in 1993 the recording group published a book entitled 'Inside Churches', a guide to church furnishings which has become a bible for our group in the Fylde. It gives an introduction to the church in Britain but, for us, it is a practical reference book which helps us to name and identify furnishings and icons and gives us precise and detailed instructions about the style and terminology we need to use.

We have twelve members in our group coordinated by our Society's Vice-Chair, Philip Bailey. After some deliberation we decided that the United Reformed Church, known as the White Church, on Clifton Drive would be an ideal place to start honing our potential skills. Quite naturally permission had to be sought from the minister, the church and its higher authorities and, as the wheels of ecclesia grind slowly, we had to be very patient while negotiations went ahead.

Consent was finally given and at our first meeting we decided which areas each of us would work on. We now have groups working on books, plaster work, woodwork, metalwork, stained glass and textiles. We also have a North-west adviser who visited us last month and was able to give us much appreciated advice based on his experience during many similar projects.

The White Church is open every Thursday afternoon and we use that time to do our research in our individual groups and then meet



altogether on a regular basis to report on progress. We are grateful to the church for their cooperation and also that we have a warm, comfortable place in which to work.

The record we will finally publish will be presented to the minister of the church.
Ann P. Bullick

Thanks, DFAS, for a unique chance to go down memory lane

Fylde DFAS is fairly new to my life but it has already taken me on a trip down memory lane. As a member I seem to have fallen into the role of semi-official photo-grapher, something I am enjoying very much. When a Special Interest Day was held in Lytham Hall, for many years the family seat of the Clifton family, the event took me back a long way. May I indulge?

As a pony-mad 12-year-old I became friends with the daughter of the Lytham Hall estate agent, who had a wily black pony that put us both on the floor more times than I can remember. The pony was stabled at the Home Farm in Lytham Hall Park.

Following this, I came to know a girl who kept several horses in the rather grand Estate stables attached to the Hall itself. This girl, Sheila Willcox, eventually became a Three Day Event rider of international fame and in 1958 her wedding reception was held in the Hall.

But I am jumping ahead! Through my teens I passed many happy hours helping in the stables and riding through the woods and tracks around the estate. We were not allowed too near the Hall in case we disturbed the family, some of whom were sometimes in residence.

I remember clearly Mrs Violet Clifton (often referred to incorrectly as Lady Clifton). Straight-backed and aloof but tremendously gracious, she was a real lady.

At 14 I was very much in awe of her although later, when I became a receptionist at the Clifton Arms Hotel where Mrs Clifton was resident for a while, I came to know her a little.

This was my story, but a parallel tale was also unfolding. An architect from St Annes, Arnie England, was doing consultancy work for the Clifton family. He became friends with the Squire (Harry) and his brother Michael and often visited the Estate. Sometimes he took his young son David with him. The boy thoroughly enjoyed roaming the woods and fields.

On one occasion after the Hall had been used by the Red Cross for injured servicemen, the agents mislaid a key. David remembers having to shin up a drainpipe, go in through an upstairs window and let them in. Later when he expressed a desire to go into farming, he did his work experience years at Lytham Home Farm.

David and I met when he attended King Edward VII School, Lytham, and I was at Queen Mary's. That was over 50 years ago and we are about to celebrate our Golden Wedding. So Lytham Hall Park has always figured in my life and here I am again back in the happy hunting ground of our youth.

Together with the enjoyment of the excellent lectures, Fylde DFAS is thus providing a host of half-forgotten memories. Thank you again DFAS, but this time for something you could never have predicted.
Julie England

John Ruskin self portrait 1861

Ruskin’s botanical passion



Just before Christmas I went to an exhibition of Ruskin’s botanical drawings. I had known for some time that Ruskin was passionate about botany and in the 19th century he wrote extensively about landscape art in which he included very close scrutiny of trees and plants. In the 1860s his drawings and notes became ever more detailed as he moved away from writing about art and architecture to a broader study of nature and society.

I should perhaps tell you, at this stage, that I have been learning

(well, trying to learn) botanical illustration for two years and agree with Ruskin’s view that wild flowers are much more appealing than many cultivated plants. Ruskin described a flower garden as ‘an assembly of unfortunate beings, pampered and bloated above their natural size’. I’m not sure I would go along with that completely, but certainly on occasions!

I was struck by the depth and detail of Ruskin’s observations of plants. One especially impressive was the pattern of the veins on the

underside of the leaf of the Yellow Water-lily, *Nuphar lutea*, and another the flower and upper leaves of the Milk Thistle, *Silybum marianum*, which intriguingly Ruskin called by the babyish name of ‘Fat Fitie’.

Back to the reality of my art class: My teacher is constantly saying, ‘Look at it carefully. Think about it. Where is the light coming from?’ Occasionally he will say ‘What is that supposed to be?’ but I won’t delve into the depths of my ‘disaster portfolio’ here! It is clear that he fully agrees with a quote from Ruskin: ‘I am nearly convinced that, when once we see keenly enough, there is very little difficulty in drawing what we see’. I remain undecided about this.

The Ruskin Library at Lancaster University houses Ruskin’s manuscript diaries containing botanical drawings and notes and is well worth a visit. The adjoining Gallery is open for exhibitions from 10am to 4pm on weekdays only.
Marion Nuttall.

Unforgettable exhibition of the da Vinci mode

In November the newspapers reported that tickets for the Leonardo da Vinci Exhibition were selling fast and being resold by ticket touts for £300 each. We applied for tickets early only to be told that there were none available until January. However after a long phone call to the National Gallery ticket sales office and a very helpful booking clerk, we were thrilled to obtain tickets for a date in December at £14 each.

The exhibition examined Leonardo da Vinci’s time in Milan when he became court painter to the city’s ruler, Ludovico Sforza, from about 1482 to 1499 and also included works by his pupils and followers. The Gallery had put together an absorbing introductory short film to impart the story of this episode in Leonardo’s life. The film contemplated his painting

commissions, such as the two versions of the Virgin of the Rocks, and also briefly studied Leonardo’s exploration of science and philosophy.

We were blown away by this exceptional exhibition which was beautifully curated. Our only disappointment was the volume of visitors within each of the six rooms that made viewing the small sketches difficult. The crowds also detracted from the effect one usually has when entering a room and having an overview of the paintings as a whole before looking in detail at the individual works.

Our highlights have to be experiencing the dramatic positioning of the two versions of the Virgin of the Rocks, each at opposite ends of the central gallery. We spent a long time looking for the similarities and differences. I

have to say I prefer the second version, owned by the National Gallery, though I think my husband was leaning toward the version belonging to the Louvre. Also memorable was seeing the newly discovered Salvator Mundi, sold in 1958 for £45 and now one of the most valuable paintings in the world.

We were delighted to see the Lady with an Ermine, a painting of the young Cecilia Gallerani, mistress of Ludovico Sforza. The painting is on loan from the Czartaryski Palace in Cracow. We had hoped to see it on the DFAS trip last year, but sadly it was not on display when we were there.

This once-in-a-lifetime chance to see so much of Leonardo’s art was a wonderful experience we will not forget.
Barbara Weston

Right, Katie Hampson and, below, her winning entry; far right, Jodie Leader and her Madonna and Child

Prestigious award for two Fylde students



Two very different paintings created by Fylde art students – one of the Madonna and Child and the other of a cow – are being exhibited at the Royal Society of British Artists' 2012 Show. The two winning artists are Jodie Leader, previously from Lytham St Annes Technology and Performing Arts College Sixth Form and Katie Hampson, previously from Blackpool Sixth Form College.

The competition, organised by the RBA and NADFAS, attracted artworks from 55 societies and 83 schools across the UK. Between them they submitted a staggering 310 images of 'A' level work, including paintings, ceramics and sculptures. Some 41 works are to be hung, with another 17 displayed as 10 x 8 reproductions. Given the huge number of entries, this is a tremendous achievement for the two students, who will both be awarded the status of 'RBA Student' for the duration of the show. Both winners, their families and art teachers were invited to attend a private viewing of the exhibition at the Mall Galleries, London, last month.

Jodie's painting is a personal response to exploring the theme 'Identity'. Using her own family as a starting point, her interpretation of the Madonna and Child was inspired by the Renaissance period of art and studies of family. She found two pieces particularly inspiring, Sandro Botticelli's 'Virgin and Child', which she used for the background, and the pose from Bartolomé Esteban Murillo's 'Madonna and Child'. Jodie

worked on her painting for approximately six weeks, spending hours on it at a time. The resulting piece is in a contemporary style but has retained formal elements in the composition. Portrait painting is a particular favourite of Jodie's, as is that of painting animals.

Currently, Jodie is studying for a BA (Hons) degree in Illustration at Blackpool & Fylde College, in association with the University of Central Lancashire. One ambition after graduating is to be part of the Talent Development Program that Walt Disney Animation studios provides. As well as seeing her work exhibited in St Annes town centre over the summer of 2011, Jodie has also been working on commissioned artwork for the new Highfield PCT Surgery in South Shore, Blackpool.

Animals also feature in Katie Hampson's artworks, and her winning entry is the first cow



painting from a triptych. She took her first step into the fine art world when her cows were displayed in the Fylde Gallery, Lytham. Katie's aim is to be a full-time artist, with animals as her main focus. She says she's always been fascinated by animals and has studied their anatomy extensively. Since she was a young child she and her family have been involved in the training of guide dog puppies, so it is only natural that her favourite subject of choice is dogs. She currently has artworks displayed in the Graffik Gallery in London, which will soon be having its own 'Crufts' show, where they are going to display all of her dog paintings. As well as fine art, Katie also specialises in digital illustration, some of which has been sold to buyers in Europe and America. She has also just received a commission from the US to design a tattoo!

This isn't the first time Katie has won a competition. Last year she created the winning entry in a competition to find the logo for the newly opened North Blackpool Pond Trail and in 2010 she was a winner of the annual Schools & Colleges Competition, organised by Salford University School of Art & Design. She is now studying fine art, animation and illustration at the University of Bolton. Examples of her work can be seen on her website outputt.com

Clearly these two talented young women are well on their way to achieving their ambitions, and we look forward to reporting on their progress in future issues of 'In the Picture'. Pam Foster

Refined gem in our midst

Continued from page 1

luminaries as Henry Moore, Victor Pasmore and Jeremy Selby-Whittingham and he has corresponded frequently about watercolour painting with the Prince of Wales.

In addition Stanley completed a study of his beloved John Sell Cotman, the genius of the Norwich School, nine of whose paintings are currently being shown at the Abbot Hall Gallery as part of a major exhibition of watercolour paintings, 'Turner and his Contemporaries' - something else to add to your diaries.

Stanley remains a member of the Lytham St Annes Art Society and still advises young artists and generously passes on his skills to aspiring artists in local schools. He would like to thank Heather Davies and the Fylde Arts Working Group for their support in mounting this fascinating exhibition.

Hilary Alcock

Beware, love is in the air

In 2011 love was in the air at Fylde DFAS. We are pleased to be able to congratulate three of our members on getting married in the months leading up to Christmas. Our very best wishes for their future happiness go to Joe and Barbara (Martin) Owens, whose wedding was at the White Church, Fairhaven, on 28 October. Also to James and Brenda (Smales) Burkitt who tied the knot at St. Saviours Church, Stydd, in the Ribble Valley, on 3 December.



Never a dull moment: Andy McConnell, a familiar face from BBC's Antiques Roadshow, was the popular speaker at our Glass Special Interest Day in October

Letter from our Chair

Continued
from page 1

plants! Or indeed the Membership Secretary organising arrangements for registration and the Visits Secretary working her way up and down the rows putting flyers on the chairs. Everyone has a role, the Committee works as a team and we turn our hands to whatever needs doing to make things work efficiently ... for example, did you spot our Hon Treasurer recently folding raffle tickets?

This is just a brief snapshot of what goes on, but it is one of two main reasons why Fylde DFAS has very quickly established itself as an organisation that runs, in most cases, very smoothly and has a warm and inclusive feel. We also have a vibrant programme of lectures, visits and events and, despite being a young society, are on a sound financial footing with effective underlying policies and procedures.

The second reason is because of you, the members! Thankfully you are not a passive bunch, you give constructively critical feedback for which we are grateful and we have had a wonderful response in terms of volunteering. So much so that Heather Coupe has been co-opted on to the Committee to co-ordinate the Volunteering Bank. She will maintain a database of names and contact details together with a list of areas of interest to which people feel they can make a contribution. This might be looking after new members, serving refreshments, baking, writing for the Newsletter, invigilating exhibitions, taking photographs etc. The list is endless. If you would like to be included please contact Heather on 01253 736970, or email s-hcoupe@sky.com

In this edition we have tried to put you 'in the picture' about what is going on round and about in the Fylde and the various things in which we, as a Society and also as individuals, are getting involved. There are more schools participating this year in the Drawn From Youth 2 Exhibition at the Fylde Gallery and two students from Lytham St Annes and Blackpool were selected to exhibit their work at the Mall Galleries in London (see page 7). A new Heritage Project focusing on the embroidery of kneelers is starting at Stonyhurst College and the recording of the White Church continues apace.

As I write, new networks are being established with organisations such as the Library Service, the RSPB, the Homestart Centre and the Ormerod Trust as we try to follow up the Mr Lowry project with 'It's a Birdie' in the summer. Life at Fylde DFAS can never be described as dull, so ladies and gentlemen sit back and read all about it. Hilary Alcock