

# In the Picture

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*Newsletter #13 / October 2016*

# Letter from our Chair

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Welcome to our autumn 2016 newsletter. As I write this it is still supposed to be summer but the rain has closed in, which does at least give one time to reflect on the immense activity at Fylde DFAS since the last issue in the spring.

We welcomed Pat Corless as our Vice Chair in June. Pat has extensive management experience and will be a huge help in our Pilot venture – more later. Thank you to Kate Cartmell for fulfilling the role for the last three years. Kate will continue her fantastic work as leader for Young Arts.



Fylde DFAS continues to go from strength to strength with an outstanding record of volunteering both in Young Arts and Heritage, with both arms earning national commendation for their achievements.

Post AGM, the Committee started work on the 2020 proposals which aim to bring a closer relationship between us as members, and the programme and volunteering 'offer' which is found in Fylde DFAS. We were scratching our heads a little when our Founder Chair Hilary Alcock suggested that we might be a Pilot for restructuring DFAS Societies across the board. Never ones to turn down a challenge, I presented the proposed pilot on behalf of the Committee prior to the July lecture. The new structure will feature a reduction in the number of Committee members renamed 'The Executive', and the establishment of 'Teams'. You can view the plan on the website.

We will go live on 1 October, just before we convene for our first lecture of the new season. Members are invited to a Reception to launch the new 2016-17 Programme on 19 October. There you will be able to meet and chat with Team Leaders, tell us what you would like to see in the 2017-2018 Programme and perhaps offer to join a team for a particular project. We hope you will be able to make a contribution to the running of Fylde DFAS without the formal commitment of a Team Leader or Executive member. See you there.

Enjoy reading about the fantastic Special Interest Days, day trips, tours and lectures we have enjoyed these last few months. The Programme Team works hard to choose lectures and destinations that will appeal to members, and certainly they have been very popular this year. I have not managed several of them due to high demand and all places taken! This year we say good bye to Olga Depledge, Elaine Wolstencroft and Christine Cockburn, who have been in charge of the Programme for the last three years. How hard and efficiently they have worked, and looked after us all with kindness and friendship. Thank you to you all. Please do not go far! Our pilot Programme Team will welcome your advice and support.

NADFAS is about learning, participating, new experiences and friendship among its members but, importantly, it is also about supporting art and culture on a local and national basis. From the NADFAS AGM in May, big things are promised. The aim is to have 100,000 members by 2020, an exciting celebration of NADFAS Golden Jubilee in 2018 and greater participation by NADFAS in the national arts scene. Is NADFAS the best kept secret in the world of art and design? Be assured Fylde DFAS will be keeping up!

*Jo Darbyshire*  
Chair, Fylde DFAS

# Dates for your diary

See our website at [www.fyldefas.org.uk](http://www.fyldefas.org.uk) for further information on all our future events

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WED 5TH OCT 2016

## Masters of the Northern Renaissance (Jan van Eyck, Rogier van der Weyden, Hans Memling)

*Lizzie Darbyshire*

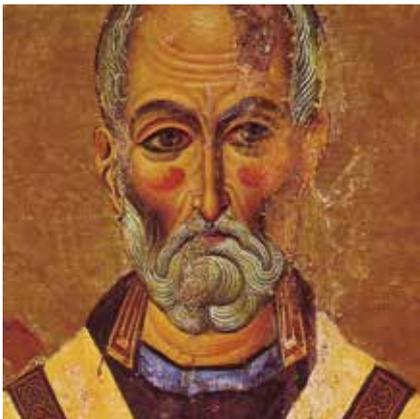
Examines the emergence of northern Renaissance art and its immediate influence and dissemination throughout Europe.

WED 2ND NOV 2016

## Opera – set and costume design

*Simon Rees*

Traces the arts associated with opera through surviving drawings, paintings, theatres and their scenery.

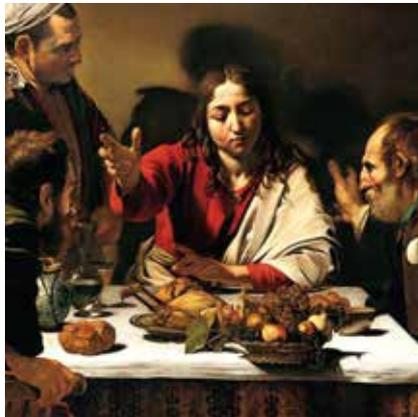


WED 7TH DEC 2016

## Will the real Santa Claus please stand up?

*Dr Janet Robson*

Follows the transformation of St Nicholas through 1600 years of history and traces how mediaeval Europe made Saint Nicholas into one of the greatest miracle-workers of all time.



WED 4TH JAN 2017

## Caravaggio – the bad boy of the Baroque

*Daniel Evans*

Looks at this scandalous and sometimes vicious painter who despite dying prematurely influenced a whole generation of succeeding artists.

WED 11TH JAN 2017

## New Year Lunch

*At the Grand Hotel, St Annes*



WED 1ST FEB 2017

## “A little revolution” Eric Gill, Jacob Epstein and the revival of direct carving into stone

*Madeline Goold*

Describes ancient and Romanesque carving techniques and, using archive photographs, reveals Gill and Epstein's methods. Examples of contemporary direct carving in stone are also included.

WED 1ST MAR 2017

## Lawrence of Arabia

*Dr Neil Faulkner*

Will reassess Lawrence's roles and achievements, and examine the relationship between art and reality in the creation of 'celebrity'.



THUR 23RD MAR 2017

## Special Interest Day: Queen of Sheba, Empress or Enigma and Treasures of the Silk Road

*Two lectures by Christopher Bradley*

A wealthy trader of incense and lover of King Solomon, the Queen of Sheba's story encapsulates the history of ancient Yemen, Ethiopia and the Ark of the Covenant itself.



*Fallow Deer with Fawn, 1885 by John Carter Samuel 1835-1892. Lytham St Annes Art Collection*

# What is Heritage?

*By Jacqueline Love (nee Arundel)*

Following on from the completion of our Tagging the Treasures project, Heritage Co-ordinator Jacqueline Love (nee Arundel) considers the meaning of heritage.

Our most recent heritage project Tagging the Treasures involved cataloguing and researching the St Annes Art Collection and is a typical example of what most of us think of as heritage. However, heritage is not just the full range of our inherited traditions, monuments, objects, and culture. Rather, it is the range of contemporary activities, meanings, and behaviours that we draw from them.

Awareness of the Art Collection – our heritage – was effectively made known by the telling of stories about the donors, the artists and the collectors, who visited or lived in the area. These stories told us how the Collection connected to us as a community.

Heritage is much more than preserving, excavating, displaying, or restoring a collection of old artefacts. It is both tangible and intangible, in the sense that ideas and memories of songs, poems and stories, recipes, language, dances, carnivals, and many other elements of who we are and how we identify ourselves, are as important as historical buildings and archaeological sites.

Heritage is not always in the distant past; the St Annes Kite Festival is fast becoming part of our heritage. This year's festival in July was bigger and better than before. Similarly, Blackpool's World Fireworks Championships, an international event held every September, is also becoming part of the town's heritage.

Heritage is, or should be, the subject of active public reflection, debate, and discussion. What is worth saving? What can we or should we forget? What memories can we enjoy, regret, or learn from? Who owns 'The Past' and who is entitled to speak for past generations? Active public discussion about material and intangible heritage of individuals, groups, communities, and nations is a valuable facet of public life in our multicultural world. Heritage is a contemporary activity with far reaching effects. It can be the platform for political recognition, a medium for intercultural dialogue, a means of ethical reflection, and the potential basis for local economic development. It is simultaneously local and particular, global and shared; and not the privilege of class, ethnicity or age.



*St Annes Kite Festival, 2014*



*Blackpool's World Fireworks Championships*

Heritage is an essential part of the present we live in, and of the future we will build. It is said when we lose a bit of our heritage we lose a bit of ourselves.

Are you aware that one of our Society's aims is to educate and offer practical help in restoring and preserving heritage objects and artefacts, and to preserve our history and our heritage? Consider what heritage means to you; what heritage do you have in your local area that you feel is worth preserving for future generations? Do you know of a heritage that only now exists in the minds of locals, passed down orally through stories and yet to be documented or written down?

We actively encourage you to contact our Heritage Co-ordinator, Jacqueline Arundel, with any thoughts or ideas that come to mind. No matter how small or large – what is precious and important to you, is important to us.

By contacting us do not feel that you will be asked to work on the idea, unless you feel passionate enough to do so. Feel free to approach Jacqueline at any of our lectures or events, or email [jacqueline@lovedigitalphotography.co.uk](mailto:jacqueline@lovedigitalphotography.co.uk)

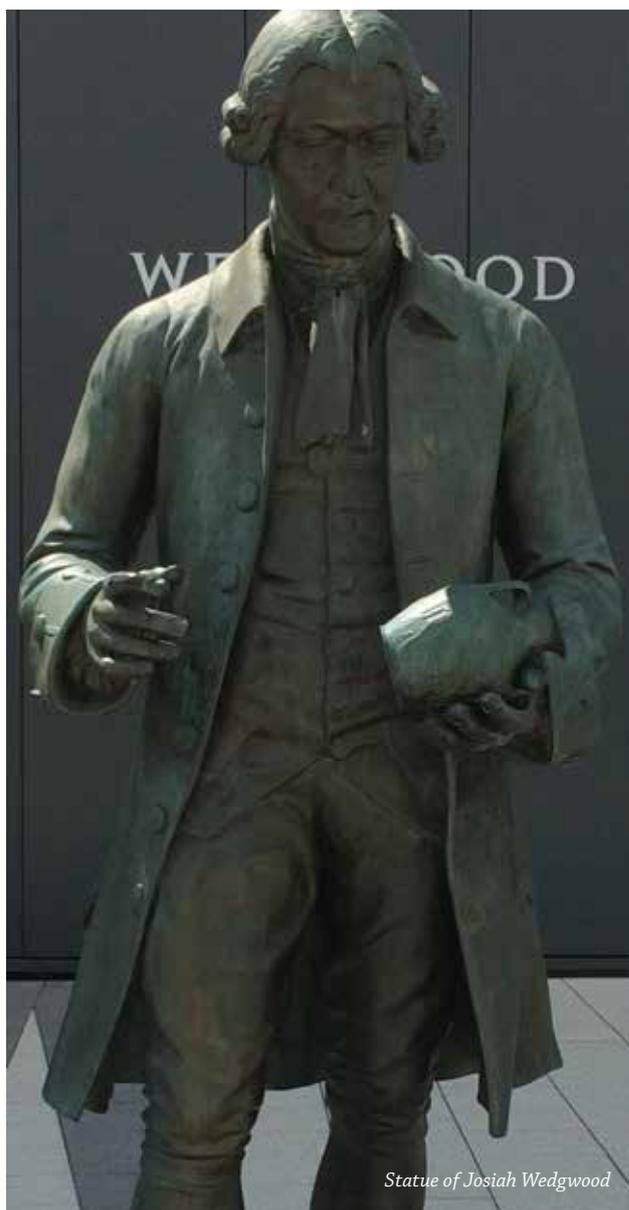
# A treasure trove of ceramic history

By Pam Foster

Our summer excursion was to the World of Wedgwood at Barlaston, near Stoke on Trent.

The Wedgwood factory and production moved from Etruria to Barlaston in 1940. A museum has always been open to the public but in 2015 the vastly expanded World of Wedgwood was opened, comprising a museum, a factory tour, various retail outlets, tea rooms and more.

Thousands of ceramics and archives are exhibited in the museum, arranged chronologically over a 250 year period, together with details of the science and technology behind many of the experimental techniques and trials, which made Wedgwood so innovative and famous. From black Jasperware Portland designs to bone china tea sets and Robert Adam-designed vases, all of the items are beautifully displayed and comprehensively labelled. A lot of it looked familiar but there were plenty of surprises, including the Man and Space designs, created by



Statue of Josiah Wedgwood



Jazz & Lustre; designs by Daisy Makeig-Jones

Glenys Barton in the 1970s. The project resulted in 25 modern figure studies, rather reminiscent of Gormley's figures, but smaller and produced in bone china rather than iron.

The factory tour highlighted the production processes and techniques required to create modern pieces. There was an opportunity to observe and chat to the skilled craftsmen and women who hand paint specialist items. We learnt that it can take up to a week to produce one cup and saucer which would then retail at £1,500, with individual dinner plates costing £10,000 each. Not your average dinner service!

No Fylde DFAS day out is complete without afternoon tea and at the end of the tour we met up in the Dining Hall for our tea and cream scones before departing for home.



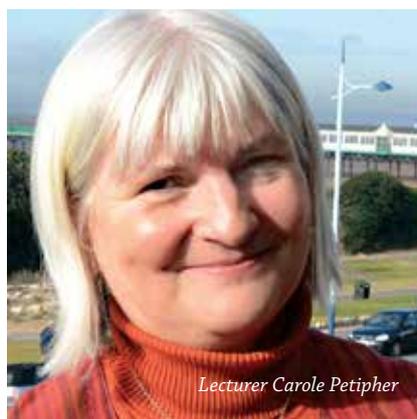
Chateau de Malmaison

# Napoleon and Josephine – a pair of trendsetters

By Pam Foster

February's Special Interest Day on 19th Century France was full of surprises. Who knew that Josephine was such a shopaholic or that so many of today's popular Impressionists struggled to establish their reputations and make livings as artists? Held at the Dalmeny Hotel, St Annes, we were treated to two excellent lectures by Carole Petipher: *The Collections of Napoleon and Josephine*, and *The Ups and Downs in the Lives of the Impressionists*.

At the turn of the 19th Century, Napoleon and Josephine were a trend setting couple. Josephine purchased the Chateau de Malmaison, which is situated about nine miles west of the centre of Paris. The magnificent estate, which was bought as their country retreat and was made into a National Museum in 1905, contains a huge collection of their possessions. The collected objects serve to show how the couple lived as royalty and how Josephine satisfied her craving to shop. Carole's intimate knowledge of the Chateau meant that she was able



Lecturer Carole Petipher

to highlight different pieces in the collection and expand on the gossip that surrounded Napoleon and Josephine in their often turbulent marriage.

After an excellent lunch in the Atrium, we learned about the Cradle of Impressionism and its struggling artists. Five neighbouring riverside villages on the banks of the Seine provided an antidote to the claustrophobia of mid-19th Century France for artists such as Renoir, Pissarro, Sisley and Morisot. They were desperate to gain recognition and make their mark and, as Carole explained, both the painting styles adopted and subject matters depicted were to cause a revolution in the art world. Their works are now some of the most recognised and loved paintings in the world.



Elizabeth Gaskell's house

# Manchester's cultural renovation and restoration

*By Ged Curley*

We were blessed, as always it seems for Fylde DFAS day visits, with a beautiful, warm sunny April day as we made our way in a full coach to Elizabeth Gaskell's house in Plymouth Grove, followed by an afternoon visit to the Whitworth Gallery in Oxford Road, Manchester.

Elizabeth Gaskell's House is run by the Manchester Historic Buildings Trust and has been sympathetically restored in period fashion and detail, thanks to a major grant from the Heritage Lottery Fund. The period restoration has even been carried over into the gardens, which were still being planted this early in the year, with research done so that only plants typical of the mid-Victorian era are used, thus maintaining the authenticity and period feel of the property. As with many arts projects today, the bulk of the work is being carried out by volunteers.

Elizabeth Gaskell moved to this now Grade 2 listed, and increasingly rare example of an elegant Regency-style villa, Number 42 (now number 84) Plymouth Grove in 1850, with her husband William, a Unitarian Minister, and her four daughters. She lived here until her unexpected and untimely death aged just 55 in 1865.

Only the ground floor was open to the public at the time of our visit. As you step into the beautifully restored hallway with its flag floors and simple, but typical of the mid-Victorian houses of the day, stained glass leaded lights, you can feel the ambience of the building. William Gaskell's study is stocked with well-preserved period books and the sympathetic restoration allows you to go back in time. The attention to detail of the period features, from ceiling roses to carpets and rugs, from period wallpaper to dark stained wood, gives this room, and all the others, a certain lived-in Victorian charm, often missing in other period restorations. You are encouraged to sit at William's desk, and the original books and letters are not all hidden behind glass covers, but are there to be handled. As with everything in the house, you can get 'up close and personal' with the artefacts, or just browse the books as you wish.



The drawing room is decorated with period wallpaper and pictures, as well as a number of personal items. The first thing to meet you is Elizabeth's writing table, which overlooks her beloved garden. It was here that she wrote *Mary Barton*, *North and South* and *Cranford*, among other novels and non-fiction works. There are genuine letters on the table from Charles Dickens, Charlotte Brontë and the American abolitionist, Harriet Beecher Stowe, as well as local conductor and founder of his own orchestra, Charles Hallé, all of whom were regular visitors to the house.

Before departing for the Whitworth many of us took advantage of the basement Tea Room, appropriately located in what was originally the kitchen, before going outside to enjoy the gardens and the spring sunshine, and to hear one of the guides give us the history of both the building and the garden and grounds as they would have been when Elizabeth and her family were in residence. There have clearly been many changes in the surrounding area, but the house is a remarkable building, lovingly restored, faithful to the period and hopefully the upper rooms will have been completed prior to any potential revisit. Stencilled on the wall beside the lift is a quote attributed to Elizabeth, which sums up the building, for me anyway: "We've got a house....it certainly is a beauty....I must try and make the house give as much pleasure to others as I can."

On then to the Whitworth Gallery, founded in memory of the industrialist, Sir Joseph Whitworth, and built as the result of an ambitious plan put together by CP Scott in the 1880s, originally known as The Whitworth Institute and Park. It opened its doors 126 years ago to 'people of all classes' as a gallery in a park that would counteract the malaises of inner city life. It too has just fully re-opened having undergone restoration and re-development in a £15 million project. Alongside the restoration of the original historic building there are now big architectural gestures in the form of two enormous steel and glass wings which extend into the park and which are intended to 'take the inside out and the outside in'. It has also been built with the future in mind, using ground source pumps and photovoltaics to heat the building; a green gallery in a green park.

The exhibitions on show at the time of our visit were Ben Rivers' *Two Eyes Are Not Brothers*; Nico Vascellari's sound and light installation; a retrospective celebrating Tibor Reich; a celebration of post-War Wallpaper design; *Visions of the Front 1916-1918* in commemoration of the battle of the Somme and other terrible battles of WW1; and *Revolutionary Textiles 1910-1939*, celebrating how 20th century textile design took off in new directions throughout the Western World.

Many of us took advantage of our Highlights Tour, a somewhat whistle-stop affair through the best of the exhibitions with our guides. The Portrait collection includes the aforementioned Sir Joseph Whitworth and other notable pictures. Italian artist Nico Vascellari's somewhat haunting light and sound installation *Bus de la Lum* (Hole of Light), which is intended to draw on the arcane powers of the forest and is suggestive of the deep secrets within it. During WWII however it acquired a less mythical but just as terrifying reputation as a death pit for hundreds of PoWs, which leads us back into a previous horrendous conflict, an exhibition entitled *Visions of the Front 1916 to 1918*.

Most of the paintings in this exhibition were simple drawings and paintings, mainly monochrome, but no less powerful for that. The display brings together works from the collections of both The Whitworth and Manchester Art Gallery, and includes works by Paul Nash, Christopher Richard Wynne Nevinson, David Bomberg and Henry Lamb, created out of their experiences on the front line of battle. Many of the images depict arable and wooded landscapes, destroyed by the first fully mechanised war. A small, but very poignant exhibition.

The other major exhibition visited by most of our party was the retrospective of Tibor Reich's work on the mezzanine level, which provided a very welcome burst of colour after the previous exhibition. This retrospective celebrates the centenary of Reich's birth in Budapest. He was a pioneering post-war



*Chatting to the Gaskell House gardener*

textile designer who brought modernity into British textiles as well as ceramics, household crockery such as coffee sets and the like.

The day was over all too quickly but like all of our day trips, it provided a good taster for those who wish to spend more time exploring the places we visit. The final part of our day, which is fast becoming a tradition, was tea and cake in the exhibition gallery beside the café with views through the amazing glass extension out into the park. Another Fylde DFAS 'Grand Day Out', as always.



*Afternoon tea at the Whitworth*



## Play is medicine too!

By Marjorie Gregson

Funded by Fylde DFAS good causes, Bobby storage trolleys have been donated to the Children's Clinic at Blackpool Victoria Hospital and Brian House, the Specialist Children's Unit within Trinity Hospice. Both units use art to help children deal with their illnesses and help to put a smile on the faces of sick children.

Leanne Lamb, the Hospital Play Specialist at the Children's Clinic Out Patients Department and Sue Pelling of Brian House were thrilled to be offered these trolleys, and requested plastic ones that could be used outside when the weather permitted. Leanne believes art and play are an integral part of the recovery process.

The trolleys were fully stocked with paper and art supplies to suit the needs of different children and a commitment was made to restock them on a regular basis.

A letter to Fylde DFAS from Leanne said, "We cannot thank you enough for choosing the Children's Clinic as there are lots of fantastic causes. I am so grateful you did decide to choose us. The trolley is totally amazing and used every single day."

# Superb double bill at Liverpool Tate

By Tony Tackett



Maria Lassnig, *Lady with Brain* c. 1990. Oil paint on canvas

Going to the Liverpool Tate's Francis Bacon exhibition had an exciting bonus. The gallery had paired the Bacon showing with another by Hungarian artist Maria Lassnig. Both displays were on the 4th floor, with one entrance ticket, and access to the Bacon was via the Lassnig. This pairing was based on the concept of two artists, one majorly unknown in the UK, one critically feted, with their differing approaches to portrait painting and I have to admit, I found the Lassnig more stimulating.

Lassnig's work consists entirely of self-portraits, created in either figurative or abstract style, trying to convert her own bodily awareness into a visual representation. There are also a few animations including the sublime *Kantate* where the artist sings an abridged autobiography to some repetitive melody whilst appearing in a range of outlandish costumes. Lassnig offers few clues on how to interpret her work but the overall impact is exciting and provokes an urge for further investigation.

By contrast, I had seen examples of Bacon's work before so, consequently, his display was rather what I had expected. However, I enjoyed the numerous examples of his preparatory sketches and obviously such a sizeable collection of his works as this was something worth seeing.



*Atlas Fountain, Castle Howard*

# Exploring some of Yorkshire's finest

*By Bob Fielding*

The light Sunday morning traffic allowed us to reach Skipton, our first destination, just in time to catch the start of the Armed Services Day celebrations in the main street. Among the attractions were a display of historic army vehicles and a marching band.

Our next stop was Newby Hall, one of Britain's finest Adam houses. It was built in the 1690s to a design of Sir Christopher Wren's, later being enlarged and adapted by John Carr, and later still by Robert Adam. Our tour started in the Entrance Hall, an impressive Adam design featuring symmetry on all axes. Especially impressive is that of the ceiling and floor. An unusual feature is the medium-sized chamber organ, designed by James 'Athenian' Stuart and built by Thomas Haxby of York.

There were many rooms to pass through, each of interest, but of special note were the Billiards Room, sumptuously Victorian; the Circular Room with its concealed corner doors leading to servants' stairs; the Adam designed Library; and the Statue Gallery, designed by Adam in the style of a Roman House and filled with probably the finest collection of Roman statuary in private hands in Britain. William Weddell, who owned the Hall at this time, collected widely and extensively in Europe – a collection

so vast that much of it is still kept in storage.

There was then time to explore the most impressive beautiful and extensive gardens. An incredible variety from the formal layout of Sylvia's Garden to the atmospheric, almost secret, Rock Garden, made these gardens delightful, especially as the sun was shining.



*Carving in Great Hall, Allerton Castle*

For our second day we were joined by a Blue Badge Guide who pointed out many areas of interest en-route into York. Once there we were escorted on an informative guided walking tour, taking in the City Walls, the Abbey Gardens, with Roman multi-angular tower and unusual Coffin Garden, King's Manor, then on past the York Art Gallery, through the Western Gate and via one of York's many 'snickleways' to the Minster, where our attention was drawn to the 'Heart of Yorkshire' window and the high standard of modern replacement stone carving around the West entrance door arch.

Other highlights of the walk were Barley Hall, the Shambles, the Merchant Adventurers' Hall, Clifford's Tower and the Assembly Rooms (now an Italian Restaurant). Returning to the Art Gallery, we were then at liberty to spend the afternoon exploring York and visiting the Gallery.

A visit to the Minster was of particular interest as, at this time, it was being used to stage the York Mystery Plays – a once in a lifetime event. The displays in the recently redeveloped Art Gallery are truly impressive. These include an amazing ceramics collection, and an exhibition of paintings and sculptures by many of the famous war artists of the First World War. Exceptionally moving at this time.

The stately Castle Howard was the first visit on our final day. This enormous Baroque/Palladian building is more palace than house or castle. Dating from the early 18th century, it has been the home of the Howard family since it was built. The vast and indisputably impressive entrance hall with its domed ceiling is more reminiscent of a continental cathedral than a Yorkshire castle.

The parkland and gardens surrounding the Castle are also of palatial proportions. At the front, a long lawn slopes gently down to the great lake. To the rear is a more formal garden, dominated by the enormous Atlas Fountain and with vistas extending to the horizon.

After lunch our coach took us to our final destination, Allerton Castle, which is reputed to be the grandest and most elegant Gothic Revival stately home in England. Although having the appearance externally of being High Victorian Gothic, the house is steeped in history, back almost to the Norman Conquest.

Entering through the Porte Cochère we climbed up a broad stairway into the Great Hall, which soars to an almost disproportionate height of 70 feet, and features a hammer beam ceiling and much decorative and painted carving. We were treated to afternoon tea in the charming ballroom which features 'Giotto' blue painted walls and a fine fan vaulted ceiling. While enjoying tea, we were given a history of the castle and introduced to its owner and saviour, Dr. Gerald Rolph, a wealthy and philanthropic American collector and restoration enthusiast, who had been personally hands-on in the restoration work and not deterred by an almost disastrous fire.

The castle contains many items of varied interest, but most notable were Dr. Rolph's collection of rare American automatic music machines in the Music Room and a 9ft 2in Venetian glass chandelier in the Drawing Room, considered to be the finest of its type in England.

After saying our farewells to Dr Rolph and our guide, it was time to board our coach for the return journey home. We had packed such a lot into our short stay and learned much about some of Yorkshire's finest historic houses and castles.



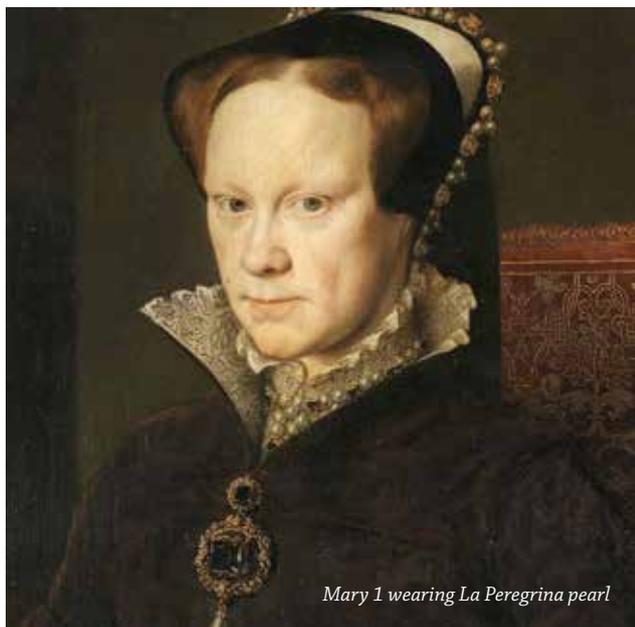
*Afternoon tea in the Ballroom, Allerton Castle*

# Jewels and scandals - from royals to Hollywood

By Pam Foster

Jewellery expert and Antiques Road Show advisor Susan Rumfitt gave two exciting lectures at our June Special Interest Day, Jewellery and Gems, held at Fylde Rugby Club. The first lecture, *Love Power and Scandal: a Royal Jewel for Every Occasion*, provided us with a whistle stop overview of a variety of amazing and significant jewels that have been associated with European royal families over the last 500 years.

We learnt how until the time of James 1, jewellery had been used to represent power rather than tokens of love and decoration; it was even worn in battle. Thereafter, although jewellery still equated with power, it became something to be worn for pleasure. Susan told fascinating and scandalous stories of how fabulously valuable gems passed from the royals to



Mary I wearing La Peregrina pearl



Susan Rumfitt

the likes of the Astor family and Wallace Simpson. Even film stars now own gems that were previously worn by European monarchs. One of the most famous pearls in the world, La Peregrina, was presented by the future Philip II of Spain to Mary 1 of England in anticipation of their marriage. The pearl travelled backwards and forwards between England, Spain and France as it passed hands between various families, and was eventually bought by Richard Burton for his wife Elizabeth Taylor. We were told the story of how one of Elizabeth's dogs ate the pearl mistaking it for a bone. The jewel was recovered intact!

*Designed for Wearing: Jewellery in the 20th Century* was the title of the second lecture. Susan provided an overview of how jewellery design changed from the delicacy of the Victorian period to the geometric style of the Art Deco period and the sculptural creations of the 1930s; the cocktail style of the 40s and 50s; the new age influence of the 60s and 70s; and the 'bling' culture and brands of the 80s.

The day offered a fun and relaxing way for Susan to share her knowledge on the history of jewellery. Unsurprisingly, there were few men in the audience!

# GATHERING OF STRANGERS



**FYLDE DFAS**

**Fylde Decorative and Fine Arts Society**  
[fyldedfas.org.uk](http://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: Pat Corless

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](mailto:pam.foster@pamfoster.com)

Cover: Nathan Coley Gathering of Strangers, The Whitworth. Photo Alan Williams