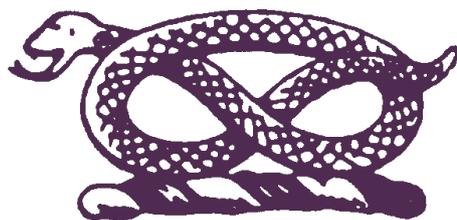




**THE ARTS
SOCIETY
CAVENDISH**



NEWSLETTER SEPTEMBER 2019



Newsletter No 100
September 2019

NOTES FOR ALL MEMBERS

**MEMBERS OF THE
CAVENDISH, SHEFFIELD,
HALLAMSHIRE AND DOVE
VALLEY DECORATIVE
AND FINE ARTS SOCIETIES
ARE CORDIALLY INVITED
TO
THE 6TH FOUR SOCIETIES'
LUNCHEON**

The luncheon will be held at
**EAST LODGE HOTEL,
ROWSLEY DE4 2EF**
on Thursday 7th November
2019 – 12.00 for 12.30 p.m.
Tickets £42.00 each and there
is an application form at the
end of this newsletter.

REGISTER OF ATTENDANCE:

All members are required, for
insurance purposes, to register
when attending a meeting, by
presenting the appropriate tear-off
slip in the membership card.; A box
is placed on the table in the
entrance area on lecture days, and
it helps enormously if they are
signed beforehand.

GUESTS:

Members wishing to bring a visitor
must contact the Membership
Secretary to see if space is available.
The Society is required by
insurance regulations to record
names of all guests attending Arts
Society meetings, and to pay an
insurance fee for each one.

www.artsocavendish.co.uk

THE ARTS SOCIETY CAVENDISH

Chairman's Notes

Welcome everyone to the 2019/20 season of lectures, study days and visits. Between now and Christmas we have an eclectic mix of delights to anticipate, including lectures on posters and poster art as used to advertise British railways, a study of the private lives of three great Pre Raphaelite painters, and a study of how our hearth and home has been depicted by artists from the fifteenth century to the present day. We have what promises to be a fascinating study day on the art of Leonardo Da Vinci in October, for which at the time of writing there are still a few places left, and by the time you read this many of you will have already enjoyed a visit to Welbeck Abbey. Our thanks to Clare Allerton, Michele Bicket, and Jennie Ball for organising these treats.

Committee members have had feedback from members that they would like more opportunities to meet other members socially. So as something of a tester we are arranging an informal lunch at The Old Hall hotel after the November meeting. This will give members a chance to mix with their fellows, meet the committee, and we plan to invite our speaker on that day, Dr Anthony Buxton, to join us as well. There will be a charge of £10 to cover the cost of the lunch, and numbers will be limited so book early to avoid disappointment (Email deputy@artsocavendish.co.uk or phone Sylvia on 07970277040. We will announce further details at the September meeting.

Over the summer, as promised at the AGM, your committee has been looking at good causes we can support to widen the appreciation of the pleasure and self fulfilment people can gain through involvement with the arts. To this end we have made contact with the Koestler Trust which helps ex-offenders, secure patients and detainees to express themselves creatively, and the Arts department of the University of Derby to explore ways which we can support these organisations. As well as this we will continue to offer grants to local schools to give secondary pupils the opportunity to visit museums and galleries, look to find ways to encourage art in primary schools, as well as continuing to invite local sixth formers to join us at our lectures.

We continue to be one of the largest Arts Societies in the country. However we do not have a waiting list for new members at the moment so if you do know people who are interested in joining now is a good time to sign up.

There are further details about all of the programme and lots more goodies can be found on our revamped web site artsocavendish.co.uk. Charles Huff has continued to do sterling work in developing our website and use of technology. Thank you Charles. Although we will continue to make special arrangements for those who cannot access the Internet we are continuing to move towards this as our preferred means of communications. Please let us know if this is causing you a problem and the committee will do its best to help.

JOHN SCAMPION

LECTURE PROGRAMME 2019-2020

LECTURES IN THE PAVILION ARTS CENTRE, BUXTON AT 11.05 AM.

Doors open 10.45 am for Exhibitions and Society Notice Board.

Please be seated by 11.00 am. Coffee in the Cafeteria from 10.30 am.

Lectures may not finish until 12.15 – 12.30

(please try to stay to the end of the lecture and not leave early.)

24th September 2019

Romancing the Rails. British Railway Posters - On Track with the World's Best

The Flying Scotsman, Golden Arrows, Belles and Pullmans; no wonder Betjeman still stands in awe at St Pancras. Covering the Golden Age of British Railways, the era of the Big Four 1923 – 1947, this lecture celebrates the most romantic period of our British travel history. You'll see how the best travel posters connect with your heart and your mind, and how they have closely reflected the evolution of British holidays.

Charles Harris

22nd October 2019

The Model Wife: Effie Gray, Ruskin and Millais

This lecture explores the private lives of a revolutionary group of Victorian artists, and the haunting stories of their loves – Lizzie Siddal, Janey Morris and Effie Gray.

Dr Suzanne Fagence-Cooper

26th November 2019

Art of the Home

The home, as the place of the most intimate experiences of life and personal identity is a significant subject in the art of many periods. As the nature and view of domestic life has altered over the past centuries so too has the symbolic role of the home in art, from the virtuous context for religious narratives in the fifteenth and sixteenth centuries, to the portraiture of polite society in the eighteenth, moral posturing in the nineteenth and new concepts of the home and family in the twentieth century. This lecture takes examples of the diverse depiction of the home over the centuries to explore how domestic life has changed and also its depiction and symbolic role in art.

Dr Anthony Buxton

28th January 2020

Debo Mitford, Cavendish, Devonshire Duchess, Housewife 1920-2014

Deborah Devonshire, the youngest of the Mitford sisters and wife of the 11th Duke of Devonshire, was hefted by marriage to one of Europe's greatest treasure houses, Chatsworth. In the second half of the 20th century, in partnership with her husband, she imbued it with a spirit, elegance and sense of welcome that transformed it from being the worn-out survivor of decades of taxation, war and social change into one of the best-loved, most-emulated and popular historic houses, gardens and estates in the country. Debo had a lasting impact not just on Chatsworth but on everything she touched and everyone she met; Simon Seligman was lucky enough to work for and with her over more than 20 years and in this lecture he pays tribute to an astonishing life.

Simon Seligman

LECTURE PROGRAMME 2019-2020

25th February 2020

The Subtle Science and Exact Art of Colour in English Garden Design

In 1888 Gertrude Jekyll wrote a short but seminal article in *The Garden* in which she urged the readers to “remember that in a garden we are painting a picture”. As an accomplished watercolour artist, Miss Jekyll was familiar with the principles of using colours, but she felt that in gardens these principles “had been greatly neglected”. This talk looks at how to apply these principles in designing a border, but it also looks at the ways in which a border is different from a painting. However, it goes further than this and looks at how contemporary work of the likes of Turner, Monet, Rothko, Jackson Pollack, and Hockney evolved in parallel with ideas about what a garden or border should look like.

Timothy Walker

24th March 2020

'Cradle of Impressionism': Ups and Downs in the lives of the Impressionist Painters

A tiny section of the Seine to the West of Paris, which would have represented the perfect antidote to the claustrophobia of mid 19th century Paris, has been termed the Cradle of Impressionism. It was here, to five neighbouring riverside villages, that the artists who would later become known as the Impressionists, became frequent visitors. In some cases they even set up home for a while. The lives and early works of Monet, Renoir, Pissarro, Sisley and Morisot will be explored in this lively and entertaining lecture. Their desperation to gain recognition and make their mark is apparent and both the painting styles adopted and subject matter depicted were to cause a revolution in the Art world.

Carole Petipher

28th April 2020

Australia's Fontainebleau and the Heidelberg School

The Heidelberg School shelters under its own unique umbrella taking their academic influences equally from the Royal Academy School in London and the French Impressionists. Key members were Tom Roberts, Arthur Streeton, Frederick McCubbin and Charles Conder and their art evolved from informal, evocative and naturalistic into nationalistic expression. In 1901 McCubbin bought a cottage on Mount Macedon, its surroundings became the inspiration for some of his best known works; the family named the property Fontainebleau. Its guest list ranged from Ellen Terry and Dame Nellie Melba to his myriad students who camped in the gardens.

Caroline Holmes

19th May 2020

Art Behind Bars The role of the arts in the cycle of crime, prison and re-offending.

Years of working as an artist within the Criminal Justice System in England and Germany have given Angela unique insights into the destructive and costly cycle of crime, prisons and re-offending. In this thought-provoking talk she offers a deeper understanding of the minds, lives and challenges of offenders. And, with extraordinary slides of art projects and prisoner's art, she demonstrates how within the process of creating art of any discipline, there are vital opportunities for offenders to confront their crimes and develop the key life skills so essential in leading a positive and productive life.

Angela Findlay

VISITS

WHEN COTTON WAS KING

We are hoping to do a walking tour of Manchester late April 2020 to coincide with the Study day we are offering on April 22 2020 called When Cotton was King, leader Brian Healey (see next page). This will cover the many mills and landmarks covered in his Manchester study day. More details in January Newsletter with firm times. Bus or train travel and an intensive walking day is planned.

LATE SPRING 2020 AUCKLAND CASTLE And THE AUCKLAND PROJECT



We are also hoping to do an overnight visit to the Auckland Project in Bishop Auckland, Co Durham, home of the Prince bishops. This amazing project is the vision of Jonathan Ruffer, Fund Manager and philanthropist. Auckland Castle is undergoing a multi million pound conservation programme. The State rooms are being returned to the Georgian designs of renowned architect James Wyatt 1746-1813 and the impressive Spanish Zuberon paintings (currently on tour in the USA) will be rehung in the long dining room. A new Mining art gallery to rival the Pitmen painters gallery has opened and a Spanish art gallery and tapas bar are opening HOPEFULLY along with the Castle and Palace and new Faith museum towards the back end of 2019. Also the fabulous Auckland tower. I am waiting for the definite opening of the castle - before I confirm dates for this tour. You can understand that as it is GRADE 1 star, the builders are behind. I want to make sure all is available to visit before confirming dates. We shall stay overnight in a hotel local to Bishop Auckland, and we shall also visit the newly renovated Bowes Museum the next day. We intend to take a coach up to Bishop Auckland and this will take us to the Bowes museum the following day and then drive home afterwards. Please look at the Auckland project on line and also the new Bowes Museum pages.

Again details will be in the January newsletter.

RUSKIN IN SHEFFIELD

Don't forget to visit the Ruskin exhibition in the Sheffield Millennium Galleries till 19th September
and The High Peak Radio Exhibition in Buxton Museum and Art Gallery.

Jennie Ball

VISITS - REPORT

Visit to Welbeck Abbey

Tuesday Aug 20 2019



Our tour set off by resident minibus from the sleek Welbeck courtyard with our anticipation heightened by the report of the November theft of the Portland Tiara from the Portland Gallery collection. Tight security evident.

The estate of 15,000 acres evolving over many centuries from 12C abbey - 17C Cavalier residence - English gothic - 19C new work with mysterious labyrinths of tunnels.

Our minibus bus passed the riding house, stables for 90 horses, 800 ft long hothouses, underground ballroom and gardens designed by Francis Richardson in the 18C. Intriguing yet disappointingly not on our tour of the day - future??

Entering the house through the heavily porticoed entrance one is surrounded by the work of John Smythson and our guide made comparisons with his work at Bolsover and Wollaton. The entrance hall 1749 and Gothic hall with plaster vault ceiling standing out. The library with its luxury alabaster fireplace by Pomeroy outstanding. The Chapel with huge Ionic columns of pink marble statuesque.

There is always, not unsurprisingly in the house of Portland, a strong equine presence and paintings of horses abound the walls alongside family portraits.

Which leads me to the mysterious fifth Duke of Portland - his step sister describing him as a 'handsome but lonely, self-isolated man' He preferred to communicate with his family by letter through two letterboxes, one for messages and mail in and one for out. He lived in four rooms totally separated from the outside world and embarked on a project of building miles of underground tunnels wide enough for two carriages to pass.

WHY? Some say morbid shyness others say his concern for employing staff. He was most friendly to hundreds of workmen employed on his vast and crazy enterprises. It is said that each workman received a donkey and an umbrella when starting work so as to make travelling through the park more comfortable! Finally, we were whisked back on the minibus for lunch in the sleek and stylish cafe with a delicious menu and a visit to the gallery and farm shop - very foodie!

Thank you to Jennie for planning such an intriguing visit.

Vernon Atkins 23.V111.19

STUDY DAYS

THE GENIUS OF LEONARDO DA VINCI

by Guy Rooker F.R.C.S.

16TH OCTOBER 2019



Guy Rooker's background, perhaps unusually for an Arts Society Lecturer, is not in the Arts but the world of science in general and surgery in particular. He describes himself as a retired orthopaedic surgeon with a lifelong passion, fascination and admiration for the work of Leonardo da Vinci.

This study day focuses on Leonardo da Vinci, painter and draughtsman of the High Renaissance, whose works were informed by scientific investigation. The structure of the day consists of three sequential lectures covering his life and works.

Leonardo, who had no formal education, observed the world closely describing nature as his teacher. He believed that art was based on a scientific understanding of everything depicted and that accurate representation depended on him getting under the skin and into the mind of his subjects. He also believed that the hand could be as expressive as the face and acknowledged that this was the organ through which an artist expressed himself. He was the first to produce extraordinarily accurate drawings of human anatomy which form the basis of all modern medical practice.

Leonardo used his talents of draughtsmanship and astute sense of observation in his scientific drawings making an incredible contribution to our early understanding of anatomy, cartography, warfare, flight, and engineering to name but a few. It would take centuries of scientific investigation and technology to catch up with his thoughts.

Leonardo would not have been able to achieve so much had he been born earlier. He was the right man in the right place at the right time. He was justifiably described by Kenneth Clarke as the most relentlessly curious man of all time.

The day will consist of three separate lectures covering his life and works.

(Application form can be downloaded from website)

WHEN COTTON WAS KING

THE ARCHITECTURAL LEGACY OF 19TH CENTURY MANCHESTER CITY CENTRE

by Brian Healey

22nd APRIL 2020

Brian Healey has been a senior modern languages teacher in an independent grammar school for many years. He has enjoyed a successful parallel career as a professional artist and interior designer. Since 2006 he has been regularly appointed to several prestigious ocean and river cruise lines, either as resident artist, guest lecturer on art history or as destination speaker for more than 40 countries. Most recently this work has successfully extended to art guiding through important towns and museums in France, Belgium, Holland, Spain and Portugal.

Lecture 1: "From Warehouse to Palazzo"

In the 19th Century "Cottonopolis" as Manchester was known, grew like topsy, making vast fortunes for both the city and its merchants. This lecture shows how architects, including Barry and Waterhouse vied with each other to bring the architecture of Athens, the Renaissance and the Grand Canal to the city's streets, embellishing their facades with allegory and symbolism.



Lecture 2: "Town Hall Triumphant"- Civic Pride & Commercial Swagger

This looks at the story behind the building of the magnificent Town Hall, described by many as the last great neo-gothic building of the 19th century. It looks at the competing designs, the battle to build it, the decoration and sculpture and the personalities behind some of the key figures.

Lecture 3: "Boom Bust and Baroque"

We conclude our story with the final glittering chapter, beginning with the battle to build the Ship Canal. From the Byzantine detail of Waterhouse's Refuge building to the cathedral-like space of the John Ryland's library, everything spoke of wealth and confidence, not least the Cotton Exchange itself, rebuilt on a massive scale. By 1918 however, the world had changed for ever and the star that was Manchester's cotton trade was already on the wane.

[\(Application form can be downloaded from website\)](#)

STUDY DAY REPORT

Keith Horncastle has written this review of
WILLIAM MORRIS AND BURNE-JONES: DEVOTING THEIR LIVES TO ART
which was held on 10th April



In a highly informative day, Dr Suzanne Fagence-Cooper brought a clear perspective to the way in which Morris and Burne-Jones, both in collaboration and separately, brought their approach to art to change the development of the decorative arts in the late nineteenth century.

To understand their achievements, it is necessary to consider the key contributors to nineteenth century art history and the atmosphere at the time. Above all was the influence of Ruskin and his views that the 'teaching of art is the teaching of all things' and the importance of collaboration: 'no work of art is by a single man/woman'.

The lifelong friendship and collaboration between Morris and Burne-Jones existed despite them coming from very different backgrounds. Morris came from a wealthy family and had a private income, whereas Burne-Jones was more of a realist as a result of a working-class upbringing in Birmingham. When they met at Exeter College Oxford in 1853, they were destined for careers in the church, but they were subjected to many influences which drew them to art and the relationship between man and heaven. Burne-Jones felt that 'heaven starts 6 inches above our heads'. Angels featured in many of his early works and in later commissions for churches. He considered them to be androgynous and was criticised for depicting them as too manly for a woman and too feminine for a man.

Early influences were Oxford and its cloisters and college chapels and Ruskin's view which sought to establish the relationship between the actual world and the gothic. After a walking tour in northern France, Morris and Burne-Jones decided against the church and in 1855 decided to 'dedicate ourselves to art'.

Morris was able to undertake further education in architectural studies, Burne-Jones, with no formal artistic training attended the Working Men's College. There he met Ruskin and Dante Gabrielle Rossetti, who were his tutors. This college was unique at the time, delivering lectures to women as well as men. There Burne-Jones learnt the value of looking back at the works of the past and was especially influenced by the asymmetry of the Ducal Palace in Venice and the paintings of Fra Angelico and Jan Van Eyck.

The first major collaboration between Burne-Jones and Morris was the debating chamber at the Oxford Union. They painted Arthurian legends, which have deteriorated badly due to their lack of knowledge of mural painting. Their inspiration came from the 13th century Mallory's Morte D'Arthur.

Their other collaborations came from Jane Burden, an embroiderer (who later married Morris in 1859) and became their muse for Guinevere. She inspired Morris to write his poem 'In Defence of Guinevere'. They had two daughters, one of whom worked with Janey to produce beautiful embroidered designs for Morris's textiles. Burne-Jones also married and his wife Georgie made her own career in woodcuts.

The 1850's and 1860's saw an upsurge of industrial design, partly inspired by the Great Exhibition of 1851. Morris perceived it as representing only functional design, but nevertheless it helped encourage wider opportunities for design in the home. The newly married Morris moved out to Bexley Heath to avoid the widespread disease in London and there he and the architect Philip Webb created the Red House, with its asymmetrical design. It created a place for experimentation in home furnishing, including Morris's designs for fabric, wallpaper and furniture, in which Janey collaborated. They formed Morris and Co and encourage other artists to design beautiful items for domestic use.

Their artistic circle continued, with Burne-Jones and Georgie joining Morris and Janey at the Red House and later at Kelmscott Manor. Rossetti also joined them and used Janey as his model for many of his works and they became lovers. Morris meanwhile, was driven by his need to work and accepted the affair, which ended when Rossetti became addicted to opioids. Kelmscott became a place of retreat for artists and Janey remained there all her life, after Morris's death in 1896.

Morris revived the art of stained glass and Burne-Jones turned much of his attention to creating some of the most beautiful and iconic piece of work in churches throughout England. In 1896, after several years work, the Kelmscott Chaucer was published, with illustrations by Burne-Jones, featuring asymmetrical borders. Their collaboration was so intense, that when Morris died in 1896, Burne-Jones said it was 'like the halving of his life'. He only survived until 1898.

Thus Dr Fagence-Cooper ended our study day which had covered one of the most important periods of change for decorative arts, and all who attended gained from the extensive knowledge of such a distinguished art historian.

COPY FOR JANUARY NEWSLETTER

The next Newsletter will be published on our website in January.

Please forward items for inclusion **before 1st December 2019**

Email - newsletter@artsocavendish.co.uk

www.artsocavendish.co.uk

THE ARTS SOCIETY HALLAMSHIRE

Members of the Cavendish, Sheffield, Hallamshire and Dove Valley
Decorative and Fine Arts Societies are cordially invited to

THE 6th FOUR SOCIETIES' LUNCHEON AT EAST LODGE HOTEL, ROWSLEY DE4 2EF

on
Thursday 7th November 2019 – 12.00 for 12.30 p.m.

Tickets £42.00 each

Aperitif or fruit juice and canapes on arrival
Three course meal of Glazed goats' cheese with beetroot and candied walnuts, Pan fried chicken breast stuffed with an apricot farce, fondant potato, mushroom and leek sauce, Warm Bakewell tart served with raspberry ripple ice cream, Tea or coffee

One glass of wine will be served with your meal and any additional drinks should be ordered and paid for at the table.

After lunch the Speaker will be Emma Paragreen, Curator, Librarian and Archivist, Sheffield Assay Office, who will give a talk:

“The Inventors and Manufacturers of Old Sheffield Plate”.

Tickets are limited to 70 overall (**members only**), and will be allocated in strict order of receipt of application and equally between each society. Please complete the tear-off slip below and send with a **cheque** payable to “The Arts Society Hallamshire” to Mrs Helen Lloyd, The Old Dairy, Storrs Lane, Storrs, Sheffield S6 6GY Tel 0114 2311349

Closing date for application is **5th October 2019**

Four Societies' Luncheon – 7th November 2019

Name(s) Society.....

Address and postcode

.....

Tel. No. or email address

No. of tickets @ £42.00..... Cheque enclosed for £

Special dietary requirements.....

An email receipt will be sent. Please enclose a stamped address envelope if a paper receipt is required