



THE ARTS
SOCIETY
FYLDE

In the Picture

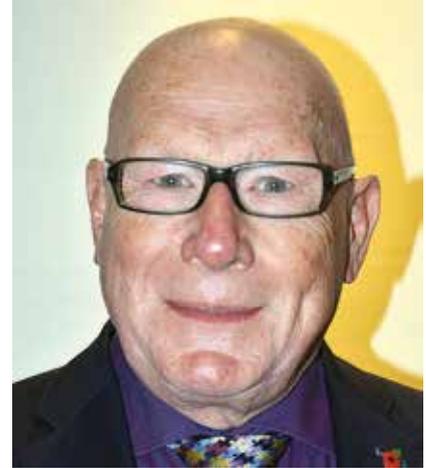
Newsletter #25 / Autumn 2022

Letter from our Chair

As I write this foreword The Arts Society Fylde is in summer recess before the start of the new Lecture Season in September 2022.

As I look back since March this year we have, once again, had a series of lectures which have been judged as 'outstanding' by members' votes. In March, Sophie Matthews brought her collection of bagpipes and wind instruments, which she played to accompany her lecture on Music in Art.

In April Raymond Warburton brought great insight and his own personal thoughts on British Art Today. This was not an easy subject but Raymond challenged us all to look at this subject with a fresh perspective. In May, in place of the original lecture, we welcomed Julia Marwood, a member of The Arts Society Macclesfield, who lectured us on Adolphe Valette, known as the 'Manchester Impressionist'. This was a fascinating insight into a much loved painter, who spent much of his life in Manchester and who taught LS Lowry.



Zara Fleming, who was one of the speakers in the inaugural season of the Society, returned in June to deliver an enthralling lecture on The Tiger in Asian Art. And, finally, we welcomed John Snelson, a newly accredited lecturer, who entertained us with A Tale of Two Cities, featuring the story of musical theatre in London and New York. It was a fitting end to the season.

We also enjoyed an outstanding Study Day in March when Brian Healey, who has given us some inspired lectures in the past, returned to give us three lectures themed on New York. They comprised talks on Transatlantic Liners, the Street Art of New York in the late 19th and early 20th centuries, and Tiffany and Co. It was a great day out which was thoroughly enjoyed by a capacity audience.

In addition, there was a successful trip to the Judges' Lodgings in Lancaster, lunch at Morecambe Golf Club, and a tour and talk at the Winter Gardens, Morecambe. We also held a Coffee Morning at Fylde Rugby Club in March.

As always I thank the members of the Committee who have worked so hard to keep the Society active and to offer as much as possible for our members as we continue to return to some sort of normality. I also thank those Society members who have supported our lectures and events. The social aspect of our Society is extremely important and a foundation of what we try to achieve. I sincerely hope that a lot more members will have the confidence to return to our new season of Lectures at the Lowther, which will always cater for those who still feel they wish to sit in a socially distanced environment.

I look forward to greeting you to our future lectures and events.

Nigel Bramley-Haworth
Chair, The Arts Society Fylde

Dates for your diary

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

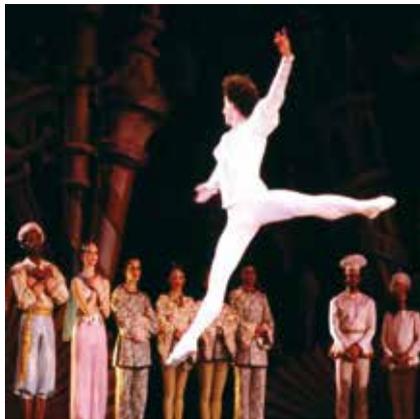


WED 5TH OCT 2022

Goya's Modernity

Jacqueline Cockburn

Considers why Goya, who copied and learnt from Velázquez, had such an impact on later artists such as Manet, Picasso, Dali, Bacon, Hirst, and Jake & Dinos Chapman amongst others.



WED 2ND NOV 2022

In the Kingdom of the Sweets (The Nutcracker)

Nigel Bates

Will take a close look at how this well-loved ballet now takes its rightful place on stage and how the music of Tchaikovsky along with story-telling, design, dance and a little bit of stage ingenuity, all come together to make the most magical escape for young and old alike.

AGM at 1.00 pm

WED 7TH DEC 2022

Christmas excursion to Liverpool

WED 4TH JAN 2023

New Year Lunch

Fylde Rugby Club



WED 1ST FEB 2023

Artist & Model: Whistler and Joanne Hifferman

Joanne Rhymer

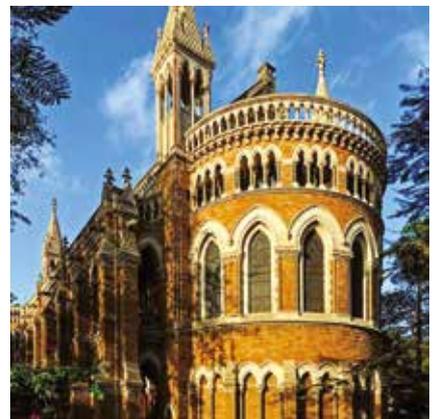
Considers the role of Joanne Hifferman in Whistler's art and life. Was she simply the artist's model and lover, appearing in several key works by the artist, or was she, in fact, a key collaborator in the development of modern art?



WED 19TH OCT 2022

Study Day

Little Grey Cells & Formidable Aunts: Agatha Christie, PG Wodehouse and the Golden Age of the Short Story Magazine, by Richard Burnip. Three lectures; Fylde Rugby Club.



WED 1ST MAR 2023

Celebrating a Rich Legacy: Colonial Architecture in India – the buildings, their history & their future

Anthony Peers

Examines evolving attitudes in India and beyond (as well as in the UK) towards the British Empire and also towards the buildings which survive as testament to its achievements.



Spring

Joy out of lockdown: David Hockney's *A Year in Normandie*

David Hockney's *A Year in Normandie* went on show for the first time in the UK this spring/summer. Fittingly it was displayed in the attic space at Salts Mill, near Hockney's home city of Bradford. At 90 metres long it was made by joining together some of the 220 paintings Hockney created of his Normandy garden, on his iPad, while living in France during lockdown in 2020.

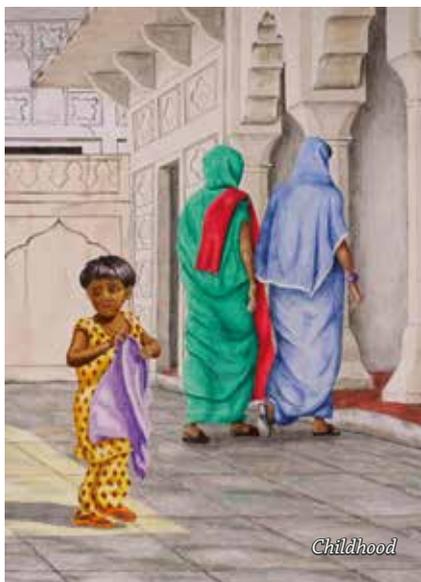
Hockney traces the idea for his digital frieze back to when he first saw a 30 metre wide Chinese scroll painting at the Metropolitan

Museum of Art in New York in 1983. It was, he recalls, "one of the most exciting days of my life." Since spending time in France since 2019, Hockney has been considering the Bayeux Tapestry, which shows the events leading up to the Norman Conquest of England in 1066 and which is nearly 70 metres wide, covering two and a half years of time. Of his own work Hockney comments: "The viewer will walk past it like the Bayeux Tapestry, and I hope they will experience in one picture the year in Normandy."

Given the dimensions of the frieze it was difficult to capture a decent photo on a phone camera. *A Year in Normandie* is a vibrant, optimistic and joyful celebration of the changing seasons, created in the midst of a pandemic, and highlights the connection many felt with nature during lockdown.

Drawing inspiration from both local and travel locations

Member Chris David shares some of the drawings he's created over the last few years.



Childhood



Weeping Angel



Unknown Soldier

In October 2021 I had a picture exhibited at the OXO Bargehouse Gallery on the Southbank in London, as part of the UK Coloured Pencil Society's 20th Anniversary Gala Exhibition. Although not the first picture I've exhibited it was exciting to show something at such a prestigious event and location, and to travel down to view it and the other exhibits. This coloured pencil picture is *Childhood* and is based on a photograph I took in the Red Fort at Agra, India. I was sitting down at the time and so the picture is viewed from a child's level. I think it has an enigmatic feel as we can't see what she is looking at and we can't see the adults' faces.

I've produced drawings, paintings and marquetry pictures since I was a child, but it is in more recent times that I've focussed specifically on drawings. I lean towards detail and I find drawings enable me to achieve more satisfactory results than when I paint. As well as coloured pencils I enjoy drawing with graphite pencils. The other two drawings below are of local St Anne's statues. *The Weeping Angel* is in the churchyard of the Parish Church. I noticed it one day over the wall and spent a long time deciding how to draw it best. Out of interest there is a tenuous link to the Weeping Angels theme in Dr Who, in that Russell T Davies, its creator, also spotted such a statue over the wall of a churchyard he used to walk past. This picture got a Highly Commended in The Artist and Leisure Painter (TALP) Annual Competition 2020.

The second statue picture, *Unknown Soldier*, is of the statue on the Northwest side of the War Memorial in Ashton Gardens. I needed to photograph it to base the drawing on, and wanted to be as level with it as possible. I had to fit my camera to a mono-pod, set the timer and then hold it as high as I could to get numerous photos, much to the interest of people sitting on the benches around the memorial. This drawing got a highly Commended at TALP 2022.

I find my local surroundings as well as travel locations a constant source of inspiration and intend to keep on drawing.

Study Day Sparkle

March 2022 saw our first Study Day since January 2020. Held at Fylde Rugby Club, it seemed such a landmark event in getting back to normal after the uncertainties and traumas of the last two years. And what better lecturer to kick start this return to 'normality' than one of Fylde's favourites - Brian Healey.

Under the umbrella title of *Sail, Sweat & Sparkle* Brian offered us three linked lectures: *Transatlantic Liners*; *Art in New York*; and *Tiffany & Co.*

The Battle for the Blue Riband dominated Atlantic travel for many decades and the rivalry between the major shipping lines to build the biggest and best of ocean travel was intense. Ships such as French Line's Ile de France and Hapag Lloyd's Imperator rapidly became not just floating works of art but ships of state with stunning décor to match. Brian showed us archive photographs of interiors from iconic ships such as the original Mauritania to the magnificent, but short lived Normandie; he showed us how ships were adapted to match changing tastes - from the elegance of the French château and the heaviness of the Dutch renaissance to the dazzling sophistication of what became known as 'streamline moderne'. He also reminded us that these were shipping, not cruise lines, but how they were instrumental in paving the way for twentieth century cruises.

For many reasons the lecture *Art in New York* was the most interesting, if only because the Ashcan School of American Art (artists fit for the ashcan) was unfamiliar to many members. The unprecedented growth of New York as new blood flooded in from all over the world, and the struggle to survive, became rich pickings for a young group of artists seeking new inspiration. Their sometimes very moving paintings depicted the daily lives of the labourers, whose sweat helped to build the city, and a new way of



Brian Healey

painting showed the realities of the struggle to live, work and survive. For the artists of the Ashcan School nobility could be found not just in the grandiose buildings of this booming city but in the daily lives of the labourers who built it. Brian showed us works by many Ashcan artists including Robert Henri, George Luks, William Glackens, George Bellows and John Sloan.

Our third lecture saw us returning to glamour and riches as we learned about how Charles Tiffany, with a loan of just \$1000, grew the firm of Tiffany & Company, New York from a small bric-a-brac shop, to become purveyors of the finest luxury goods and the world's leading jewellers. The business evolved even further under Charles's son Louis, who not only completely redesigned the now lost interior of the White House but spent over 30 years developing the manufacture of the most exquisite glass. From wonderful vases and lamps to the diamonds worn by Audrey Hepburn in *Breakfast at Tiffany's* this was a fascinating tale of how art and luxury came together to create one of the world's most iconic brands.



New Lanark World Heritage Site

By Fiona Walmsley-Collins

In the final year of my undergraduate degree in Design History/History of Design at Manchester Polytechnic, we were asked to write an essay which 'compared and contrasted' the working and living conditions of 19th century millworkers ie, those working in the cotton mills of the industrial cities such as Manchester and those working in a philanthropic setting. I compared Manchester's independent mill workers with those workers based at New Lanark cotton mills, Scotland, as it was one of the biggest, if not THE biggest of the philanthropic cotton mill sites at the time, employing and accommodating over 2000 people at its peak of production.

At the time of writing my essay, the New Lanark site was in a state of serious decay and dereliction. It was neither a working mill nor an

environment where people could live. In the early 1990s the whole site, or village as it was known, was restored and in 2001 the site was inscribed on UNESCO'S World Heritage list. The site was listed both for its industrial heritage, and Robert Owen's involvement, which adds social and cultural elements to its history.

In July this year my husband Michael and I decided to visit and stay over at the site. Fortunately, as well as a hotel/fitness centre/wedding venue on site, there is a selection of 'Waterhouses'. These are cottages converted from former warehouse storage spaces, situated on the bank of the River Clyde. The New Lanark site sits at the bottom of a valley outside the town of Lanark. What makes it outstanding is the sheer scale and size of the whole site.

Initially, the New Lanark cotton mills were run and prospered under the ownership of David Dale, the Scottish banker and industrialist based in Glasgow. Robert Owen, the more familiar name associated with New Lanark, met David Dale through his daughter Caroline Dale. Robert Owen was known as a campaigner for social reform and ensuring an education for his workers. He went on to marry Caroline in 1799, the same year as he and his partners bought the New Lanark cotton mills from David Dale. The Owens lived on site until 1808 when they moved to bigger accommodation outside of the village. This was to house their own growing family and Caroline's four unmarried sisters, as both of her parents had died.

(Continued on page 7)



In 1809, Owen the co-mill owner, planned two large buildings: the New Institution for the Formation of Character, known as 'The Institute', opened in 1816; and the School for Children, which opened 1817. Owen's co-partners at the time were unhappy with his management of the mills, and his social and educational ideas for its workers. The mills were advertised for sale in 1813. Owen gained six new partners with social outlooks more akin to his own philosophies, and they were successful in their bid to retain ownership of the mills. At one time, circa 1818, the site had five working mills and accommodation to house its 2000 workers. Owen sold the mills in 1825 to the sons of one of his Quaker partners.

So what of our visit? To see the size and scale of the site with its 18th and 19th century architecture set in the landscape is very, very impressive. The site is still something of a village. The residential housing is a mixture of privately owned and social housing

with a very long waiting list. There was a real sense of a 'living' and active community.

Visitors can see the exteriors of the site without having to pay; a Visitor Attraction Ticket is required for the rest but, sadly, some of the attractions were closed. Most of the attractions are reconstructions and, although telling the mill workers' story, for me it lacked a sense of context. Its size means that the site is quite overwhelming and the village is set at the bottom of a steep valley. The geography of the site is therefore hilly with several sets of stairs, which may be a problem for visitors with mobility issues.

Owen was a campaigner for reform and his regime at the mills was in advance of the early Factories Act. They included: the phasing out of child labour; the introduction of shorter working hours and a progressive education for children and adults alike. Although he did not believe in corporal punishment he had his own methods of control,

the Silent Monitor, and the routine of work and educational classes at the site was rigorously kept by a system of bell ringing.

When I wrote my essay in the mid 1980s the main thing that stood out was many mill workers preferred working in the industrial city mills. Although they had worse conditions, both working and living, they enjoyed their sense of individual freedom, not being watched and allowed to drink alcohol freely. From a personal point of view I can't imagine what living onsite day in and day out, close to the mill and their co-workers, in the middle of winter with the 'dreich' Scottish weather must have been like, even with Owen's social and educational improvements? Grim I should think.

Exploring Lancashire's historic venues

By Jean Holland

The day dawned bright and clear for our coach trip to Lancaster and Morecambe last May.

Our first stop was at the Judges' Lodgings in Lancaster, where we were met by the Manager, Janice Wilkinson, who greeted us and split us into two groups for our guided tour of the museum. She informed us of the history of the house itself and how it fitted into the surrounding buildings. On the really interesting tour we met a parlour maid in the drawing room and later a butler as we were served tea, coffee and biscuits in the larder and the courtyard. A very informative and pleasant start to the day.

Time for lunch and as we were dropped off at Morecambe Golf Club we were again given a very warm welcome by secretary Laurie, who showed us into a lovely dining room with stunning views of the course. The lunch was delicious and very substantial. It was rounded off with a chorus of Happy Birthday to Sandra Garrett as she was given a card signed by us all.

To me the highlight of the day was our next stop, which was at Morecambe Winter Gardens. Here we were greeted by the two head volunteers, Helen and Malcolm O'Neil, and a volunteer organist,



Wishing Sandra a Happy Birthday outside Morecambe Golf Club



Inside Morecambe Winter Gardens

Peter, who had come in specially to play for us. This really brought the theatre to life. The group were again split, this time into three smaller groups, for the most amazing tour of this old theatre. We were taken on the stage, backstage, right up into the 'gods',

into the old derelict bars, the boxes, the dressing rooms and even into the gents toilets! Then we were treated to tea, coffee and cake before we set off home. Altogether a lovely day we will all remember.



View from the rooftop, Museum of Modern and Contemporary Art (MAMAC)

Iconic art on the Riviera

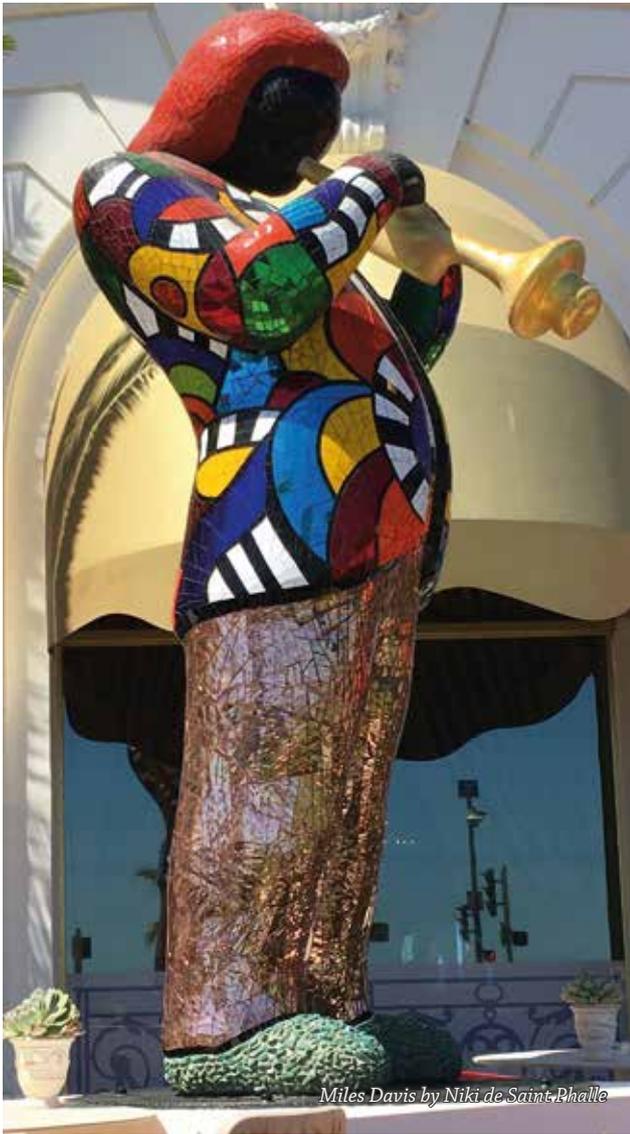
By Pam Foster

Artists, including Picasso, Monet, Chagall, and Matisse, have all been drawn to the French Riviera for its radiant light and beautiful seascapes. Nice boasts several museums devoted to the greats, as well as contemporary art, which can be found in galleries and public areas scattered around the city. We visited Nice for a few days in June and, while we didn't have the time (or the energy) to visit all that Nice has to offer, we did manage to see lots.

The Museum of Modern and Contemporary Art (MAMAC) is an imposing neoclassical white marble-clad building, with four square towers, situated in the heart of the city. The permanent collections of the museum consist of works by top Pop Art and new realism artists, but it was the temporary exhibitions we were interested in. Every

year MAMAC offers new experiences in its key rooms dedicated to Niki de Saint Phalle, Yves Klein and international Pop Art. The Niki de Saint Phalle exhibition was the most interesting, highlighting her early paintings through to her 3-D sculptures such as the iconic 'Nanas'.

Continued on page 10



Miles Davis by Niki de Saint-Phalle

Her best known work is probably her colourful sculpture of jazz musician Miles Davis, outside the famous Hotel Negresco on the Promenade des Anglais, surely one of the most viewed artworks anywhere.

Another exhibition, *Vita Nuova: New challenges for art in Italy, 1960-1975*, aims to uncover the vivacity of artistic creation in Italy between 1960 and 1975, whose diversity remains very little known in France. It offered many works and artists that were largely unknown to us but was particularly interesting as it was very much our era and covered a lot of the issues of that era, such as the rise of feminism, divorce, the role of the church, etc.

Interesting though these exhibitions were, it was the architecture of the MAMAC building that we found the most fascinating, especially the rooftop which is open to the public, and comprises a series of terraces and glass walkways, providing 360-degree views of Nice, as well as one of Yves Klein's famous flame sculptures.

The Marc Chagall Museum in Nice claims to house the world's biggest public collection of art works by the artist. It is organised around a set of paintings produced on the Old Testament themes. The main attraction is the 12 large-size paintings illustrating the first two books of the Old Testament (Genesis and Exodus).



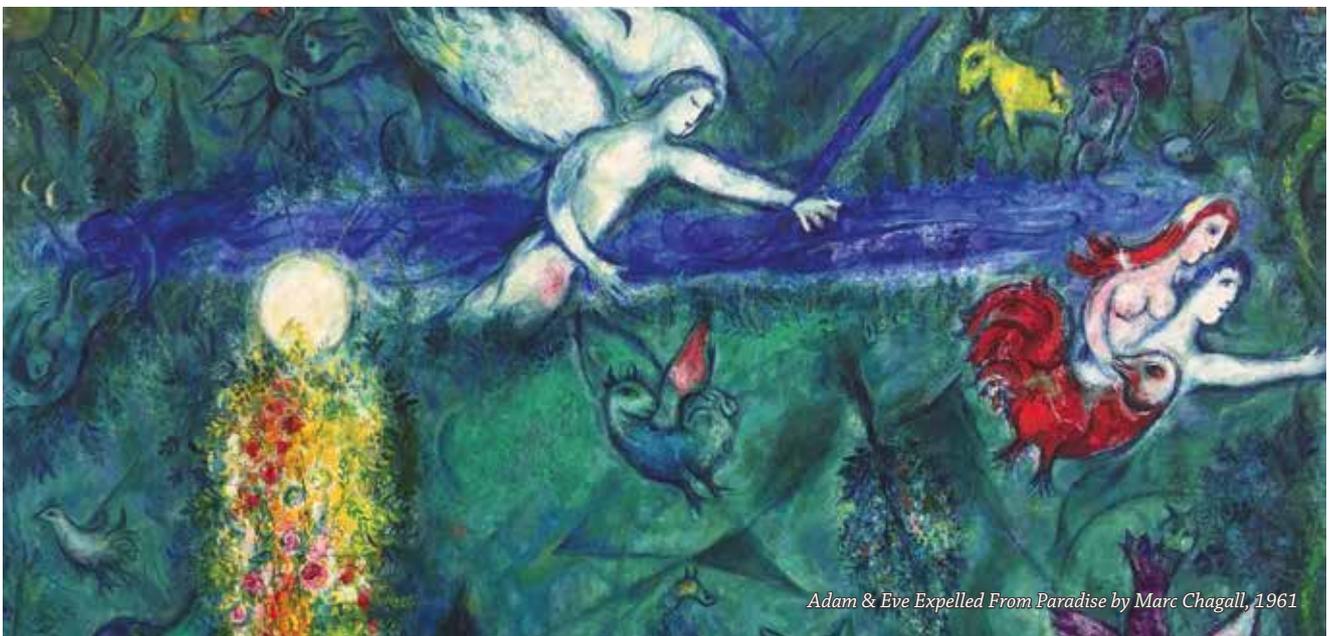
Musée Masséna

In 2020 and 2021, the museum's collection was enriched by seven rare books, donated by Chagall's granddaughters. In honour of the gifts, an exhibition *Chagall in Limited Editions: Illustrated Books* had just opened, highlighting Chagall's relationship with the written word and the book; a relationship that resulted in the creation of more than 100 illustrated works in original limited editions. The exhibition explores the diversity of printmaking techniques used by Chagall - wood or metal engraving and lithography, taking you on a journey through the history of the illustrated book in the 20th century, to which Chagall made a major contribution over a period of nearly 60 years and participated in its renewal. For us this exhibition provided a broader view of Chagall and his relationship with a craft we hadn't previously associated him with.

Continued on page 11



Part of the Conversation à Nice by Jaume Plensa



Adam & Eve Expelled From Paradise by Marc Chagall, 1961

The Musée Masséna on the Promenade des Anglais is a beautiful Belle Époque villa, set in stunning gardens. Several rooms feature sumptuous period furnishings. Items on display include Napoleon's death mask, made by Dr. Arnolt, and Josephine's mother-of-pearl tiara, gold, pearls and coloured stones donated by Murat to the Empress. There are also exhibitions of photos, posters and paintings related to the history of Nice,

including the annual Carnival and the Battle of the Flowers.

It's always fun to come across public works of art and one piece we found particularly appealing was the *Conversation à Nice*, created by Spanish artist Jaume Plensa. The works consists of seven characters on high plinths, representing seven continents and the communication between the different communities of today's society. The statues are illuminated

every night, each changes colour to symbolise a dialog between them.

Nice has over 20 museums and municipal galleries, in addition to a large number of private contemporary art galleries, so we barely scratched the surface of what the city has to offer. Nice hopes to become the European Capital of Culture in 2028 and from what we saw it has every chance of doing so.

Supporting arts and crafts in our local libraries

One of the basic principles of our Society is to ensure that we are part of the fabric of the Fylde Coast community and a positive force for the wider benefit of arts at local level. Thanks to the generosity of our members in supporting our raffles and such like we are able to fund projects that benefit our local communities.

Public Libraries have been subject to successive cuts, restricting their ability to provide little beyond a basic service. A conversation with a Library Manager here in the Fylde confirmed that there was very little spare cash available to support children's arts and crafts. Many Libraries have Friends groups who raise funds to provide materials and resources beyond the scope of the Council's provision, but opportunities for fundraising activities have been limited since the beginning of the pandemic.

As the pandemic had also restricted our Society's ability to support a community project for many months, the Committee decided to donate amounts of £100 to seven Fylde Coast libraries, liaising with individual Friends groups wherever possible. The donations were to be used to promote arts and crafts for children and young adults, enabling the libraries to add value to children's experiences when visiting the library.

The seven Libraries involved are: Ansdell; Cleveleys; Freckleton; Kirkham; Lytham; Poulton; and St Annes. This is how they have used, or are planning to use, their funding.



Ansdell Library's Friends group invited Helena Lemper to run a Willow Workshop. Our donation was enough to cover a group of 10 to make two bird feeders from willow.

Cleveleys Library's Friends invited residents of Cleveleys (who are suffering with social isolation) into the library, along with some school children to talk about the Jubilee and their memories. As part of the session the children and adults worked together to make a community collage, and took part in some fun royal-themed arts and crafts.

The Friends also decided to put some money towards the Library summer reading challenge – a scheme that encourages children to read in the school holidays. The library held two events where arts and crafts were used alongside storytelling.



Freckleton Library and Friends decided to use their donation on two children's events to celebrate the Queen's Platinum Jubilee in June. The first event was a creative writing workshop with Dan Worsley, Children's Author and Storyteller. The children were inspired to use their imagination and write about, The Day I Met The Queen. The following day the Friends group led a Design a Bookmark workshop. All the children's work was on display at Freckleton's Jubilee celebrations, held in Rawstorne Sports Center on Saturday 4 June.

A second donation to the library was used to develop a Dementia Café which is now up and running on a monthly basis on a day when the library is closed.

Kirkham Library ordered lots of basic arts supplies, including 180 colouring pencils, anti-spill paint pots, poster paints, paint brushes, coloured sugar paper, 36 felt pens, some plastic table cloths and stickers, as well as a rather large box to store it all in! The Library Manager said: "Thank you so much for this. We will be putting some of the colouring pencils out permanently so that children can use them at all times, and we will be changing colouring sheets to fit in with seasons and events as well as having some special events. The children love seeing their work around the library and we're trying to tie it in with displays so that they can see it being used."



Lytham Library purchased lots of arts and crafts materials. The Manager said: "This will indeed be most beneficial to the community and the materials will be used to support creative events within the library on an ongoing basis." The Library held a creative event in August linked to their summer reading offer Planet Savers, and will also be starting regular Health, Wellbeing and Creativity groups for adults and children in the autumn.

Poulton Library came up with the idea of running a session for children of upper primary age, that would involve pottery painting, and learning new painting techniques. The project was run by Karen Laboda, who brought some small Harry Potter Magic Hat night lights to the library, where she taught the children the technique of pottery painting. The painted items were then taken back to her shop to be glazed and fired, and returned to the library for the children to collect after they had been on display, with an acknowledgement to The Arts Society Fylde's support. It went really well – the children took it seriously and loved having the opportunity to try their hand at a new craft. This project not only encouraged some children to try a different creative skill but also supported a small business, Dots on Pots.



St Anne's Library Manager said: "Staff have been swapping ideas as to what would be the most impactful way to use the funds. We decided that we would like to invest in something that would be a real legacy item that we can get ongoing use from." After discussion with the Friends of St Anne's Library (FOSAL), it was agreed to put the donation towards a badge making gadget so that children could create their own badges to celebrate special events, etc. The Manager said: "This is absolutely wonderful! All the staff are thrilled. Thank you so much."

A special thank you to all our members for their generosity, without which this project would not have been possible.



Spring

Crafty way to help Ukraine

By Fiona Walmsley-Collins

Talented needlewoman and knitter, member Fiona Walmsley Collins has been creating knitted sunflower brooches to help raise funds to provide essential emergency aid and support to the people of Ukraine.

Since the outset of the ongoing conflict in Ukraine I have been fundraising for various charities by knitting sunflower brooches to raise funds for displaced people and animals. The sunflower is the country's national flower. The brooches are hand knitted following a Rowan pattern with Rowan 'cotton' wool. So far I have raised £900, given directly to the charities below. I am aiming to raise £1000 by the end of November.

The Charities that have had donations made to them are:

- DEC.org
- Fylde Support for Ukraine (based in Lytham St Annes)
- Habitat for Humanity (based in Northern Ireland)
- Med-UK (or UK – Med) (based at Manchester University School of Medicine)
- Médecins Sans Frontières
- Red Cross
- UNICEF

Animal charities include:

- IFAW
- The Dogs Trust
- Viva (an animal sanctuary based in Poland).

If you would like to commission a brooch to support my fundraising please contact me via email few_collins@hotmail.com or my landline 01253 722447. The suggested donation is £10-£15 per brooch, to a charity of your choice online (or a cheque made out to me and I pay online, in due course, to the Red Cross). Thank you.



Gathering flowers for the maypole

Celebrating Midsummer Swedish style

By Sandra Hallergard

And finally... now the days are getting shorter, we thought you'd like to be reminded of the long summer nights just gone. Member Sandra Hallergard has shared her family photos of this year's Summer Solstice celebrations in Dalarna, Sweden.

Midsummer is a celebration of the summer solstice and nowhere in Sweden celebrates it like Dalarna. Flowers and birch leaves are gathered the day before. After lunch on Midsummer Eve, the pole is decorated and a procession of people heads off to raise it. Then the party starts and there is dancing round the maypole, games and singing accompanied by musicians in folk costumes which varies from region to region. Many people wear folk costumes from the area where they live.



Raising the maypole – almost there



Ready for dancing



Folk costumers



Folk music & entertainment



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: Christina McHugh

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: The Flybrary, by Christina Sporrang. Part of the Radical Horizons: The Art of Burning Man exhibition at Chatsworth House, August 2022