



FYLDE DFAS

A close-up, low-angle photograph of a woman's face. She is looking upwards and to the right, with her mouth slightly open, showing her teeth. The lighting is dramatic, highlighting her features against a dark background.

In the Picture

Newsletter #11 / October 2015

Letter from our Chair

Busy, busy, busy is how I would describe Fylde DFAS as we move through our sixth year. It is a year that I entered rather tremulously, as I had no experience of the DFAS Committee. I need not have worried as I was welcomed by a supportive committed and experienced group who are seeing me through. Thank you so much.

I know that I speak for everyone when my first remarks are to pay tribute to my two predecessors. Our first Chairman Hilary Alcock had moved on to a Trustee appointment at National DFAS level, but we still had the pleasure of her company and availability for advice. Now she and Doug have settled in Scotland and we shall miss them very much. Her enthusiasm and experience was a catalyst in starting Fylde DFAS and we will feel her beneficial influence for a long time to come.

Marie Riley will be remembered for her quiet efficiency, scholarship and her ability in writing up successful grant applications, which have done so much for Fylde DFAS. Marie has brought recognition and respect to the first five years of our organisation. She too will be greatly missed. Marie has moved south to support her husband's career and will eventually settle near her family in the North East.

We owe a great debt to these two volunteers and will always be delighted to see them at Fylde DFAS. We wish them all the best.

As I write, we have just completed our sixth year of successful lecture programmes for the 2014-15 season. Our Programme Team has worked hard to give us an integrated programme, which links with Special Interest Days, and visits at home and abroad. These events have all been so well received and belie the hard work and effort that has been put into their success. Thank you for a wonderful time.

I and other members of the Committee have had a full programme of attending Regional DFAS meetings and also the NADFAS AGM in Kensington. Additionally, Committee members have supported and joined in our special projects, and supported local arts and cultural organisations. Being a Committee member is an excellent opportunity to make new friends and to enjoy the monthly camaraderie of Committee meetings at Lytham Hall. Do please think about joining us and getting involved. It is important that the group changes regularly to keep us all fresh and on our toes.

The constitutional changes to broaden the NADFAS charitable offering are very helpful to a progressive Society such as ours. They mean that we can enter into partnerships and obtain grant aid for wider arts and culture projects, and legally protect the Committee.

I hope that you found the time to visit *The Art of Giving Exhibition* at the Fylde Gallery, curated by our Tagging the Treasures project team, under Jacqueline Arundel. The team is achieving national recognition, working with various partners such as Friends of Lytham St Anne's Art Collection,

Lancashire County Council and Fylde Borough Council, as it catalogues and records the artworks owned by Fylde BC. We wish the Team well and will support the partners in their quest for a permanent home for these works. The numbers visiting the three Treasures exhibitions has exceeded 2,500. Isn't that a great record?



Our Heritage volunteers have completed their project to embroider a kneeler for Stonyhurst College. Thank you to all of the team and congratulations on your superb craftsmanship. Our Church Recorders too are within a whisker of completing their work recording items at the White Church. This is our first Church Recording Project and, providing we have the volunteers, we will be looking to a second. Thanks to everyone concerned.

Youth projects are a highlight of our voluntary work: art materials for children in hospital, and the involvement of children in the Tagging the Treasures project are examples of Fylde DFAS taking art to young people. Drawn from Youth 5, under the experienced eye of a small and dedicated team, has had yet another successful year locating our RBA scholars and mounting our local exhibition at the Fylde Gallery.

We should all be proud of these achievements, which could not happen without the consistent support of members who volunteer. And so a big big thank you to our volunteers, both in the projects and activities mentioned, but also to my fellow officers and volunteers who keep the wheels turning. We need a pretty large team every time we have a lecture and Rita organises it all. Please keep coming forward to give us fresh energy, expertise and new thinking.

Our five years of success has led your committee to work on a plan for the Society for the next five years. We have spent a long time and effort preparing this, and will bring it to members as soon as we are able. We are hoping to ensure that the success of the first five years is repeated and developed, and we hope you will come with us.

As I close, I want to repeat my thanks to fellow Officers and Committee members. They make it all look so easy! Thank you too to all our members.

Jo Darbyshire

Chair, Fylde DFAS

Dates for your diary

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



WED 4TH NOV 2015

Andalucía: the Arabs in Spain – the art and architecture of al-Andalus

Sarah Searight

Considers the development and glories of Moorish art and architecture in al-Andalus – Andalucía, looking at ceramics, ivories, metalwork and textiles, all influential in European medieval decorative arts.



WED 2ND DEC 2015

Blue and white porcelain

Anne Haworth

Blue and white porcelain is exceptionally beautiful: decorative yet durable. It originated in China, and has been copied in ceramic workshops from Persia to Holland and Britain.

WED 9TH DEC 2015

Browsholme Hall, near Clitheroe

Day visit

A morning in Clitheroe, followed by an afternoon visit to Browsholme Hall for a guided tour of the Hall and then afternoon tea in the 18th century Tithe Barn. Browsholme Hall, the ancestral home of the Parkers since Tudor times is still a home and we will share the unique atmosphere of this historic house decorated for the family for Christmas.



WED 6TH JAN 2016

Pugin – God's romantic Victorian Architect

Hugh Elwood

An extraordinary story of a self-educated man who was shipwrecked, bankrupted, widowed twice, and yet kick-started the Gothic revival and changed the face of Victorian England before he went mad and died at the age of 40.

WED 27TH JAN 2016

New Year Lunch

Grand Hotel, St Annes



WED 3RD FEB 2016

Tapestry – the ultimate wall decoration

Susan Kay-Williams

Introduces some of the most important sets of tapestries in Europe, ranging from the 15th to the 21st centuries.

WED 24TH FEB 2016

Special Interest Day: 19th Century France

Comprises two lectures by the NADFAS lecturer, Carole Petipher: The Collections of Napoleon and Josephine at Chateau de Malmaison; the second lecture is on the ups and downs in the lives of the Impressionists along the section of the Seine, which has been termed 'The Cradle of Impressionism'.

WED 2ND MAR 2016

William Hogarth

Linda Smith

Tracks Hogarth's career from humble copperplate engraver to successful painter, showing a wide variety of images which demonstrate his exceptional originality and inventiveness.



Sir Cuthbert Cartwright Grundy by Bassano Ltd

A Quiet Tribute to a Great Man

By Angela Brown

In 1946 an anonymous donor paid tribute to a great man upon his death. The donor took a small pamphlet titled *Paragraphs About Pictures* and placed inside four small, amateur, charcoal portraits of unknown men and women, and pasted an obituary inside the front cover. This humble item found its way into a large brown envelope in Blackpool's Central Library reference department.

The obituary was titled *Blackpool's Grand Old Man*. The Grand Old Man was in fact Sir Cuthbert Cartwright Grundy, author of the pamphlet and a name of importance in Blackpool. He had died in his home in South Shore in his hundredth year. His life and legacy mirror the rise and decline of the seaside town.

Most Fylde residents will be familiar with the name Grundy; most, however, are probably not familiar with the man behind the name. Sir Cuthbert was born into privilege in the Lancashire industrial town of Bury in 1846. He was to follow his forefathers into the law, but ill health prevented him from completing his legal studies and instead he studied science and art, eventually giving his life to quietly enabling others, born into less fortunate circumstances, to enjoy nature and education. He, his mother and brother moved to the newly formed seaside resort of Blackpool in the latter part of the 19th century, and they set about helping to support the

residents of Blackpool and Fylde.

Sir Cuthbert was driven by his Unitarian faith and integral to that faith was art. He was perceptive in believing in the necessity of participating in art for the welfare of man and mental health: "Art is part of us. It is natural to man. And we may be sure that what is natural to man is useful and indeed needful to him." It was with this strength of purpose that he and his brother built the Grundy Art Gallery, which opened in Queen Street, Blackpool in 1913.

Although Sir Cuthbert was an accomplished artist himself he did not believe that art should be the preserve of the wealthy, educated or even skilled. The Blackpool sketching club, later to become the Blackpool Art Society, gave Sir Cuthbert a vehicle to encourage the amateur to participate in art. He supported the group both financially, and by giving his time and expertise. He continued to serve on the committee even when elected

President of the Royal College of Arts in 1913 and after his knighthood in 1920. Indeed, he still contributes £5 per year from his legacy to help the society.

Sir Cuthbert made addresses on art to the Blackpool Sketching Club and delivered the very first "chat on art". He was asked to publish one of his addresses, *Art Galleries in Their Relation to Public Life*. As a consequence a small, unobtrusive booklet was produced. It is just eight inches in height, printed on plain cream paper, 20 pages long, with the simple title hand written on the front cover in black italics: *PARAGRAPHS ABOUT PICTURES. Sir Cuthbert Grundy*. Inside, Sir Cuthbert gives six dozen helpful hints for visitors to a picture exhibition. In his typical self-effacing way he writes in his forward that he "consulted the Curators of a few Art Galleries" to ensure that his notes would be "acceptable".

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The little booklet came to light while I was looking for artefacts for the Lytham St Annes Art Collection's summer exhibition, *The Art of Giving*. Cuthbert Grundy had been researched as a donor and painter of a painting within the collection. Although he undoubtedly achieved more in his life than the publication of this small booklet, the humility and the generosity of the sentiments within sum up the man.

In a further act of generosity, Tony Sharkey, historian for Blackpool Central Library and custodian of this fragile artefact allowed me to loan the pamphlet for display in the exhibition and also allowed us to reprint Sir Cuthbert's words. Once again these words reached Blackpool Art Society members, its original target audience. In the words of Sir Cuthbert Grundy, "I shall be very pleased if they prove useful."



Cranford, plus a hidden gem

By Pam Foster

A spanking new coach got us to Knutsford by mid-morning, where if you were quick there was time for morning coffee, a spot of sightseeing and a quick dash to the shops. Knutsford was home to Elizabeth Gaskell for much of her life and is where she set her popular novel *Cranford*. Unfortunately, there wasn't time to walk the Cranford Trail, to see the shops and residences that would have been frequented by the Cranford ladies. Many of us made a beeline for the small but charming Heritage Centre, which offered a brief history of the town and a special exhibition on Knutsford during the First World War. Also on show was the amazing Millennium tapestry which took four years to complete.

Adlington Hall really is one of Cheshire's best kept secrets. Originally built by Thomas Leigh in the 15th century, the house has been owned by the Leigh family for over 700 years. No description of the house would be complete without mention of the Great Organ which is thought to be England's most important surviving instrument from the late 17th Century. Handel is reputed to have been a friend of the family and is said to have played the organ whilst staying there.

The delightful Rococo gardens are one of the finest examples in the UK today. Over the years parts of the grounds have become overgrown but these are gradually being restored under the management of head gardener Antony O'Grady, who showed us round. As this was mid-April we were too late for the spring bulbs and too early for the bluebells, but crimson rhododendrons and other shrubs provided splashes of colour everywhere. The Wilderness offered a walk in a beautiful wood, with surprises such as the Shell Cottage and statues seemingly around every corner. The sunny weather was the perfect complement to a lovely day out.

The best laid plans . . . and punctual trains

By Olga Depledge

Ever wondered how we put our season of lectures together? Here Programme Secretary Olga Depledge outlines her approach to creating the annual lecture programme and – in case you've ever wondered what 'Member of NADFAS' means for Fylde DFAS – offers a couple of reasons why it pays to be part of a national co-ordinating body.

If the train from Preston arrives in St Annes on time and if the booked speaker is on-board, then a Fylde DFAS lecture day has got off to a good start! By this point, everything that makes each lecture work has been settled – the topic, the timing, travel plans, sound and visual equipment and, of course, the fee. So how does all that come together?

Each Programme Secretary has their own approach though my task was helped tremendously by the work that Kate Cartmell put into the opening years of Fylde DFAS. Kate set up the records that we keep of every speaker we've had, and every topic that we've covered, so that we can keep a close eye on what the members have heard (and what feedback they've given), and can keep the programme fresh and interesting.

Planning begins about 12 months before the start of the season. If looking at a blank calendar of 10 lecture dates sounds rather daunting, there are plenty of resources around to help the task. The schedule of previous lectures gives a flavour of the areas to avoid so that we don't cover something we've looked at too recently – and is a reminder of some of the great speakers that we've had and whom we might want to welcome back on another interesting topic. Next it's time to start thinking about general themes and areas of interest, the aim being to present a wide variety of arts topics: painting, architecture, design, furniture, and decorative arts like jewellery perhaps, or more limited themes such as book illustration or theatre design. NADFAS provides a very helpful summary of dates and anniversaries that includes both artists and historical events – the First World War was an obvious theme for one lecture in the 2014/5 season, for example.



Members are an important source of information, and I've always been very pleased to have suggestions for topics, so that we can reflect what members are likely to find of interest, given that we want to educate, to entertain and to deepen their appreciation of the decorative and fine arts. With a few topics in mind, it's then time to start building the programme – and back to NADFAS and its register of lecturers who are highly qualified in their field and who between them offer more than 4,000 lecture titles. NADFAS also helps with feedback from other societies about both lectures and lecturers, which is a great help in assessing whether a particular person or a particular theme might be of interest.

So far, so easy, I'm sure you are saying – and that's true up to a point – and yet Programme Secretaries have to find a lecturer who offers a chosen topic, who can make a date when we have a meeting and who charges a fee that we are prepared to pay. On top of that, there are questions about travel, and the costs and risks that that involves. Some locations are too far away for a lecturer to travel to St Annes and back in a day – we try to avoid overnight costs if possible. Additionally, it would be unwise to invite a speaker from, say, the north of Scotland to come in January as the travel disruption risks are too high.

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By Christmas each year, I try to have about two thirds of the programme for the following season settled and booked. The reason for stopping here is the Annual Directory Meeting, held in London each March, where we can meet lecturers and assess options. Lecturers are invited to make a one or two minute presentation about who they are and what they are offering. In 2015, there were presentations from 16 new lecturers and 70 existing ones, giving a good feel for presentation style, personality and general approach. It's not infallible, of course, but it's by far the most efficient way for individual societies to learn about what lecturers can offer. And then there's the question of the fee. NADFAS gives guidance on fees (though it is matter of local negotiation) and has a template for the formal contract we have for each lecture.

As the day of the lecture dawns everything is in place and all that is left to do is to hope that the train is on time and that our lecturer is on-board!

It's a very rewarding role and one that I've very much enjoyed. My aim has always been to build a programme that has contributed to your enjoyment of membership of Fylde DFAS – and I hope that's worked.



A sad loss

It was with great sadness that we learned of the sudden and unexpected death of Iain Williamson at the end of last year. Iain joined Fylde DFAS at its inception and played a major part in designing and editing our newsletter, In the Picture. Both he and his wife Jenny were familiar figures at most of our events. Our thoughts are with Jenny, and daughters Charlotte and Rachel.

Mobile finishing schools in art and manners

By Pam Foster



Canaletto: the Grand Canal & the Church of the Salute

We are all familiar with the idea of The Grand Tour - but what did these mainly upper class young men do on these tours – where did they go to, what did they see and what did they bring back with them? We returned to the Dalmeny Hotel in St Annes for our Special Interest day, The Grand Tour – Travel and Collecting in 18th Century Italy. Led by architectural historian Caroline Knight, two lectures looked at not only the artefacts that were collected along the way but also considered the opportunities tours offered for elevated social status, educational enhancement, new cultural experiences, adventure, and an opportunity for young men to sow their wild oats!

Caroline highlighted the many Grand Tour objects that were brought to the UK, lots of which are still in the country houses of their descendants, such as Chatsworth, Holkham and Chiswick, as well as in local and national museums. She also told us about the difficulties of travel, women travellers, and ambitious artists and architects, like Robert Adam and Joshua Reynolds, for whom a Tour was almost a necessity.

Caroline was a lively lecturer which made for an educational, informative and fun day. She left many of us wondering if perhaps it wasn't too late to take a gap year – surely the 21 Century equivalent of the Grand Tour!



View from Gelert Hill

Buda and Pest – a tale of two cities

By Anne & Bob Fielding

The magnificent historically-rich city of Budapest was the destination for our fifth European cultural tour last September. A relatively recent construct, Budapest is the result of an 1873 merger between two distinct cities: Buda on the western bank of the Danube and Pest on the opposite bank.

Straight after landing we were whisked across the Danube and up Gelert Hill in hilly Buda for our first photo opportunity - panoramic views of the flat city of Pest, which was to be our home for the following four nights.

Gelert Hill is home to the Peace Monument, built by the Russians, but since modified by the Hungarians to remove Russian military references. Returning across the famous chain bridge, built by Scotsman Adam Clark, our next stop was the Dohany Utca (Tobacco Street) Synagogue in downtown Pest.

The Synagogue, completed in 1859, is the largest in Europe with a seating capacity of 2,964. As it is a Neologue Jewish Synagogue, the interior is stunningly decorative and has two upper tiers of seats on three sides. It has an enormous decorated organ, which has been played by both Ferenc (Franz) Liszt and Camille Saint-Saens. It survived bombing by the Allies in the Second World War and also was not destroyed by the Nazis, as it was deliberately used as Gestapo HQ to escape bombing. We then visited the

Jewish Museum, where we saw the very moving Holocaust graveyard, a small area, but containing the bodies of more than 2,000 victims of starvation in the Budapest ghetto, which had been situated next door to the Synagogue. A memorial garden contained a beautiful stainless steel sculpted weeping willow tree, the leaves of which were engraved with the names of holocaust victims. The day was rounded off by a group dinner of typical Hungarian food.

St Stephen's Basilica and the Memorial Gardens featured in the following day's tour, followed by a trip to Buda Hill where we had time to explore the Coronation Church and the Fisherman's Bastion. Following an evening drinks reception, we enjoyed a wonderful Dinner Cruise along the floodlit Danube.

Day three began with a guided tour of Parliament and a view of the famous St Stephen's crown. All afternoons were free for the group to explore on their own and the central position of our hotel next to the Opera House made

explorations easy. Party members visited the Liszt museum, the Gresham Palace, the famous Spas, the National Museum, with its amazing displays of artefacts from Hungary's long and complex history, as well as taking walks along the river and to Margaret Island. Optional evening excursions included a rousing Hungarian Folk Evening and a visit to the Hungarian State Opera to watch *Cavalleria Rusticana* and *Pagliacci*.

Our last morning saw us venturing further afield to the Margit Kovacs ceramics museum at Szentendre, after which we had the opportunity to stroll around the many souvenir shops and stop for coffee outside the Marzipan Museum. We checked out and left our hotel to a loud fanfare. Unfortunately, it wasn't for us or even for Fylde DFAS but was in celebration of the centenary of the Opera House! There was still time to visit to the National Gallery before our flight home. It provided our last stunning views over Budapest as well as amazing mainly Hungarian artworks. Budapest really is the 'pearl' of the Danube.

If Auld Acquaintance Be Forgot

In February Doug and I unknowingly attended our last Fylde DFAS lecture. We knew that we were moving to Galloway, but had expected to say our farewells to the many friends we have made over the past few years at the April meeting. Unfortunately, Doug was rushed into hospital earlier that week and we didn't make it. I have therefore asked Pam as Editor for a few precious inches in your autumn newsletter.

Starting a DFAS in Lytham St Annes was such fun and I had the best support from my AB Fab Committee. Looking back I can't ever remember a cross word or a falling out - surely a first for a steering committee - and we had so much fun. As the membership rapidly expanded, it was so rewarding to see the fruits of our hard work and of our volunteer helpers, talented people like the much missed Iain Williamson. We accomplished a surprising amount, expending much energy and laughter, and enjoying special trips out, lunches and suppers, even a wedding, and the occasional G and T!

It is thrilling for me to see a society which is now well established and with a formidable reputation. It has gone from strength to strength, firstly under the strong leadership of Marie Riley and now under our first President Jo Darbyshire, who will I am sure do everything to sustain the high level of activity and the dynamic local presence. I am sure you will agree that the Fylde just cannot afford to lose the diverse range of quality art, heritage and cultural activities initiated by DFAS.



Sadly a few months ago I went as a NADFAS Trustee to witness the closure of a once booming society in North Yorkshire. The membership numbers were just viable, but no one came forward to take over as chairman or to participate in the running of the society. There was no option but to close after 30 years as a very successful voluntary organisation with a full programme. Your involvement and support is so essential in ensuring this doesn't happen at Fylde.

We are now DFAS members in Dumfries, a similar sized society but with lots of male members! We are very happy in our new home, entertained by red squirrels, and plagued by plant demolishing deer, but we do miss all of you. So, if you are ever north of the border, please get in touch and join us for a wee dram at ARISAIG, 24 Bracken Wood, Gatehouse of Fleet, DG7 2FA or call 01557 814818.

Warmest good wishes from us both,

Hilary Alcock
Inaugural Chairman

Wallace Collection Treasures

By Susan Barker

On Wednesday 17 June we gathered at Fylde Rugby Club for a Special Interest Study Day on The Wallace Collection. Our lecturer Stephen Duffy was the Senior Curator at the Wallace Collection for 20 years before retiring last year.

The first lecture in the morning told us the fascinating story of The Wallace Collection's formation. It is reputed to be the finest collection of works ever assembled by one family and is now

held in a national museum at Hertford House just off Oxford Street in London. Five generations of the family made contributions to the collection. Before his death Richard Wallace redeveloped Hertford House installing galleries in order to display his collection of Old Master Paintings. On the death of his widow Britain received the largest ever private bequest of the house and the collections.

Following an enjoyable lunch and coffee our afternoon lecture was on the Miniatures Collection, which amounts to over 330 pieces. Stephen Duffy gave very informative and entertaining lectures and I can't wait to go to London and see the whole collection for myself.

Scottish galleries and a missed prince

By Marjorie Carden, Audrey Kirby & Anne Lodge

Our executive coach departed from designated pick-up points for our June trip to Glasgow. The first stop on our tour was the Burrell Collection. Sir William Burrell, a shipping magnate, donated more than 8,000 objects to Glasgow in 1944 mostly from the late medieval period and early Renaissance Europe, including English oak furniture, and European paintings by notable artists such as Degas and Cezanne. The collection also boasts Chinese and Islamic art, and many more interesting artefacts. An absolute treat.

After our tour of the Burrell Collection we continued our journey to the Westerwood Hotel in Cumbernauld for a two night stay. The group met in the hotel lounge for a welcome drink before dinner.

On the second day, our Blue Badge guide met us at our hotel to accompany us on a tour of St Mungo's Cathedral, which was followed by morning coffee at The People's Palace. The Palace is set in Glasgow Green, which was built to hold concerts and exhibitions. It houses a social history museum and has a wonderful conservatory similar to Kew Gardens. It is fronted by an imposing terracotta fountain and nearby is a building (previously a carpet factory) with a Venetian style façade modelled on the Doge's Palace.

From there we visited the Hunterian Art Gallery, which houses one of the most important collections of Charles Rennie Mackintosh's and his wife, Margaret Macdonald's, designs. Their house was demolished in the 1960s but the fixtures and furniture were preserved along with other contents of the house. It is stunning and well worth the visit.

After a light lunch in the Hunterian Art Gallery we moved on to Kelvingrove Art Gallery and Museum, Scotland's most visited museum and home to one of Europe's greatest civic art collections. It is very impressive – an extensive collection of silver, sculpture, painting, especially the Scottish Colourists, and armour. The highlight was Salvador Dali's Christ of St John of the Cross, which is very powerful and moving.



St Mungo's Cathedral, Glasgow

In the evening there was time for a pre-theatre dinner in Glasgow before going to the optional theatre performance – a visit to the King's Theatre to see the musical *Dirty Rotten Scoundrels*, based on a classic comedy film, and directed by multi award-winning director and choreographer Jerry Lane. A fitting end to a great day.

On our way home we visited Dumfries House for tea, coffee and shortcake before our tour. What a delight. The house is an imposing Palladian mansion, nestled within 2,000 acres of scenic countryside in Ayrshire – a hidden gem saved by Prince Charles in 2007. It is a beautiful house full of Chippendale and Scottish cabinet makers' furniture. On the request of the Prince, there are no ropes surrounding the furniture in order to make the interior feel warm and inviting. The Queen opened the beautiful walled garden recently. When we arrived, the guide said we had just missed the Prince. Maybe, he had decided to miss us!

Portraits prove a winning format for young artists

By Kate Cartmell

Our fifth annual *Drawn From Youth Exhibition* was held at the Fylde Gallery in March 2015, showing A-level artwork from schools and colleges from the Fylde Coast. Work was of a very high standard and, as in previous years, was very well received.

Since 2010, the National Association of Decorative and Fine Arts Societies (NADFAS) has collaborated with the Royal Society of British Artists (RBA) in providing 20 places for A-Level students at the RBA Annual Exhibition at the Mall Galleries, London. This unique opportunity enables students to have their work shown alongside practising artists. In 2014, local DFAS societies entered 358 students from across the UK. Fylde DFAS was delighted to learn that this year, not just one but two of these coveted places were awarded to students from the Fylde.

Both students exhibited portrait paintings: *Dad* by Heather Stephenson, from Blackpool Sixth Form College and *Brown Haired Girl* by Beth Kidd, from Cardinal Newman College, Preston. Beth also had another portrait, *Gagged*, re-called for a second-round submission at the National Portrait Gallery, London. The winning RBA entries were also exhibited at Lloyd's Register Gallery in the City of London. Winning students are entitled to be called Fellow of the RBA for the duration of these Exhibitions.

Fylde DFAS warmly congratulates both students on their success, and also the other 37 students from the Fylde whose work was submitted to London for the competition. Each student received a NADFAS/RBA Certificate, a valued addition to their pending Curriculum Vitae, especially for those who aspire to a future career in the world of art.

Over the past five years, Fylde DFAS has won no less than six of these prestigious Awards, at first, being the only Society gaining success in the North of England. We hear how important this has been in forwarding the career aspirations of our students. Our 'earliest winners' Catherine Latham, Queen Mary's School as was in 2011, and Katie Hampson, Blackpool 6th Form College in 2012, have now completed their BAs in Fine Arts. Katie achieved a First Class Honours Degree, and now specialises in Fine



Dad by Heather Stephenson

Art, concentrating both on work with animals, and in Illustration. Catherine is planning on returning to Sheffield in the autumn to pursue a career in the arts.

Presented by Fylde DFAS, the *Drawn From Youth Exhibitions* are a development from this NADFAS/RBA initiative. All 39 items submitted from Fylde to London this year were later displayed at the Fylde Gallery, supplemented with yet more work of an incredibly high A-level standard. Artwork is accepted in a wider range of media, including printing and etching, ceramics, textiles, photography and digital composition. Fylde DFAS is proud to offer students this opportunity to publically exhibit their work, sharing it with invited local dignitaries, friends and artists from within the local arts world, and most importantly, teachers, exhibitors and their parents. Our Guest Speaker this year was Mr Nick Kowalski, Head of BA Studies in Fine Arts at the Blackpool and Fylde College. He presented certificates and prizes to our Award Winners, with his speech being an inspiration to our young talented exhibitors.



Fylde Decorative and Fine Arts Society
fyldedfas.org.uk

A member 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 and garden design. Lectures are on the first Wednesday of every month at 2pm in the Hall of the St Annes on Sea United Reform Church, St Georges's Road, St Annes FY8 2AE.

Chair: Jo Darbyshire
Vice Chair: Kate Cartmell

In the Picture is edited by Pam Foster. It is published twice a year in March and October. If you would like to submit an item please contact the editor pam.foster@pamfoster.com

Cover: Brown Haired Girl by Beth Kidd (see page 11)