



THE ARTS
SOCIETY
FYLDE

In the Picture

Newsletter #23 / Autumn 2021

Letter from our Chair

Once again it is my pleasure to provide an introduction to the Newsletter.

When one looks back on the time that has elapsed since the production of the last Newsletter I am reminded that so much, and yet so little, has occurred since the last Annual General Meeting. So much because we have all lived through another very challenging time and so little due to the fact that we have not been able to run a full programme of events in addition to our Lecture programme. I know how much many of you value the extra activities that our Society has always prided itself upon. Hopefully these will gradually return as life returns to a more regular routine.



We must however take pride in the fact that we were one of the only Societies in the North West Area that was able to host live Lectures. As you know we would not have been able to achieve this without the encouragement and support of the staff and volunteers at the Lowther Theatre. I can do no more than express my sincere thanks to all who have made our visits possible.

Your Committee is now looking at all the ways we can encourage as many members as possible to attend our Lectures for the coming season. It is a challenge but no-one should feel under any pressure to attend if this makes them feel uncomfortable. On the other hand, our Society has always been very open and welcoming to all our members and we can only really achieve this when we are all able to meet and greet each other. In addition, we are also aware that we have not been able to organise any other activities for our members and these have always been an important part of what we as a Society like to offer. Gradually as we become more confident in adjusting to life where Covid will remain a part, I hope we can look forward to enjoying each other's company at events outside our Lecture programme.

I wish to express my most grateful thanks to all the members of your Executive Committee. We have held our meetings by Zoom which in itself has been a challenge but, as always, they have given their time and energies to helping to keep our Society going throughout lockdown.

The future continuing success of the Arts Society Fylde is our most important priority and we look forward to working with you to achieve this fundamental aim.

Best wishes

Nigel Bramley-Haworth
Chair, The Arts Society Fylde

Dates for your diary

Please note that due to Coronavirus restrictions, we may have to make changes to our programme. See our website at theartsocietyfylde.org.uk for the latest news on all upcoming lectures and events.



WED 1ST DEC 2021

Pantomime: A Very British Feast

Giles Ramsay

Please note that this lecture will be available via Zoom only.

Over 2500 years in the making, this lecture explains why the great British pantomime is a very potent brew indeed.

WED 5TH JAN 2022

New Year's lunch at Fairhaven Golf Club



WED 2ND FEB 2022

Love is Enough: At Home With Jane & William Morris

Suzanne Fagence Cooper

Looks at the houses and works of art that Jane & William made together, from the Red House to Kelmscott Manor.



WED 2ND MAR 2022

Music in Art

Sophie Matthews

Music and different instruments play a strong role within symbolism in art. Instruments in selected works will be examined, together with live demonstrations.



FRI 18TH MAR 2022

Study Day, Sail, Sweat & Sparkle, at Fylde Rugby Club

Brian Healey

Three linked lectures – Transatlantic Liners; Art in New York; Tiffany & Co.



WED 6TH APR 2022

British Art Today

Raymond Warburton

Looks at the likes of Hockney, Blake, Emin and Riley; rising stars such as Katie Paterson; Turner Prizes; installations; and more.



Salford is blooming thanks to RHS Garden Bridgewater

By Pam Foster

It was a cold, dull May day for our visit to the newly opened RHS Garden Bridgewater and many of the summer flowers were yet to make an appearance. Even so the patchwork of late spring colours hinted at a promised glory that was to come in the following weeks.

The North West has waited a long time for an RHS garden and Bridgewater does not disappoint. Located in one of the most deprived areas of the country, this 154 acre garden reaches out to a demographic not normally associated with the Royal Horticultural Society, including a variety of Manchester and Salford-based community and children's groups. It's designed by landscape architect Tom Stuart-Smith, who has designed eight gold medal-winning gardens for the Chelsea Flower Show. The gardens are on the site of the now demolished Elizabethan Worsley New Hall, once home to the third Duke of Bridgewater, and in close proximity to the Bridgewater canal, which gives the Garden its name. The opening was originally planned for summer 2020 but Covid put paid to that. However, the extra months of closure meant that the planting got finished and established, so by the time of the official opening on 18 May 2021, many of the gardens were looking fairly mature.

There's plenty to see. The 11 acre Weston Walled Garden is the largest working walled garden in the UK and is at the heart of the site. Its size is quite staggering, housing the spectacular Paradise Garden, showcasing Asiatic and Mediterranean plants, as well as other lavish floral collections. Close by is the Kitchen Garden, designed by Chelsea Gold medal winners Harris and Bugg. Another highlight is the Chinese Streamside Garden, which was created in collaboration with the Chinese community in Greater Manchester. It's filled with native Chinese plants such as rhododendrons, magnolias, hydrangeas and bamboo, emphasising how Chinese planting techniques and plant species have enriched British horticulture.



The Peel Learning Garden offers an outdoor learning space for the thousands of local school children who are expected to make use of the garden. A Community Grow space aims to bring local people together to develop food-growing skills.

There are plenty of woodland and lakeland walks, dotted with play areas – Bridgewater really does encourage young visitors. Children will particularly like Moon Bridge Water, which has been created to support biodiversity and pond life; Middle Wood, with its nearby Pig Pen, is another great area for children to explore.

RHS Garden Bridgewater is quite unlike other RHS gardens. Community is everything here and because of this it has something for everyone. The RHS has plans for further investment, ensuring enjoyment for gardeners and garden lovers for decades to come.



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Family ties and Irish treasures

By Fiona Walmsley-Collins

Both of my parents came to England in the 1940/50s as part of the Irish Diaspora. I am always slightly nervous, but excited, whenever I plan a trip to Ireland - both to Northern Ireland (NI) and the island of Ireland (iOl). My mother from Lisnaskea, Co Fermanagh, NI and my father from Kanturk, Co Cork, iOl.

In early October 2019, my husband Michael and I set out on a three week trip over the Irish Sea which was part holiday, part Roots trip and part meeting a family member - a cousin, I'd never met before.

Our first week was spent in a cottage, with friends, close to the coastal town of Portnoo, Co Donegal. Our friends stayed with us for the first few days showing us the beaches and small towns around Portnoo. When they departed we were left to our own devices. After looking through local guide books we saw there were a couple of art galleries in the town of Letterkenny, as well as Glebe House and Art Gallery about 12 miles from the town centre. So we set off to explore.

The first exhibition we visited in Letterkenny was a display of drawings and water colour paintings of traditional boats. They were beautifully drawn, painted and executed. We followed this exhibition with a visit to the local Arts Centre. Unfortunately, the centre was in-between exhibitions. What we did

notice, high up on a shelf, was a maquette by the NI sculptor Locky Morris. It was a maquette for his much, much bigger public sculpture Polestar, which is sited at the local Port Bridge roundabout in Letterkenny. Historically, trade and goods were landed at this site by boat, and transported to the surrounding areas by rail and road. The sculpture represents the outline of a boat, as well as having a rail track theme to commemorate the fact that both forms of transportation played a major part in the town's development in the past.

Locky Morris wasn't an unknown artist to us. He shared a sculpture space after finishing his fine arts degree at Manchester Polytechnic, with Michael, as part of the sculpture group - Sculptors in Greater Manchester Association (SIGMA), in the early 1980s. We were delighted to see he was still working in sculpture, in his home environment in the north of Ireland, working between Derry, Londonderry and Co Donegal.

Following our visit to the town of Letterkeeny we went in search of Glebe House and Art Gallery outside the town. Glebe House, a former Church of Ireland rectory, was owned by the English painter Derek Hill, who as well as having a studio to work in, was an avid art collector. Once again, Locky Morris's name turned up as he had a 2-D exhibition of his work on the walls of the Art Gallery. There was more Locky Morris and a fantastic visit to Glebe House. This entailed just the two of us and a personal guide. It was full of Hill's personal collection of art, which included paintings, ceramics and prints. John Bratby's *Jean In Bed With Jaundice*, Colin Middleton's *Sheephaven*, a ceramic pot *Bull-fight* by Pablo Picasso, and a Hokusai print *Red Fuji*. You could not have been more up close and personal to the art works. The guide was fantastic and let us stay as long as we wanted, even though it was close to closing time for the house and gallery.

Glebe House and Art Gallery are hidden gems in Co Donegal, so if you ever visit the county and are stuck for something to do on a rainy Irish day make your way to the house and gallery, and also look out for more work by Locky Morris.

The rest of our trip was also informative: my Roots trip full of family information from a local undertaker and lost cousin in Lisnaskea; the Enniskillen volunteer genealogy group and my cousin in Co Limerick who is 'Big' in the Irish music scene, both playing and repairing traditional instruments. I can't wait to plan and execute our next trip.

Henri Matisse and Fauvism

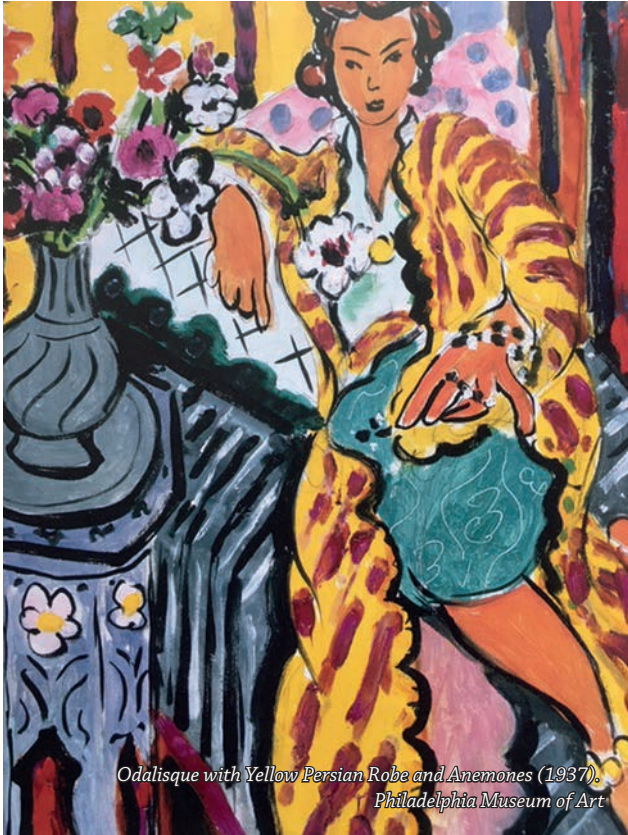
Member, artist and teacher, Barbra Cropper, shares her item on the influence of Henri Matisse, which was originally written for a Zoom meeting of The Artists and Paintings Group during lockdown

"What I dream of is an art of balance of purity and serenity devoid of troubling or depressing subject matter - a soothing, calming influence on the mind - something like a good armchair." (Henri Matisse 1869 -1954).

Matisse moved to Paris at the age of 21 and discovered Impressionism. His work was later influenced by the bright colours of Cezanne, Van Gogh and Gauguin. In 1905 he exhibited with Andre Derain in the Salon d'Automne in Paris. He was to become one of the most influential artists of the 20th century.

Visitors were shocked at the Paris exhibition to see the distorted colours and shapes, as well as the wild unrestrained use of primary and complementary colours. The art critic Louis Vauxelles scornfully commented, "The artists paint like wild beasts". This was to lead to the new art movement 'Fauvism'.

From 1914 –18 Matisse had a studio in the beautiful fishing village of Collioure in the south of France, near to the Spanish border. He posed his models in brightly coloured textiles with ceramics and coloured wall hangings. His work portrayed happiness and calmness. As well as painting, Matisse designed stage sets, ballet costumes and stained glass.



In this painting the model wears a yellow and red striped Persian robe, draped over a short green printed skirt and a white blouse. Anemones are on a Moorish table. The curtains are represented by red and black vertical stripes. Heavy black outlining delineates the scalloped edge of the robe, the model's hair and the flowers; the broad brush strokes provide a strong rhythm like 'musical harmony' as Matisse describes it. The clashing colours give a direct brash effect.



Compare this painting with that above.

Matisse has made strikingly different feelings with different colours. A fair haired model portrays a somewhat more restrained treatment. The strident colours of the red floral background are picked up in the red floral divan and cushion. There is a calming influence in this painting.

Within a few years the Fauve movement ended. However, Matisse set a pattern leading to a new way forward for 20th century artists.

These two pictures are of special interest to me as I visited both The Philadelphia and Baltimore Museums of Art when cruising the East Coast of America, with Peter my husband, a few years ago.



The Arts Society Fylde
theartssocietyfylde.org.uk

A member of The Arts Society

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 at the Lowther Pavilion, Lowther Terrace, Lytham St Annes FY8 5QQ.

Chair: Nigel Bramley-Haworth

Vice Chair: Jean Holland

In the Picture is edited by Pam Foster. It is published twice a year in spring and autumn. If you would like to submit an item please contact the editor at pamfos@gmail.com

Front cover: RHS Bridgewater Garden