

In the Picture



**Stratford for bed,
Bard and sculpture**

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Lectures and other dates for your diary

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

Wednesday 5 Nov

The Gillows Story and its Furniture Janusz Karczewski Slowikowski

The Gillows story is one of success at both personal and business level. Founded in 1730 by Lancaster joiner and cabinet maker Robert Gillow, the firm became a leading maker and supplier of high quality furniture to the richest families.



Thursday 27 Nov

Theatre visit to see Regeneration at the Grand, Blackpool

Wednesday 3 Dec

Diaghilev and the Ballets Russes Rosamund Bartlett

One hundred years ago, Diaghilev decided it was time to showcase Russian culture to the world,

fearing it was about to be swept away – as indeed happened with the 1917 Revolution. Russian ballet was at its prime, with Nijinsky and Pavlova among its greatest stars. This lecture is a celebration of the magic, creative energy and passion which lay at the heart of Ballets Russes.

Wednesday 17 Dec

Christmas Lunch at the Grand Hotel, St Annes

Weds 7 Jan 2015

Faber + Faber – 90 Years of Excellence in Cover Design

Toby Faber

This lecture traces the history of Faber and Faber, the last of the great publishing houses to remain independent, through its illustrations, covers and designs. Early years brought innovations like the Ariel Poems – single poems, beautifully illustrated, sold in their own envelopes. In the

1950s and 1960s, there was an emphasis on typography, led by the firm's art director Berthold Wolpe. In the 1980s, the firm started its association with Pentagram, responsible for the ff logo. The talk is peppered with personal insight and anecdote.



Wednesday 4 Feb

Barbara Hepworth and Henry Moore

Gerald Deslandes

The lecture describes six similarities and eight differences in the work of Hepworth and Moore. It examines their early debt to Jacob Epstein and Gaudier Brzeska, the influence of Surrealism and Constructivism and their interest in



archaeology and in siting sculpture out of doors. It will also explain the new opportunities that they enjoyed after 1945 through the Arts Council and the British Council.

Tuesday 17 February

Special Interest Day: The Grand Tour – Travel and Collecting in 18th Century Italy Caroline Knight

In quest of art, culture and the roots of European civilisation, young gentlemen in the 18th century completed their education by travel in Europe, especially Italy. This special interest day looks at how and where they went, what they saw, and what they brought back with them. This included antique sculpture and Old Master paintings, as well as views of Venice, Rome and Naples; many gentlemen commissioned portraits.

Wednesday 4 March

Thomas Heatherwick: The 'New Leonardo da Vinci of British Design' (Sir Terence Conran)

Anthea Streeter

Thomas Heatherwick has won many awards and honours: in 2004 he was the youngest practitioner to be appointed a Royal Designer for Industry; he won a Gold Medal for his British Pavilion at the Shanghai Expo in 2010, and in the same year he was designer of the year in Japan. His work received worldwide coverage in 2012 when he designed the Olympic Cauldron at the London Olympics.



Tuesday 14 April

Visit to Adlington Hall, Macclesfield, Cheshire

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, St. Annes FY8 2AE.

Chair: Marie Riley 01253 713003

Vice-Chair: Kate Cartmell

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Cover: *Sculptures at Compton Verney.*
Photo by *Iain Williamson.* See back page

Budapest: Diva of the Danube

Eighty members attended the Old Links Golf Club, St Annes, early in September to hear local architectural historian and NADFAS lecturer Hugh Ellwood provide an overview of the history of Buda and Pest going back to the year 29AD.

He gave a presentation with maps and plans and many excellent photographs, both historic and modern, as he told the story. My greatest impression was of the richness – the astonishing affluence in the life and times during which this city has grown, been badly damaged and been rebuilt.

Hugh told those on the Fylde DFAS Budapest trip what to expect, from the shopping on Vaci Street to the Parliament Buildings; from the amazing Hapsburg Palace to the ultra modern glass-covered market.

To round off this taste of Hungary, we were treated to an excellent goulash supper produced by the Golf Club while, in our usual animated DFAS fashion, we chatted, discussed and assimilated what we had heard.

Julie England



Australian Soldiers in Gallipoli, by Katie Hampson

Katie shows life in the trenches

Readers can't help but remember Katie Hampson, winner of one of our earlier Drawn From Youth competitions. In 2012 Katie, then a student at Blackpool Sixth Form College, had her artwork displayed alongside professional artists in the Royal Society of British Artists' Annual Exhibition at the Mall Galleries, London. Since then she has gone on to exhibit there again, develop her ethical taxidermy skills and get involved with a number of charities, including the Royal British Legion.

Last year she was commissioned by the Western Front Association to illustrate their Christmas card for 2013, and this led to her being commissioned by the Royal British Legion to paint their WWI commemorative calendar for the centenary. Katie said: "Although it is very different to my normal work, I'll admit it has been a very interesting challenge. Due to an interest in the subject and lots of very helpful people and resources, it has been a successful and fulfilling project."

The Royal British Legion has also asked Katie to create its

Christmas cards for this year, as once again has the Western Front Association. Other British Legion merchandise currently depicting her artwork includes mugs and notelets.

Additionally, one of Katie's paintings, a soldier on horseback in Gallipoli, has been acquired by the Australian High Commissioner, Mike Rann, who invited her to London to see the painting in his anteroom. It was, she says, "quite an experience to say the least!"

Katie has spent the last three years studying fine art, animation and illustration at Bolton University and we are delighted to announce that she obtained a first earlier this summer. Since then she has been preparing for two upcoming art fairs, a trip to Germany, and the Buy Art fair in September.

Katie Hampson is, we feel, an artist we are going to hear more and more about. Some of her work is currently on show at the Artroom Gallery, Garstang until the end of October. Her work can also be viewed on her website at sketchbuck.com Pam Foster

Letter from our Chair

Embarking on our sixth season of lectures, it seems an appropriate time to look back and reflect over the last five years. I learnt a lot that first year and have gone on learning ever since. Like many members, I joined Fylde DFAS not because I was an expert on art, but because I was conscious of the gaps in my knowledge and it offered a friendly and enjoyable way to fill them.

We have gone on to host lectures on everything from Tracey Emin to royal pomp and ceremony – definitely something for everyone. And there is so much yet to come. This season is as fresh and lively as our first, beginning with Alice Foster on Velázquez and Goya and ending with the hilarious Bertie Pearce on the history of Punch and Judy (if you haven't seen him yet you are in for a treat!)

Importantly, we offer more than just our programme of lectures and special interest days. Over the past five years we have had cultural tours ranging from Bologna to Budapest; short tours in the UK; day trips to museums and country houses; theatre visits; DFAS at night; social events and other get-togethers.

The committee work together with our President and Vice President and our many volunteers to provide the best experience possible for our members, but we are equally committed to making a wider contribution both to arts and heritage and the local community.

Our church recorders have done a tremendous job at the White Church and our tapestry group have almost finished their intricate and beautiful kneeler for Stonyhurst Chapel. Our Tagging the Treasures project to catalogue the Lytham St Annes art collection has brought in volunteers from

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Visit to an unusual family home

Forty-five members and friends set off on a bright sunny July day to enjoy a visit to Hardwick Hall. The Hall is situated on a hill in a large park and the first view as you approach is of the large towers bearing the initials ES, incorporated in the stone balustrades on each tower. These stand for Elizabeth, Countess of Shrewsbury, better known as Bess of Hardwick.

Bess was born around 1527, in the nearby Old Hall, which is now in ruins but which she transformed from a modest manor house into a luxurious Elizabethan mansion, completed in 1591.

Before we explored the Hall and extensive grounds, some of us enjoyed our picnic lunches outside the Great Barn Restaurant in the sunshine. We then assembled by the entrance to the Hall, which is surrounded by an attractive walled garden, for a very detailed explanation of the life of Bess. We learned how she rose from an obscure gentry family to the rank of Countess,

Hardwick Hall in the sunshine; below, the Old Hall



who mingled with the members of the Court of Elizabeth 1.

After a life in London, where she became a close friend of Queen

Elizabeth, and four judicious marriages and six children, she returned a wealthy widow to Hardwick and decided to build a new

Hall to celebrate her prosperity. She employed Robert Smythson, a trained mason and possibly one of the first architects. The outside is quite plain but is dominated by large glass windows, the aim of which was to give a feeling of wealth, as glass was very expensive. There is a saying, "Hardwick Hall – more glass than wall!"

On entering the Hall, one is enthralled by the collection of huge Flemish tapestries, Persian table carpets, painted wall hangings and coloured plaster friezes. There are also rows of family paintings hung throughout the many rooms, with some relating to the early formation of the Cavendish family at Chatsworth. Very fine examples of 16th and early 17th century needlework are on display and critics conclude that there is no Elizabethan House to rival Hardwick.

After absorbing the many features of this unusual family home, it was time to assemble in the Great Barn Restaurant, where tea or coffee and cake had been booked for us, before our departure. (A few members were seen sipping glasses of wine, instead of the beverage ordered, but duly paid the extra!)

The return journey took us via the beautiful Derbyshire countryside and through the Chatsworth estate, but unfortunately a long traffic jam near Manchester meant that we were very late home. Despite this small setback, the day was thoroughly enjoyed by all.
D. Allan Townsend



President Jo Darbyshire (centre) congratulates Hilary Alcock (left) and Marie Riley

National recognition for our Chairs

We know that they are both special ladies, so it was no surprise to learn that the talents of both our current Chair Marie Riley and past Chair Hilary Alcock have been recognised by officials at the National Association of Decorative & Fine Arts Societies (NADFAS).

Hilary, who was the founder Chair of Fylde DFAS, has been elected to the NADFAS Board as a Trustee. The Board supports nearly 400 Societies, with 90,000 members across the UK, as well as in mainland Europe and New Zealand. Hilary, who is also a Trustee of Blackpool's historic Grand Theatre, is hopeful that her recent

experience, both of governance and of setting up an organisation from scratch, can be brought to impact upon Head Office's future planning and development strategy in supporting its members.

Hilary said: "I am a lone Northern voice on the Board which meets in London and although this is a national rather than regional role, I hope to bring a different perspective to discussions and at the same time fly the flag for NADFAS at art festivals and heritage events here in the North West."

At the same time, Marie heard that she had won an Individual Marsh Award for Young Arts Volunteering, in recognition of the 'It's a Birdie!' community arts project. Readers will remember that the project ran alongside the Open Golf Championships at Royal Lytham St Annes in 2012, and involved 600 local people. Partners, co-ordinated and led by Marie, included the RSPB, Home Start Fylde, St Annes Library, Guides, Brownies and Moonbeams, as well as local primary and secondary schools, colleges and churches.

Marie said: "I am delighted to accept it on behalf of all those who worked on the project. All our work is only possible with the support of a great team of volunteers."

The architectural significance of Hardwick and Chatsworth

Following our Special Interest Day, Bess and Her Descendants, held earlier this year, together with July's follow-up excursion to Hardwick Hall, architect Philip Bailey explains the history and architectural significance of both Hardwick and Chatsworth.

The residential buildings at Hardwick and Chatsworth are a reflection of the character of Bess and her subsequent dynasty.

Her loyalty to the throne and the location, an adequate distance from

the capital, allowed the buildings to express their affluence and importance without any imposed subdued image.

Hardwick Old Hall, which grew from Bess's humble beginnings, was of random stone construction with vernacular massing and form. Although upgraded, Bess realised its limitations and so she embarked on the creation of an adjacent New Hall with the support of the important architect of the day, Robert Smythson.

Although without extravagant detailing, Bess imposed a restrained Elizabethan Style, large in accommodation and with parapets incorporating her initials. She certainly wished to express openly her own importance. Circumstances have provided us today with a hall little changed and one of the best examples of Elizabethan architecture in the country.

Chatsworth, a few miles away, was originally of Elizabethan form before it was given its Baroque exterior. The

original building was for Bess and her fourth and final husband. For 15 years it was also the prison of Mary Queen of Scots. The strained marriage saw the separation and the development of the two sites.

On becoming the first Duke of Devonshire, Bess' great great grandson from her second marriage to William Cavendish wished to have a hall to suit his circumstance. He upgraded Chatsworth with Baroque elevations but on a piecemeal basis, presumably as finance permitted. The

south and first elevation had a known architect but the remainder did not. It would appear that he was confident enough to go it alone.

Like Bess he wished to remain in control. His care over finance saw the use of local craftsmen, apart from the wonderful interior plasterwork. One of Chatsworth's unusual characteristics is that a building so highly appreciated by the public should have had so limited an input by nationally known architects and craftsmen.

If ever serendipity played a part in bringing an organisation and its members together, then it was so with Fylde DFAS and Kunie Couch. Marie Riley, Fylde DFAS Chair, and Angela Brown, Young Arts co-ordinator, met Kunie at a local running group.

Both Kunie and Marie would be the first to admit they would have found that an unlikely scenario, but amidst the jogging and chatter an eclectic group happily enjoy the beautiful Lancashire coast whilst discussing their diverse interests.

It was on such an occasion that Marie mentioned Fylde DFAS and particularly a new arts heritage project she was engaged in - Tagging the Treasures. When Kunie expressed an interest in art, neither knew just where the journey would lead.

Tagging the Treasures is a project that enables volunteers to research and document the Lytham St Annes Art Collection. This large body of art works and artefacts, donated by former residents of the town, has languished in storage for decades. Marie Riley worked closely with a local and very determined heritage group, the Friends of Lytham St Annes Art Collection, to obtain lottery funding to research and document the collection properly. Some of the most precious, fragile and mysterious artefacts in that collection are a group of oriental and Indian ivories.

When Kunie left her homeland of Japan for England a little over a decade ago, her friends at home were quite shocked. Kunie was and still is passionate about Japanese culture and history. She explains that leaving Japan has made her feel more compelled to learn about her heritage and impart that knowledge to those who want to learn, so when she heard about the ivories she was eager to help.

Kunie pressed to be able to properly examine the ivories but the overstretched Lancashire Conservation Office was understandably nervous about

Kunie and figure at the Fylde Gallery

Serendipity and an exquisite (though naughty) Japanese ivory



letting an amateur loose on the valuable and fragile figures. Kunie attended meetings, received training and quickly earned the respect of Heather Davies, chief conservation officer, with her display of knowledge and diligence. Eventually she was allowed to handle the ivories and properly observe them. She was alarmed by the deterioration in their condition. Without properly regulated gallery space, imperfect storage conditions has led to hairline cracks in some pieces and marked discolouration. Heather enlisted Kunie's help in protecting the ivories.

Kunie has been to the town hall monitoring light and checking on humidity levels. She enjoys the painstaking research of the ivories but sees her absolute priority as conserving them for future generations. She has lobbied council officials to provide protective UV filters on windows in the town hall to halt further discolouration. She has also found sponsorship for the costly cleaning of one of the figures.

In June of this year Kunie was invited to attend a course at Durham University on displaying oriental artefacts, enabling her to further her research and network with leading academics and curators of Japanese art and

artefacts, including the Victoria and Albert Museum. Another contact, The Japan Society based in London, was also very interested in helping and invited her to apply for a grant to promote the figures. Kunie and Marie have filled in the grant application for the Japan Society in the hope that the money can be used to display the ivories to their best effect in the Art of Travel exhibition at the Fylde Gallery in Lytham. The exhibition (running until the end of October) focuses on the Lytham St Annes Art Collection's art from abroad and the ivories and Kunie's research takes centre stage.

The Fylde Gallery recently displayed one of the ivories and Kunie's research in a smaller exhibition. At the exhibition opening Kunie, dressed in full cherry blossom kimono, stood beside one of the cases containing the exquisite Japanese figure of a fine and elegant lady, which she has named 'Essence of Beauty'. She asked me to look closely at the figure, then she asked me to observe the kimono carved so beautifully. "See how it fastens at the front", she beamed. "She is a courtesan. That was for easy access. Naughty lady!"

Kunie smiled broadly from ear to ear and I challenge anyone not to smile with her. Angela Brown

Painting of an Egyptian festival

A whistle stop tour of Ancient Egypt

Members returned to the Old Links Golf Club, St Annes for our Wonderful Things special interest day, which promised to look at Egyptian architecture, art and artefacts.

This was quite a task for Lucia Gahlin who told us that she normally spends a day lecturing on just one aspect of the ancient country, let alone three!

We started off by exploring Egypt's pyramids and temples, beginning with the oldest stone structure, Djoser's Step Pyramid, and finishing with the Great Pyramid of Khufu.

We then turned to the magnificent temples at Luxor and Karnak, learning about their gods, goddesses and Pharaohs along the way.



Our second lecture took us to the Valley of the Kings, where we looked at the world of Ancient Egyptian afterlife. Here we explored the art on the walls of rock-cut tombs and the stunning array of funerary goods buried with their kings and officials.

After an Egyptian-themed lunch Lucia treated us to an afternoon of beautiful artefacts made from glass and faience, a material that combines the characteristics of pottery and glass. We oohed and aahed as she produced slides of beautiful beads, amulets, figures and inlays.

We were all bursting with information after three very full lectures but Lucia left us wanting more on this fascinating country. Pam Foster

first society to receive Arts Council funding for our 2012 'It's a Birdie!' project and last year we were successful in our application for substantial Heritage Lottery funding. I was touched to receive the Marsh Award for Young Arts at the 2014 NADFAS AGM in Torquay in recognition of the work of all our volunteers. It was an equally proud moment to see Hilary, our former Chair, elected to the national committee at the same event.

I think it is right that we celebrate these achievements because they are very much a team effort including a lot of behind-the-scenes work that often goes unrecognised. And we couldn't exist at all, let alone thrive, without the support of all our members. What the next five years will bring, who knows? But as long as we have your backing I am confident we will continue to flourish.

Marie Riley

Local branch of Classical Association launches

Katrina Kelly, a member of Fylde DFAS since she was 13, is now Chair of an exciting new venture in the local area – Lytham St Annes Classical Association, a branch of the largest classical organisation in the country. Earlier this summer, many DFAS members took up her invitation to join the new Association and are now eagerly awaiting the first lecture by Dr Lindsey Allason-Jones on The Women of Roman Britain, on Thursday 2 October at AKS, Clifton Drive.

Katrina and the LSA CA Committee are thrilled with the response of DFAS members and local people who have read about the venture in the media. She said: "We have over 50 members already with more joining every week and we can't wait to hopefully reach our target of 85. Annual membership costs just £12; no knowledge of classics is required.

"Monthly lectures will cover a range of classical topics, from the



Art of Greek Drama to the links between Ancient Epic and Modern Sci-Fi. And we were absolutely thrilled when the author and broadcaster Dr Michael Scott (left) accepted our

request to be our President, and look forward to his brand new lecture on Invisible Rome in the new year."

For more information and a membership form please contact Katrina at lsaclassics@gmail.com or write to the Treasurer, Michael Kettle, at 34 Myra Road, Lytham St Annes, FY8 1EB.

Katrina Kelly

Letter from our Chair

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outside the society and we have been able to provide an extensive programme of training for our 'Taggers'. Many of our projects have involved us in partnerships with groups and organisations, and we hope that these relationships will continue.

Our young arts programme has been outstanding and the Drawn from Youth annual exhibitions of sixth-formers' work is now coming up to its fifth anniversary. Some of our star pupils have since gone on to professional careers in art.

For a new society we have created quite a splash at NADFAS House. We won the media award for our website in 2010 and were runners up in 2013. We were the

Feast of sculpture and the Bard

Thirty-eight members of Fylde DFAS edged their way through storm clouds and driving rain on Tuesday 13 May for a visit to Stratford-upon-Avon and Compton Verney. On our arrival at the Alveston Manor Hotel the sun came out and we were able to appreciate the charm of this historic building.

The hotel boasts a mixture of different historical periods. The bar contains 16th century panelling, the centre of the house is Elizabethan, the gable nearest the road is from William and Mary and the windows in the centre of the building are Queen Anne. The building started life as a small monastery but during the reign of Elizabeth I became a private property and retains many original Tudor features. We were thrilled to hear that *A Midsummer Night's Dream* is rumoured to have first been performed under an ancient cedar tree in its gardens.

The hotel is situated a short stroll from Stratford centre so many of us wandered into town to sample the delights of Shakespeare's birthplace, have a meal and prepare for the evening performance of *Henry IV Part 1*.

Before the performance we were able to marvel at the detail of the costumes on display and enjoy the splendid interactive exhibition on theatre props. As we waited for the performance the excitement was electric. There is nothing quite like seeing Shakespeare in his home town!

As usual Stratford did not disappoint and the mighty thrust stage of the Royal Shakespeare Company's main house really came into its own in this vibrant, physical production. The lighting and use of music added to the excitement and the action was played out on two levels with entrances through the audience and from under the stage. These were some of the best fight scenes



Members at the Alveston Manor Hotel in Stratford and (below) at Compton Verney



we had ever seen. Excellent performances from Anthony Sher's Falstaff, Henry IV and Prince Hal all contributed to a fabulous evening.

Next morning we travelled the 15-minute journey to Compton Verney, Warwickshire's award-winning art gallery. The 18th century Hall is set in a stunning Grade 2 listed landscape designed by 'Capability' Brown. Eleven large scale sculptures linking with the main exhibition were displayed here.

The house is a Grade 1 listed mansion remodelled in the 1760s by Robert Adam. It fell derelict before being bought by Littlewoods millionaire Sir Peter Moores and eventually achieved charitable status as the prestigious gallery we see today.

The gallery presents an exciting programme of changing exhib-

itions and six amazing permanent collections of art from all over the world.

As it is the 10th anniversary of Compton Verney, the trustees wanted to do something special and have worked with The Henry Moore Foundation and Musée Rodin to bring a stunning exhibition by masters of sculpture Henry Moore and Auguste Rodin.

Our guide gave us an amazing insight into the works of these two artists. We explored the parallels between their treatment of the figure through a beautiful collection of drawings and models made for larger works. We were also fascinated to see the display, curated by Moore's daughter, Mary, of antiquities and found objects which revealed both artists as keen collectors. We all had our favourites but many of us were particularly moved by *Danaid* by Rodin and *Head* by Moore (his last head made in 1984).

We were then free to explore the beautiful grounds, view the permanent collections and have lunch. Unfortunately we all ran out of time and at 3 o'clock we reluctantly had to board the coach and depart for home.

We all marvelled at the wonderful experiences we had enjoyed in two short days. It was a great trip - where next?
Linda & Geoff Tolson